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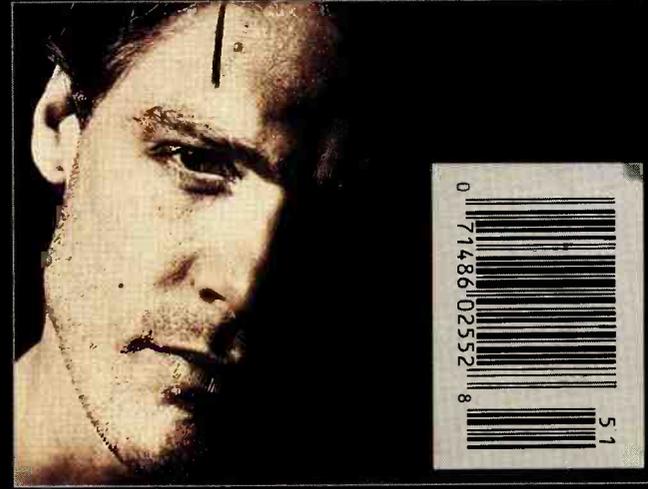
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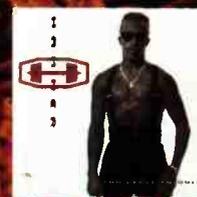
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be

garth brooks



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5 MILLION



hammer

TOO LEGIT TO QUIT
5 MILLION

tina turner

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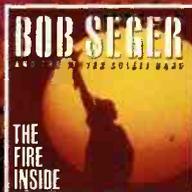


bonnie raitt

LUCK OF THE DRAW
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bob seger

THE FIRE INSIDE
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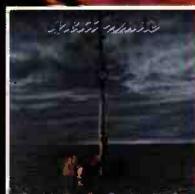


richard marx

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joe cocker

NIGHT CALLS
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Billboard

NEWSPAPER

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ACLU Claims Justice Dept. Obscenity Unit Is 'Renegade Group'

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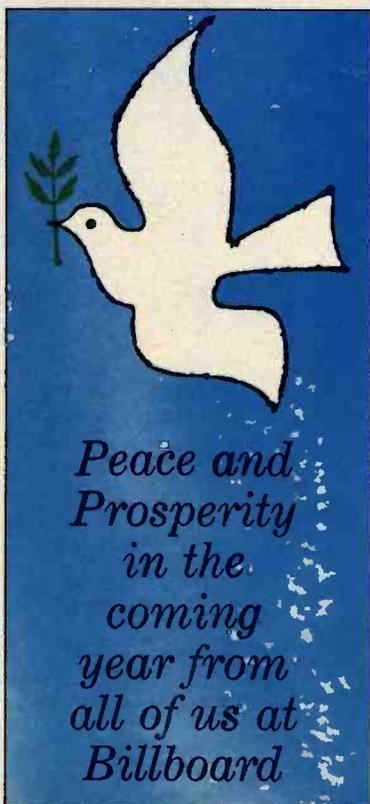
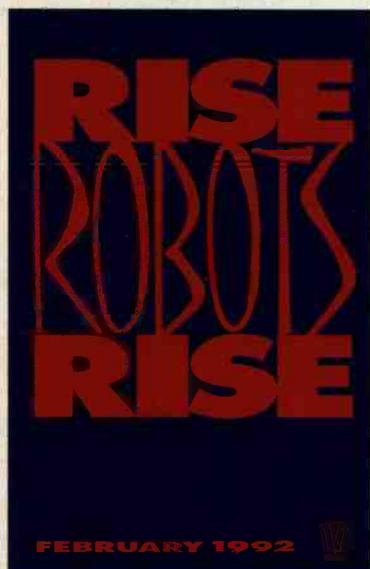
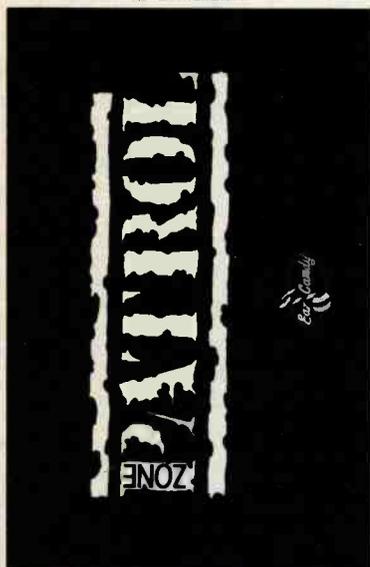
Marley Estate Goes To Island, Singer's Family

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 21, 1991

ADVERTISEMENTS



For Retail, The Feasting Continues Short Season, Hot Hits Keep Biz Cookin'

BY PAUL VERNA

NEW YORK—A shorter-than-usual calendar period between Thanksgiving and Christmas, combined with a steady stream of stellar releases, gave music and video retailers a much-needed sales surge in the first week of December.



Most music merchants say that, in years when there is a longer period between the holidays, the week after Thanksgiving tends to be flat with respect to the week of Thanksgiving. However, this

year, dealers are reporting significant gains within the two-week period.

These results jibe with point-of-sale figures indicating that the top 10 entries on this week's Billboard 200 Top Albums chart sold roughly 15% more units than they did last week. (For a breakdown of percentage increases, see story, page 89.)

The statistics also bode well for an industry that has struggled all year with disappointing sales due to a lingering recession and an attendant lethargy in consumer spending. Some dealers now say they expect holiday sales to have a greater-than-expected impact on yearly results.

Howard Appelbaum, executive VP at 35-store Kemp Mill Music, headquartered in Beltsville, Md., com-

(Continued on page 89)

Labels Seeking New Ways To Break R&B Hits

BY SEAN ROSS

NEW YORK—As major-market radio playlists shrink, R&B promotion people are leaning increasingly on the alternative promotion methods that labels routinely use for rap, metal, and modern rock records. Some labels are even slowing the frantic pace at which records have been worked to urban radio.

While some major-market outlets have been running tight lists for some time, the playlist-size issue came to the fore recently when WGCI-FM Chicago began reporting 25-30 records. Although this new conservatism is still confined to a minority of R&B chart reporters, most of them major-market outlets, it has still shaken up label people used to 55-65 record lists and five-10 new adds a week at many stations, especially

(Continued on page 29)

Is Cassette-Single Format Winding Down Already?

BY ED CHRISTMAN and TRUDI MILLER

NEW YORK—The cassette single, which was hit much harder than other formats when the industry suffered an 11% decline in unit sales in the first half of 1991, has continued to experience weak sales in the second half, prompting most distribution executives to say the format has passed its peak.

In the first six months of this

year, the Recording Industry Assn. of America reported that unit shipments of cassette singles declined by 26.3%, compared with the same time frame in 1990. WEA president Henry Droz, without citing specifics, says WEA has experienced a continuation of that decline in the second half of the year. But he adds, "It is not an accelerated decline."

CEMA president Russ Bach says (Continued on page 89)

Single EC Currency To Affect European Import, Distrib Biz

BY JEFF CLARK-MEADS

LONDON—The world's biggest recorded-music market, the European Community, is on course to have a single currency by the end of the decade. The proposed shift from 12 sets of notes and coins to one will iron out problems with exchange-rate fluctuations for pan-European distributors and retailers and will

virtually eliminate parallel imports within the EC's borders.

The leaders of the 12 EC nations last week signed a treaty that commits 11 of them to the principle of adopting a single currency, the ECU, by 1999. The U.K. has reserved its position and will decide later whether to follow suit. The seven nations that will join the EC (Continued on page 95)

Streetside Defends Sale Of Crew In Ill.

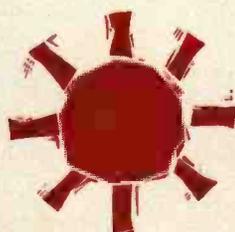
BY SUSAN NUNZIATA

NEW YORK—Streetside Records, a 24-store retail chain based in St. Louis, is defying a police advisory to remove 2 Live Crew's "Sports Weekend (As Nasty As They Wanna Be II)" from its shelves in neighboring Fairview Heights, Ill. In a letter sent to the National Assn. of Recording Merchandisers, Streetside's president, John Mandelker, also calls to task his fellow retailers for what he terms their "swift capitulation."

The Musicland Group, Trans World Music Corp., and CML Inc. (Music Vision) units in Fairview Heights dropped the album at the request of the Fairview Heights (Continued on page 88)

No. 1 IN BILLBOARD

| | |
|------------------------------|----------------------------|
| HOT 100 SINGLES | |
| ★ BLACK OR WHITE | (EPIC) |
| MICHAEL JACKSON | |
| THE BILLBOARD 200 TOP ALBUMS | |
| ★ DANGEROUS | (EPIC) |
| MICHAEL JACKSON | |
| HOT R&B SINGLES | |
| ★ I LOVE YOUR SMILE | (MOTOWN) |
| SHANICE | |
| TOP R&B ALBUMS | |
| ★ DEATH CERTIFICATE | (PRIORITY) |
| ICE CUBE | |
| HOT COUNTRY SINGLES | |
| ★ MY NEXT BROKEN HEART | (ARISTA) |
| BROOKS & DUNN | |
| TOP COUNTRY ALBUMS | |
| ★ ROPIN' THE WIND | (CAPITOL) |
| GARTH BROOKS | |
| HOT DANCE CLUB PLAY | |
| ★ IT SHOULD HAVE BEEN ME | (CAPITOL) |
| ADEVA | |
| HOT DANCE SALES | |
| ★ SET ADRIFT ON MEMORY BLISS | (GEE STREET/ISLAND) |
| P.M. DAWN | |
| TOP VIDEO SALES | |
| ★ FANTASIA | (WALT DISNEY HOME VIDEO) |
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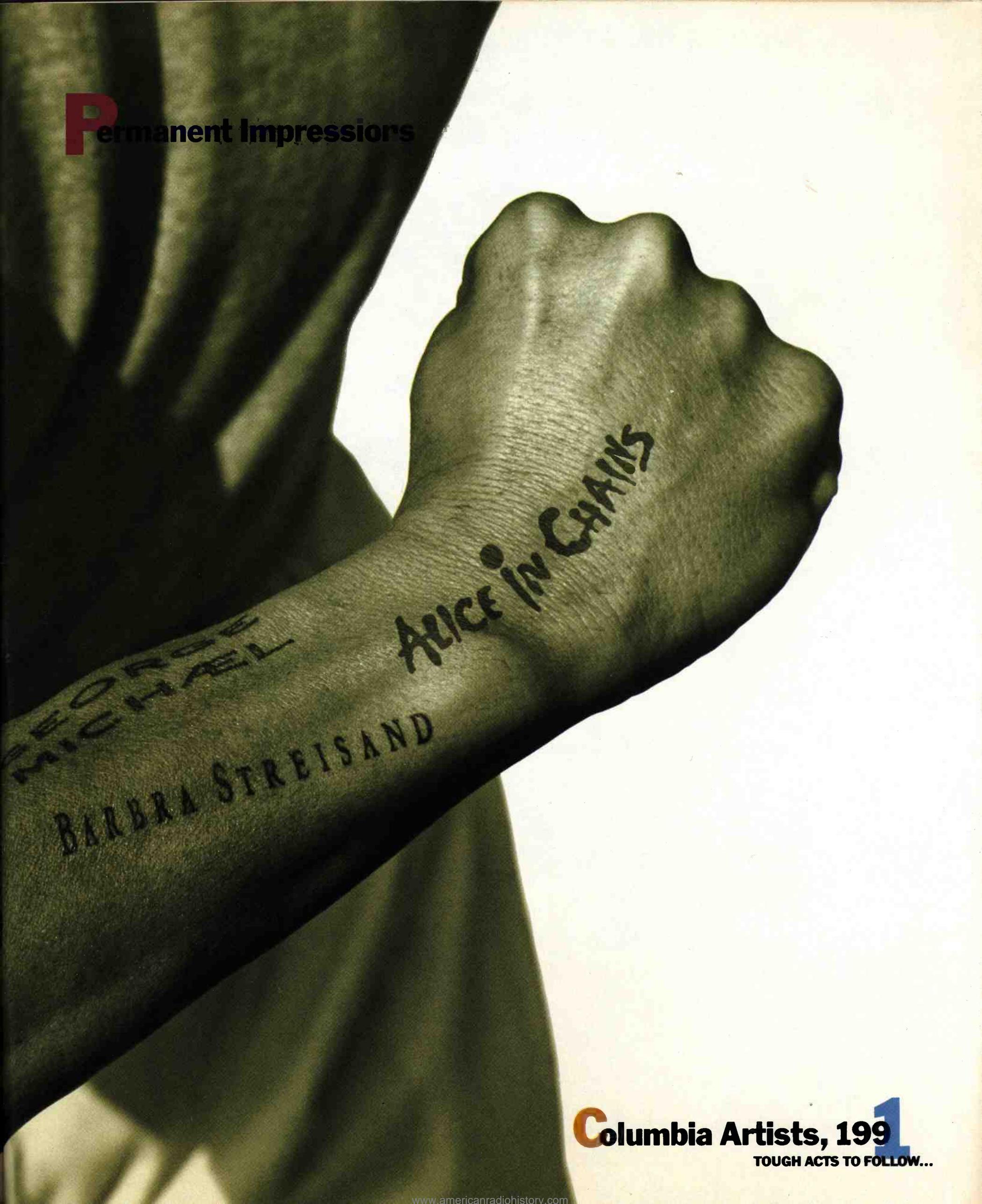
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Japan Rent Shops May Ban Int'l Product Meanwhile, They Seek Change In C'right Law

BY STEVE McCLURE

TOKYO—Japan's record-rental industry is on the verge of banning rental of new international product starting Jan. 1, pending a hoped-for compromise with foreign record makers over the rental issue (Billboard, Dec. 14).

"There is a strong possibility we will go into self-restraint in renting new foreign CDs then," explains Osamu Wakamatsu, managing director of the Japan Record Rental Commerce Trade Assn. He says the association will make its final decision "around Christmas."

One of Japan's biggest daily newspapers, Asahi Shimbun, reported Dec. 10 that the decision will be made at an association board meeting Christmas Eve.

Wakamatsu adds that it is possible the self-imposed ban may be extended retroactively to cover foreign product released after Jan. 2, 1991, due to the association's interpretation of Japan's revised Copyright Law.

The move comes as international record companies and the U.S. government are increasing their pressure on Japan's 5,500 record-rental shops to comply with the one-year rental prohibition period stipulated in Japan's Copyright Law, which will be extended to foreign product Jan. 1, or to simply stop renting overseas product permanently.

Domestic record firms earlier reached a gentlemen's agreement with the association whereby domestic albums have been subject since Aug. 1 to a one-week window that will later be extended to two and then three weeks.

The rental group's Wakamatsu says it was led to believe by the Japanese government and the Japan Phonograph Record Assn. that foreign record firms had approved the agreement. But he says that in

October, word came from the government's Cultural Affairs Agency, which deals with copyright issues, that international record companies had not accepted the one-two-three-week window plan.

"It was a real surprise for us when we found this out—we're still surprised," says Wakamatsu. The association sent a delegation to meet Recording Industry Assn. of America president Jay Berman Nov. 12 in Washington to discuss the situation. According to Wakamatsu, Berman advised the Japanese delegation to hold direct talks with major international record firms.

On Nov. 27, Wakamatsu met representatives of Sony Music Entertainment, EMI Music, and the Bertelsmann Music Group in New York, while on the same day association chairman Takaaki Iwamoto met with Warner Music Group and PolyGram officials in London. A meeting with MCA is scheduled for Monday (16).

"We explained two things to them," says Wakamatsu. "The history of the rental industry in Japan, and the value of the rental industry in the whole music business." The association contends the royalties it pays—

(Continued on page 95)

ACLU, Adult-Vid Groups Attack Justice Dept.'s Obscenity Unit

This story was prepared by Bill Holland in Washington, D.C., and Earl Paige in Los Angeles.

WASHINGTON, D.C.—The Justice Department's Child Exploitation and Obscenity Section is under attack by the American Civil Liberties Union and two Los Angeles-based adult-video trade groups.

The ACLU released a blistering report during a Dec. 9 press conference here. In the 19-page report, "Above The Law: The Justice Department's War Against The First Amendment," the ACLU says the Justice section unit is run by "a renegade group" that operates "outside the law," and urges President Bush to pull the plug on the unit.

Meanwhile, in Los Angeles, the Free Speech Legal Defense Fund and the

Adult Video Assn. were expecting more than 500 protesters to attend a rally Dec. 13 at the Federal Building in West Los Angeles to protest the Justice Department's activity in this area.

Formerly known as the National Obscenity Enforcement Unit, the Child Exploitation and Obscenity Section is manned by a 12-lawyer staff and funded by a \$1.7 million annual budget. In the past year, the section has been embroiled in a swirl of controversy (Billboard, Dec. 15, 1990).

The unit has been highly successful in pursuing adult video producers, largely because many companies have been intimidated, stripped of assets, and driven out of business before trial, the ACLU charges.

From 1987-90, the number of federally

(Continued on page 95)

THIS WEEK IN BILLBOARD

BILLBOARD LOOKS BACK AT 1991

Welcome to the end of another year—and the beginning of another exciting Billboard year-end issue. The 1991 edition features all the usual suspects our readers have come to look forward to, as well as the news up to the minute. The centerpiece is our chart retrospective, "1991: The Year In Music," which begins after page 52. This special section includes more than 100 charts documenting the year's top artists, titles, labels, publishers, and producers. It also boasts an analysis of the year in charts by Paul Grein and a music-business analysis by senior news editor Ken Terry.

But that's not to say the regular magazine sections are any less special. Wander through our pages and relive the key events of the year via roundups and analyses. Then check out the Critics' Choices best-of lists, beginning on page 18. And tune in next issue for The Year In Video.

EYE ON BILLBOARD MUSIC AWARDS

The Garth, the Badd, and the lovely: The Billboard Music Awards had everything—and our photographers were there to capture the excitement on film. C&C it all. **Page 49A**

COMING ATTRACTION: VIDCLIPS?

Popcorn & Petty? "Why not?" say MCA, Capitol, and Sony, which have launched campaigns to have music videos screened in movie theaters. Craig Rosen reports. **Page 97**

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Consultants Network With Arbitron Examine LMA Diary Rules, Response Rates

■ BY PHYLLIS STARK

BALTIMORE—Arbitron's third annual consultant fly-in, held Dec. 11 here, answered some questions about diary crediting procedures for local marketing agreements (LMAs) and raised some about how to improve response rates among 18-24-year-old

males.

Initiatives for improving diary representation of the always hard-to-survey male 18-24 cell were discussed at length. Broadcasters have often complained about Arbitron's policy of excluding group quarters, such as college dormitories and military barracks. Arbitron's Brad Feldhaus

noted that, for the first time, known private phones in dorm rooms were not excluded in the fall survey.

But during an afternoon panel discussion, Pierre Bouvard of Coleman Research spoke for the majority when he said that would not be enough to increase male 18-24 representation. "I think the message we're getting for the '90s is put group quarters in the sample," he said.

Feldhaus said Arbitron is exploring several other options for increasing response rate in this demo, including the use of coupons rather than cash incentives.

With LMAs on the rise, many of the broadcasters present had questions about Arbitron's diary-crediting policies for these joint ventures. Feldhaus told them LMA rules are essentially the same as the standard diary editing and simulcast reporting procedures. Arbitron's policy is to credit listening by call letters and broadcasting facility, not the program supplier, Feldhaus said. He noted, however, that "we will examine individual situations to determine if policy exemptions are warranted."

Feldhaus added that "station information must continue to be submitted by all parties of the LMA. We will not accept one radio station submitting information for another, non-owned station."

TAKE THE MONEY AND RUN

Arbitron's Bob Patchen revealed
(Continued on page 88)

This Wrap-Up's Not Terse — In Fact, It's In Verse

The following is a look back on the year in Washington, D.C., by Bill Holland, Billboard's Washington bureau chief and poet laureate.

Pull up your rocker and sit by the fire

As I spin out a tale of bold deeds and desires;

Of valorous industry actions and brave deals done

In the federal city of Washington in '91,

In the Senate, House, courts, at the FCC,

And other fun places in old D.C.

Like troops they assembled, flags flapping in the sky!

ASCAP—alphabetically—and BMI;

CEG, NMPA, and RIAA

(Whose headquarters building's near 20th and K).

Acronyms tilted, they all geared for attack;

All the mighty fiefdoms—even SESAC.

On, paid staff and lobbyists and law firms so staid!

On, committee witnesses (whose travel was paid)!

On, Berman; on, Murphy; on, George David Weiss!

On, Gary Shapiro (now wasn't he nice)!

On, Preston and Gould, who worked the hallowed halls

Together—kind of—for the greater good of all,

For their number one issue, the biggest, bar none:

The Audio Home Recording Act of 1991.

Long did they network, roundtable, and draft!

Then they hit the Hill's beaches (and worked senior staff).

Walk down the halls? They wore holes in their shoes!

Undaunted, resourceful, they refused to be blue.

They sought out bill sponsors, they chose them with care,

In hopes that in committees, the votes would be there.

And then back in August, the word that caused swoons—

The bills' introductions, and not a moment too soon!

Oh, joy, a royalty! And SCMS! All true.

(Hey, for the Gift of Music, you'd do it too!)

Onward and valiant, into the Digital Age;

When the history's written, they'll all get a page.

But let's not forget all the groups that got apoplectic

About new performer visa rules; the ensuing dialectic

Made senators jump and House members pose,

But by end of session, they smelled like a rose.

Plus, BMI, BET, and the cable channel called Disney

Settled their lawsuits (Mickey's cute, isn't he?).

But down with the naughty nations that made USTR roar—

Pirates in India, Thailand, and old Singapore;

Then there's the People's Republic of China,

Which doesn't care about copyright, not even kinda.

At least in Japan there are new copyright laws

That might offer rental protection (believe in Santa Claus?).

Back home, the industry monitored state houses each and all,

Remembering the '89 record-labeling snowball.

There's still a bill on Capitol Hill that unfortunately tenders

music and vids as scapegoats for sex offenders.

It's still pending, that one (S. 1521),

And defeating it probably won't be barrels of fun.

NARM and VSDA worked on federal issues galore

(As well as the state stuff completed before).

And what will the future in Washington bring

To make show biz biggies clap hands and sing?

More legislative buddies and pats on the backs?

Sure! Next year, more elections and, ahem, PACs.

Fees to the labels for use of their records?

Not likely, says radio, until there are no spots on leopards.

Of course, broadcasters won't walk away from this fight,

Backed up by their lawyers, who grin with delight.

So strap up your seat belts and try not to cower,

As you witness the battle . . . of billable hours.

So there's the D.C. future in a nutshell, but have no fear.

And do have a joyous holiday season, and a Happy New Year!

Orion Pictures Files For Chapter 11 Protection

■ BY PAUL SWEETING

NEW YORK—Orion Pictures Corp. filed for protection from creditors under Chapter 11 of the federal bankruptcy code Dec. 11. The petition was filed in federal bankruptcy court for the Southern District of New York.

In a statement, Orion president William Bernstein said the filing was triggered by the breakdown of discussions with the company's bondholders about restructuring its \$284 million in subordinated debt and recapitalizing the company.

Trading in Orion shares on the New York Stock Exchange was suspended temporarily Dec. 11, but resumed before the market closed. The stock closed at 87.5 cents, down \$1, a 53% decline in value.

By press time, there was no word of any disruptions in current operations. Home video distributors said they had not been contacted by Orion about the filing and were proceeding with order-closing on Orion Home Video's latest release, "Bill And Ted's Bogus Journey." The order cutoff date for the title was Dec. 13.

However, the Chapter 11 filing raises questions about the planned relocation of the home video operation from New York to Los Angeles in the first quarter of next year.

Len White, chairman and CEO of Orion Home Entertainment, which includes the home video division, declines comment on the filing or its possible implications.

In its filing with the court, Orion lists total assets of just over \$1 billion and total liabilities of \$973 million. The majority of its liabilities, roughly \$512 million, are in notes payable and subordinated debt.

In addition to its bondholder debt, Orion has used all of its \$300 million bank line of credit and is now in default on interest and principal payments due under that agreement. It also is carrying \$70 million-\$80 million in unsecured trade debt, mostly to vendors, profit participants in its films, and creative guilds in the form of residuals.

Its largest trade creditors include Foote, Cone and Belding, its advertising agency, Deluxe Laboratories and Premiere Video, its video duplicator.

According to analysts, the subordinated debt remains Orion's principal stumbling block to reorganization. The Chapter 11 filing will at least temporarily prevent the bondholders from forcing the company into involuntary liquidation in the wake of the collapse of negotiations.

Ironically, the Chapter 11 filing
(Continued on page 88)



Strengthening Ties. Expanding their current relationship, executives of BMG and Zomba announce their new deal, which gives BMG 25% of Zomba's music publishing business and renews BMG's commitment to the Jive and Silvertone labels worldwide. Shown, from left, are Tom McIntyre, senior VP and chief financial officer, BMG; Clive Calder, chairman/CEO, Zomba Group; Michael Dornemann, chairman/CEO, BMG; Nick Firth, president, BMG Music Publishing; and Tom McPartland, VP of legal and business affairs, BMG.

Warner Uses Direct Approach With List-Price Catalog Push

■ BY DON JEFFREY

NEW YORK—Warner Music Group has been quietly expanding a mail-order catalog service for record albums that appears to compete with its 50%-owned Columbia House direct-marketing unit and with music retailers.

What makes this new business, operated by Time Warner Direct Entertainment and called TWDE Music & Gifts by Mail, different from the record clubs is that the records are sold at list prices rather than at discounts and also that no membership is re-

quired.

Says Ruth Shields, president of Time Warner Direct Entertainment, "Our real objective was to set up a new distribution channel for Warner Music that was complementary and supplementary to the record retailers and record clubs. Our target market is older buyers who tend not to go to retail frequently or tend not to join clubs."

A spokesman for Columbia House, which is 50% owned by Sony Corp., says the record clubs do not view Music & Gifts by Mail as competition.

(Continued on page 52B)

Turner Lets Go Most Of H-B's Home Vid Staff

LOS ANGELES—Consolidation again has hit the ranks of the home video business, this time at Hanna-Barbera.

In the wake of Turner Broadcasting System's acquisition of Hanna-Barbera from Great American Communications (Billboard, Nov. 9), the majority of Hanna-Barbera's home video division staff in Los Angeles have been let go, including Wendy Moss, senior VP/GM.

About 50 home video employees were affected in all departments, including marketing, sales, and business affairs. Hanna-Barbera's overall workforce of 430 has been trimmed to 338.

According to a Turner representative, the move was based on the "organizational redundancies, not performance." Turner already maintains a home video operation, which is based in New York.

It's expected that Dana Plautz, Hanna-Barbera Home Video's domestic marketing director, will remain with the company in Los Angeles as worldwide marketing director. She will report to Martin Weinstein, Turner Home Entertainment's senior sales and marketing director.

The acquisition makes Turner an instant major player in the lucrative kid vid market. The company now has access to 3,000 programs.

Hanna-Barbera's video releases feature the Flintstones, the Jetsons, Scooby-Doo, Yogi Bear, and others.

JIM McCULLAUGH

"MICHAEL JACKSON HAS DONE IT AGAIN. THE COLOSSUS OF POP MUSIC HAS CREATED ANOTHER MASTERPIECE." DAILY EXPRESS, U.K. "THE BEST VOCAL PERFORMANCE OF HIS CAREER...RE-ESTABLISHES JACKSON AS THE TRUE SUPERSTAR OF HIS GENERATION." HERALD-SUN, AUSTRALIA "IT'S JUST SPECTACULAR...AN EVENT IN ITSELF." FM FAN, JAPAN "MICHAEL STRIKES WITH ALL THE ACES UP HIS SLEEVE." EL MUNDO, SPAIN "MICHAEL JACKSON'S NEW ALBUM IS SIMPLY FANTASTIC--AND COULD BECOME A LANDMARK." O GLOBO, BRAZIL "JACKSON IS ABLE TO MOVE MOUNTAINS." LE NOUVEL OBSERVATEUR, FRANCE "DANGEROUS' IS PERFECT." VOLKSKRANT, HOLLAND "THE MOST IMPORTANT AND MOST CREATIVE POP MUSICIAN OF THE LAST DECADE." STERN, GERMANY



SONY MUSIC INTERNATIONAL. WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.

INT'L COPYRIGHT BATTLE PERSISTS

Several Key Issues Remain Unresolved

BY JASON BERMAN

The future of the worldwide recording industry depends both on our ability to balance copyright protection with advances in technology and on improved intellectual property protection in the world trading system.

As 1991 comes to a close, two critical issues in this equation remain unresolved: the home-taping royalty bill here at home and the GATT negotiations in Geneva. The resolution of each will have a profound effect on the health of our industry worldwide in the years ahead.

Along with our coalition partners, the Electronic Industries Assn. and the National Music Publishers' Assn., the Recording Industry Assn. of America has been hard at work on Capitol Hill advancing the cause of the home-taping royalty bill.

Who would have predicted that, less than four months ago, a 10-year stalemate between the audio hardware and music industries would be broken, a compromise reached, and legislation introduced? A remarkable feat and a true testament that reflects the fruits of negotiation and compromise.

Equally important is the bill's growing acceptance on Capitol Hill, with some 30 co-sponsors in the Senate and 60 in the House. This legislation represents a delicate balance between the need for copyright protection and the need to market a host of new digital formats that are at our doorstep. As I stated in my testimony before the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks in mid-November: "Congress has a unique opportunity to protect our musical heritage—and our musical future—by preserving creative incentives within the frame-

work of a new technology."

Although the Senate bill was favorably reported out of the full Judiciary Committee, and is pending action on the Senate floor early next session, the House bill is moving at a slower pace.

Against this backdrop, we must continue our united efforts to convince Congress of the bill's benefit



'Our future growth will depend more on accessing foreign markets'

Jason Berman is president of the Recording Industry Assn. of America.

for consumers and its impact on the future health of our industry. All of us in this coalition are hopeful that the bill will be enacted into law by the spring of 1992.

Beyond our own shores, the royalty bill—if passed—will create waves that, we hope, will alter copyright protection throughout the European Community, Japan, Latin America, and Canada.

Also hanging in the balance is the question of whether we can enhance the level of protection for U.S. sound recordings abroad.

With the final days of negotiations in the Uruguay Round of the General Agreement on Tariffs and Trade (GATT) coming to a close, much is at stake. Specifically, we're negotiating the kind of worldwide environment in which our industry will have to do business and the extent of protection other countries will provide.

As the demand for music increases throughout the world, our future growth will depend more and more on accessing foreign markets and our ability to protect our products in these markets from pirates.

With that in mind, the RIAA has been working these past five years as an advisory group to the U.S. GATT delegation. Our goal: Secure adequate and effective copyright protection of U.S. sound recordings. Within that framework, we have pressed for the exclusive right of record companies to authorize or prohibit the reproduction and rental of their works for a period of at least 50 years, as well as the obligation of countries to provide nondiscriminatory protection to our works, or "national treatment," as it is known in trade jargon.

In addition to multilateral trade negotiations, our bilateral lobbying efforts have proven particularly successful recently in Mexico and Japan. On Jan. 1, 1992, the amendments to Japan's copyright law will go into effect. These will extend the term of protection from 30 to 50 years, extend protection retroactively from 1978 to 1968, and grant foreign record companies the right to authorize or prohibit rental for one year following the release and to collect remuneration thereafter. In Mexico, a copyright law protecting sound recordings was enacted for the first time. Two remarkable feats.

We have made major advances in intellectual property protection, and yet so much remains to be resolved. In a sense, we are in the same boat with rice and bananas. There's a whole mix of things that will be traded off against each other before the year's end. Hopefully, because music may well be America's greatest export and most valuable trade commodity, copyright protection won't be traded off.

So which way will the scales tip? Will Congress recognize the need to balance copyright protection with emerging technology? Will international trade negotiations result in a friendlier environment overseas? The viability of our industry globally hangs in the balance.

EDITORIAL

When the compact disc first appeared, its manufacturers proudly cited the durability and relative indestructibility of the CD as two of its key selling points. Those claims have, by and large, proved to be true. But, unexpectedly, they have come back to haunt the record companies in the form of used CDs.

Traditional retailers have lately been sounding the alarm about the spread of used-CD stores—and some have even accused Sony Music of encouraging the practice by not accepting returns of opened CDs. Sony has denied this, claiming that its policy is aimed at reducing the used-CD problem. Meanwhile, used-CD retailers are delighted over the growth of their business, and some new-product retailers are also threatening to get into used CDs rather than be undersold by the competition.

Like cassette tapes, which spawned the plague of home taping, the CD technology itself contains the seeds of this dilemma. Because of its durability, a used CD generally sounds as good as it did when it was first played; in fact, even the jewel-box packaging conspires to preserve the artwork. Thus the very elements that make a new CD a "keeper" for the consumer also make a used CD an attractive product, especially at a much lower price.

The industry debate over the level of front-line CD

pricing has raged for years. Some retailers believe a reduction in such pricing would significantly reduce the problem of used CDs. The record companies, on the other hand, do not think CD prices are too high. They tend to believe setting limits on returns of opened CDs—an approach rejected by most retailers—is one way to combat the used-CD threat.

While this rhetoric flows without any meeting of minds, the used-CD problem continues to worsen. Not having anticipated it to begin with, the industry is in a catch-up position. The best thing all parties can now do is to admit the seriousness of the situation and figure out how to address it.

If the used-CD phenomenon is not dealt with, it will certainly do further harm to consumers' perception of the value of new CDs. And, by draining sales dollars from new product, it could reduce the manufacturers' cash flow to the point where they would not be able to record, promote, and market as many new acts as they do now. Eventually, that would affect everyone's business—including that of the used-CD merchants.

As wonderful and as profitable as it has been, the CD technology must be regarded as a double-edged sword. If its uses are not better controlled, its abuses could lead to grave consequences for the industry.

LETTERS

LOSS TO MUSIC WORLD

The world will never know or see the likes of another Freddie Mercury. What a loss to the music world!

It's a shame that Queen's popularity fell by the wayside in the '80s. Some say it was due to a decline in quality of the band's music, but I say it was because the record-buying public went for more of a safe, corporate sound and look in music. Anything different was considered trash.

When writing about Freddie, the local newspapers focused only on the Queen of the '70s. The press failed to acknowledge the ground that Queen broke every year of its career. The Rock In Rio concerts, Live Aid, and the Kind Of Magic Tour (1986), where they played to 72,000 at Wembley Stadium in the U.K. and 150,000 at Knebworth Park, were also events worthy of media attention.

The '90s would have been an incredible decade for Queen, had Mercury lived. "Innuendo" is one of the most clever and creative albums the band has produced. I can only hope that Brian, Roger, and John will carry on, whether as solo acts or as a group, and keep the tradition of Queen and Freddie alive.

Michael Roberto
Brooklyn, N.Y.

MTV PLAYS CATCH-UP

Does a recording artist have to die before his videos are finally played on MTV?

I would have never known Queen made so many videos had it not been for the death of lead singer Freddie Mercury. Unfortunately, it is too late for us to thank Mercury for the artistic and witty videos he and his fellow band members have done in recent years.

Shame on you, MTV!

Kathy Zawacki
Philadelphia

LOVES USED-CD BIZ

Unless I missed the joke, I assume the comments attributed to Sony's Paul Smith and Capitol's Lou Mann in a recent article about used CDs (Billboard, Dec. 7) were not meant tongue in cheek.

Smith said, "... Sony's no-return policy can reduce the used-disc problem by 50% or more." What used-CD problem? Am I to conclude that, because I've found a way to make some real profit by selling their overpriced discs a second time, that's a problem? I would suggest to Smith and other Sony executives that they get out of the house once in a while to hear the cry of the public over the ridiculous prices we are forced to charge for their precious discs.

Second (my favorite) is Mann's hilarious comment on perceived value: "We have built up the value

of the CD for years in the consumers' minds... I would hate to see that good work eroded because of the used-CD store." Don't worry, Mann, your good work has not gone unnoticed. Anyone who can read a record-club ad knows the value of CDs: "Eight for a penny," right? He goes on to say that he "doesn't think the average consumer is aware of used-CD stores." Sorry, Mann, but the average consumer has had it with high prices, and they have little trouble finding us. If Mann gets up early, maybe he can hitch a ride with Smith and confront these consumers that they know so much about.

As for the rest of you labels out there, don't waste your time dreaming up new ways to penalize the retailers who deal in used product; it's not worth your time. You put us in the used business, and we love it. I guess this makes us partners. Imagine that. There will be no turning back. After what we put up with from you guys (artificial wholesale prices, programs geared toward racks, absurd return penalties, etc.), we deserve to make some real money.

Corky J. Carrell
Corky's Records
Mission, Kan.

REWARD ANTI-CLUB LABELS

Kenneth Broad's explanation of record clubs' appeal (Billboard, Commentary, Oct. 19) was right on target. I believe he accurately reflects the sentiment of most consumers, and he very succinctly describes the problems record clubs create within our industry.

I have been squarely planted on the anti-club soapbox for many years now. I'm glad to see that there is currently a groundswell of resentment, and some resulting action being taken to force record clubs to become nonparasitic. The wholesaler and retailer are fed up with paying inflated prices from the labels in order to subsidize extravagant lifestyles, corporate waste and abuse, and artificially low prices to the record clubs.

Music City Record Distributing, Cat's Compact Discs and Cassettes, and all our one-stop customers respect and applaud CEMA's and Geffen's recent decisions to let their club contracts expire. We will do everything within our power to reinforce that decision by giving preferential treatment to their product.

I hope all other wholesalers and retailers realize that, if we make a collective effort to reward CEMA and Geffen, we'll have a better chance of stimulating the other labels into leveling the playing field as well.

Bruce H. Carlock
President
Music City Record Dist. Inc.
Cat's CDs and Cassettes
Nashville

THE #1 SINGLE OF THE YEAR MEANS EVERYTHING

BRYAN ADAMS

“(EVERYTHING I DO)
I DO IT FOR YOU”

[75021-2380-2]

#1 Hot 100 Single—#1 for
seven consecutive weeks

#1 World Single—#1 in 16 countries

#1 Hot Adult Contemporary Single

#1  Top 20 Countdown

#1  Top 21 Countdown

The first ever triple-platinum cassette single

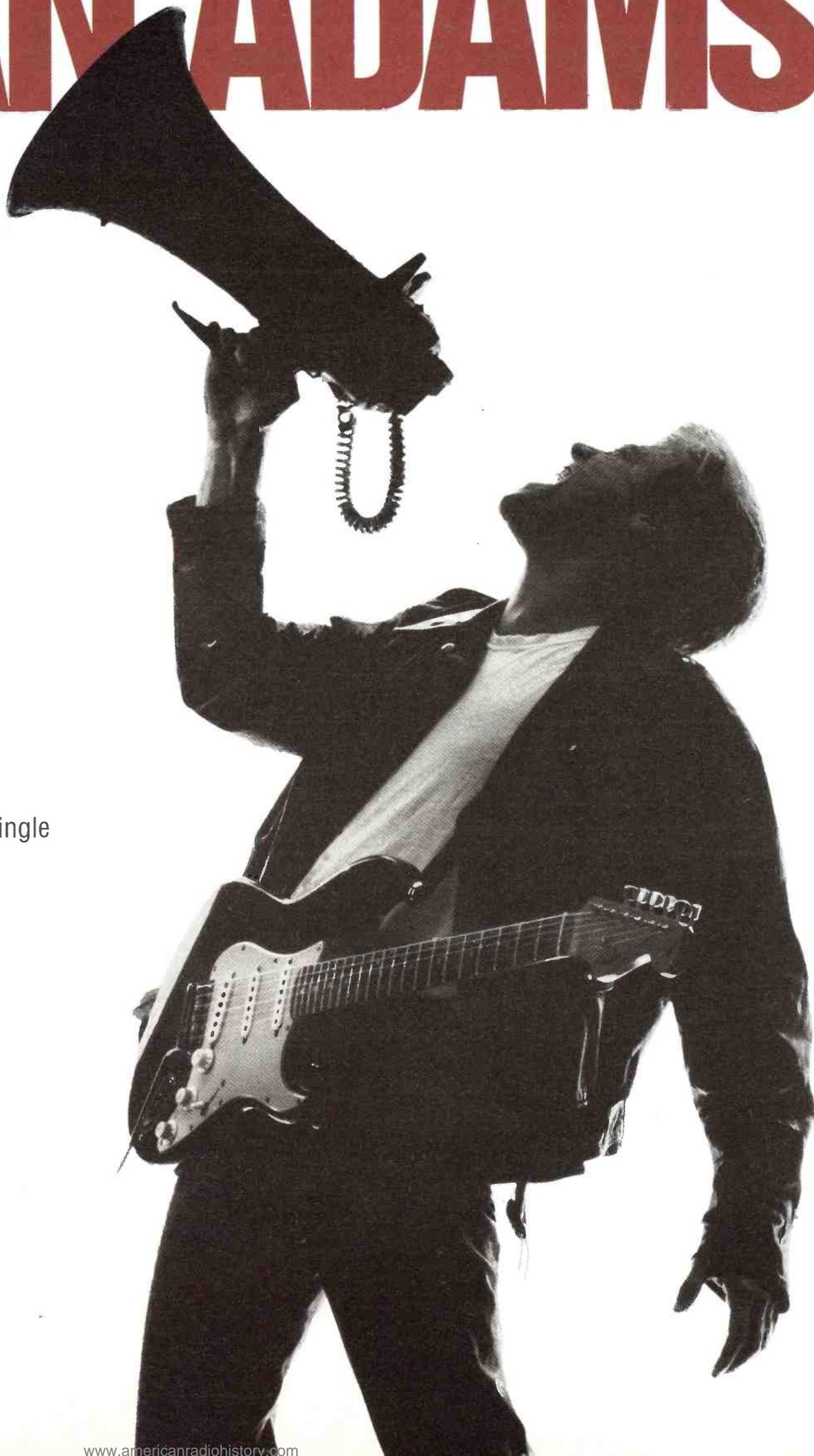
American tour starts in the Spring!

From the new double-platinum album

Waking Up The Neighbours [75021-5367-4/2]

Produced by Robert John “Mutt” Lange and Bryan Adams
Management: Bruce Allen

**WHEN YOU DO IT ALL,
YOU GET EVERYTHING.**



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Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Talkin' Over: Marley Estate Case Ends Island Logic, Family Can Purchase Assets

■ BY MAUREEN SHERIDAN

KINGSTON, Jamaica—As the voice of Bob Marley, singing "Get up, stand up, stand up for your rights" plaintively echoed from a car parked outside a downtown Kingston courtroom, the prolonged and bitter battle over the rights to his estate finally came to an end. Chris Blackwell's Island Logic, widow Rita Marley, and the six adult (of the 11 total) sons and daughters of Bob Marley have been collectively awarded the right to buy the music-related assets of the late reggae singer's estate.

In a decision handed down by Justice Walker Dec. 9 in the Supreme Court of Jamaica, the Island Logic/Marley family offer of \$11.5 million was deemed more "certain" than the MCA conditional bid of a "maximum" of \$15.2 million, which had, said the judge, "too much uncertainty surrounding it."

Chris Blackwell, who was in London when the hearing on the sale was concluded, declared himself "thrilled with the decision," but admitted to being "a little afraid to believe that it's finally over and that we've won. For two years we've been on semi-hold and we couldn't really go forward with anything. We can really get behind

it now, and I'm looking forward to getting on with the job of running the future."

Said Rita Marley's attorney, Michael Hylton, "the future is exciting. When you look at how Bob's music has kept alive and sold for the last two years of its own accord, the potential of his work if it's promoted internationally is immense. We are very pleased with the decision."

During the weeklong hearing, competition between the two contenders was intense, each attempting to outdo the other with terms more attractive to the beneficiaries. Both offered ownership shares to the Marley heirs: MCA proffered a 4% share to each of the beneficiaries, and Island Logic provided a similar option to the infant beneficiaries, to be exercised when they came of age.

Island Logic bought the Marley music assets (together with real estate in Kingston that includes Marley's Tuff Gong Studio and manufacturing facilities) for \$8.2 million in 1989, but the purchase was halted midstream when the U.K. Privy Council upheld an appeal by some of the beneficiaries that alleged that the assets had been insufficiently advertised. When, after the

assets were advertised internationally, MCA almost doubled the Island Logic figure, Blackwell, who had earlier said that such a high bid was suspect, joined forces with the Marley family, upped his price by \$3.2 million, and changed some of the terms of the Island offer.

The terms of the revised Island Logic tender provide that the adult beneficiaries will waive their right to immediate financial benefit so that the sale proceeds can be divided equally among the five infant beneficiaries—each child to receive U.S. \$1,174,000. MCA's monies would have been split among all 11 legatees, giving each one \$1,234,242. However, the court

(Continued on page 24)



Honored by NARAS. Recording artist Natalie Cole and Capitol-EMI Music president/CEO Joe Smith are congratulated after being honored for distinguished service to the recording community at the fourth Membership Awards Luncheon of the Los Angeles Chapter of NARAS. Also honored at the ceremony was attorney Jay Cooper of Cooper, Epstein & Hurewitz, who received the chapter's Governor's Award. The gala was held at the Bel Age Hotel in Los Angeles. Shown, from left, are Howard Portugais, luncheon committee co-chairman; Cole; Cooper; Smith; actress Sally Kellerman, master of ceremonies for the event; Brooks Arthur, committee chairman; and Paula Jeffries, president of the Los Angeles chapter of NARAS.

Disney Soundtrack A 'Beauty' At Retail Surpasses 'Mermaid' To Clinch Label's Best-Ever Chart No.

■ BY DEBORAH RUSSELL

LOS ANGELES—"Beauty And The Beast" is a beauty of a release for Walt Disney Records, as the animated film soundtrack hits No. 30 on The Billboard 200 Top Albums chart this week.

Since entering the chart Dec. 7 at No. 146, the independently distributed title has jumped 116 positions—soaring an unprecedented 112 spots in just one week—and logged the company's highest chart position to date.

"Beauty And The Beast" already has surpassed Disney's double-platinum "The Little Mermaid" soundtrack, which peaked at No. 32 on The Billboard 200 Feb. 24, 1990, and has passed Disney's gold-certified "For Our Children" charity album, which peaked at No. 31 on The Billboard 200 June 22, 1991.

"'Beauty And The Beast' has captured the public's imagination," says Mark Jaffe, VP at Disney Records. "The film could sell more in box-office admissions than 'The Little Mer-

maid' and it may well be an Oscar contender. It's off to a great start."

Disney also is seeing renewed success with its digitally remastered release of Leopold Stokowski's original motion picture soundtrack to "Fantasia." Disney has shipped some 600,000 units on the title, which peaked Nov. 30 at No. 33 on the Top Pop Catalog Albums chart. Walt Disney Home Video released "Fantasia"

Nov. 1, and some industry observers project the film title could sell as many as 13 million units.

Retailers attribute Disney's current hot streak to the broad-based appeal of the music. While the label is most closely associated with children's product, these releases reach a more diverse demographic than traditional children's records, according to

(Continued on page 97)

Queen Sales Soar In Wake Of Freddie Mercury Death

■ BY JEFF CLARK-MEADS

LONDON—Europe's Christmas-time charts are taking on an unexpected new look as the death of singer Freddie Mercury provides Queen with a massive sales boost.

The band's "Greatest Hits II" album is No. 1 in the U.K. and the Netherlands and is also Virgin Retail's biggest seller in Italy and third-biggest seller in France. The album reached No. 3 in Germany—with the expectation that it will take top slot before Christmas.

EMI Music says Queen catalog sales have doubled on the continent since Mercury died Nov. 24. In the U.K., the band's No. 1 video is outselling its nearest rival four-to-one. In each territory where "Greatest Hits II" is No. 1, the album is in head-to-head competition with Michael Jackson's "Dangerous" and U2's "Achtung Baby."

EMI Music's European marketing director Kenny van Kuyeren says the company's CD plants in Swindon, England, and Uden, the Netherlands, have been working flat out on the two volumes of greatest hits, as well as the entire Queen catalog.

Gordon MacKenzie, marketing director at video arm Picture Music

International, points to Queen videos at Nos. 1, 2, 5, 18, and 30 on last week's official U.K. industry sell-through chart. He says the No. 1, "Greatest Flix II," is outselling its nearest rival, "Luciano Pavarotti: In Hyde Park," four-to-one. "It's the biggest-selling video this Christmas by far," he says.

All divisions of EMI Music emphasize, though, that the hits packages were conceived and released long before Mercury's death and that all current activity is a reaction to market demand.

Steve Knott, operations director at HMV in the U.K., says, "We've been careful, in conjunction with EMI, not to be overt in our promotion of Queen product." Nonetheless, he says it is being bought "by the bucketful."

Demand has even extended to Mercury's album with Spanish opera singer Monserrat Caballe, "Barcelona." On the day Mercury's death was announced, Polydor in the U.K. sold its entire stock of 900 and has subsequently shipped 3,000 further copies.

Queen's anthemic "Bohemian Rhapsody" single is currently on worldwide release, with all proceeds going to AIDS charities.

Album Series To Benefit Music-Biz Causes

LOS ANGELES—Starting in February, Dunhill Compact Classics will promote voter registration and the record industry's defense of artists' First Amendment rights with "Rock The First," a projected 10-album series of anthologies featuring hit tracks by well-known artists.

The Northridge, Calif.-based label will donate two-thirds of the profits from the series to the National Assn. of Recording Merchandisers, which will administer the funds for both NARM's anti-censorship war chest

and the Rock The Vote campaign.

Six "Rock The First" volumes, each containing 10 songs, will be released in February on DCC's CEMA-distributed Sandstone label. The packages will be list-priced at \$11.98 per CD and \$7.98 per cassette.

DCC chairman Marshall Blonstein says the label licensed the individual tracks on the albums. Artists featured on the compilations will include Bobby Brown, David Lee Roth, Bon Jovi, Great White, R.E.M., Steve

(Continued on page 97)

F.B.I., InterTalent Link For New Firm

NEW YORK—A new full-service talent agency, embracing the cutting-edge music roster of Frontier Booking International (F.B.I.) and the film and TV expertise of InterTalent Agency Inc., has been formed by the merger of the two companies.

The InterTalent Agency name will be used for the merged operation, says InterTalent partner David Schiff. The agency will represent F.B.I.'s roster of some 80 acts, including such headliners as R.E.M., Sting, Oingo Boingo, Morrissey, and the Jesus & Mary Chain, as well as InterTalent's existing roster of some 170 actors, writers, and directors.

Ian Copeland, CEO of F.B.I., says he had previously considered expand-

ing his own agency into the film and TV field with a West Coast office, but drew back when he found it distracted the agency from its primary work in the music field.

"I've been approached many times" by other full-service agencies, he says. "At those places, the film and television divisions are totally separate from the music divisions. And it was never appealing to me to go with a buyout."

Under the merger, Copeland says he and F.B.I. partner Buck Williams will be as involved in film and TV decisions as Schiff and his InterTalent partners will be in music strategy. Some of F.B.I.'s staff will move to the West Coast, but specific reassign-

ments have not been announced.

Copeland and Schiff have had a previous business relationship through InterTalent's representation of Sting as an acting client.

Schiff sees the merger as a reflection of the growing importance of multi-media strategy by talent agencies. "The relationship between and among all aspects of the media business has grown closer and closer," he says. "We also found that the timing was great in that most of our so-called competitors offer full service. We feel we're uniquely positioned with a more focused and concentrated group. We're less volume-oriented."

THOM DUFFY

When was the last time that they heard you say,

Mother or father, I love you.

And when was the last time that they heard you say,

Daughter or son, I love you.

Ones you say you cherish everyday,

can instantly be taken away.

Then you'd say I know this can't be true,

When you never took the time to simply tell them i love you.

These three words, Sweet and simple,

These three words, short and kind,

These three words, always kindles, an aching heart to smile inside.

Motown thinks the best gift to give is Love.

Happy Holidays.

The Motown Family



MTV Laserdisc Service To Bow At Retail

BY PAUL VERNA

NEW YORK—Some shoppers will get their MTV right in their local record store starting in January, thanks to a new laserdisc service provided by the music video network geared exclusively to retail.

MTV is billing this service, called the New Music Report, as a "video capsule" of its usual programming. MTV has teamed with Pioneer Electronics to supply a two-hour laserdisc each month to several hundred Camelot Music, Tower Records, and Disc Jockey outlets in major markets. The discs will contain one-to-two-minute segments of clips by new and established artists.

MTV aims to sign up 1,000 stores within the first year and 2,000 within the first 18 months, according to Harriet Seitler, senior VP of marketing and promotion for MTV. She says she expects to sign up some "significant regional chains" in the near future.

She notes that the network plans to maintain a thorough, ongoing dialog with retailers to make sure the ser-

vice is being played at the agreed-upon time slots. "The retailers have said, 'Yes, we will run these things X number of times at X times during the day,' but we have some level of follow-up," says Seitler. "Sooner or later, as sponsors become involved, they will want to know whether we're delivering on what we told them."

She adds that she is not concerned about the commitment of the retailers involved in the launch. "We started with retailers that are motivated and sophisticated enough to live up to their promise," she says.

The first edition of the New Music Report will contain selections by artists on Columbia, DGC, Elektra, Imago, Tommy Boy, Virgin, and PolyGram Label Group companies.

According to Seitler, Pioneer will supply laserdisc hardware and software for the service in exchange for air time not only on the New Music Report, but also on MTV's daily music news program, "The Day In Rock."

Pioneer will also distribute the disc

to some of its hardware accounts, which have agreed to use the disc to promote their product lines in-store, says Seitler.

Other advertisers have not been disclosed, though Seitler says the cor-

porate profile of companies advertising on the service will be the same as that of regular MTV advertisers, i.e., apparel, beverage, footwear, home video, and automotive companies—
(Continued on page 97)



A Crashing Success. Members of Arista recording group the Crash Test Dummies chat with Arista executives backstage after the group's recent SRO concert at the Ritz in New York. Shown in front, from left, are band member Dan Roberts; Graham Hatch, director of national alternative promotion; band members Ben Darvill, Ellen Reid, and Brad Roberts; Jay Ziskrout, senior director of national rock promotion; and band member Mitch Dorge. In back, from left, are Tom Ennis, senior director of artist development; and Jonathan Grevatt, director of national publicity/East Coast.

Billboard's Beloff Relocates To L.A.

NEW YORK—Jim Beloff, national advertising director of Billboard, has permanently relocated to the publication's Los Angeles office. He has been on temporary assignment there for several months.

Says Billboard publisher Howard Lander, "This move is designed to strengthen our commitment to a bicoastal business by assigning a senior publishing executive to help create a better dialog with our New York headquarters. Jim's feedback will help us shape future strategies."

Sony U.K. Executive To Push Mini Disc

LONDON—Now the mini disc has a software rep in Europe. London-based Alan Phillips has been appointed VP of sound technology marketing for Sony Software U.K./Europe, a new post.

"There is considerable excitement as well as genuine apprehension about the mini disc within the European industry," says Phillips. "My job is to inform, consult, liaise with, and persuade record companies here and their artists—as well as retailers and other sectors of the business—about the merits of this technology."

He adds that he does not expect the post to be involved with rival format DCC, but acknowledges that his job title implies a broad re-

sponsibility not confined to one configuration, should Sony decide to support the digital compact cassette in the future.

Phillips has been director of international marketing and artist development for Columbia Records U.K. since June. He was transferred at that time from a senior marketing slot at Sony Music International's European HQ, following that unit's reorganization during the summer.

Phillips reports to Bob Sher-

wood, himself recently appointed as VP of sound technology marketing at Sony Software Corp., New York. The two executives worked together when Sherwood was a senior VP at Sony Music International.



PHILLIPS

Leading European retail chains will be among those Phillips expects to contact in his new role; he plans to solicit feedback on software packaging from them. That is likely to be a lively discussion since retailers' views on the topic vary widely from country to country.

Phillips joins the so-far-modestly staffed Sony Software Corp., but he will be based at Sony Music International's London headquarters in Red Place.

ADAM WHITE

EXECUTIVE TURNTABLE

RECORD COMPANIES. EMI Records Group North America in New York appoints **Daniel Glass** executive VP and GM, **Theresa Santisi** executive VP and GM, **Ken Baumstein** senior VP of marketing, **Michael Leon** senior VP of international, **Adam Ritholz** senior VP of business affairs and A&R administration, and **Fred Davis** senior VP of A&R. They were, respectively, executive VP/GM of SBK, senior VP/chief financial officer for SBK and EMI Music Publishing, VP of marketing for SBK, VP of international for SBK, executive VP of Chrysalis, and of counsel at the law firm of Levine, Thall & Plotkin.

Martha Thomas-Frye is promoted to VP of black music promotion at MCA Records in Los Angeles. She was co-national field promotion director.

Virgin Records in Los Angeles promotes **Mark Williams** to VP of A&R, **Lydia Sarno** to VP of video production, and **Debra Kara** to VP of pro-



GLASS



SANTISI



THOMAS-FRYE



WILLIAMS



BAUMSTEIN



LEON

duction and manufacturing. They were, respectively, director of A&R, director of video production, and director of production/manufacturing.

Sony Music Entertainment in New York promotes **Roger Metting** to VP of special markets, **Vijay Rao** to VP of strategic planning, and **Michael Nolan** to assistant controller, financial planning/analysis. They were, respectively, branch manager of the Southeast branch, assistant controller of financial planning/analysis, and director of reports/consolidation.

Caroline Taub is promoted to international promotion manager for

the Atlantic Group in New York. She was special project coordinator in the international department.

Capitol Records in Los Angeles promotes **Lionel Ridenour** to West Coast promotions manager and names **Malik Levy** manager of street marketing and promotion, West Coast, and **Money Moses** manager of street marketing and promotion, East Coast. They were, respectively, co-director of national street promotions for Capitol, director of urban promotions at Quality Records, and director of national radio promotions for Kick-It Marketing.

Shelby Meade is named manager of press and artist development for Elektra Entertainment in New York. She was coordinator of the publicity department at MCA.

Debe Fennell is appointed country promotion/Southeast region for Curb Records in Nashville. She was talent coordinator for Emerald Entertainment Network.

PUBLISHING. PolyGram/Island Music Publishing Group USA in Los Angeles appoints **Lionel Conway** chairman and **Colin Cornish** president. They were, respectively, president of

Super Garth To Be Star Act Of 'Super Faces'

NASHVILLE—Garth Brooks will star at the Country Radio Seminar's annual Super Faces Show March 5 under the sponsorship of the Academy of Country Music. The 23rd edition of the seminar is scheduled for March 4-7 at the Opryland Hotel here.

CRS has also announced the lineup for its New Faces Show on March 7. Designated to perform are Brooks & Dunn and Pam Tillis, Arista Records; Clinton Gregory, Step One; Sammy Kershaw, Mercury; Hal Ketchum, Curb; Tracy Lawrence, Atlantic; Little Texas, Warner Bros.; Eddie London, RCA; McBride & the Ride, MCA; and Collin Raye, Epic.

Syndicated humorist and Columbia Records artist Lewis Grizzard will be the seminar's opening speaker. Other speakers are Oren Harari and Dan O'Day, who will address the registrants March 5, and Dr. Perry Buffington, who will present his remarks March 7.

Harari is a senior consultant with the Tom Peters Group; O'Day is author of "Personality Radio" and a columnist for Radio & Records; and Buffington is a psychologist and radio consultant.

Among the subjects to be discussed in lectures, panels, and workshops are strategies for gaining listeners, event marketing, production techniques, compiling playlists, trade charts, airchecks, programming formatics, promotions, ratings analyses, artists' visits, air personalities, research, women in radio, paths to financial security, computers, programming AM radio, hiring and firing, and the role of video.

Individual registration fee prior to Jan. 17 is \$289.

EDWARD MORRIS

PolyGram/Island Music Publishing Group USA, and managing director of PolyGram Music Publishing in Australia.

Phil Graham is promoted to VP of European writer/publisher relations for BMI in London. He was director of European relations.

RELATED FIELDS. **Ken Rosenblum** is promoted to senior VP of sales, home entertainment, for Shorewood Packaging Corp. in New York. He was VP.

Alan Phillips is named VP of sound technology marketing for Sony Software U.K./Europe in London. He was director of international marketing and artist development for Columbia Records U.K. (See story, this page.)

Michael Kuhn is appointed president of PolyGram Filmed Entertainment, PolyGram's new movie division, in Los Angeles.

HARD MUSIC FOR HARD TIMES

BY CHRIS MORRIS

LOS ANGELES—Straight-ahead pop music and fluffy pop-rap ruled the roost in music at the beginning of 1991, but rock'n'rollers, hardcore rappers, a surprising alternative upstart, and a country music titan were poised at the top of the charts at year's end.

A change in name for Billboard's albums chart—from Top Pop Albums to The Billboard 200 Top Albums—reflected the growing diversification of sounds that were craved by consumers in the topsy-turvy 12 months past.

At the beginning of 1991, rapper Vanilla Ice still stood tall atop the charts; he was companioned in the top 10 by Whitney Houston, Mariah Carey, Bette Midler, and Wilson

Phillips.

By year's end, Guns N' Roses, Ice Cube, Nirvana, and the durable Garth Brooks led the talent charge, with U2 and Michael Jackson mak-

1991 IN REVIEW

ing late-year incursions. Mariah Carey, now on her sophomore release, was the only pop holdover from the Class of '90. If anything, 1991 was an object lesson in the cyclical nature of pop tastes.

Perhaps the motto for the year was "hard music for hard times." While pop artists were by no means absent from the charts, recession-bound record buyers gravitated to sounds that were tough and furious as the year progressed.

HARD ROCK RESURGENCE

Metal and hard rock held sway for most of '91. Guns N' Roses reasserted its popularity on a wave of hype, and the band's simultaneous releases "Use Your Illusion I" and "Use Your Illusion II" shot to the top on liftoff. Not far behind in terms of instantaneous popularity was Metallica, whose self-titled new album rocketed to the pinnacle of The Billboard 200 and spawned a hit single, "Enter Sandman," to boot.

A slew of hard rock and metal acts enjoyed similar success. Skid Row, Motley Crue, Van Halen, Great White, Rush, Ozzy Osbourne, and Tesla, among the veteran acts, all scored immediate hits. Among the newer commodities, Extreme and Firehouse finally hit paydirt with slow-rolling platinum releases.

Many will recall 1991 as "The Year Ice Melted." Vanilla Ice, seemingly undislodged a year ago, took a commercial turn south with a dismal live album and a flop movie vehicle. Consumers instead cocked an ear to the rawest rap available.

RAP ON THE RISE

Rival Compton rappers Ice Cube and N.W.A. made the biggest impressions with albums whose sales were rivaled only by the controversy their contents engendered. Public Enemy, Ice-T, and new entry Naughty By Nature also cut their own chart grooves, and Latino rapper Gerardo scored an anomalous hit of his own.



Rocking To The Bank. Aerosmith, which signed a contract with Sony Music for a reported \$25 million, was among the megadeal makers of 1991. Other top-money deals were struck between Michael Jackson and Sony, Janet Jackson and Virgin Records, Motley Crue and Elektra Entertainment, and the Rolling Stones and Virgin.

Angst For The Memories: Music Held A Mirror To A Troubled World In '91

LOOKING BACK NOW, one night in early 1991 foreshadowed the year as it would unroll before us, often in images of trouble and violence, in both society and the music.

That night in mid-January, the movers and shakers of the music biz had gathered for the Rock and Roll Hall of Fame induction dinner in a New York hotel when word came that war with Iraq had begun. A video projection of George Bush hung over the crowd that night, just as the nation's angst in 1991 would hang over the music made this year.

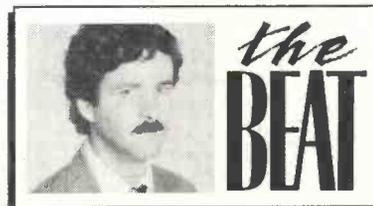
A month later, Bob Dylan was singing a near-indecipherable "Masters Of War" to a prime-time Grammy TV audience while the recording academy gave its highest songwriting honor to Julie Gold's anthem of peace, "From A Distance," as the bombs fell in the Mideast desert. The Gulf war was soon over. The battles back home—economic, social, racial—never let up. The music reflected that turmoil.

Certainly, pop music in 1991 often served the cause of escapism well, in the diva swoops of Mariah Carey and Whitney Houston, in the doo-wop, hip-hop of nuevo-New Kids such as Another Bad Creation, Color Me Badd, and Boyz II Men, in

the dance-beat-driven hits of C&C Music Factory, Paula Abdul, and EMF, or the easy adult tunes of Michael Bolton, Amy Grant, and Gloria Estefan.

But how to account for the furious popularity of Guns N' Roses, Skid Row, Metallica, and Nirvana or the chart assaults of Public Enemy, N.W.A., and Ice Cube, among many

1991 IN REVIEW



by Thom Duffy

others? How else but by hearing the music these acts made in 1991 as reflecting—however imperfectly—the anger and fear of fans growing up in a society adrift, trying to survive—as Marky Mark puts it in his sharp remake—on the "Wildside."

That January night at the Rock and Roll Hall of Fame banquet, Roger McGuinn and his fellow members

of the Byrds performed a song of an earlier era, "Turn, Turn, Turn," to offer hope. They sang of "a time of peace." It was not a song for 1991.

CONFLICTS felt by any generation have a way of working their way into the music. Perhaps that's one way to explain the head-on, metal-bending collisions of rock and dance styles that gave shape to some of this year's best pop. Billboard dubbed this genre-bending blend funk'n'roll. By any other name, Jesus Jones, EMF, Fishbone, and a rash of Red Hot Chili Pepper wannabes proved its viability right here, right now. Anthrax and Public Enemy affirmed the alliance between rap and rock while acts from Urban Dance Squad to Hard Corps took up the banner. And somewhere on a stool in a bar sat one of the new generation of singer/songwriters—Will T. Massey, Michael McDermott, Laurie Freelo—trying to spin melodic sense out of it all.

OUR BEST TO YOU: Billboard editors and staff offer their individual top 10 critics' choices for 1991, beginning on the next page. Leading the pack in cumulative picks are "Achtung Baby" from U2, on Island; "Ru-

(Continued on page 25)



STRAIGHT TO THE TOP

The conversion of The Billboard 200 Top Albums chart to piece-count data allowed album sales to be tracked with more accuracy than ever, out of the box. As a result, albums by several artists in 1991, including U2, pictured above, enjoyed the distinction of debuting at No. 1 on the chart. Here's a chronological recap:

- 6/29—Skid Row, "Slave To The Grind," Atlantic.
- 7/6—Van Halen, "For Unlawful Carnal Knowledge," Warner Bros.
- 8/31—"Metallica," Elektra.
- 9/28—Garth Brooks, "Ropin' The Wind," Capitol.
- 10/5—Guns N' Roses, "Use Your Illusion II," Geffen.
- 12/7—U2, "Achtung Baby," Island.
- 12/14—Michael Jackson, "Dangerous," Epic.

Among mainstream rappers, only Hammer, now minus the "M.C.," continued to demonstrate big cross-over potential, all the while attempting to distance himself from the genre.

Country music had a bust-out year, with Brooks a force unto himself on the pop charts; such fellow travelers as Travis Tritt, Alan Jackson, and '90 holdover Clint Black also left their brand.

As ever, the divas of pop distinguished themselves. Carey continued her winning ways with her second album, "Emotions"; Bonnie Raitt followed up her Grammy triumph with the sequel "Luck Of The Draw"; Paula Abdul reasserted her pop-dance drawing power with "Spellbound"; Gloria Estefan made a memorable comeback from her accident-related injuries with "Into The Light"; and pop-gospel singer Amy Grant notched a bona-fide pop success with "Heart In Motion."

UNFORGETTABLE COLE

But the year's most stunning victory by a female vocalist belonged to Natalie Cole. "Unforgettable," her haunting electronic duet with her late father Nat King Cole, struck a resounding chord with older listeners, and the album of her father's great standards had sold 3 million copies by year's end. An unforgettable achievement by any standards.

Dance and R&B proved fertile terrain for the development of hot new

stars in '91, as dancefloor rulers C&C Music Factory and a pair of dazzling young Motown acts, Another Bad Creation and Boyz II Men, made their first platinum marks.

Alternative rock champ R.E.M. proved it wasn't "Out Of Time," as the Athens, Ga., group's latest album soared to No. 1 without a tour to support it. But the biggest news on the alternative scene was the startling top 10 success of Nirvana's DGC debut, "Nevermind," which left even record label mavens scratching their heads in delighted astonishment.

There was no shortage of action from veteran pop and rock talents

(Continued on page 25)



Daddy's No. 1 Girl. Natalie Cole helped expose the power of the market for adult pop with performances of songs by her father, Nat King Cole, on her chart-topping "Unforgettable" album for Elektra Entertainment.

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Albert Collins



CATHERINE APPLEFELD

Copy Editor

1. **Roger McGuinn**, "Back From Rio" (Arista). This album makes me smile, smile, smile.
2. **Richard Thompson**, "Rumor And Sigh" (Capitol). Smooth melodies make the biting lyrics easier to swallow.
3. **Dinosaur Jr.**, "Green Mind" (Sire/Warner Bros.). Ah, the unmasked cynicism of this disillusion of grandeur...
4. "School Of Fish" (Capitol). A rose-colored debut.
5. **Candy Skins**, "Space I'm In" (DGC). Pop with real snap and crackle.
6. **Nirvana**, "Nevermind" (DGC). Smells like a winner.
7. **Trip Shakespeare**, "Lulu" (A&M). Another trip through the winding streets of small-town surrealism.
8. **R.E.M.**, "Out Of Time" (Warner Bros.). An albumful of magnificent mood swings.
9. **Neil Young**, "Weld" (Reprise/Warner Bros.). Double the calories, none of the fat. Crank it up!
10. **Fishbone**, "The Reality Of My Surroundings" (Columbia). Consistently frenetic.



JIM BESSMAN

New York Correspondent

1. **Lisa Germano**, "On The Way Down From The Moon Palace" (Major Bill Records). Self-produced solo debut proves she's not just Melencamp's fiddler anymore.
2. **Willie Nile**, "Places I Have Never Been" (Columbia). If it took 10 years for someone to let Nile make an album this committed and forceful, well... OK.
3. **Richard Thompson**, "Rumor And Sigh" (Capitol). Not necessarily a big step for this giant, but maybe it won him wider recognition.
4. **Beausoleil**, "Cajun Conja" (Rhino). Debut label entry from the premier Cajun band lets the group stretch out and jam.
5. **Pam Tillis**, "Put Yourself In My Place" (Arista). Country music's other Tanya Tucker success story, thanks to an album of perfect songs.
6. "Divinyls" (Virgin). Never thought I'd live to see this great band break. Glad I still have hair.
7. **Rod Piazza & the Mighty Flyers**, "Blues In The Dark" (Black Top). Longtime bluesharp master Piazza continues to live up to his great Chicago blues predecessors.
8. "Baby Animals" (Imago). Almost seems quaint in its simple guitar rock and Suze DeMarchi's unaffected and unforgiving vocals—but not quite.
9. **Joe Jackson** in concert, Radio City Music Hall. He's still far and away the best band leader/showman. Also gets the nod for letting Jill Sobule open.
10. **Pee-wee Herman** opening the MTV Video Music Awards. A truly transcendent TV moment.



ED CHRISTMAN

Retail Editor

1. **Nirvana**, "Nevermind" (DGC).
2. **Hoodoo Gurus**, "Kinky" (RCA).
3. **The Cult**, "Ceremony" (Sire/Reprise).
4. "Metallica" (Elektra).
5. **Siouxsie & the Banshees**, "Superstition" (Geffen).
6. **Tad**, "8-Way Santa" (Sub Pop).
7. **The Wonder Stuff**, "Never Loved Elvis" (Polydor).
8. **Soundgarden**, "Badmotorfinger" (A&M).

The CRITICS' Choice

BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS, VIDEOS, AND CONCERTS OF 1991

9. Tie: **Matthew Sweet**, "Girlfriend" (Zoo); **Head Candy**, "Starcaster" (Link).
10. **Live Show: General Johnson & Chairmen of the Board** at Shaggers in Dunne, N.C.



JEFF CLARK-MEADS

European News Editor

1. **Tesla**, "Psychotic Supper" (Geffen). Charm and character in a shiny metal overcoat.
2. **Slade**, "Wall Of Hits" (Polydor). The greatest voice in rock and some timeless tunes.
3. **Tyketto**, "Don't Come Easy" (DGC). Passion, poetry, and power by the bucketful.
4. **Tesla**, "Five Man Acoustical Jam" (Geffen). Simplicity is genius.
5. **Deep Purple**, "Slaves And Masters" (RCA). You're never too old...
6. **Ozzy Osbourne**, "No More Tears" (Epic)... To rock'n'roll.
7. "Metallica" (Vertigo). Mature metal.
8. **Scorpions**, "Crazy World" (Vertigo). Pertinent, piquant, and polished.
9. **Guns N' Roses**, "Use Your Illusion" I and II (Geffen). Actually worth all the hype.
10. **Kix**, "Hot Wire" (Atlantic). Honest endeavor; effective end-product.



BOB DARDEN

Gospel Columnist

1. **Russ Taff**, "Under Their Influence" (Myrrh Records).
2. **The Seventy Sevens**, "88" (Brainstorm Artists International).
3. **Rick Elias & the Confessions**, "Ten Stories" (Alarma/Frontline Records).
4. **The Newsboys**, "Boyz Will Be Boys" (Star Song Records).
5. **Julie Miller**, "He Walks Through Walls" (Myrrh).
6. Tie: **Michael Kelly Blanchard**, "Mercy In The Maze" (Diadem Records); **Twila Paris**, "Sanctuary" (Star Song Records).
7. Tie: **Margaret Becker**, "Simple House" (Sparrow Records); **Susan Ashton**, "Wakened By The Wind" (Sparrow).
8. **Geoff Moore & the Distance**, "Pure And Simple" (Forefront Records).
9. Tie: **da**, "Kalhoun" (Brainstorm Artists International); **Code Of Ethics**, "Visual Paradox" (R.E.X. Records).
10. **Amy Grant**, "Heart In Motion" (Myrrh Records).



THOM DUFFY

Talent Editor

1. **R.E.M.**, "Out Of Time" (Warner Bros.).

2. **Jesus Jones**, "Doubt" (SBK).
3. **U2**, "Achtung Baby" (Island).
4. "Marc Cohn" (Atlantic).
5. "Latin Alliance" (Virgin).
6. "Will T. Massey" (MCA).
7. **Marty Brown**, "High And Dry" (MCA).
8. **Queen Latifah**, "Nature Of A Sista" (Tommy Boy).
9. **John Campbell**, "One Believer" (Elektra).
10. **Teenage Fanclub**, "Bandwagonesque" (DGC).



LARRY FLICK

Dance Music Editor

1. **Alison Limerick**, "Where Love Lives" (Arista 12-inch single).
2. **Frankie Knuckles**, "Beyond The Mix" (Virgin).
3. **Boy George/Jesus Loves You**, "The Martyr Mantras" (Virgin).
4. **Sabrina Johnston**, "Peace" (JBR/Atco 12-inch single).
5. **Ultra Nate**, "Blue Notes In The Basement" (Eternal/Warner Bros.).
6. **Crystal Waters**, "Gypsy Woman" (Mercury 12-inch single).
7. "Corina" (Cutting/Atco).
8. **Eve Gallagher**, "Love Come Down" (More Protein U.K., 12-inch single).
9. **Kylie Minogue**, "Rhythm Of Love" (PWL U.K.).
10. **D'Bora**, "E.S.P." (Smash).



MARILYN GILLEN

Senior Copy Editor

1. **Bob Dylan**, "The Bootleg Series Volumes 1-3 (Rare And Unreleased): 1961-1991" (Columbia). A keeper. And keep 'em coming.
2. **Jimmie Dale Gilmore**, "After Awhile" (Elektra Nonesuch American Explorer Series). Sturm and twang from towering Texas figure.
3. **Richard Thompson**, "Rumor And Sigh" (Capitol). Smart lyrics that sting, swell music, and irony sharp enough to open a vein with. Hurts so good.
4. **Chris Whitley**, "Living With The Law" (Columbia). Trad Delta blues shot up with modern 'tude? Guilty.
5. **Marshall Crenshaw**, "Life's Too Short" (Paradox/MCA)... to miss out on this silly, sunny, smart pure-pop primer.
6. **Crash Test Dummies**, "The Ghosts That Haunt Me" (Arista/BMG Canada). A spirited debut.
7. **R.E.M.**, "Out Of Time" (Warner Bros.). Soaring, in spite of it all.
8. **Roger McGuinn**, "Back From Rio" (Arista). A wholly welcome return.
9. **John Mellencamp**, "Whenever We Wanted" (Mercury). Often.
10. **Chris LeDoux**, "Western Underground"

(Capitol Nashville). Keeps cowgirls from the blues.



DEBBIE HOLLEY

Asst. Country Music Editor

1. **Country Singles: Garth Brooks**, "Shameless." **Sawyer Brown**, "The Walk" (Capitol).
2. **Country Albums: Reba McEntire**, "For My Broken Heart" (MCA). Perhaps Reba's finest work. **Travis Tritt**, "It's All About To Change" (Warner Bros.).
3. **Music Videos: Kathy Mattea**, "Asking Us To Dance." Powerfully emotional. **Mark Collie**, "She's Never Comin' Back."
4. **Swingin' Singles: Tevin Campbell**, "Round And Round" (Paisley Park/Warner Bros.); **Rod Stewart**, "Motown Song" (Warner Bros.); **Rythm Syndicate**, "P.A.S.S.I.O.N." (Impact); **Denean**, "Fire Prayer" (Etherean); **EMF**, "Unbelievable" (EMI).
5. **Hot: "Francesca Beghe"** (SBK). Unrivaled style. **Prince & the New Power Generation**, "Diamonds & Pearls" (Paisley Park/Warner Bros.).
6. **New: The Remingtons** (BNA).
7. **On Stage: Shelby Lynne** at CRS "New Faces" show and **Vince Gill's** Basketball Game/Concert. **Mary-Chapin Carpenter's** "Down At The Twist And Shout" at the CMA Awards.
8. **Looking Ahead: Kristy Shoemake**—not signed, but positively a country chart topper. **Todd Mark Rubenstein**—amazing writer/rock guitar talent. Promising producer.
9. **Home Videos: "The War Of The Roses," "Mortal Thoughts."**
10. **Nintendo: "Jeopardy."** But still love those "Mario Bros."



JOHN LANNERT

Latin Notas Columnist

1. **Various Artists**, "Dancehall Reggaespañol" (Sony).
2. **Naomi**, "Tocamela" (Sony).
3. **Victor Victor**, "Inspiraciones" (Sonotone).
4. **Ricardo Montaner**, "En El Ultimo Lugar Del Mundo" (TH-Rodven).
5. **Bronco**, "Salvaje Y Tierno" (Fonovisa).
6. **Tito Nieves**, "Dejame Vivir" (RMM-Sony).
7. **The Triplets**, "Fuerza Del Parentesco" (Mercury).
8. **Pochi Y Su Coco Band**, "Los Cocotuces Pero Con Coco" (Kubaney).
9. **Caifanes**, "El Diablito" (RCA/BMG).
10. **Selena Y Los Dinos**, "Ven Conmigo" (Capitol/EMI Latin).



JANINE McADAMS

R&B Music Editor

1. **The Brand New Heavies** (Delicious Vinyl). The '70s revisited with '90s attitude.
2. **Sounds Of Blackness**, "The Evolution Of Gospel" (Perspective/A&M). A grab bag of an album, satisfying, innovative, and uplifting.
3. **Will Downing**, "A Dream Fulfilled" (Island). Like fine wine, Downing just gets better with time. An instant classic.
4. **A Tribe Called Quest**, "Low End Theory." Hip-hop that feeds the soul.
5. "Dancehall Reggaespañol" (Columbia). Wicked, tropical fun—in two languages!
6. **Boyz II Men**, "Cooleyhighharmony" (Motown). Homeboys who are boys next door at heart! Doo-wop hip-hop prospers.

(Continued on page 23)

GUNS 'N ROSES

DEEE LITE

BLUE OYSTER CULT

GRACE JONES

DURAN DURAN

LAURIE ANDERSON

WARRANT

BILLY IDOL

CAB CALLOWAY

FRANK ZAPPA

DAVID LEE ROTH

WARRIOR SOUL

ENUFF Z NUFF

KINGS X N'JOI

BANG TANGO

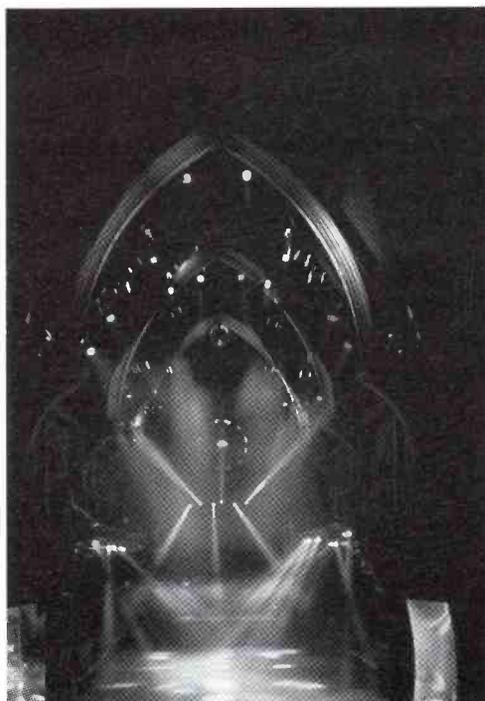
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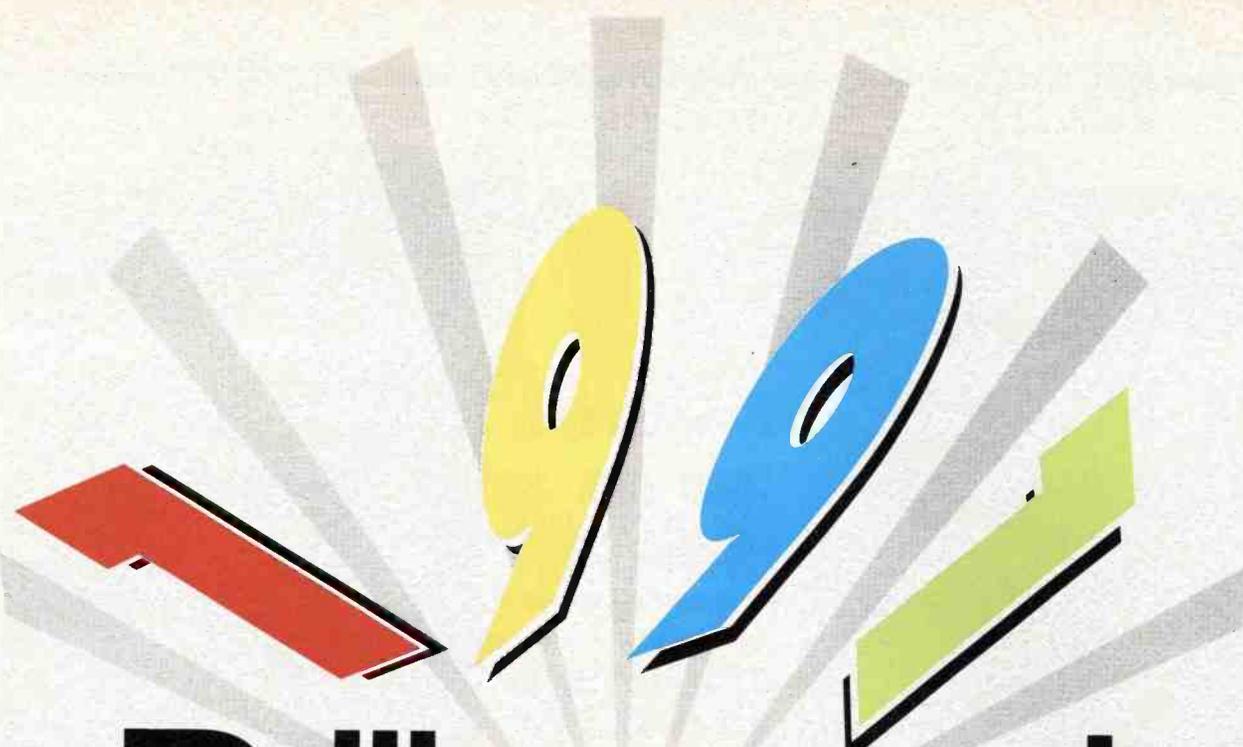
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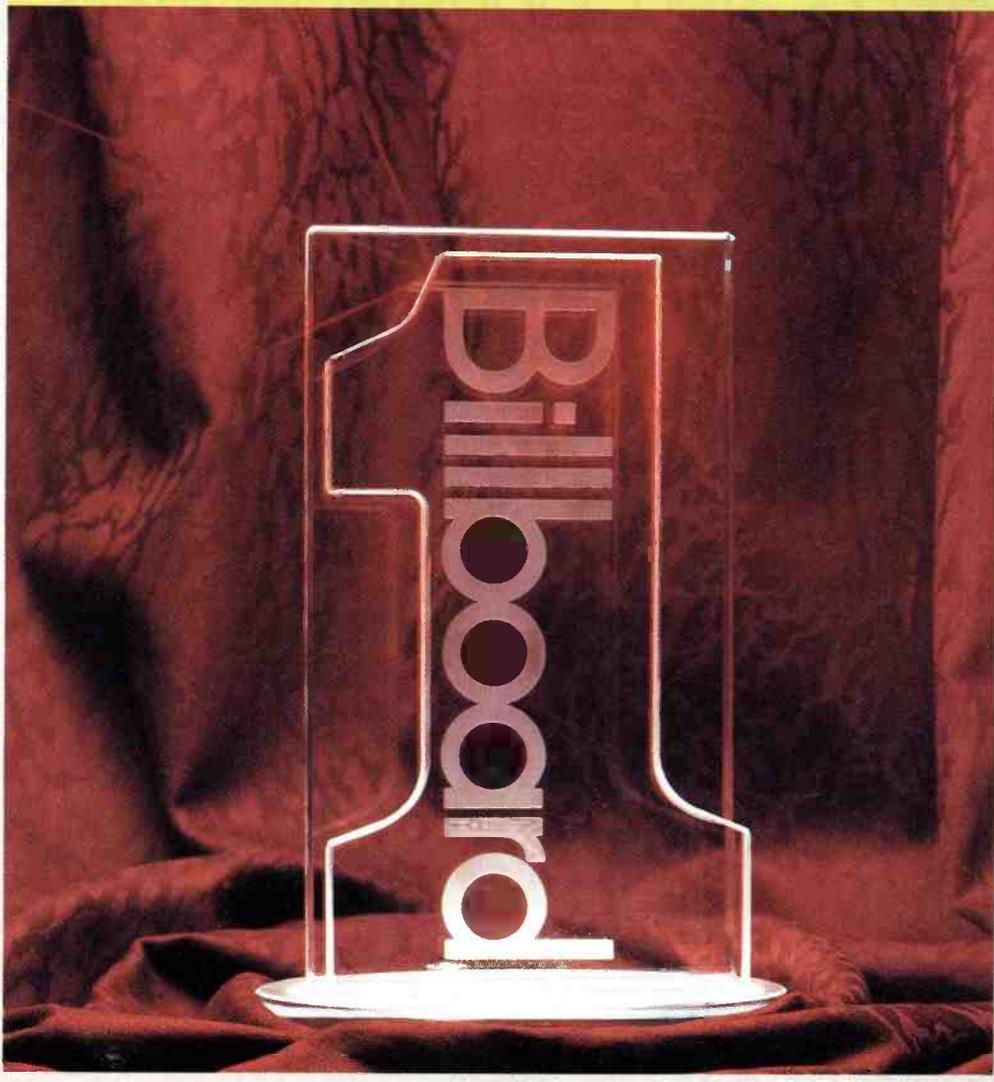
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CONTACT: FRED ROTHBELL-MISTA



Billboard

MUSIC AWARDS



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to all the artists who made **The 1991 Billboard Music Awards** a success!
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GARTH BROOKS, MARIAH CAREY, CHER,
COLOR ME BADD, C & C MUSIC FACTORY,
DAVID CROSBY, FIREHOUSE, GENESIS, JACK HEALEY,
WHITNEY HOUSTON, ALAN JACKSON, KID 'N PLAY,
L.L. COOL J, RICHARD MARX, JOHN MELLENCAMP,
QUEENSRYCHE, R.E.M., RUDE BOYS,
RICHIE SAMBORA, TRACIE SPENCER,
RALPH TRESVANT, VAN HALEN, WARRANT,
DIONNE WARWICK, VANESSA WILLIAMS,
DWIGHT YOAKAM...and our host, PAUL SHAFFER,
who completely redefines the meaning of "hip"!

We would also like to thank:

Paul Flattery, Jim Yukich, Jamie Kellner, Bob Bain, Brad Turell,
Greg Sills, Wylleen May, Carla Patterson

Billboard & Billboard Entertainment extend a big thank you to the artists'
management and their record labels.

Billboard

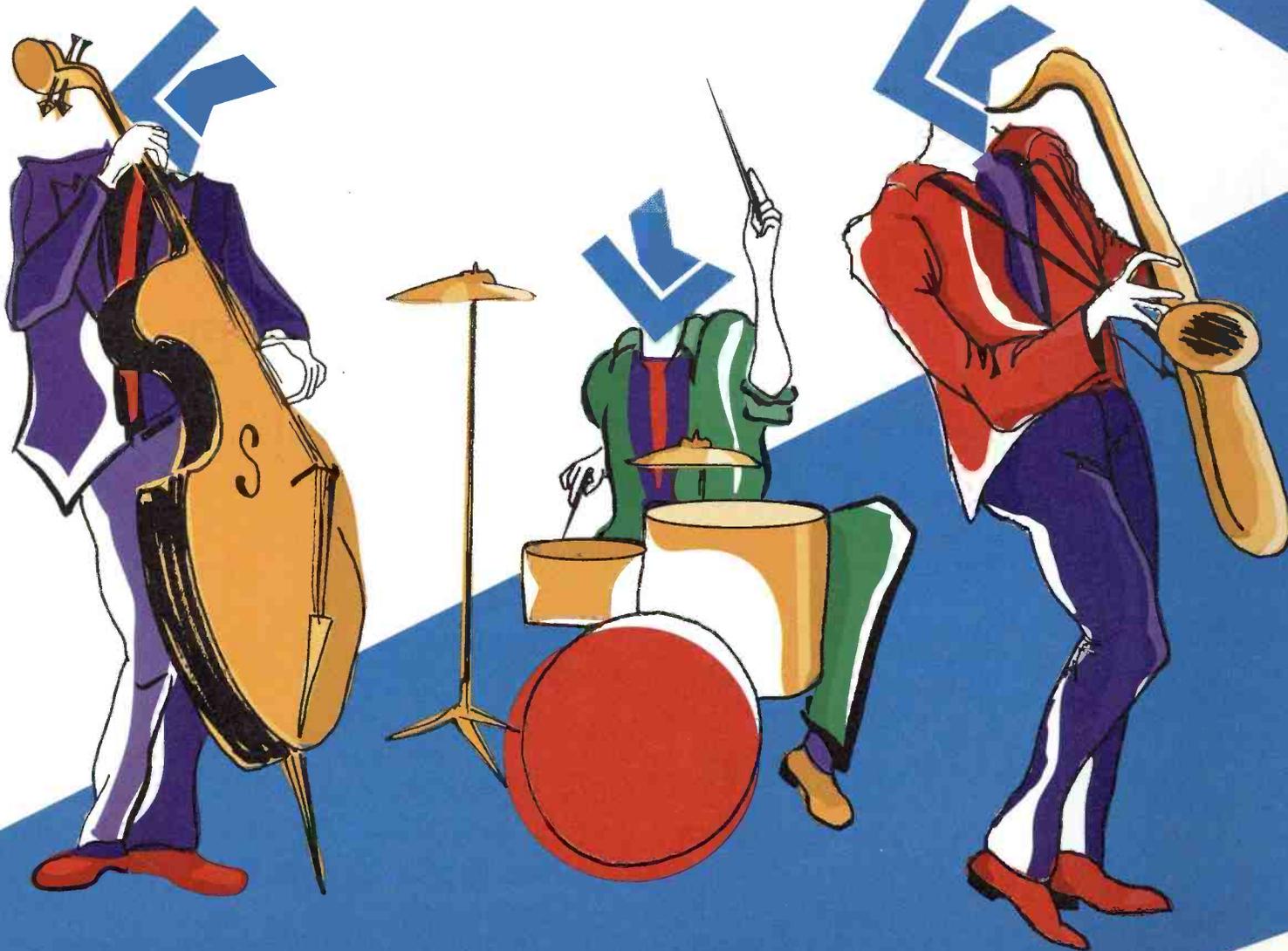


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(Continued from page 18)

7. **Naughty By Nature**, "O.P.P." (Tommy Boy). Single of the year.
8. "New Jack City" soundtrack (Giant). Even if you didn't see the film, the singles-crammed album was an event all its own.
9. **Stevie Wonder**, "Soundtrack To 'Jungle Fever'" (Motown). Something about film goesos Wonder's creativity. Remember "The Woman In Red"?
10. **Triple Threat Tour**: A homegirl's fantasy come true. Johnny Gill had the pipes, Bell Biv DeVoe was dope, but laidback Keith Sweat gave it finesse.



MOIRA McCORMICK
Chicago Correspondent

1. **Peter Dinklage and Chris Stamey**, "Mavericks" (RNA). Utterly sublime.
2. **R.E.M.**, "Out Of Time" (Warner Bros.). They did it again.
3. **Peter Himmelman**, "From Strength To Strength" (Epic). Fiercely beautiful.
4. **Metallica**, opening night of tour in Peoria, Ill., Oct. 29. They ruled.
5. **Soundgarden**, "Badmotorfinger" (A&M). Potent, erotic, and so heavy.
6. **The JudyBats**, "Native Son" (Warner Bros.). Sheer pleasure.
7. **Trip Shakespeare**, live at the Cubby Bear, Chicago, three nights in November. I don't know how they pull it off, but they reinvent themselves onstage every night.
8. **Chris Whitley**, "Living With The Law" (Columbia). Intoxicatingly atmospheric.
9. Cool trax: **Seal**, "Crazy" (Sire); **Blue Aeroplanes**, "Yr Own World" (Chrysalis); **Julian Cope**, "Beautiful Love" (Island); **Robyn Hitchcock**, "Lysander" (A&M); **The La's**, "Son Of A Gun" (London).
10. Special thanks to **Material Issue**, **Smashing Pumpkins**, **My Life With The Thrill Kill Kult**, **Die Warzau**, **Michael McDermott**, and **Adam Schmitt** for forging the new, thankfully unpigeonholeable Chicago sound—and not a moment too soon.



CHRIS McGOWAN
L.A. Correspondent

1. **Milton Nascimento**, "Txai" (Columbia).
2. **Wagner Tiso**, "Baobab" (Antilles).
3. **Rosay**, "Island Of Ghosts" (Real World).
4. **Nusrat Fateh Ali Khan**, "Shahbaaz" (Real World).
5. **Marisa Monte**, "Mais" (World Pacific).
6. **Paul Simon**, "Paul Simon's Concert In The Park" (Warner Bros.).
7. **The Chieftains**, "The Bells Of Dublin" (RCA Victor).
8. **John Lee Hooker**, "Mr. Lucky" (Charisma).
9. **Various Artists**, "Mardi Gras Party" (Rounder).
10. **Eric Clapton**, "24 Nights" (Reprise).



TRUDI MILLER
Editorial Assistant

1. **Richard Thompson**, "Rumor And Sigh" (Capitol).
2. **U2**, "Achtung Baby" (Island).
3. **Robyn Hitchcock**, "Perspex Island" (A&M).
4. **The Grapes Of Wrath**, "These Days" (Capitol).
5. **Warren Zevon**, "Mr. Bad Example" (Giant).
6. **Candy Skins**, "Space I'm In" (DGC).
7. **Various Artists**, "I'm Your Fan—The Songs Of Leonard Cohen" (Atlantic).

8. **Del Shannon**, "Rock On!" (Gone Gator Records/MCA); **Tom Petty & the Heartbreakers**, "Into The Great Wide Open" (MCA).
9. **Nirvana**, "Nevermind" (DGC).
10. **Jim Henson**, "Jim Henson: A Sesame Street Celebration" (Golden Music).



CHRIS MORRIS
Associate Talent Editor

1. **Nirvana**, "Nevermind" (DGC). Ragin' angst-rock, and the most heartening success story of 1991.
2. **The Skeletons**, in the flesh in Austin and Chicago. America's best unsigned band? You betcha.
3. **Dave Alvin**, "Blue Blvd" (Hightone). America's best songwriter? Most assuredly.
4. **Robbie Robertson**, "Storyville" (Geffen). The mystery and enduring romance of New Orleans, heard as a distant musical echo.
5. **Eddie Hinton**, "Cry And Moan" (Rounder Bullseye Blues). A tortured blue-eyed soul man returns, on fire.
6. **Boyz II Men**, "Cooleyhighharmony" (Motown). Hip-hop doowop—what a concept.
7. **Robert Ward**, "Fear No Evil" (Black Top). An exciting rediscovery: Midwestern blues 'n' R&B by a near-unknown master.
8. **Chris Whitley**, "Living With The Law" (Columbia). A young singer/songwriter finds some atmospheric new uses for the blues.
9. "Spinout" (Delicious Vinyl). Dumbness is its own reward.
10. **James Brown**, "Star Time" (Polydor). Reissue of the year, parolee of the year, man of the year.



EDWARD MORRIS
Country Music Editor

1. Best Album: **Travis Tritt**, "It's All About To Change" (Warner Bros.). Tritt didn't just learn these lyrics, he bonded with them.
2. Best Song: "Fallin' Out Of Love," written by **John Ims**, recorded by **Reba McEntire**. Says more about behavioral psychology than B.F. Skinner did.
3. Best Music Video: "Eagle When She Flies," by **Dolly Parton**; directed by **Mary Lambert**. Sure it's didactic—but what a glorious lesson.
4. Best Concert: **Garth Brooks** at Murphy Center. Strong evidence that Brooks is an alien sent to enchant the world.
5. Best New Act: **The Remingtons** (BNA Entertainment). These three guys could teach harmony to the Gatlins.
6. Best Blowout: **Jamboree In The Hills**. Pageantry, music & beer.
7. Best Friend Of Country Music: Retiring CMA First Lady **Jo Walker-Meador**. Gracious. Irreplaceable.
8. Best Awards Show: **The International Bluegrass Music Awards**. More music, less talk.
9. Best Bets For 1992: **Donna Ulisse**, **Sammy Kershaw**, **Alison Krauss**, and **Emmylou Harris**' "Live At The Ryman."
10. Best News: That bluegrass diva **Rhonda Vincent** has signed to a major label.



MELINDA NEWMAN
Music Video Editor

1. **Richard Thompson**, "Rumor And Sigh" (Capitol).
2. **Crowded House**, "Woodface" (Capitol).
3. **Sam Phillips**, "Cruel Inventions" (Virgin).
4. **R.E.M.**, "Out Of Time" (Warner Bros.).

5. **U2**, "Achtung Baby" (Island).
6. **Billie Holiday**, "The Complete Decca Recordings" (GRP).
7. **Various Artists**, "The Stax/Volt Collection" (Atlantic).
8. **Robbie Robertson**, "Storyville" (Geffen).
9. **Extreme**, "Holehearted" (A&M single).
10. **Matthew Sweet**, "I've Been Waiting" (Zoo single).



SUSAN NUNZIATA
Technology Editor

1. "Metallica" (Elektra). Yes, I'm one of those people they "sold out" for.
2. **Sting**, "The Soul Cages" (A&M).
3. "Ingrid Chavez" (Warner Bros.).
4. **Various Artists**, "I'm Your Fan—The Songs Of Leonard Cohen" (Atlantic).
5. **Jeff Beck**, "Beckology" (Epic/Legacy).
6. **Red Hot Chili Peppers**, "Blood Sugar Sex Magik" (Warner).
7. **Bonnie Raitt**, "Luck Of The Draw" (Capitol).
8. **Psychfunkapus**, "Skin" (Atlantic).
9. **Paul Simon**, "Paul Simon's Concert In The Park" (Warner Bros.).
10. Honorable mention: **Enigma**, "MCMXC A.D." (Charisma). The charm wore off quickly, but it was fun while it lasted; **Color Me Badd**, "I Wanna Sex You Up" (Giant single). Even after hearing it 7.2 million times, I still like this song; and **Eric Clapton**, "24 Nights" (Reprise).



CRAIG ROSEN
West Coast Bureau Chief

1. **R.E.M.**, "Out Of Time" (Warner Bros.).
2. **Matthew Sweet**, "Girlfriend" (Zoo).
3. **Primal Scream**, "Screamadelica" (Sire).
4. **Julian Cope**, "Peggy Suicide" (Island).
5. **Nirvana**, "Nevermind" (DGC).
6. **G.W. McLennan**, "Watershed" (Beggars Banquet).
7. **This Picture**, "A Violent Impression" (Dedicated).
8. **The Odds**, "Neopolitan" (Zoo).
9. **Essential tracks**: **Naughty By Nature**, "O.P.P." (Tommy Boy); **John Mellencamp**, "Love And Happiness" (Mercury); **Crowded House**, "Fall At Your Feet" (Capitol); **Joan Jett & the Blackhearts**, "Backlash" (Epic).
10. **Boxed sets**: **Phil Spector**, "Back To Mono" (ABKCO); **James Brown**, "Star Time" (Polydor); **Aerosmith**, "Pandora's Box" (Columbia); **The Clash**, "Clash On Broadway" (Epic).



SEAN ROSS
Radio Editor

1. **Divinyls**, "I Touch Myself" (Virgin). A rock record so cool that dance stations had to play it.
2. **Roxette**, "Joyride" (EMI). They consistently do great up-tempo pop. So why won't anyone thank them?
3. **Nirvana**, "Smells Like Teen Spirit" (DGC). Alternative and metal people usually meet where thrash and hardcore intersect. Nice to see they like hooks and melodies, too.
4. **Zoe**, "Sunshine On A Rainy Day" (M&G). Kate Bush meets Soul II Soul on this top 10 U.K. hit.
5. **Carter The Unstoppable Sex Machine**, "Sheriff Fatman" (Chrysalis). Monty Python meets PIL.
6. **Bellamy Brothers**, "All In The Name Of Love" (Atlantic). At least as good a Marshall Crenshaw record as his own.

7. **Londonbeat**, "I've Been Thinking About You" (MCA). With "Real Real Real" and "Unbelievable," this year's best radio records.
8. **U2**, "Mysterious Ways" (Island). So where's the harsh, inaccessible U2 they were threatening us with?
9. **Tracie Spencer**, "This Time Make It Funky" (Capitol). Best use of rap by a mainstream R&B artist.
10. **Naughty By Nature**, "O.P.P." (Tommy Boy). Brought cheating back to R&B for the first time since Luther Ingram.



DEBORAH RUSSELL
Reporter

1. **The Spanic Boys**, "Strange World" (Rounder). Infectiously pure pop-rock. Let's boogie!
2. **Brian Wilson**, "Sweet Insanity" (demo tape). I love this man. I love his music. I want this album.
3. **The Cowsills**, "The Cowsills" (demo tape). Exquisite, multidimensional, modern rock'n' roll.
4. **Various Artists**, "Bonograph: Sonny Gets His Share" (Bogus). Ben Vaughn, the Wishniaks, Flat Duo Jets, and Young Fresh Fellows cover Sonny Bono classics. Pure genius!
5. **Megon McDonough**, **Christine Lavin**, **Patty Larkin**, **Sally Fingerett**, "Buy Me, Bring Me, Take Me: Don't Mess My Hair (Life According To Four Bitchin' Babes)" (Philo). *Totally bitchin'*, live acoustic set.
6. **John Prine**, "The Missing Years" (Oh Boy). Funny, smart, and smooth.
7. **Various Artists**, "For Our Children" (Disney). Bob Dylan sings "This Old Man." Too perfect.
8. **Jim Chappell**, "Nightsongs And Lullabies" (Music West). Chappell's piano melodies are timeless, moving.
9. **The Skeletons**, "In The Flesh" (ESD). Rattle me bones!
10. **Various Artists**, "Antone's Anniversary Anthology: Vol. 2" (Antone's). Austin in an instant.



KEN SCHLAGER
Managing Editor

1. **Richard Thompson**, "Rumor And Sigh" (Capitol). This year's masterpiece finds the king of pain feeling almost feisty.
2. **Roger McGuinn**, "Back From Rio" (Arista). They've tried for decades, but nobody can out-McGuinn Mr. McGuinn.
3. **Marc Cohn** (Atlantic). Exceptional debut; hope he wasn't saving the best for first.
4. **Roy Hargrove**, "Public Eye" (RCA/Novus). Especially for the interplay with the similarly masterful Antonio Hart.
5. **Vince Gill**, "Pocket Full Of Gold" (MCA). Proof that nice guys can finish first (or, in this case, fifth).
6. **Sam Phillips**, "Cruel Inventions" (Virgin). Not necessarily cruel, but definitely inventive.
7. **Don Henry**, "Wild In The Backyard" (Epic). Big fun from the year's best-kept secret.
8. Three songs for the '90s: **The Horse Flies**, "Roadkill" (MCA track); **The Forester Sisters**, "Men" (Warner Bros. single); **Divinyls**, "I Touch Myself" (Virgin single).
9. Best idea: **Guy Clark**, **Joe Ely**, **John Hiatt**, and **Lyle Lovett** and all the other perfect multi-artist bills in the Marlboro Music Festival.
10. Honorable mentions: **John Campbell**, **Bruce Cockburn**, **Crash Test Dummies**, **Jerry Garcia/David Grisman**, **John Gorka**, **John Prine**, **Soul Family Sensation**, **Lisa Stansfield**, **U2**, **Trisha Yearwood**.

(Continued on next page)

Artists & Music

(Continued from preceding page)



PHYLLIS STARK

Associate Radio Editor

1. **Crowded House**, "Woodface" (Capitol). Tim Finn's stint with the band was short-lived, but worthwhile for this impressive collection and some great live shows.
2. **R.E.M.**, "Out Of Time" (Warner Bros.).
3. **Steve Earle & the Dukes**, "Shut Up And Die Like An Aviator" (MCA). Best live album of the year. Also wins best-title honors.
4. **U2**, "Achtung Baby" (Island).
5. **Jesus Jones**, "Doubt" (SBK).
6. **Kelly Willis**, "Bang Bang" (MCA).
7. **Paul Simon**, "Paul Simon's Concert In The Park" (Warner Bros.).
8. **Marc Cohn** (Atlantic). Debut of the year.
9. **Sting**, "The Soul Cages" (A&M).
10. **Material Issue**, "International Pop Overthrow" (Mercury). Except for Jim Ellison's mysterious fleeting accent on the title song, a great pop effort.



PAUL VERNA

Reporter

1. **Richard Thompson**, "Rumor And Sigh" (Capitol). Brilliant, lucid songwriting.
2. **Big Audio Dynamite II**, "The Globe" (Columbia). A much-needed change of atmosphere.
3. **Billy Bragg**, "Don't Try This At Home"

- (Elektra). Thanks for waking up my neighbourhood.
4. **Fishbone**, "The Reality Of My Surroundings" (Columbia). Thanks for getting lodged in my throat.
5. **Kirsty MacColl**, "Electric Landlady" (Charisma). Enjoyed meddling in your affair.
6. **Kid Creole & the Coconuts**, "You Shoulda Told Me You Were ..." (Columbia) ... Effervescent, nutty, intoxicating.
7. **U2**, "Achtung Baby" (Island). Keep moving in mysterious ways, and you'll have my attention, baby.
8. **Trip Shakespeare**, "Lulu" (A&M). Today you move, tomorrow you arrive.
9. **Red Hot Chili Peppers**, "Blood Sugar Sex Magik" (Warner Bros.). Wanna do the next one in my house?
10. **Nirvana**, "Nevermind" (DGC). Smells like success.
11. News of a **Spinäl Töp** tour.



DREW WHEELER

Asst. Production Manager

1. **Billy Bragg**, "Don't Try This At Home" (Elektra). Can Billy Bragg survive in a capitalist world? Sure!
2. **Julian Cope**, "Peggy Suicide" (Island). Cope's total concept album—starring planet earth as the Peg o' his heart.
3. **Ray Lema**, "Gaia" (Mango). If his world music genius was ever questioned, this is the definitive answer.
4. **Loketo**, "Extra Ball" (Shanachie). Technical-ly, it split up this year, but the two little Loke-

- tos play on.
5. **Ralph Peterson**, "Presents The Fo'tet" (Blue Note). A fo'ceful fo'cast from a fo'midable jazz talent.
6. **Pushtwangers**, "Push That Twang Into Motion" (MNW). Cool psychedelicists with a hard-to-explain name.
7. **Adam Schmitt**, "World So Bright" (Reprise). Do-it-yourselfer releases the perfect-pop debut of the year.
8. **Sonny Sharrock**, "Ask The Ages" (Axiom). This wild blowing session puts you between Sharrock and a hard place.
9. **World Saxophone Quartet**, "Metamorphosis" (Elektra Nonesuch). This time joined by African drums for the sexually insecure.
10. **Frank Zappa**, "Make A Jazz Noise Here" (Barking Pumpkin). The brilliant *bête noir* of pop music makes a joyful noise indeed.



TIMOTHY WHITE

Editor In Chief

1. **James Brown**, "Star Time" (Polydor).
2. **John Mellencamp**, "Whenever We Wanted" (Mercury).
3. **Patsy Cline**, "Collection" (MCA).
4. Tie: **Sam Phillips**, "Cruel Inventions" (Virgin); **Rickie Lee Jones**, "Pop Pop" (Geffen).
5. **U2**, "Achtung Baby" (Island).
6. **Bob Marley & the Wailers**, "Talkin' Blues" (Island).
7. Tie: **Sting**, "The Soul Cages" (A&M); **James Taylor**, "New Moon Shine" (Columbia); **John Prine**, "The Missing Years" (Oh Boy).
8. Tie: **Various Artists**, "Brazil Classics 3:

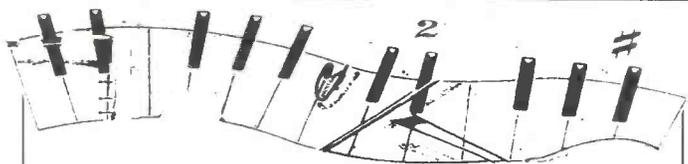
- Forro, Etc." (Luaka Bop/Sire/Warner Bros.); **Linton Kwesi Johnson**, "Tings an' Tings" (Shanachie).
9. **Prince & the New Power Generation**, "Diamonds & Pearls" (Warner Bros./Paisley Park). Plus the "Horny Pony" dance track on the U.K. "Cream" CD single.
10. Tie: **Julia Fordham**, "Swept" (Virgin); **Lisa Stansfield**, "Real Love" (Arista).



LARRY LeBLANC

Canadian Correspondent

1. **James Brown**, "Star Time" (Polydor). Nothing beats the original versions.
2. **Various Artists**, "Two Rooms" (Mercury). Passionate performances by Kate Bush, Joe Cocker, Rod Stewart, Jon Bon Jovi, and the Who.
3. **Bonnie Raitt**, "Luck Of The Draw" (Capitol). The lady continues to keep growing.
4. **Mary-Chapin Carpenter**, "Shooting Straight In The Dark" (Columbia). Country or folk questions aside, Carpenter is simply astonishing. How about a Canadian tour in 1992?
5. **Metallica** (Elektra). Can the band now be considered officially mainstream?
6. **Billy Falcon**, "Pretty Blue World" (JAMB-CO/Mercury). Enjoyable stripped-down rock.
7. **Marc Cohn** (Atlantic). Simplicity works.
8. **"Infidels"** (I.R.S.). Soul-based Canadian group, fronted by dynamic singer Molly Johnson, should make strides in the U.S. in '92.
9. **"Zucchero"** (London). Reason alone to learn Italian.
10. **Robbie Nevil**, "Day 1" (EMI Records USA). The most Motown-inspired record of the year.



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TALKIN' OVER: BOB MARLEY ESTATE CASE ENDS

(Continued from page 14)

stated that although the potential proceeds of MCA's offer were higher, Island Logic's figure was firm and unconditional and of more tangible benefit to the Marley heirs.

Bob Marley was a rasta rebel who did not believe in wills, a belief that cost his heirs 10 years of courtroom drama and, in the last five years alone, more than \$8 million in administrative and legal fees. With a widow, 11 children (by eight mothers), and a backing band (the Wailers) all entitled to a portion of the proceeds, acrimony and dissension have plagued the estate over the decade since Marley died of cancer in a Miami hospital, leaving what was then estimated to be \$30 million.

LAWSUITS CHARGE FRAUD

Litigation filed by or against estate administrator Kingston-based Mutual Security Merchant Bank includes a lawsuit against Rita Marley (who was dismissed as co-administrator) and her U.S. attorney and accountant, David Steinberg and Marvin Zolt, respectively, for alleged fraud and withholding of funds totaling \$14 million; a countersuit by Rita Marley against the administrator; an action against Marley's mother, Cedella Booker, for the recovery of \$500,000; an action against the estate by Marley's backing band, the Wailers, for a 50% share of royalties; and an action against Mutual Security Merchant Bank brought by the guardians of three of the infant beneficiaries alleging mismanagement of funds. There were 10 lawsuits in all, and most remain unsettled.

The most recent controversy erupted last month when Chris Blackwell, at a London press conference, implied the administrator had misappropriated funds, an accusation that Louis Byles, the bank's executive director, called a "blatant lie." Byles added that "if Chris Blackwell said this, he should bring an action against the administrator instead of shooting off his mouth."

Asked whether he intended to carry out his threat of legal action,

"The potential of his work if it's promoted internationally is immense"

Blackwell explained that his threat had been made to force the administrator "to present our bid to the court. I believe if we had not had that press conference, we would not have had our day in court."

Up until Nov. 15, the administrator had not presented Island Logic's increased offer to the court. Even though the original sales price of \$8.2 million had been paid by Island Logic to the administrator (and the administrator had transferred some of the assets to Island Logic before the U.K. Privy Council's surprise ruling), Mutual Security Merchant Bank had deemed Island Logic's increased tender of \$11.5 million (first pre-

sented to the court by letter) "only a proposal." It was the MCA bid that won the endorsement of the administrator, according to Hylton.

Retorted Byles, "When I stated that the MCA offer was to be preferred, I felt that this was so. After Island Logic revised their offer and made certain other concessions, their offer came very close to MCA's."

Byles added, "I have no quarrel whatsoever with the judge's decision ... It was a very fair decision in view of the circumstances. The conditions of the MCA offer allowed it to pay less than \$15.2 million if, after due diligence, the values on which they had based that sum were found to be different. The judge asked how could we know what they were really going to pay? This is where MCA fell down."

Island Logic will manage the estate on behalf of the adult beneficiaries through the already formed Bob Marley Foundation. "The management contract is for 10 years," said Blackwell. "There is an option to renew, but hopefully [the beneficiaries] will then take it on themselves." Blackwell will retain 50% of Marley's publishing income.

Among the guardians of the five infant progeny, reaction to the court's ruling was said to be mixed. Anthony Levy, counsel for Cindy Breakespeare (mother of Damien), who was earlier said to favor the MCA offer, was "shocked at the decision." He believes that the infant beneficiaries "are going to be a lot worse off" than they would be if MCA had won its bid for the estate.

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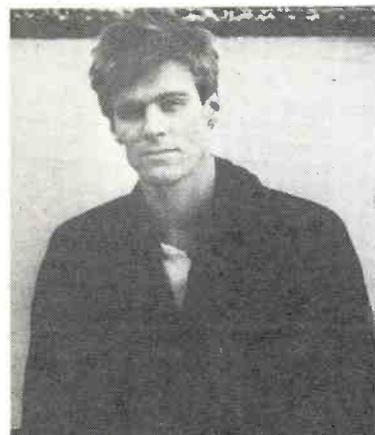
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'PERHAPS THE MOTTO FOR THE YEAR WAS, 'HARD MUSIC FOR HARD TIMES'

(Continued from page 17)



Prince Of The Chart. After a five-year absence, Bryan Adams returned with the most successful hit single of his career, "(Everything Thing I Do) I Do It For You," which spent seven weeks at No. 1 on the Hot 100 and sold more than 2 million copies in the U.S. Recorded for the Morgan Creek soundtrack of "Robin Hood: Prince Of Thieves," the track was also on Adams' hit A&M album "Waking Up The Neighbours."

during the year: Michael Bolton, Rod Stewart, Genesis, Sting, Adams, Bob Seger, Dire Straits, Tom Petty & the Heartbreakers, Luther Vandross, and a revitalized Prince all made bold chart moves.

Not every established act made a deep impression, however. David Lee Roth, Queen, Joni Mitchell, and Young M.C. were among the performers whose latest efforts met with comparatively poor commercial results.

The record industry enjoyed some benefits from a handful of surprising motion pictures. The "New Jack City" soundtrack spawned a number of pop and R&B hits and launched Color Me Badd's platinum debut. "The Commitments" got gold mileage out of a Dublin soul band that existed only on film. And the largely instrumental soundtrack album for "Robin Hood: Prince Of Thieves" vaulted into the top 10 on the skirts of an Adams hit single.

TOURING TROUBLE

During 1991, the movie industry shared one dismal feature with the

American concert business—receipts were down. Promoters across the country cited terrible business for the summer touring season, with only top-name acts like Guns N' Roses and the cannily assembled Lollapalooza tour of alternative-skewed acts delivering action at the turnstiles.

On the other hand, the money was flying at record labels, as executives engaged in unprecedented bidding to secure major acts. Michael Jackson, Janet Jackson, the Rolling Stones, Aerosmith, and Motley Crue had all secured enormous new contracts by the end of the year, indicating the steep prices now commanded by top-flight talent.

On the A&R side this year, a prevailing story was major-label investments in a plethora of funk'n'roll acts. While many companies saw big futures in the fusion of hard rock and funk sounds, only SBK's Jesus Jones, which went gold with "Doubt," has recorded significant commercial dividends so far.

As music retailers wondered apprehensively whether the end of

1991 would be a bust because of the tight economy, one trend seemed somehow appropriate—the rebirth of the blues. Although blues artists notched no major chart hits this year, bookers, promoters, and major and independent labels reported that there was a healthy new appetite for the genre. Somehow, that's a note of musical hope in what many are finding to be tough times.

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Alternative Rock Heaven. Nirvana wrote the cutting-edge success story of the year, climbing to No. 4 on The Billboard 200 Top Albums chart with "Nevermind," the band's debut album for DGC Records.



Striking Black. Public Enemy struck platinum with its Def Jam/Columbia album "Apocalypse '91: The Enemy Strikes Black." The group also made news in 1991 co-heading a rap-metal tour with Island Records act Anthrax.

THE BEAT

(Continued from page 17)

mor And Sigh" from **Richard Thompson**, on Capitol; **Nirvana's** "Nevermind," on DGC; and **R.E.M.'s** "Out Of Time," on Warner Bros.

AND THE NOMINEES ARE: One of the best barometers of talent in any year is the roster of artists who emerge as contenders for the Grammy Award as best new artist. The nominees for the 34th annual Grammy Awards will be announced Jan. 8, culled from albums released between Oct. 1, 1990, and Sept. 30, 1991. In recent weeks, however, the Beat has surveyed industry execs and colleagues about their picks or predictions for that slate. The difficulty many had offering shoo-in suggestions is one sign of the tough pop climate newcomers faced this past year.

Critical favorites that seemed certain to win consideration earlier in

the year—**Chris Whitley** for his debut on Columbia, for example—were hampered by a lack of commercial clout.

Other new acts released great debut hits that charted well and launched their careers in '91. Among them: **Seal** with "Crazy" on Sire, **Crystal Waters** with "Gypsy Woman (She's Homeless)" on Mercury, **Naughty By Nature** with "O.P.P." on Tommy Boy, **Enigma's** "Sadness Part 1" on Charisma, and **P.M. Dawn** with "Set Adrift On Memory Bliss" on Gee Street/Island. But one hot track does not create the sort of artist identity that wins Grammys.

Other newcomers garnered enough sales, airplay, video exposure, and press to establish the industry presence needed to nab a best-new-artist nomination. Among them: **EMF** on EMI, **Firehouse** on Epic, **Gerardo** on Interscope, and

the **Triplets** on Mercury. Two other front-runners also enjoyed platinum-plus sales with sounds that helped define the mainstream of hip-hop and dance in '91: **Color Me Badd** on Giant and C&C Music Factory on Columbia. But **Zelma Davis'** video lip-synching of **Martha Wash's** vocals on "Gonna Make You Sweat" could hurt C&C's chances with a NARAS membership still wincing from the **Milli Vanilli** affair.

The Grammy voters remain a conservative bunch, more comfortable with traditional songcraft and musicianship than with the cutting-edge of pop in the '90s. And that leaves one last pick, the most notable new singer/songwriter to make a well-deserved breakthrough this year. The Beat's own pick for best new artist of 1991: Atlantic Records' **Marc Cohn**.

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Stars Lit Up Year Of Single Sensations Soundtracks Jumped; Jacksons Took Action

QUICK! Name the best new R&B/rap artist of 1991! OK, I know, you need a minute. Maybe it's **Boyz II Men**, **Color Me Badd**, **Naughty By Nature**? Or **Sounds Of Blackness**, **Jodeci**, **DJ Quik**? If you didn't choose the artist you manage, publicize, promote, produce, videotape, or choreograph, it's tough to pick a clearcut winner.

**1991
IN REVIEW**

Last year was a year of transition. 1991 was simply the continuation. It's been a year of albums by Big Stars: **Luther Vandross**, **Gladys Knight**, **Prince**, **Keith Sweat**, **Karyn White**, **Teddy Pendergrass**, **Guy**, **Freddie Jackson**, **Natalie Cole** (doing **Nat King Cole**), **Smokey Robinson**, **Barry White**, **Michael Jackson**. It's been a year of Big Singles. But great albums—*startling, innovative, catchy, consistent*—by new acts were far and few between.

GONE HOLLYWOOD: Musically speaking, you had to be strictly business with the boyz 'n' tha hood from new jack city to end up livin' large. Which means that as Hollywood found out there were large audiences in store for films by African-American directors, labels scrambled for the rights to offer soundtracks of the *dopest, deffest, cutting-edge* music.

It almost seemed like the '70s—when every blaxploitation flick had its accompanying album and radio-ready theme song. Giant Records led the way, grabbing the soundtrack chores for the **Mario Van Peebles**-directed "New Jack City" and mixing established, youth-oriented hit makers with tracks by its own fledgling acts, like dance artist **Danny Madden**, swing crew **F.S. Effect**, female rapper **MC Essence**, and **Color Me Badd**. The album shot to No. 1 in April and was certified platinum. The soundtrack for "Boyz N' The Hood," directed by newcomer **John Single-**

ton, did nearly as well. Qwest Records compiled a number of hip-hop tracks by various artists for an album that went to No. 1 in August and was certified gold.

Def Jam showcased its own artists on the soundtrack to "Livin' Large," which featured **Slick Rick**, the **Don, Nice & Smooth**, **Nikki D**, **Alyson Williams**, and others. Virgin entered the soundtrack game early in the year with a nostalgia-rich package, featuring **After 7** and the **Dells**, to accompany the little-seen "The Five Heartbeats," directed by **Robert Townsend**. The current "House Par-



by Janine McAdams

ty 2" on MCA is faring well on the albums chart, as is the gold-certified **Stevie Wonder** soundtrack for **Spike Lee's "Jungle Fever."** The recently released Uptown Records album for "Strictly Business" has been previewed by "You Called & Told Me" by **Jeff Redd**.

NO MORE BAD NEWS: 1991 had more than its share of "downers." That includes the airing of Jackson family dirty laundry (who cares?). We saw a **Michael Jackson** biography, followed by a scandalous **LaToya Jackson** autobiography that whetted the public's appetite for more dirt. It came, just in time for the release of Michael's much-anticipated "Dangerous" album, in the form of a "leaked" **Jermaine Jackson** single, "Word To The Badd!" with unauthorized lyrics criticizing Michael. Ooops!... The year was rife with unfortunate incidents befalling artists, including the arrests of **Rick James**, **Slick Rick**, **Billy Preston**, and **2Pac** (who gives a brilliant performance in the upcoming film "Juice"). 1991 also saw the untimely deaths of rapper **M.C. Trouble** (who died of complications from epilepsy) and singer/writer/producer **Chris Bender**, who was shot to death in his car... And, as the year closes, the debate over whether rapper **Ice Cube** advocates outright violence toward Koreans and Jews on his recent album "Death Certificate" has proven to be a downer for those who feel the rapper has gone too far as well as those who feel Cube is only expressing the rage of African-Americans victimized by a society built on the spilling of blood.

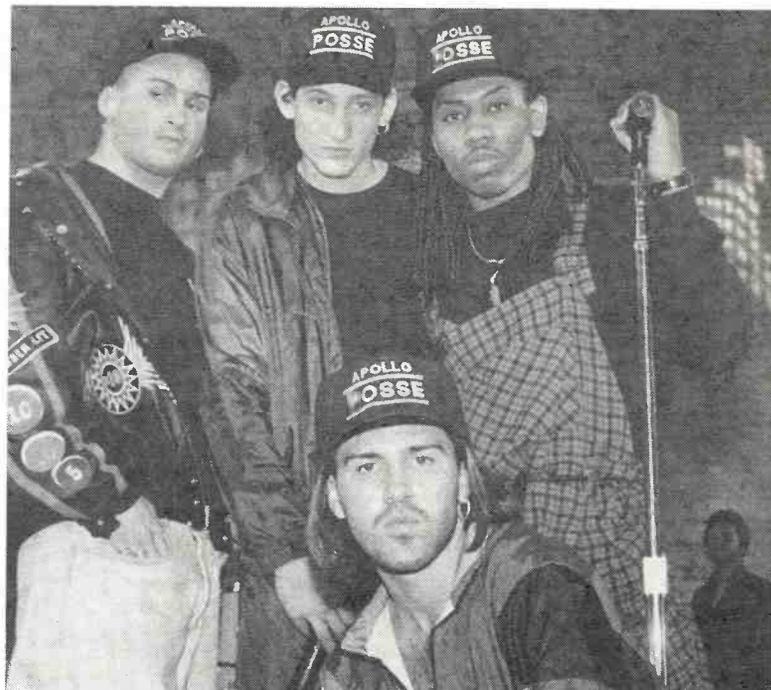
TCB: With more new labels putting out product in the very popular R&B/rap marketplace, '91 has seen some tough competition to get that chart hit. Combined with the general economic recession, the business outlook as '91 draws to a close appears grim. Staff cutbacks at Atlantic and MCA were evidence of tough times, as was the merger between R&B-rich

label EastWest and Atco. However, the merger did leave **Sylvia Rhone** as sole CEO of Atco/EastWest—the only African-American female CEO in the industry. And **Ed Eckstine**, who had shared presidential status with **Mike Bone** at Mercury, became sole president of the company this month when Bone was dismissed.

Affirmative-action and equal-rights issues came to the fore again this year, particularly in the video arena (see *The Eye*, page 47). BET threatened to boycott videos from both Sony Music Entertainment and MCA Records if they continued to grant MTV exclusive premieres to black artists BET helped break. And the NAACP, concerned about the trickle of video work being contracted to minorities, teamed with the Music Video Producers' Assn. to convince labels to hire more minority production firms. On the radio side, the National Assn. of Black Owned Broadcasters has threatened to have its member stations withdraw support of Sony Music product if the company does not answer charges that include poor record distribution to black-programmed stations and poor minority employment patterns within the company. At press time, no action had been taken.

IT'S SO HARD TO SAY GOODBYE To... The influence of the '70s grew ever stronger in '91, continuing the backlash against the techno-heavy '80s, when plenty of acts had the looks but not the raw vocal talent or performance chops to make it live and in person. Nostalgia and a new sense of competition spawned young acts that studied the great R&B performers of the past and wove that tradition into the '90s street attitude. The new emphasis on folks who can "sang" and bands that could jam live was evident this year in the growth of the "doo-wop hip-hop" and the soul revival genres: Motown's **Boyz II Men**; Atlantic's the **Rude Boys**; SBK's **Riff**; Giant's **Color Me Badd**; Uptown's **Jodeci**; Jive's **Hi-Five**; and Forceful Records' **Ex-Girlfriend** represented the new vocal harmony esthetic. And then there was the debut album by the **Brand New Heavies**, featuring singer **N'Dea Davenport** on four tracks (Delicious Vinyl). Funkier and more raw than the first wave of British soul groups, BNH brought back to America the rare groove excitement of '70s jazz funk.

The same musical feel has grounded much of the year's rap offerings. **D.J. Jazzy Jeff & the Fresh Prince** proved they weren't just a bubble-gum flash in the pan with "Summertime," for which they used **Kool & the Gang's** 1975 classic "Summer Madness." Funky '70s grooves are the foundation for **Kid 'N Play's** "Ain't Gonna Hurt Nobody," **A Tribe Called Quest's** "Check The Rhime," **Black Sheep's** "Flavor Of The Month," **Ed O.G. & Da Bulldogs'** "Be A Father To Your Child," and the **Geto Boys'** "Mind Playin' Tricks On Me," among others; in particular, the



Color Them Badd. Giant Records debut act Color Me Badd had a No. 1 smash with "I Wanna Sex You Up." Here, the group stops off at a benefit to save New York's Apollo Theater.

Parliament/Funkadelic oeuvre is sampled by **Digital Underground**, **N.W.A.**, and **Ice Cube**. Even the small but growing Latino rap movement made use of the sound: Virgin's **Latin Alliance** based its first single, "Lowrider," on a 1975 **War** tune.

SINGLE LIFE: The best-known record lyrics of 1991: "You down wit O.P.P.? You know me!" **Naughty By Nature's** debut single, "O.P.P." (Tommy Boy), about cheatin' in the AIDS age, was undeniably hooky, based on the 1971 **Jackson 5** hit "ABC."

Some of my favorites this year include **Shabba Ranks**, the first reggae star to gain the No. 1 position on the R&B chart, with "Housecall" (Epic), featuring **Maxi Priest**; and Bronx-based rapper **Tim Dog**, who shocked and gratified hip-hoppers with his insolent response to the West Coast gangsta phenomenon by simply saying, "Fuck Compton" (Ruffhouse/Columbia)... With radio

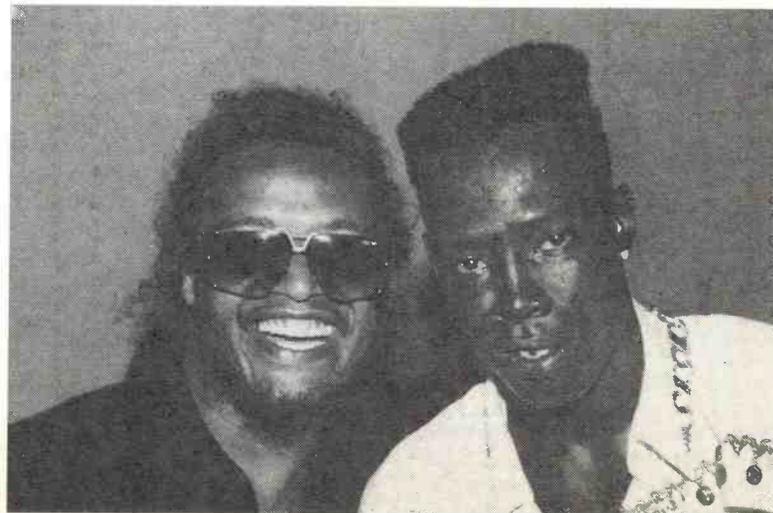
struggling to sift through the broad array of nearly indistinguishable singles as the year bore on, two records developed slowly and hung on with the jaws of pit bulls. Select's **Chubb Rock** did it with "Treat 'Em Right," which rode the chart 21 weeks; and **Tony Terry** lasted 33 weeks on the chart with the ballad "With You" (Epic)... Female rappers **Yo-Yo**, **Queen Latifah**, **M.C. Lyte**, and **Sister Souljah** made me proud and happy with strong chart hits... "Power Of Love" saw **Vandross** at the top of his game again. It was also gratifying to see **Phyllis Hyman** land her first No. 1 hit, "Don't Wanna Change The World" (Zoo), after years as a much-loved recording star.

PRODUCERVILLE: The Cult of The Producer is on the wane. Perhaps it's because in '91 there were more than just four guys making all the top-charting hits. Those at the top of their game had good—though un-

(Continued on page 32)



Everyday People. Queen of Soul Aretha Franklin gives a squeeze to producer Narada Michael Walden. Walden produced her "Everyday People" single, as well as top hits for **Mariah Carey**, **Whitney Houston**, **Lisa Fischer**, the **O'Jays**, and others.



The Doctors Are In. Reggae toaster Shabba Ranks landed his first No. 1 hit with "Housecall" (Epic), featuring Charisma crooner Maxi Priest. Priest, left, and Ranks, right, share a moment backstage at the Reggae Sunsplash in Jamaica.

**SMOOTHED OUT ON
THE No. 1 TIP**



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Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 21, 1991

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|---------------|-----------|-----------|---------------|--|--|---------------|
| 1 | 1 | 3 | 5 | ICE CUBE PRIORITY 57155 (9.98) | DEATH CERTIFICATE | 1 |
| ★ ★ No. 1 ★ ★ | | | | | | |
| 2 | 2 | 1 | 10 | PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (9.98) | DIAMONDS & PEARLS | 1 |
| 3 | 3 | 2 | 26 | JODECI ● MCA 10198 (9.98) | FOREVER MY LADY | 1 |
| 4 | 11 | — | 2 | MICHAEL JACKSON EPIC 45400 (10.98 EQ) | DANGEROUS | 4 |
| 5 | 5 | 6 | 7 | GERALD LEVERT EASTWEST 91777*/ATCO/EASTWEST (10.98) | PRIVATE LINE | 5 |
| 6 | 7 | 9 | 6 | HAMMER CAPITOL 98151 (9.98) | TOO LEGIT TO QUIT | 6 |
| 7 | 6 | 5 | 22 | BEBE & CECE WINANS ● CAPITOL 92078* (9.98) | DIFFERENT LIFESTYLES | 1 |
| 8 | 4 | 4 | 10 | PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) | APOCALYPSE 91... THE ENEMY STRIKES BLACK | 1 |
| 9 | 8 | 10 | 8 | BARRY WHITE A&M 5377 (9.98) | PUT ME IN YOUR MIX | 8 |
| 10 | 9 | 7 | 29 | BOYZ II MEN ▲ MOTOWN 6320* (9.98) | COOLEYHIGHARMONY | 1 |
| 11 | 10 | 8 | 11 | MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ) | EMOTIONS | 6 |
| 12 | 31 | — | 2 | KEITH SWEAT ELEKTRA 61216* (10.98) | KEEP IT COMIN' | 12 |
| 13 | 17 | 16 | 15 | VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ) | THE COMFORT ZONE | 12 |
| 14 | 12 | 14 | 9 | PATTI LABELLE MCA 10439 (9.98) | BURNIN' | 12 |
| 15 | 15 | 13 | 12 | KARYN WHITE WARNER BROS. 26320* (10.98) | RITUAL OF LOVE | 7 |
| 16 | 18 | 19 | 23 | PHYLLIS HYMAN PIR 11006*/ZOO (9.98) | PRIME OF MY LIFE | 10 |
| 17 | 14 | 15 | 9 | SCARFACE RAP-A-LOT 57167/PRIORITY (9.98) | MR. SCARFACE IS BACK | 13 |
| 18 | 21 | 22 | 9 | FOURPLAY WARNER BROS. 26656* (9.98) | FOURPLAY | 18 |
| 19 | 13 | 12 | 23 | GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98) | WE CAN'T BE STOPPED | 5 |
| 20 | 20 | 17 | 10 | A TRIBE CALLED QUEST JIVE 1418* (9.98) | LOW END THEORY | 13 |
| 21 | 16 | 11 | 27 | SHABBA RANKS EPIC 47310 (9.98 EQ) | AS RAW AS EVER | 1 |
| 22 | 19 | 18 | 22 | HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98) | PEACEFUL JOURNEY | 5 |
| 23 | 23 | 24 | 5 | SOUNDTRACK MCA 10397* (9.98) | HOUSE PARTY 2 | 23 |
| 24 | 24 | 21 | 31 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) | POWER OF LOVE | 1 |
| 25 | 25 | 25 | 5 | BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98) | PRINCE OF DARKNESS | 25 |
| 26 | 22 | 20 | 8 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) | SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II) | 19 |
| 27 | 26 | 23 | 7 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) | SONS OF THE P | 23 |
| 28 | 33 | 37 | 11 | CYPRESS HILL COLUMBIA 47889 (9.98 EQ) | CYPRESS HILL | 28 |
| 29 | 30 | 29 | 7 | P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98) | OF THE HEART, OF THE SOUL & OF THE CROSS | 29 |
| 30 | 60 | 75 | 3 | TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98) | T.E.V.I.N. | 30 |
| 31 | 27 | 28 | 10 | KID 'N PLAY SELECT 61206/ELEKTRA (9.98) | FACE THE NATION | 27 |
| 32 | 32 | 35 | 7 | CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98) | FIRST TIME | 32 |
| 33 | 35 | 36 | 7 | 2ND II NONE PROFILE 1416 (9.98) | 2ND II NONE | 33 |
| 34 | 29 | 26 | 14 | NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98) | NAUGHTY BY NATURE | 10 |
| 35 | 53 | 65 | 3 | SHANICE MOTOWN 6319* (9.98) | INNER CHILD | 35 |
| 36 | 39 | 66 | 3 | LISA STANSFIELD ARISTA 18679* (10.98) | REAL LOVE | 36 |
| 37 | 28 | 27 | 11 | MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98) | ACT LIKE YOU KNOW | 14 |
| 38 | 40 | 58 | 4 | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ) | PENICILLIN ON WAX | 38 |
| 39 | 37 | 33 | 11 | NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ) | AIN'T A DAMN THING CHANGED | 29 |
| 40 | 34 | 30 | 29 | SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98) | THE EVOLUTION OF GOSPEL | 4 |
| 41 | 36 | 32 | 22 | GLADYS KNIGHT MCA 10329* (9.98) | GOOD WOMAN | 1 |
| 42 | 43 | 40 | 34 | B ANGIE B BUST IT 95236/CAPITOL (9.98) | B ANGIE B | 12 |
| 43 | 47 | 59 | 4 | D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98) | AIN'T NO DOUBT ABOUT IT | 43 |
| 44 | 44 | 44 | 7 | ERIC GABLE ORPHEUS 47927/EPIC (9.98) | CAN'T WAIT TO GET YOU HOME | 44 |
| 45 | 46 | 45 | 5 | ROGER REPRISE 26524* (9.98) | BRIDGING THE GAP | 45 |
| 46 | 48 | 51 | 4 | JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98) | YOU SAID | 46 |
| 47 | 38 | 31 | 26 | PEABO BRYSON COLUMBIA 46823 (9.98 EQ) | CAN YOU STOP THE RAIN | 1 |
| 48 | 51 | 48 | 29 | CHUBB ROCK SELECT 21640/ELEKTRA (9.98) | THE ONE | 13 |
| 49 | 41 | 34 | 14 | BELL BIV DEVOE ● MCA 10345 (10.98) | WBBD - BOOTCITY! THE REMIX ALBUM | 18 |

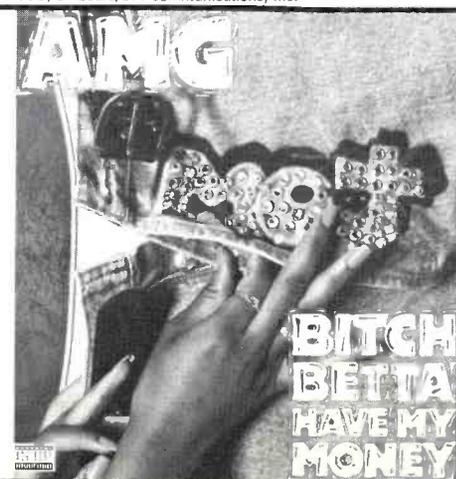
| | | | | | | |
|-----|-----------------|----|---|---|--|----|
| 50 | 55 | 56 | 5 | ATLANTIC STARR REPRISE 26545* (9.98) | LOVE CRAZY | 50 |
| 51 | 42 | 39 | 6 | BLACKSHEEP MERCURY 848368 (9.98) | A WOLF IN SHEEP'S CLOTHING | 39 |
| 52 | 54 | 53 | 15 | JIBRI WISE ONE EAR CANDY 31000 (9.98) | JIBRI WISE ONE | 34 |
| 53 | 59 | 57 | 23 | READY FOR THE WORLD MCA 10224* (9.98) | STRAIGHT DOWN TO BUSINESS | 53 |
| 54 | 45 | 38 | 21 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) | HOMEBASE | 5 |
| 55 | 56 | 47 | 19 | COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98) | C.M.B. | 10 |
| 56 | 58 | 54 | 25 | NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98) | UNFORGETTABLE | 5 |
| 57 | 57 | 52 | 35 | THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ) | THE BRAND NEW HEAVIES | 17 |
| 58 | 62 | 50 | 27 | STEVIE WONDER ● MOTOWN 6291* (10.98) | MUSIC FROM "JUNGLE FEVER" | 1 |
| 59 | 50 | 43 | 14 | POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98) | PURE POVERTY | 23 |
| 60 | 49 | 41 | 20 | VESTA A&M 5347 (9.98) | SPECIAL | 15 |
| 61 | 64 | 55 | 34 | KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98) | MAKE TIME FOR LOVE | 1 |
| 62 | 52 | 42 | 29 | DAMIAN DAME LAFACE 6000/ARISTA (9.98) | DAMIAN DAME | 21 |
| 63 | 61 | 49 | 64 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE | 38 |
| 64 | 88 | — | 2 | D-NICE JIVE 41466* (9.98) | TO THE RESCUE | 64 |
| 65 | 71 | 73 | 4 | SOUNDTRACK MCA 10428 (10.98) | STRICTLY BUSINESS | 65 |
| 66 | 65 | 62 | 37 | M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98) | M.C. BREED & D.F.C. | 38 |
| 67 | NEW ▶ | 1 | TONE-LOC DELICIOUS VINYL 510609 (9.98) | COOL HAND LOC | 67 | |
| 68 | 66 | 60 | 17 | OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98) | FULLY LOADED | 31 |
| 69 | 63 | 46 | 19 | JENNIFER HOLLIDAY ARISTA 18578* (9.98) | I'M ON YOUR SIDE | 29 |
| 70 | 68 | 64 | 5 | SMOKEY ROBINSON SBK 97968* (9.98) | DOUBLE GOOD EVERYTHING | 64 |
| 71 | 73 | 71 | 4 | U.M.C.'S WILD PITCH 97544/EMI (9.98) | FRUITS OF NATURE | 71 |
| 72 | 70 | 70 | 13 | QUEEN LATIFAH TOMMY BOY 1035* (9.98) | NATURE OF A SISTA' | 36 |
| 73 | 67 | 63 | 7 | JOHNNIE TAYLOR MALACO 7460 (9.98) | I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT | 60 |
| 74 | 69 | 61 | 25 | GENE RICE RCA 3159 (9.98) | JUST FOR YOU | 26 |
| 75 | 72 | 72 | 4 | MARVIN SEASE MERCURY 510494 (9.98 EQ) | SHOW ME WHAT YOU GOT | 72 |
| 76 | 96 | — | 2 | AMG SELECT 21642 (9.98) | BITCH BETTA HAVE MY MONEY | 76 |
| 77 | 78 | 91 | 3 | PATTI AUSTIN GRP 9660*/MCA (9.98) | CARRY ON | 77 |
| 78 | 74 | 68 | 8 | WC & THE MAAD CIRCLE PRIORITY 57156 (9.98) | AIN'T A DAMN THING CHANGED | 52 |
| 79 | 75 | 80 | 4 | RUN-D.M.C. PROFILE 1419 (10.98) | GREATEST HITS 1983 - 1991 | 75 |
| 80 | 76 | 79 | 8 | BOBBY RUSH URGENT 41177/CHIBAN (9.98) | I AIN'T STUDDIN' YOU | 69 |
| 81 | 82 | 78 | 10 | PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) | ALL SOULS OUT | 64 |
| 82 | 79 | 76 | 47 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY | 35 |
| 83 | 80 | 74 | 10 | ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ) | 107 DEGREES IN THE SHADE | 74 |
| 84 | 90 | 97 | 3 | LONNIE LISTON SMITH STARTRAK 1000 (9.98) | MAGIC LADY | 84 |
| 85 | 91 | 85 | 4 | DAVID PEASTON MCA 10383 (9.98) | MIXED EMOTIONS | 80 |
| 86 | 83 | 93 | 19 | EX-GIRLFRIEND REPRISE 26547* (9.98) | X MARKS THE SPOT | 37 |
| 87 | 81 | 67 | 45 | O'JAYS ● EMI 93390 (9.98) | EMOTIONALLY YOURS | 2 |
| 88 | NEW ▶ | 1 | O'JAYS EMI 96420 (10.98) | HOME FOR CHRISTMAS | 88 | |
| 89 | NEW ▶ | 1 | AUDREY WHEELER EAR CANDY 31002 (9.98) | I'M YOURS TONIGHT | 89 | |
| 90 | 84 | 81 | 28 | N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98) | EFIL4ZAGGIN | 2 |
| 91 | 87 | 92 | 25 | NEMESIS PROFILE 1411 (9.98) | MUNCHIES FOR YOUR BASS | 52 |
| 92 | 92 | 87 | 39 | TYRONE DAVIS CHIBAN 1103 (9.98) | I'LL ALWAYS LOVE YOU | 39 |
| 93 | NEW ▶ | 1 | FAT BOYS EMPEROR 4118*/CHIBAN (9.98) | MACK DADDY | 93 | |
| 94 | 89 | 82 | 56 | LEVERT ● ATLANTIC 82164 (9.98) | ROPE A DOPE STYLE | 9 |
| 95 | 86 | 86 | 44 | DJ QUIK ● PROFILE 1402 (9.98) | QUIK IS THE NAME | 9 |
| 96 | RE-ENTRY | 35 | ANITA BAKER ELEKTRA 61116* (9.98) | THE SONGSTRESS | 96 | |
| 97 | NEW ▶ | 1 | THE TEMPTATIONS MOTOWN 6331* (9.98) | MILESTONE | 97 | |
| 98 | 94 | 94 | 7 | NEW EDITION MCA 10434 (10.98) | GREATEST HITS VOL. 1 | 78 |
| 99 | 77 | 69 | 9 | MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98) | IN CONTROL VOL. 2 | 46 |
| 100 | 97 | — | 4 | FAZE BAHIA 3078/RCA (9.98) | LOVE GAMES | 93 |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc.

1991 Select Street Records, 16 West 22 St., New York, NY

ONCE A BITCH... ...NOW AN ALBUM!

CONTAINS: "BITCH BETTA HAVE MY MONEY", "I WANNA BE YO HO"
AND THE NEW SINGLE "JIGGABLE PIE" WITH THE MUST SEE VIDEO



LABELS SEEKING NEW WAYS TO BREAK R&B HITS

(Continued from page 5)

when labels are also reeling from a weak economy and the glut of new labels.

Says Jive senior VP/GM Barry Weiss, "When you have too many labels putting out too many mediocre records and shoving them down black radio's throat, that combined with black radio playing less records leads to a pressure-cooker situation that is unhealthy for everybody."

TIGHTEN UP?

It must be noted that for every WVEE Atlanta or KKDA-FM Dallas with a short list, there are many others that haven't tightened up. Forty of Billboard's 103 urban panelists are still reporting 55-65 titles, the maximum allowable number.

Columbia VP/black music promotion Eddie Pugh thinks that "relatively few" stations have tightened up. But WGCI PD James Alexander contends that "if you look at the Broadcast Data Systems reports [of monitored airplay] versus reported playlists, the discrepancies are obvious. Many stations are actively rotating 25-35 songs. The difference is

that WGCI chooses to report an accurate playlist." (BDS is collecting information on urban programming on an experimental basis, and it is not yet the basis for Billboard's Hot R&B Singles chart.)

In any event, Atlantic senior VP/

'You can't break a record as fast as you used to be able to'

promotion and marketing Richard Nash expresses a widely held label view when he says urban PDs "are much more conservative [than they used to be]. And for those PDs who haven't [tightened], there are initial conversations that indicate it's something they're looking at doing."

Even if only a handful of stations have really tightened, Capitol VP/promotion Barbara Lewis notes that "they're in key markets where it really hurts the record companies." She adds, "You can't break a record as fast as you used to be able to. It takes a long time and it's very

expensive."

There is a general agreement that new artists are the ones being squeezed out by the tighter lists. Beyond that, there is no consensus on what sort of records are being hurt. Epic VP of black music Trupiedo Crump thinks ballads are suffering. "PDs are looking for instant-reaction records whether it's from an artist with a track record or some sort of novelty like 'O.P.P.'"

Some label executives, like Jive's Weiss and MCA's A.D. Washington, say rap and hip-hop are being hurt, especially given urban's more adult slant these days. But Atlantic's Nash thinks "it's almost easier to break a rap record because you have the street and video and alternative ways to break a record."

TRY ANYTHING

Those alternative methods are not just for rap anymore. "In markets that have short lists, we're going to have to look at local video play or BET, the clubs, or starting at retail, just in terms of building a spark so we can create a record that would be recognized as a hit [by

conservative PDs]," Nash says.

Crump says Epic is relying on "time buys, advertising in movie theaters, exposure in roller rinks [and] wherever you can gather three or more people." Warner Bros. VP/black music promotion Hank Spann also cites college radio and even the distribution of free singles at high schools. He has used that tactic not only to break rap acts, but for mainstream artists like Tevin Campbell.

But Virgin senior VP/GM R&B Sharon Heyward bemoans the fact that "the black alternative methodology [for starting records] is not yet developed. On the pop side, you can go to college and alternative radio [and expect certain results]. On the urban tip, it's just beginning."

'CHANGE' OR 'KEEP IT COMIN''

Beyond that, the biggest question is whether urban label people will alter their expectations of how many records they can count on to break at one time. One promotion head, who asks not to be named, says the cost of independent promotion on an average project is now about \$30,000, twice what it was three years ago. Most reps concur with that figure.

In this climate of label cutbacks and consolidations, some companies admit they have to look at their once hyperactive release schedules.

WB's Spann says, "If we're bombarding radio with records, we have to make some sort of adjustment in how we approach them. It is some-

(Continued on page 34)

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Jazz BLUE NOTES



by Jeff Levenson

YOWWW! TIME AGAIN to reflect, ruminate, ponder, and cogitate. (Can't do too much obsessive contemplation, I always say—to myself, anyway.) Year-end columns tend to work that way: a quick aerobics two-step for brain cells in need of jostling. Tally what's been gained, what's been lost, then hope like hell the tooth fairy passes over your pillow. Here goes:

TEN 1991 JAZZ ALBUMS that I like a lot (in no particular order):

- Stan Getz, "Serenity" (EmArcy)
- Gonzalo Rubalcaba, "The Blessing" (Blue Note)
- Jean Luc Ponty, "Tchokola" (Epic)
- Sonny Sharrock, "High Life" (Enemy)
- Charlie Haden, "Dream Keeper" (Blue Note)
- Butch Morris, "Dust To Dust" (New World)
- Ricky Ford, "Hard Groovin'" (Muse)
- Wynton Marsalis, "Tune In Tomorrow" (Columbia)
- Pheeroan akLaff, "Sonogram" (MU)
- Johnny Griffin, "The Cat" (Antilles).

CLASS MOVE OF THE YEAR: At Miles Davis' funeral, pews upon pews of heavy hitters were coolly checking each other out, solemn in the face of the Great One's departure, yet working at being inconspicuously conspicuous as they mourned. While many of the known cats greeted one another with hugs and hand slaps, a solitary figure sat silently among them; no one acknowledged or included him in the fraternizing. It was **Ornette Coleman** and he had come to pay his respects. What underscored the hipness of his gesture is that Miles never had ears for his work and, in fact, dissed him early on as a jive, inconsequential, new-music type. So even if **Dizzy Gillespie** and **Quincy Jones** and **Bill Cosby** and **Herbie Hancock** got everybody's attention that day, Ornette was the one who scored the most points.

FINEST USE OF A Film Reference: When Mosaic issued "The Complete **Dean Benedetti** Recordings of **Charlie Parker**" it became clear that this was no ordinary boxed set. This was a magnificent compilation of Bird at his legendary best—just his solos, excerpted from live performances—captured by a fan (as in *fanatic*) who followed the altoist from L.A. to New York in the late '40s and amassed more than 500 taped snippets of him in full flight. Mosaic (with help from historian **Phil Schapp**) put all this remarkable material together, but never had a prayer saving us from the (inevitably) complicated annotation and numerical system used to designate the disc's programming order. In reviewing the box for JazzTimes magazine, noted writer **Ira Gitler** nailed down the frustrations felt by many: "... there are so many cross references that at first one feels he is in the middle of the Groucho-Chico 'tuttsie-fruttsie' scene from 'A Day At The Races.'"

1991 IN REVIEW

HEAVIEST PUNCH That Never Landed: This one's by another distinguished scribe and I can't figure out why it didn't turn more heads. In writing about **Lincoln Center's Classical Jazz** festival, the annual series masterminded by **Wynton Marsalis**, **Whitney Balliett**, that most eloquent of jazz essayists from the New Yorker, leveled some serious charges against the young trumpeter and his program for revitalizing interest in jazz history. Marsalis, Balliett said, may be teaching a new generation of black musicians where they came from, but, "It appears that he is reviving not only the older music but also the reverse racism popular among black musicians in the fifties and sixties. Just six of the fifty-four performers used this week at Lincoln Center were white. Blacks invented jazz, but nobody owns it."

Next week, Part II: Dead musicians and significant birthdays.



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|---------------------------------|-----------|-----------|---------------|---|--|
| 1 | 5 | 8 | 9 | ★ ★ NO. 1 ★ ★ 1 week at No. 1 I LOVE YOUR SMILE N.M. WALDEN (N.M. WALDEN, S. WILSON, S. JACKSON, J. BAKER) | ◆ SHANICE (C) MOTOWN 2093-4 |
| 2 | 7 | 7 | 12 | AFTER THE DANCE FOURPLAY (L. WARE, M. GAYE, A. ROSS) | ◆ FOURPLAY FEATURING EL DEBARGE (C) WARNER BROS. 4-19184 |
| 3 | 9 | 11 | 7 | 2 LEGIT 2 QUIT HAMMER, F.C. PILATE II (HAMMER, F.C. PILATE II, J. EARLEY, M. KELLY, L. K. BURRELL) | ◆ HAMMER (C) (CD) (T) CAPITOL 44785 |
| 4 | 1 | 2 | 11 | PRIVATE LINE G. LEVERT, E. NICHOLAS (G. LEVERT) | ◆ GERALD LEVERT (C) (T) EASTWEST 4-98705/ATCO/EASTWEST |
| 5 | 13 | 20 | 8 | THE COMFORT ZONE K. JONES, G. BROWN (K. JONES, R. STEWART) | ◆ VANESSA WILLIAMS (C) (M) (T) (V) WING 865 072 4/MERCURY |
| 6 | 10 | 15 | 9 | TELL ME WHAT YOU WANT ME TO DO N.M. WALDEN (N.M. WALDEN, T. CAMPBELL, S. J. DAKOTA) | ◆ TEVIN CAMPBELL (C) (V) QWEST 4-19131/WARNER BROS. |
| 7 | 8 | 10 | 11 | LOVE CRAZY D. LEWIS, W. LEWIS (D. LEWIS, W. LEWIS) | ◆ ATLANTIC STARR (C) (CD) (T) REPRISE 4-19150 |
| 8 | 2 | 4 | 14 | PUT ME IN YOUR MIX B. WHITE (B. WHITE, H. JOHNSON) | ◆ BARRY WHITE (C) A&M 1581 |
| 9 | 14 | 21 | 5 | BLACK OR WHITE M. JACKSON, B. BOTTRELL (M. JACKSON) | ◆ MICHAEL JACKSON (C) (CD) (V) EPIC 34-74100 |
| 10 | 4 | 5 | 14 | GIVING YOU ALL MY LOVE N. MARTINELLI (C. WALKER) | CHRIS WALKER (C) PENDULUM 4-6484/ELEKTRA |
| 11 | 15 | 19 | 11 | LIVING IN CONFUSION K. GAMBLE, T. BURRUS (K. GAMBLE, T. BURRUS, P. HYMAN) | ◆ PHYLLIS HYMAN (C) PIR 14023/200 |
| 12 | 17 | 24 | 6 | INSATIABLE PRINCE & THE N.P.G. (PRINCE & THE N.P.G.) | ◆ PRINCE AND THE N.P.G. (C) (V) PAISLEY PARK 4-19090/WARNER BROS. |
| 13 | 18 | 22 | 12 | CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) READY FOR THE WORLD (M. RILEY, C. BROWN) | READY FOR THE WORLD (C) MCA 54227 |
| 14 | 21 | 33 | 5 | KEEP IT COMIN' K. SWEAT, L. JOB (L. JOB, J. CARTER, J. SAYLES, D. WYATT, K. SCOTT, K. SWEAT) | ◆ KEITH SWEAT (C) (T) ELEKTRA 4-64812 |
| 15 | 3 | 1 | 14 | I'LL TAKE YOU THERE K. THOMAS (A. ISBELL) | ◆ BEBE & CECE WINANS FEATURING MAVIS STAPLES (C) (CD) (T) CAPITOL 44749 |
| 16 | 19 | 25 | 8 | CHANGE I. DEVANEY, A. MORRIS (L. STANSFIELD, I. DEVANEY, A. MORRIS) | ◆ LISA STANSFIELD (C) (CD) (M) (T) (V) ARISTA 1-2364 |
| 17 | 20 | 23 | 9 | KISS YOU BACK UNDERGROUND PROD. SQUAD (G. JACOBS, R. BROOKS, G. CLINTON, JR., P. WYNN) | ◆ DIGITAL UNDERGROUND (CD) (M) (T) TOMMY BOY 993* |
| 18 | 16 | 17 | 9 | SET ADRIFT ON MEMORY BLISS P. M. DAWN (A. CORDES, G. KEMP) | ◆ P.M. DAWN (C) (CD) (M) (T) GEE STREET/ISLAND 866 094-4/PLG |
| 19 | 26 | 29 | 7 | THE RUSH L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER) | LUTHER VANDROSS (C) (T) EPIC 34-74049 |
| 20 | 11 | 9 | 11 | CAN'T TRUSS IT IMPERIAL MINISTERS OF FUNK (R. DENHOUR, ROBERTZ, G. WIZ, DEPPER) | ◆ PUBLIC ENEMY (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA |
| ★★★POWER PICK/SALES★★★ | | | | | |
| 21 | 29 | 37 | 6 | I WANT YOU A. CYMONE (J. WATLEY, A. CYMONE) | ◆ JODY WATLEY (C) (T) MCA 54137 |
| 22 | 27 | 32 | 6 | CAN'T LET GO W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF) | MARIAH CAREY (C) (V) COLUMBIA 38-74088 |
| 23 | 6 | 3 | 14 | FEELS LIKE ANOTHER ONE M. STOKES (M. STOKES, S. BARNES, P. LABELLE, J. R. ELLISON) | ◆ PATTI LABELLE (C) (T) MCA 54225 |
| 24 | 25 | 28 | 9 | (EVERYBODY) GET UP R. TROUTMAN, D. GAMSON (R. TROUTMAN, D. GAMSON) | ◆ ROGER (C) (CD) (T) REPRISE 4-19124 |
| 25 | 12 | 12 | 13 | CAN'T WAIT TO GET YOU HOME P. LAURENCE (P. LAURENCE) | ◆ ERIC GABLE (C) ORPHEUS 34-73995/EPIC |
| 26 | 30 | 31 | 10 | EVERYTIME MY HEART BEATS D. LAMBERT (P. RESWICK, S. WERFEL) | ◆ RIFF (C) SBK 07371 |
| 27 | 33 | 41 | 5 | UHH AHH D. AUSTIN (N. MORRIS, W. MORRIS, M. BIVINS) | ◆ BOYZ II MEN (C) MOTOWN 2141 |
| 28 | 32 | 35 | 8 | ALL THROUGH THE NIGHT TONE-LOC, T. JOSEPH, QUICKSILVER (SMITH, JOSEPH, JOHNSON) | ◆ TONE-LOC (C) (CD) (M) (T) (V) DELICIOUS VINYL 866 104-4/PLG |
| 29 | 34 | 39 | 8 | MAKE TIME FOR LOVE J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY) | ◆ KEITH WASHINGTON (C) QWEST 4-19101/WARNER BROS. |
| 30 | 36 | 44 | 6 | I BELONG TO YOU N.M. WALDEN (D. BRAMBLE, F. GOLDE) | WHITNEY HOUSTON (C) (V) ARISTA 1-2369 |
| 31 | 37 | 47 | 4 | THESE THREE WORDS S. WONDER (S. WONDER) | STEVIE WONDER (C) (CD) (V) MOTOWN 2143 |
| 32 | 38 | 45 | 6 | THE WAY I FEEL ABOUT YOU C. TROY, Z. HARMON (K. WHITE, B. STERLING, Z. HARMON, C. TROY) | ◆ KARYN WHITE (C) (V) WARNER BROS. 4-19088 |
| 33 | 28 | 14 | 21 | TENDER KISSES M. SHERROD, P. SHERROD (M. SHERROD, P. SHERROD, SIR SPENCE, T. SPENCER) | ◆ TRACIE SPENCER (C) CAPITOL 44680 |
| 34 | 23 | 18 | 19 | FOREVER MY LADY D. SWING, AL B. SURE! (D. SWING, AL B. SURE!) | ◆ JODECI (C) UPTOWN 54197/MCA |
| 35 | 39 | 43 | 7 | FINALLY F. DELGADO (C. PENISTON, F. DELGADO, E. LINNEAR) | ◆ CE CE PENISTON (C) (M) (T) A&M 1586 |
| ★★★POWER PICK/AIRPLAY★★★ | | | | | |
| 36 | 51 | 74 | 3 | STAY D. SWING, AL B. SURE! (D. SWING) | ◆ JODECI (C) (M) (T) UPTOWN 54285/MCA |
| 37 | 22 | 13 | 13 | IS IT GOOD TO YOU T. RILEY (HEAVY D., T. RILEY) | ◆ HEAVY D. & THE BOYZ (C) (M) (T) (V) UPTOWN 54200/MCA |
| 38 | 45 | 51 | 8 | STAY THIS WAY THE BRAND NEW HEAVIES (J. WELLMAN) | ◆ THE BRAND NEW HEAVIES (C) (CD) (M) (T) DELICIOUS VINYL 866 186-4/PLG |
| 39 | 44 | 50 | 6 | SHE'S GOT THAT VIBE R. KELLY (R. KELLY, B. HANKERSON) | ◆ R. KELLY AND PUBLIC ANNOUNCEMENT (M) (T) JIVE 42046* |
| 40 | 41 | 48 | 7 | YOU (YOU'RE THE ONE FOR ME) FULL FORCE (FULL FORCE) | ◆ EX-GIRLFRIEND (C) REPRISE 4-19178 |
| 41 | 46 | 57 | 4 | EVERLASTING LOVE T. CURRIER (B. REESE, T. TERRY) | TONY TERRY (C) (V) EPIC 34-74119 |
| 42 | 35 | 30 | 17 | MIND PLAYING TRICKS ON ME J. SMITH, BIDO, SIMON, SCARFACE, WILLIE D. (R. SHAW, B. JORDAN, W. DENNIS) | ◆ GETO BOYS (C) (T) RAP-A-LOT 7241/PRIORITY |
| 43 | 24 | 6 | 18 | ARE YOU LONELY FOR ME J. SALAMONE, E. NICHOLAS, M. FERGUSON (T. NICHOLAS, M. FERGUSON, J. LITTLE) | RUDE BOYS (C) ATLANTIC 4-82121 |
| 44 | 50 | 58 | 7 | GROOVE YA J. GASS (T. TAYLOR, M. TAYLOR, W. TAYLOR, JR., J. GASS) | ◆ LEVEL III (C) (CD) (M) 94804 |
| 45 | 40 | 42 | 10 | NEVER IN MY LIFE N.M. WALDEN (N.M. WALDEN, A. WILLIS, L. BIANCANIELLO) | ◆ CHERELLE (C) TABU 1703/A&M |
| 46 | 49 | 69 | 4 | JUST THE TWO OF US H. TEE (H. THOMPSON, R. SIMPSON) | ◆ CHUBB ROCK (M) (T) SELECT 4-66502* |
| 47 | 52 | 60 | 5 | GROOVE WITH IT M. STOKES (BIG DADDY KANE, M. STOKES) | ◆ BIG DADDY KANE (C) COLD CHILLIN' 4-19155/REPRISE |
| 48 | 56 | 67 | 4 | LET'S STAY TOGETHER T. RILEY (T. RILEY, A. HALL) | ◆ GUY (C) (T) (V) MCA 54286 |
| 49 | 54 | 59 | 4 | LOVE IS CALLING YOU S. SHEPPARD, J. VARNER (S. SHEPPARD, J. VARNER, E. RICE) | GENE RICE (C) RCA 62163 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------------------------|-----------|-----------|---------------|--|--|
| 50 | 57 | 61 | 6 | HOME IS WHERE THE HURT IS E.O. MEALLY, J.C. LODGE (J.C. LODGE) | ◆ J.C. LODGE (C) (CD) (T) TOMMY BOY 992 |
| 51 | 58 | 62 | 6 | THE JONES' A. STEWART (A. STEWART) | THE TEMPTATIONS (C) (T) MOTOWN 1604 |
| 52 | 43 | 34 | 15 | AIN'T GONNA HURT NOBODY QUICKSILVER (R. HARGIS, E. JOHNSON, C. REID) | ◆ KID 'N PLAY (C) (M) (T) SELECT 4-64847/ELEKTRA |
| 53 | 47 | 38 | 18 | HOUSECALL M. BENNETT, C. DILLON (R. GORDON, M. BENNETT, M. PRIEST, B. THOMPSON) | ◆ SHABBA RANKS (FEATURING MAXI PRIEST) (C) (T) EPIC 34-73928 |
| 54 | 66 | 68 | 8 | BREAKIN' MY HEART (PRETTY BROWN EYES) JELLYBEAN, MINT CONDITION (L. WADDELL, STOKLEY, J. ALLEN) | MINT CONDITION (C) PERSPECTIVE 2896/A&M |
| 55 | 55 | 56 | 6 | GIVIN' IN TO LOVE L. WILLIAMS, R. TEMPERTON (R. TEMPERTON) | ◆ PATTI AUSTIN (C) GRP 3041/MCA |
| 56 | 31 | 16 | 14 | CLOSER THAN CLOSE B. MANN (C. WEIL, B. MANN) | PEABO BRYSON (C) COLUMBIA 38-73925 |
| 57 | 68 | 81 | 5 | GET A LIFE ANN G., E. IRONS (ANN G., E. IRONS) | ANN G. (C) (T) ATLANTIC 4-87582 |
| 58 | 65 | 78 | 4 | BE TRUE TO YOURSELF DJ QUIK (D. BARNETT, K. MCDONALD, D. BLAKE) | ◆ 2ND II NONE (C) (T) PROFILE 5343 |
| 59 | 74 | 86 | 4 | WHAT GOES AROUND COMES AROUND L. KRAVITZ (L. KRAVITZ) | LENNY KRAVITZ (C) VIRGIN 4-98666 |
| 60 | 42 | 26 | 17 | RIGHT DOWN TO IT L.A. REID, BABYFACE (L.A. REID, BABYFACE, D. SIMMONS) | ◆ DAMIAN DAME (C) (V) LAFACE 2-4002/ARISTA |
| 61 | 69 | 84 | 3 | COLOR ME BADD DR. FREEZE (DR. FREEZE) | COLOR ME BADD (C) (V) GIANT 4-19236/REPRISE |
| 62 | 82 | — | 2 | SO INTENSE N.M. WALDEN (E. MOHAWK, R. CANTOR, N.M. WALDEN, C. RICHARDSON) | LISA FISCHER (C) ELEKTRA 4-64817 |
| 63 | 73 | 80 | 4 | GET READY J. INGRAM, B. MANN (B. MANN, J. INGRAM, C. WEIL) | ◆ JAMES INGRAM (C) WARNER BROS. 4-19091 |
| 64 | 62 | 49 | 19 | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY D. AUSTIN (F. PERREN, C. YARIAN) | ◆ BOYZ II MEN (C) MOTOWN 2136 |
| 65 | 72 | 77 | 5 | ONE GOOD REASON N. MARTINELLI (J. ROSEN, K. MANNO) | ◆ MARVA HICKS (C) POLYDOR 865 028-4/PLG |
| 66 | 64 | 63 | 7 | YOU CALLED & TOLD ME (FROM "STRICTLY BUSINESS") D. HALL (J. REDD, D. HALL, E. MILTEER) | ◆ JEFF REDD (C) (M) (T) UPTOWN 54141/MCA |
| 67 | 88 | 94 | 3 | IT'S NOT YOUR MONEY J. EARLEY, M. KELLY (EARLEY, KELLY, JOHNSON) | OAKTOWN'S 3.5.7 (C) (T) BUST IT 44789/CAPITOL |
| 68 | 48 | 40 | 15 | HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO) TONY! TONI! TONE! (D. WIGGINS, R. WIGGINS, TIM RILEY) | ◆ TONY! TONI! TONE! (C) (M) (T) MCA 54170 |
| 69 | 81 | 91 | 3 | THIS MUST BE LOVE W.K. STYLES (M. HORTON, A. GORE) | ◆ SMALL CHANGE (C) MERCURY 866 204-4 |
| 70 | 77 | 85 | 5 | THIS TIME G. GEORGIO, C. ROCCO (G. GEORGIO, C. ROCCO) | ◆ GEORGIO (C) (T) RCA 62153-4 |
| 71 | 59 | 52 | 22 | O.P.P.▲ NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, THE CORPORATION) | ◆ NAUGHTY BY NATURE (CD) (M) (T) TOMMY BOY 988* |
| 72 | 70 | 66 | 10 | POP THAT COOCHIE D. HOBBS (L. CAMPBELL, D. HOBBS, M. ROSS, C. WONG WONG) | ◆ THE 2 LIVE CREW (C) (M) (T) LUKE 4-98712/ATLANTIC |
| 73 | 79 | 93 | 3 | BE A FATHER TO YOUR CHILD T. TEDD, SPECIAL K, J. MANSFIELD (ED O.G.) | ◆ ED O.G. & DA BULLDOGS (C) (M) (T) PWL AMERICA 867 888-4/MERCURY |
| 74 | 87 | — | 2 | LOVE STORIES M.J. POWELL (G. TAYLOR) | JENNIFER HOLLIDAY (C) ARISTA 1-2378 |
| 75 | 61 | 55 | 9 | SWEET THANG J. EARLEY, F. PILATE (T. MAIDEN, C. KHAN) | B. ANGIE B. (C) (T) BUST IT 44751/CAPITOL |
| 76 | 85 | 92 | 3 | UNDERSTANDING STATE OF ART (R. JONES, N.J. WRIGHT, B. BASHIR) | STATE OF ART (C) COLUMBIA 38-74040 |
| 77 | 83 | 88 | 3 | ALL NIGHT ALL DAY PRETTY TONY (T. BUTLER, E. KENDRICK, B. MUHAMMAD) | ◆ GAME (M) (T) NAUTICA 1301/LUKE |
| 78 | 86 | 95 | 3 | NICE & SLOW D. GUPPY (D. GUPPY, N. WATTS, H. REDD, S. GREEN, D. WILLIAMS) | ◆ REDHEAD KINGPIN & THE F.B.I. (C) VIRGIN 4-98684 |
| 79 | 78 | 83 | 5 | MEET ME IN THE MIDDLE D.C. (G. KNIGHT, D.C.) | GLADYS KNIGHT (C) MCA 54219 |
| ★★★HOT SHOT DEBUT★★★ | | | | | |
| 80 | NEW ▶ | 1 | 1 | THE THINGS THAT U DO J. TOWNES, C. KING (J. TOWNES, W. SMITH, C. KING) | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE (C) JIVE 42036 |
| 81 | 67 | 65 | 7 | HEART TO HEART B.J. EASTMAN (J.T. TAYLOR, B.J. EASTMOND) | J.T. TAYLOR (DUET WITH STEPHANIE MILLS) (C) (CD) (T) MCA 54249 |
| 82 | NEW ▶ | 1 | 1 | LATIFAH'S HAD IT UP 2 HERE NAUGHTY BY NATURE (D. OWENS, V. BROWN, K. GIST, A. CRISS) | ◆ QUEEN LATIFAH (M) (T) TOMMY BOY 506* |
| 83 | NEW ▶ | 1 | 1 | SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) W. SIGLER (W. SIGLER, E. CURRY) | ◆ PATTI LABELLE (C) MCA 54315 |
| 84 | 76 | 75 | 14 | AIN'T NO FUTURE IN YO' FRONTING E. BREED, H. LANG, S. HARRIS (E. BREED, H. LANG) | ◆ M.C. BREED & D.F.C. (C) (T) S.D.E.G. 077/CHIBAN |
| 85 | 60 | 46 | 10 | DO YA A.Z. GILES (VESTA, A.Z. GILES) | VESTA (C) (T) A&M 1585 |
| 86 | NEW ▶ | 1 | 1 | WHAT'S ON YOUR MIND (FROM "HOUSE PARTY II") ERIC B. & RAKIM (E. BARRIER, W. GRIFFIN) | ◆ ERIC B. & RAKIM (C) (M) (T) MCA 54311 |
| 87 | 93 | — | 2 | STEADY MOBBIN' BOOGIE MEN, ICE CUBE (ICE CUBE) | ICE CUBE (C) PRIORITY 7247 |
| 88 | NEW ▶ | 1 | 1 | IN & OUT OF LOVE G. TAYLOR (G. TAYLOR) | ◆ GARY TAYLOR (C) VALLEY VUE 422000 |
| 89 | 97 | — | 2 | CHANGED M. SEWARD (M. SEWARD) | ◆ BENITA ARTERBERRY (C) SBK 05425 |
| 90 | NEW ▶ | 1 | 1 | WORD TO THE BADD!! THE LAFACE FAMILY (L.A. REID, BABYFACE, D. SIMMONS, J. JACKSON, L. LOPES) | JERMAINE JACKSON (C) LAFACE 2-4011/ARISTA |
| 91 | 63 | 36 | 10 | DOUBLE GOOD EVERYTHING S. ROBINSON (S. ROBINSON, A. KAUFMAN, D. BATES) | ◆ SMOKEY ROBINSON (C) (CD) SBK 07370 |
| 92 | 53 | 27 | 10 | YOU SAID, YOU SAID THE LAFACE FAMILY (L.A. REID, BABYFACE, D. SIMMONS, JACKSON) | ◆ JERMAINE JACKSON (C) (V) LAFACE 2-4003/ARISTA |
| 93 | NEW ▶ | 1 | 1 | GO TO THE HORSE'S MOUTH DADDY-O (G. BOLTON, C. MONET, J. PRESTON) | ◆ T.C.F. CREW (C) (CD) (T) COLD CHILLIN' 4-19104/WARNER BROS. |
| 94 | 96 | 97 | 4 | THINKING OF YOU D. MARTIN (GRANDMASTER SLICE, D. MARTIN) | ◆ GRANDMASTER SLICE (C) (CD) JIVE 42034 |
| 95 | 84 | 71 | 11 | CHEEK THE RHIME A TRIBE CALLED QUEST (A TRIBE CALLED QUEST) | ◆ A TRIBE CALLED QUEST (C) (T) JIVE 42011 |
| 96 | 71 | 76 | 6 | SHE USED 2 B MY GIRL ENTOUCH (Q. RUBIN, M. OLTAHSH) | ENTOUCH (C) ELEKTRA 4-64532 |
| 97 | NEW ▶ | 1 | 1 | NO REASON LAVABA, G. HOLMES (S. ARRINGTON, G. HOLMES) | STEVE ARRINGTON (C) (T) RCA 62172 |
| 98 | RE-ENTRY | 8 | 8 | COLD SWEAT PERRY O. C. ROUNDTREE (CHERRY, JOHNSON, FAISON, WRIGHT, MORRISON, RODERICK, SMITH) | ◆ FAZE (C) (T) BAHIA 62131/RCA |
| 99 | 80 | 54 | 12 | RING MY BELL ● MR. LEE (F. KNIGHT) | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE (C) (CD) (M) (T) JIVE 42024 |
| 100 | 75 | 53 | 10 | STAY WITH ME TONIGHT R. TROUTMAN (L. TROUTMAN, B. BECK, R. TROUTMAN, Z. TROUTMAN) | SHIRLEY MURDOCK (C) ELEKTRA 4-64840 |

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.



TERRI ROSSI'S RHYTHM SECTION

THE POLITICS OF MUSIC in 1991 may have been more important than any creative aspect of the business. Historically significant was the appointment of **Sylvia Rhone** to chairman/CEO of Atco/EastWest Records. **Ed Eckstine** was co-president of Mercury; he now reigns as president alone. This was the year that labels released and radio played established star product. Unlike the pop charts, the R&B system has not yet been converted to airplay monitoring and point-of-purchase sales information. Therefore, the new chart process in no way affected the industry's ability to break new R&B artists. Nevertheless, few labels created new stars. Armed with proven names and familiar product, radio relied heavily on research and became passive. A format once known for its ability to retain listeners while constantly introducing new music and establishing musical trends was transformed into "black top 40 recurrent" radio. **HATED IT!**

ON THE HIP-HOP TIP, very little changed in the music. Rappers with positive messages received minimum press exposure. Rappers who represented the baser aspects of society or ghetto lifestyles continued to draw media attention. The same established media that in recent years indulged their journalistic voyeurism about nasty rap by reporting on and defending it, appears to have undergone a turnaround. There is a new standard afoot, a revisionist, albeit politically correct morality standard that attacks the messenger, who is also the victim. This policy continues to ignore the systematic perpetuation of illiteracy, criminal behavior, and hopelessness so prevalent in the lives of many of these artists.

MY VOTE FOR record company of the year goes to Motown. Though many labels had difficulty breaking new acts, Motown managed to develop two that sold 2.5 million units each: **Another Bad Creation** and **Boyz II Men**. Both were courtesy of Biv Entertainment. Motown also closes out '91 with the No. 1 single, "I Love Your Smile" by **Shanice Wilson**.

PERFORMING ART: Two records just wouldn't go away. "Treat 'Em Right" by **Chubb Rock** (Select) was a big hit, though not proven by charts. The record developed unevenly, market by market, and never rose above No. 33. It debuted in January and remained on the chart until June, lasting 21 weeks. "With You" by **Tony Terry** (Epic) lasted 33 weeks, from March until October, developing in a similarly uneven pattern. It peaked at No. 6 in June, yet it can still be heard in *eternal* rotation.

ON THE FINAL CHART OF 1991, the top five singles include a surprise. "After The Dance" by **Fourplay** featuring **El DeBarge** (Warner Bros.) leaps 7-2, with reports from 101 stations, gaining WBLX-FM Mobile, Ala., at No. 20. It has No. 1 reports from nine stations. If retail continues to grow—and if this week's huge increases for Wilson's "Smile" don't hold—it could be the first No. 1 single of 1992. While radio's initial response to **Hammer's** "2 Legit 2 Quit" (Capitol) wasn't especially warm, the Capitol staff has managed to sustain its development; this week it moves up 9-3. It has reports from 88 stations, with new activity at XHRM San Diego. It is No. 1 at KMJJ Shreveport. See more on 1991 in the next issue.

HOT R&B SINGLES ACTION
RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 23 REPORTERS | SILVER ADDS 27 REPORTERS | BRONZE/ SECONDARY ADDS 53 REPORTERS | TOTAL ADDS 103 REPORTERS | TOTAL |
|--|---|--------------------------------|--|--------------------------------|-------|
| SOMEBODY LOVES YOU BABY PATTI LABELLE MCA | 7 | 9 | 13 | 29 | 33 |
| POOR GEORGE MC LYTE ATLANTIC | 5 | 3 | 15 | 23 | 24 |
| THE THINGS THAT YOU DO D.J. JAZZY JEFF JIVE | 6 | 9 | 7 | 22 | 36 |
| STAY JODECI UPTOWN | 6 | 2 | 8 | 16 | 85 |
| YOU MAKE ME FEEL... ROBERTA FLACK ATLANTIC | 2 | 5 | 9 | 16 | 17 |
| SO INTENSE LISA FISCHER ELEKTRA | 2 | 5 | 8 | 15 | 57 |
| LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH TOMMY BOY | 5 | 4 | 5 | 14 | 29 |
| LET'S STAY TOGETHER GUY MCA | 3 | 1 | 9 | 13 | 72 |
| LUXURY OF LOVE DAVID PEASTON MCA | 0 | 4 | 8 | 12 | 21 |
| WHAT'S ON YOUR MIND ERIC B. & RAKIM JIVE | 1 | 4 | 6 | 11 | 17 |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Hot R&B Singles Sales & Airplay

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

| SALES | | | | AIRPLAY | | | |
|-----------|-----------|--------------------------------|--------------------------------------|-----------|-----------|--------------------------------|-------------------------------|
| THIS WEEK | LAST WEEK | TITLE | ARTIST | THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 8 | I LOVE YOUR SMILE | SHANICE | 1 | 3 | I LOVE YOUR SMILE | SHANICE |
| 2 | 2 | PUT ME IN YOUR MIX | BARRY WHITE | 2 | 4 | LOVE CRAZY | ATLANTIC STARR |
| 3 | 6 | 2 LEGIT 2 QUIT | HAMMER | 3 | 6 | AFTER THE DANCE | FOURPLAY FEATURING EL DEBARGE |
| 4 | 1 | PRIVATE LINE | GERALD LEVERT | 4 | 10 | TELL ME WHAT YOU WANT ME TO DO | TEVIN CAMPBELL |
| 5 | 5 | GIVING YOU ALL MY LOVE | CHRIS WALKER | 5 | 9 | THE COMFORT ZONE | VANESSA WILLIAMS |
| 6 | 9 | BLACK OR WHITE | MICHAEL JACKSON | 6 | 1 | PRIVATE LINE | GERALD LEVERT |
| 7 | 10 | THE COMFORT ZONE | VANESSA WILLIAMS | 7 | 13 | 2 LEGIT 2 QUIT | HAMMER |
| 8 | 18 | TELL ME WHAT YOU WANT ME TO DO | TEVIN CAMPBELL | 8 | 12 | LIVING IN CONFUSION | PHYLLIS HYMAN |
| 9 | 11 | AFTER THE DANCE | FOURPLAY FEATURING EL DEBARGE | 9 | 15 | THE RUSH | LUTHER VANDROSS |
| 10 | 4 | CAN'T TRUSS IT | PUBLIC ENEMY | 10 | 14 | CAN HE DO IT | READY FOR THE WORLD |
| 11 | 19 | INSATIABLE | PRINCE AND THE N.P.G. | 11 | 16 | INSATIABLE | PRINCE AND THE N.P.G. |
| 12 | 22 | LIVING IN CONFUSION | PHYLLIS HYMAN | 12 | 17 | BLACK OR WHITE | MICHAEL JACKSON |
| 13 | 26 | KEEP IT COMIN' | KEITH SWEAT | 13 | 2 | GIVING YOU ALL MY LOVE | CHRIS WALKER |
| 14 | 3 | I'LL TAKE YOU THERE | BEBE & CECE WINANS | 14 | 19 | KEEP IT COMIN' | KEITH SWEAT |
| 15 | 7 | KISS YOU BACK | DIGITAL UNDERGROUND | 15 | 7 | PUT ME IN YOUR MIX | BARRY WHITE |
| 16 | 7 | FEELS LIKE ANOTHER ONE | PATTI LABELLE | 16 | 21 | I WANT YOU | JODY WATLEY |
| 17 | 16 | LOVE CRAZY | ATLANTIC STARR | 17 | 20 | CHANGE | LISA STANSFIELD |
| 18 | 23 | CHANGE | LISA STANSFIELD | 18 | 18 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN |
| 19 | 15 | CAN'T WAIT TO GET YOU HOME | ERIC GABLE | 19 | 23 | CAN'T LET GO | MARIAH CAREY |
| 20 | 24 | CAN HE DO IT | READY FOR THE WORLD | 20 | 24 | (EVERYBODY) GET UP | ROGER |
| 21 | 13 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN | 21 | 5 | I'LL TAKE YOU THERE | BEBE & CECE WINANS |
| 22 | 32 | CAN'T LET GO | MARIAH CAREY | 22 | 28 | UUH AHH | BOYZ II MEN |
| 23 | 12 | FOREVER MY LADY | JODECI | 23 | 29 | I BELONG TO YOU | WHITNEY HOUSTON |
| 24 | 14 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ | 24 | 27 | KISS YOU BACK | DIGITAL UNDERGROUND |
| 25 | 35 | I WANT YOU | JODY WATLEY | 25 | 32 | THE WAY I FEEL ABOUT YOU | KARYN WHITE |
| 26 | 29 | (EVERYBODY) GET UP | ROGER | 26 | 31 | THESE THREE WORDS | STEVIE WONDER |
| 27 | 21 | TENDER KISSES | TRACIE SPENCER | 27 | 26 | EVERYTIME MY HEART BEATS | RIFF |
| 28 | 25 | MIND PLAYING TRICKS ON ME | GETO BOYS | 28 | 30 | MAKE TIME FOR LOVE | KEITH WASHINGTON |
| 29 | 34 | ALL THROUGH THE NIGHT | ONE-LOC | 29 | 33 | ALL THROUGH THE NIGHT | ONE-LOC |
| 30 | 33 | EVERYTIME MY HEART BEATS | RIFF | 30 | 36 | EVERLASTING LOVE | TONY TERRY |
| 31 | 31 | FINALLY | CE CE PENISTON | 31 | — | STAY | JODECI |
| 32 | 28 | AIN'T GONNA HURT NOBODY | KID 'N PLAY | 32 | 8 | FEELS LIKE ANOTHER ONE | PATTI LABELLE |
| 33 | 38 | MAKE TIME FOR LOVE | KEITH WASHINGTON | 33 | 34 | YOU (YOU'RE THE ONE FOR ME) | EX-GIRLFRIEND |
| 34 | 30 | HOUSECALL | SHABBA RANKS (FEATURING MAXI PRIEST) | 34 | 11 | CAN'T WAIT TO GET YOU HOME | ERIC GABLE |
| 35 | — | UUH AHH | BOYZ II MEN | 35 | 38 | SHE'S GOT THAT VIBE | R. KELLY/PUBLIC ANNOUNCEMENT |
| 36 | 36 | JUST THE TWO OF US | CHUBB ROCK | 36 | 40 | STAY THIS WAY | THE BRAND NEW HEAVIES |
| 37 | — | THE RUSH | LUTHER VANDROSS | 37 | — | GROOVE YA | LEVEL III |
| 38 | 27 | ARE YOU LONELY FOR ME | RUDE BOYS | 38 | — | LET'S STAY TOGETHER | GUY |
| 39 | 40 | O.P.P. | NAUGHTY BY NATURE | 39 | — | LOVE IS CALLING YOU | GENE RICE |
| 40 | — | STAY THIS WAY | THE BRAND NEW HEAVIES | 40 | 22 | CAN'T TRUSS IT | PUBLIC ENEMY |

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|--|--|
| 3 2 LEGIT 2 QUIT (Bust-It, BMI) | ASCAP/WB, ASCAP |
| 2 AFTER THE DANCE (Jobete, ASCAP) | GROOVE YA (Money In The Bank, BMI/Jon Gass, ASCAP) |
| 51 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP) | 81 HEART TO HEART (Jobete, ASCAP/WB, ASCAP/Heritage, ASCAP) |
| 84 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI) | 50 HOME IS WHERE THE HURT IS (E.Sharp, ASCAP) |
| 77 ALL NIGHT ALL DAYS (Inter Coastal, BMI/Pac Jam, BMI) | 53 HOUSECALL (Aunt Hilda, BMI/Shadows, BMI/Maxi, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP) |
| 28 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP) | 68 HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) (Pri, ASCAP/Tony Toni Tone, ASCAP) |
| 43 ARE YOU LONELY FOR ME (Trycek, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI) | 30 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI) |
| 73 BE A FATHER TO YOUR CHILD (Fred & Barney, BMI) | 15 I'LL TAKE YOU THERE (Irving, BMI) |
| 58 BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP) | 1 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) |
| 9 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) | 88 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI) |
| 54 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyne, ASCAP) | 12 INSATIABLE (Controversy, ASCAP/WB, ASCAP) |
| 13 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP) | 37 IS IT GOOD TO YOU (Colgems-EMI, ASCAP) |
| 22 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) | 67 IT'S NOT YOUR MONEY (Bust-It, BMI) |
| 20 CAN'T TRUSS IT (Def American, BMI) | 64 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP |
| 25 CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush Burnin', ASCAP) | 21 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) |
| 89 CHANGE (EMI April, ASCAP/Monty Seward, ASCAP) | 51 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP) |
| 16 CHANGE (Careers-BMG, BMI) | 46 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getalodofftato, BMI) |
| 95 CHECK THE RHIME (Zomba, ASCAP/Jazz Merchant, ASCAP) | 14 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) |
| 56 CLOSER THAN CLOSE (Dyad, BMI) | 17 KISS YOU BACK (BLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI) |
| 98 COLD SWEAT (Cykus, BMI/BMG, ASCAP) | 82 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP) |
| 61 COLOR ME BADD (Hip City, BMI/Hi-Frost, BMI/HK, BMI) | 48 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP) |
| 5 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) | 11 LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI) |
| 91 DOUBLE GOOD EVERYTHING (Jechol, ASCAP/EMI April, ASCAP) | 7 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) |
| 85 DO YA (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP/Black Lion, ASCAP) | 49 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Generic, BMI/Island, BMI) |
| 41 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI) | 74 LOVE STORIES (Virgin Songs, BMI/Morning Crew, BMI) |
| 24 (EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP) | 29 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI) |
| 26 EVERYTIME MY HEART BEATS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP) | 79 MEET ME IN THE MIDDLE (Shakeji, ASCAP/Aquarian Fire, BMI) |
| 23 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI) | 42 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP) |
| 35 FINALLY (Wax Museum, BMI/Mainlot, BMI) | 45 NEVER IN MY LIFE (Gratitude Sky, ASCAP/Streamline Moderne, BMI/Virgin Songs, BMI) |
| 34 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP) | 78 NICE & SLOW (Red Man, ASCAP/Virgin, ASCAP/Black Eye, ASCAP/Kee-Drick, BMI) |
| 57 GET A LIFE (Black Hat, ASCAP) | 97 NO REASON (Frytown, BMI/Diz Is Muzik, BMI) |
| 63 GET READY (Dyad, BMI/Yah Mo, BMI) | 65 ONE GOOD REASON (Number Nine, ASCAP/Tunes-R-U, ASCAP) |
| 10 GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogii, ASCAP) | 71 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP |
| 55 GIVIN' IN TO LOVE (Rodsongs, ASCAP/Almo, ASCAP) | 72 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI) |
| 93 GO TO THE HORSE'S MOUTH (O Dad, BMI/North Star, BMI) | 4 PRIVATE LINE (Trycek, BMI/Willesden, BMI) |
| 47 GROOVE WITH IT (AZ, ASCAP/Cold Chillin') | 8 PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux, BMI) |
| | 60 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI) |
| | 99 RING MY BELL (Two Knight, BMI) |
| | 19 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) |
| | 18 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) |
| | 39 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barysha, BMI) |
| | 96 SHE USED 2 B MY GIRL (Q-Dog, ASCAP/Mark Oltarsh, ASCAP/Vintertainment, ASCAP) |
| | 62 SO INTENSE (Bok, ASCAP/Stone & Muffin, ASCAP/Geffen, ASCAP/Pure Delight, BMI/Harrinder, BMI/Gratitude Sky, ASCAP/Ensign, BMI) |
| | 83 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) |
| | 38 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI) |
| | 100 STAY WITH ME TONIGHT (Saja, BMI/Troutman's, BMI) |
| | 36 STAY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM |
| | 87 STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI) |
| | 75 SWEET THANG (MCA, ASCAP) |
| | 6 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) |
| | 33 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM |
| | 31 THESE THREE WORDS (Stevoland Morris, ASCAP) |
| | 80 THE THINGS THAT YOU DO (Zomba, ASCAP) |
| | 94 THINKING OF YOU (SOH, ASCAP/Creative Funk, ASCAP) |
| | 69 THIS MUST BE LOVE (Gotta Getcha, BMI/Pri, BMI/Angora, ASCAP) |
| | 70 THIS TIME (Georgio's, BMI/Stone Diamond, BMI/Blair Vizzion, BMI) |
| | 76 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Bilshir, ASCAP/Roydor, BMI) |
| | 27 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP) |
| | 32 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI) |
| | 59 WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP) |
| | 86 WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) |
| | 90 WORD TO THE BADD!! (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/EMI Blackwood, BMI/Black Stallion, ASCAP/Pebbitone, ASCAP) |
| | 66 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) |
| | 92 YOU SAID, YOU SAID (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/Black Stallion, ASCAP/EMI April, ASCAP/Black Stallion, ASCAP) |
| | 40 YOU (YOU'RE THE ONE FOR ME) (Forceful, BMI/Willesden, BMI) |

Congratulations

CHUBB ROCK

on

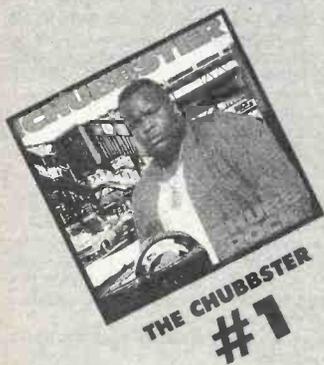
"TREAT 'EM RIGHT"

your

#1

RAP SINGLE OF THE YEAR

you're 3X THE ONE



FROM THE POSSE AT



16 West 22 Street New York, N.Y.

R&B

ARTISTS & MUSIC

RHYTHM AND BLUES

(Continued from page 26)

spectacular—years. L.A. & Babyface's LaFace Records released "Damian Dame," while Jam & Lewis' Perspective debuted the critically hailed "The Evolution Of Gospel" by Sounds Of Blackness. Neither album has yet achieved even gold status. Jam & Lewis also produced Alexander O'Neal and Karyn White, while L.A. & Face produced the well-received Pebbles sophomore effort, "Always" ... Narada Michael Walden, best known for pop-oriented fare, emerged as king of the R&B ballad with hits by Lisa Fischer, Whitney Houston, Mariah Carey, and the O'Jays. In 1991 he also worked with Aretha Franklin, Cherrille, Tevin Campbell, and Shanice Wilson.

SHUT UP AND DANCE: Moments

of real musical excitement came from the dance arena: Clivilles & Cole's C&C Music Factory on Columbia exploded in the clubs and on the charts with "Gonna Make You Sweat" and continued the concept with "Here We Go" and "Things That Make You Go Hmmm..." Crystal Waters' unusual voice worked a hypnotic hook and vital subject matter on "Gypsy Woman (She's Homeless)," the biggest dance record of the year. *La da di, la da da!* And who woulda thunk it: Lisa Lisa & Cult Jam returned from the neverland of pop stardom with the party smash "Let The Beat Hit 'Em." And though the remix-album concept isn't exactly my favorite thing, the new En Vogue "Born To Dance" package, featuring Marley Marl, Eddie F, Steve Silk Hurley, and other remixers, is a *necessity!*

Billboard®

FOR WEEK ENDING DECEMBER 21, 1991

Hot Rap Singles™

| | | | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS. | | | |
|-----------|-----------|-----------|---------------|---|---|--|--|--|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | | | |
| 1 | 2 | 4 | 13 | BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI | ★★ NO. 1 ★★ ◆ U.M.C.'S 1 week at No. 1 | | | |
| 2 | 5 | 8 | 8 | JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA | ◆ CHUBB ROCK | | | |
| 3 | 1 | 1 | 13 | AIN'T GONNA HURT NOBODY (C) (M) (T) SELECT 4-64847/ELEKTRA | ◆ KID 'N PLAY | | | |
| 4 | 7 | 9 | 11 | THE PHUNCKY FEEL ONE (C) (T) RUFFHOUSE 38-73930/COLUMBIA | ◆ CYPRESS HILL | | | |
| 5 | 4 | 3 | 11 | CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA | ◆ PUBLIC ENEMY | | | |
| 6 | 9 | 11 | 7 | KISS YOU BACK (CD) (M) (T) TOMMY BOY 993* | ◆ DIGITAL UNDERGROUND | | | |
| 7 | 10 | 14 | 6 | I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007 | ◆ JIBRI WISE ONE | | | |
| 8 | 13 | 19 | 5 | BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY | ◆ ED O.G. & DA BULLDOGS | | | |
| 9 | 14 | 17 | 6 | SHAKIYLA (JRH) (C) (T) PROFILE 5344 | ◆ POOR RIGHTEOUS TEACHERS | | | |
| 10 | 6 | 5 | 10 | STEP IN THE ARENA (C) (T) CHRYSALIS 23752 | ◆ GANG STARR | | | |
| 11 | 20 | 20 | 4 | GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE | ◆ BIG DADDY KANE | | | |
| 12 | 3 | 2 | 12 | CHECK THE RHIME (C) (T) JIVE 42011 | ◆ A TRIBE CALLED QUEST | | | |
| 13 | 16 | 21 | 4 | 2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785 | ◆ HAMMER | | | |
| 14 | 19 | 22 | 4 | WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/EASTWEST | ◆ MARKY MARK & THE FUNKY BUNCH | | | |
| 15 | 17 | 12 | 10 | IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA | ◆ HEAVY D. & THE BOYZ | | | |
| 16 | 15 | 18 | 5 | 1-800-SKY-TALK PIN #110279 (C) EPIC 34-74023 | ◆ CANDYMAN | | | |
| 17 | 8 | 7 | 12 | POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC | ◆ THE 2 LIVE CREW | | | |
| 18 | 12 | 10 | 9 | THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS. | ◆ MARLEY MARL | | | |
| 19 | 18 | 13 | 19 | MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY | ◆ GETO BOYS | | | |
| 20 | 24 | 27 | 3 | BE TRUE TO YOURSELF (C) (T) PROFILE 5343 | ◆ 2ND II NONE | | | |
| 21 | 23 | 24 | 4 | PORTRAIT OF THE ARTIST AS A HOOD (C) (T) DEF JAM 38-73896/COLUMBIA | ◆ 3RD BASS | | | |
| 22 | 26 | — | 2 | MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY | SCARFACE | | | |
| 23 | 11 | 6 | 13 | WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC | ◆ MC LYTE | | | |
| 24 | 22 | 16 | 8 | STRAIGHT CHECKN' EM (C) (T) ORPHEUS 38-73998/EPIC | ◆ COMPTON'S MOST WANTED | | | |
| 25 | NEW ▶ | — | 1 | THE CHOICE IS YOURS (M) (T) MERCURY 866 087-4* | ◆ BLACKSHEEP | | | |
| 26 | 28 | — | 2 | THE KING OF ROMANCE (C) (T) SRC 14022/ZOO | ◆ DEF DAMES | | | |
| 27 | 25 | 23 | 20 | O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988* | ◆ NAUGHTY BY NATURE | | | |
| 28 | 29 | 28 | 3 | KLIENTELE (M) (T) PWL AMERICA 867 771-4*/MERCURY | ◆ SYLK SMOOV | | | |
| 29 | NEW ▶ | — | 1 | JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/CHIBAN | ◆ M.C. BREED & D.F.C. | | | |
| 30 | NEW ▶ | — | 1 | STEADY MOBBIN' (C) PRIORITY 7247 | ICE CUBE | | | |

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1991, Billboard/BPI Communications, Inc.

THANKS FOR #1



BLUE CHEESE

The debut single from the UMC'S album, **FRUITS OF NATURE**.



The first release from Wild Pitch and EMI Records USA together is a number 1 hit!



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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--|-----------|-----------|--------------|---|--|
| CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. | | | | | |
| ★★ No. 1 ★★ | | | | | |
| 1 | 2 | 5 | 7 | IT SHOULD HAVE BEEN ME CAPITOL V-15730 | ◆ ADEVA |
| 2 | 4 | 11 | 5 | I'LL BE YOUR FRIEND RCA 62156-1 | ROBERT OWENS |
| 3 | 3 | 3 | 8 | SAY IT MCA 54055 | ◆ ABC |
| 4 | 1 | 1 | 8 | CHANGE ARISTA 12363-1 | ◆ LISA STANSFIELD |
| 5 | 12 | 27 | 4 | HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND | CLUBLAND |
| 6 | 11 | 28 | 4 | JUST A TOUCH OF LOVE COLUMBIA 44-74032 | ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS |
| 7 | 10 | 13 | 6 | TAKE CONTROL CAROLINE 2512-0 | LORDS OF ACID |
| 8 | 6 | 9 | 6 | SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG | ◆ P.M. DAWN |
| 9 | 8 | 2 | 10 | EMOTIONS COLUMBIA 44-74037 | ◆ MARIAH CAREY |
| 10 | 13 | 16 | 6 | IT'S HARD SOMETIME VIRGIN 0-98754 | ◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON |
| 11 | 17 | 24 | 4 | THE BEGINNING SIRE 0-40200/WARNER BROS. | ◆ SEAL |
| 12 | 5 | 7 | 8 | CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA | ◆ PUBLIC ENEMY |
| 13 | 16 | 21 | 6 | THE WAVE OF THE FUTURE RCA 62123-1 | ◆ QUADROPHONIA |
| 14 | 18 | 31 | 5 | MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260 | SIMONE |
| 15 | 19 | 29 | 6 | HEART ON THE LINE MUTE 0-66491/ELEKTRA | ◆ FORTRAN 5 |
| 16 | 22 | 38 | 4 | LET ME GROOVE U EASTWEST 0-96258/ATLANTIC | J.T. |
| 17 | 25 | 35 | 5 | LOVE TO HATE YOU SIRE 0-40218/REPRISE | ◆ ERASURE |
| 18 | 23 | 36 | 5 | 2 LEGIT 2 QUIT CAPITOL V-15791 | ◆ HAMMER |
| 19 | 15 | 18 | 7 | THERE'S NO OTHER WAY SBK V-19747 | ◆ BLUR |
| 20 | 20 | 26 | 6 | THIS IS FASCISM NETTWERK X25G-13842/I.R.S. | CONSOLIDATED |
| 21 | 9 | 6 | 9 | BREAK INVASION 36006 | TURNTABLE TERROR |
| 22 | 26 | 40 | 4 | SMELLS LIKE TEEN SPIRIT DGC 21673/GEFFEN | ◆ NIRVANA |
| 23 | 34 | 41 | 4 | SPREAD LOVE EPIC 74058 | CUT 'N' MOVE |
| 24 | 7 | 4 | 10 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN |
| 25 | 32 | 42 | 3 | SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC | ◆ SIMPLY RED |
| 26 | 28 | 37 | 4 | LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY | ◆ THE ORB |
| ★★★ POWER PICK ★★★ | | | | | |
| 27 | 38 | 45 | 3 | I'M TOO SEXY CHARISMA 0-96256 | ◆ RIGHT SAID FRED |
| 28 | 37 | — | 2 | TAKE CONTROL OF THE PARTY EPIC 74056 | B.G. THE PRINCE OF RAP |
| 29 | 29 | 34 | 5 | MOVE YOUR WAISTLINE MAXI 2003 | DEJA VU |
| 30 | 14 | 12 | 13 | I'M ATTRACTED TO YOU SMASH 865 027-1/PLG | COOKIE WATKINS |
| 31 | 43 | 47 | 3 | GET READY FOR THIS RADIKAL 12256 | ◆ 2 UNLIMITED |
| 32 | 44 | — | 2 | JAMES BROWN IS DEAD WATTS 714/ARISTA | L.A. STYLE |
| 33 | 35 | 43 | 3 | WHAT CAN YOU DO FOR ME? FFRR 869 581-1/LONDON | ◆ UTAH SAINTS |
| 34 | 21 | 8 | 10 | LET'S TALK ABOUT SEX NEXT PLATEAU 50157 | ◆ SALT-N-PEPA |
| 35 | 40 | 49 | 3 | CONQUER YOUR HOUSE WAX TRAX 9175 | EXCESSIVE FORCE |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 36 | NEW | 1 | 1 | MINDFLUX RCA 62162-1 | N-JOI |
| 37 | 42 | 44 | 4 | SOMETHING SPECIAL CAPITOL V-15755 | NOMAD |
| 38 | 24 | 19 | 8 | GIMME REAL LOVE CARDIAC 3-4018 | ◆ HELEN BRUNER |
| 39 | 30 | 14 | 8 | TRIPPING ON YOUR LOVE LONDON 869 547-1/PLG | ◆ BANANARAMA |
| 40 | 27 | 22 | 8 | RING MY BELL JIVE 42023-1 | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE |
| 41 | 47 | 48 | 3 | EVERYBODY MOVE POLYDOR 867 989-1/PLG | ◆ CATHY DENNIS |
| 42 | 33 | 10 | 9 | KILLER INSIDE ME NETTWERK X25G-13835/I.R.S. | ◆ MC 900 FT. JESUS |
| 43 | NEW | 1 | 1 | WE GONNA GET ZYX 6548 | R.A.F. |
| 44 | NEW | 1 | 1 | I LIKE IT A&M 75021 2393-1 | OVERWEIGHT POOCH FEAT. CE CE PENISTON |
| 45 | NEW | 1 | 1 | FEEL EVERY BEAT WARNER BROS. 0-40159 | ◆ ELECTRONIC |
| 46 | 36 | 17 | 7 | FEELS LIKE ANOTHER ONE MCA 54238 | ◆ PATTI LABELLE |
| 47 | 48 | — | 2 | KISS THE GROUND RCA 62143-1 | ARTHUR BAKER FEAT. ADELE BERTEI |
| 48 | NEW | 1 | 1 | SURPRISE MERCURY 866 175-1 | CRYSTAL WATERS |
| 49 | 31 | 23 | 12 | TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC | KYM SIMS |
| 50 | NEW | 1 | 1 | YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG | JAMIE PRINCIPLE |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--|-----------|-----------|--------------|---|--|
| 12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS. | | | | | |
| ★★ No. 1 ★★ | | | | | |
| 1 | 1 | 1 | 8 | SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG | 4 weeks at No. 1 ◆ P.M. DAWN |
| 2 | 2 | 3 | 7 | CHANGE ARISTA 12363-1 | ◆ LISA STANSFIELD |
| 3 | 3 | 4 | 8 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN |
| 4 | 5 | 7 | 6 | TOO BLIND TO SEE IT I.D./ATCO 0-96255/ATLANTIC | KYM SIMS |
| 5 | 9 | 13 | 4 | JUST A TOUCH OF LOVE COLUMBIA 44-74032 | ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS |
| 6 | 10 | 17 | 4 | 2 LEGIT 2 QUIT CAPITOL V-15791 | ◆ HAMMER |
| 7 | 8 | 11 | 7 | KISS YOU BACK TOMMY BOY 993 | ◆ DIGITAL UNDERGROUND |
| 8 | 6 | 10 | 9 | IS IT GOOD TO YOU UPTOWN 54201/MCA | ◆ HEAVY D. & THE BOYZ |
| 9 | 4 | 2 | 13 | FINALLY A&M 75021-2385-1 | ◆ CE CE PENISTON |
| 10 | 12 | 16 | 5 | LOVE TO HATE YOU SIRE 0-40218/REPRISE | ◆ ERASURE |
| 11 | 23 | 41 | 3 | THE COMFORT ZONE WING 865 073-1/MERCURY | ◆ VANESSA WILLIAMS |
| 12 | 18 | 22 | 6 | PEACE (IN THE VALLEY) ATCO 0-96259/ATLANTIC | ◆ SABRINA JOHNSTON |
| 13 | 14 | 18 | 6 | DJ CULTURE/MUSIC FOR BOYS EMI V-56234 | ◆ PET SHOP BOYS |
| 14 | 13 | 14 | 8 | SAY IT MCA 54055 | ◆ ABC |
| 15 | 7 | 6 | 13 | LET'S TALK ABOUT SEX NEXT PLATEAU 50157 | ◆ SALT-N-PEPA |
| 16 | 21 | 25 | 4 | CREAM PAISLEY PARK 0-40197/WARNER BROS. | ◆ PRINCE AND THE N.P.G. |
| 17 | 20 | 26 | 7 | JAMES BROWN IS DEAD WATTS 714/ARISTA | L.A. STYLE |
| 18 | 25 | 30 | 4 | I'LL BE YOUR FRIEND RCA 62156-1 | ROBERT OWENS |
| 19 | 28 | 34 | 4 | TAKE CONTROL CAROLINE 2512-0 | LORDS OF ACID |
| 20 | 24 | 27 | 5 | MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260 | SIMONE |
| 21 | 16 | 12 | 10 | FEELS LIKE ANOTHER ONE MCA 54238 | ◆ PATTI LABELLE |
| 22 | 11 | 5 | 10 | EMOTIONS COLUMBIA 44-74037 | ◆ MARIAH CAREY |
| 23 | 19 | 15 | 10 | CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA | ◆ PUBLIC ENEMY |
| 24 | 35 | 45 | 3 | STREET OF DREAMS CHARISMA 0-96269 | ◆ NIA PEEPLES |
| 25 | 26 | 32 | 5 | EVERYBODY MOVE POLYDOR 867 989-1/PLG | ◆ CATHY DENNIS |
| ★★★ POWER PICK ★★★ | | | | | |
| 26 | 42 | — | 2 | TAKE CONTROL OF THE PARTY EPIC 74056 | B.G. THE PRINCE OF RAP |
| 27 | 32 | 33 | 5 | IN PARADISE METROPOLITAN 4475 | LAISSEZ FAIRE |
| 28 | 43 | — | 2 | BREAK INVASION 36006 | TURNTABLE TERROR |
| 29 | 27 | 24 | 20 | O.P.P. TOMMY BOY 988 | ◆ NAUGHTY BY NATURE |
| 30 | 37 | — | 2 | SPREAD LOVE EPIC 74058 | CUT 'N' MOVE |
| 31 | 22 | 19 | 11 | AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA | ◆ KID 'N PLAY |
| 32 | 39 | 49 | 3 | THE WAVE OF THE FUTURE RCA 62123-1 | ◆ QUADROPHONIA |
| 33 | 34 | 37 | 4 | WHAT TIME IS LOVE? ARISTA 12366-1 | ◆ THE KLF |
| 34 | 38 | 47 | 3 | HEART ON THE LINE MUTE 0-66491/ELEKTRA | ◆ FORTRAN 5 |
| 35 | 49 | — | 2 | LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY | ◆ THE ORB |
| 36 | 29 | 29 | 7 | WE ARE FAMILY RCA 620691-1 | ◆ UNIT 3 UK |
| 37 | 15 | 9 | 11 | LIVE FOR LOVING YOU EPIC 73971 | ◆ GLORIA ESTEFAN |
| 38 | 36 | 39 | 4 | THE BEGINNING SIRE 0-40200/WARNER BROS. | ◆ SEAL |
| 39 | 17 | 8 | 11 | THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M | ◆ SOUNDS OF BLACKNESS |
| 40 | 31 | 31 | 6 | SOMETHING GOT ME STARTED EASTWEST 0-96290/ATLANTIC | ◆ SIMPLY RED |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 41 | NEW | 1 | 1 | HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND | CLUBLAND |
| 42 | 30 | 21 | 15 | HOUSECALL EPIC 73929 | ◆ SHABBA RANKS (FEATURING MAXI PRIEST) |
| 43 | 46 | — | 2 | JESUS BUILT MY HOTROD SIRE 0-40211/WARNER BROS. | ◆ MINISTRY |
| 44 | 40 | 44 | 4 | HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) MCA 54171 | ◆ TONY! TONI! TONE! |
| 45 | 47 | 48 | 4 | JUST THE TWO OF US SELECT 0-66502/ELEKTRA | ◆ CHUBB ROCK |
| 46 | NEW | 1 | 1 | THE JAM EPIC 74041 | SHABBA RANKS FEAT. KRS-1 |
| 47 | NEW | 1 | 1 | IT'S HARD SOMETIME VIRGIN 0-98754 | ◆ FRANKIE KNUCKLES FEAT. SHELTON BECTON |
| 48 | 41 | 38 | 10 | MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY | ◆ GETO BOYS |
| 49 | NEW | 1 | 1 | I'M TOO SEXY CHARISMA 0-96256 | ◆ RIGHT SAID FRED |
| 50 | NEW | 1 | 1 | B.D.V. COUNTDOWN "GIRLS OUT ON THE FLOOR" MICMAC 570 | TWO WITHOUT HATS |

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

LABELS SEEKING NEW WAYS TO BREAK R&B HITS

(Continued from page 29)

thing every label is looking at." Heyward says this situation "has absolutely changed the release schedule, particularly on projects that need street time. Now we give them two to three months of development before we go to radio." Jive's Weiss suggests "a more judicious approach with what singles you put out from an album and how many you put out." Crump says, "We have to change the way we deal with our artists and managers. We're trying to make

them aware that because there's more traffic . . . it takes longer to get from point A to point B." Tony Rice, Giant director of marketing and promotion, says his label's relatively small roster gives him the freedom to do something particularly radical: continuing to work records that are on their way down. Giant continued to work F.S. Effect's "I Wanna Be Your Lover" even after it peaked nationally because it kept the act top-of-mind for the follow-up. He also believes in

trying to break records regionally, a strategy that has all but disappeared in recent years as labels looked for quantity of adds instead of quality. Not everybody is slowing down their release schedule. Says MCA's Washington, "The only thing we sell here are records, so we're going to have to keep on releasing records and take our chances with everybody else." Nash says Atlantic's ideology is that "everything is a hit until radio tells us otherwise." But

even Nash admits that Atlantic will "look closely" at its R&B roster in 1992 because of the current climate. For their part, most programmers agree that urban promotion has become more sophisticated as lists tighten. WGCI's Alexander says label VPs claim to be pleased with his station's honesty, and that he sensed a change in promotional tactics when labels began quoting BDS figures to him. WVEE PD Mike Roberts says label people are doing a lot more homework now.

"By and large, most companies saw this coming and they're prepared to deal with it." One major-market PD who asks not to be named admits to rotating 40 titles on the air, but reporting more than 50 records because label people badgered him to re-add songs he had dropped. Most of those titles, he says, had some basis in reality—i.e., airplay on his Quiet Storm or mix shows. But those are the sort of sporadically rotated titles that other PDs have eliminated.

Dance

ARTISTS & MUSIC

1991: A Last Dance For Many In Biz Also: Techno Triumphs; C&C Succeed

"We were never being boring."

Tennant & Lowe

REFLECTIONS: It's been quite a year for the dance music community.

Few other genres were as vital and innovative as dance music, and even fewer had as strong a creative impact on the pop mainstream. It was a delight to watch acts like **C&C Music Factory**, **Crystal Waters**, **Cathy Dennis**, and most recently **CeCe Peniston** evolve from club stars into top 40 entities—without watering down their music.

In our own backyard, house music continued to reign supreme, while a rebellious breed of club DJs and musicians rallied together and demanded attention for a brash sub-genre known as techno.

It is ironic, however, that the most powerful and affecting force in clubland this past year could not be found in the grooves of a 12-inch single. It is a deadly disease that has taken hundreds of thousands of lives and has altered the lifestyles of millions more. It has hit the dance music community harder than any other in the industry. The most powerful and af-

1991 IN REVIEW

**DANCE
TRAX**



by Larry Flick

fecting force of 1991 was AIDS.

Here are some general statistics: According to the **Center For Disease Control**, an estimated 1.5 million people are HIV-positive; 136,204 have AIDS. The **U.S. Public Health Service** predicts that there will be 365,000 diagnosed cases of AIDS and 263,000 deaths caused by AIDS by the end of 1992.

Pretty sobering, eh?

During 1991, the dance music world has lost nearly 200 people to AIDS—at least those are the writers, producers, club DJs, club owners, remixers, engineers, and artists whom we were made aware of.

Like numerous others, we have spent countless hours mourning,

holding hands, and wondering who would be next. It is frightening to realize how this disease has changed the way we look at each other and how it makes our minds work. If someone is out of touch for more than a few weeks, rumors start to circulate. If someone sustains a cough or a cold longer than usual, fear sets in.

This year, a lot of space in this column has been devoted to AIDS-related issues, bidding farewell to lost friends, and promoting any event or recording that aims to heighten public awareness or raise money for research and relief. Although we've occasionally worried about being redundant or vitriolic, the bottom line is that any opportunity any of us has to remind people of the seriousness of this disease *must* be taken.

Gratefully, we have not been alone in this philosophy. It has been encouraging to see a large number of high profile artists like **Madonna**, **Jody Watley**, the **B-52s**, **Sinead O'Connor**, **Jimmy Somerville**, and **Dee-Lite** do more than spew politically correct words to the press, but actu-

(Continued on next page)

For thinner THIGHS, A smaller WAIST AND BETTER sex...

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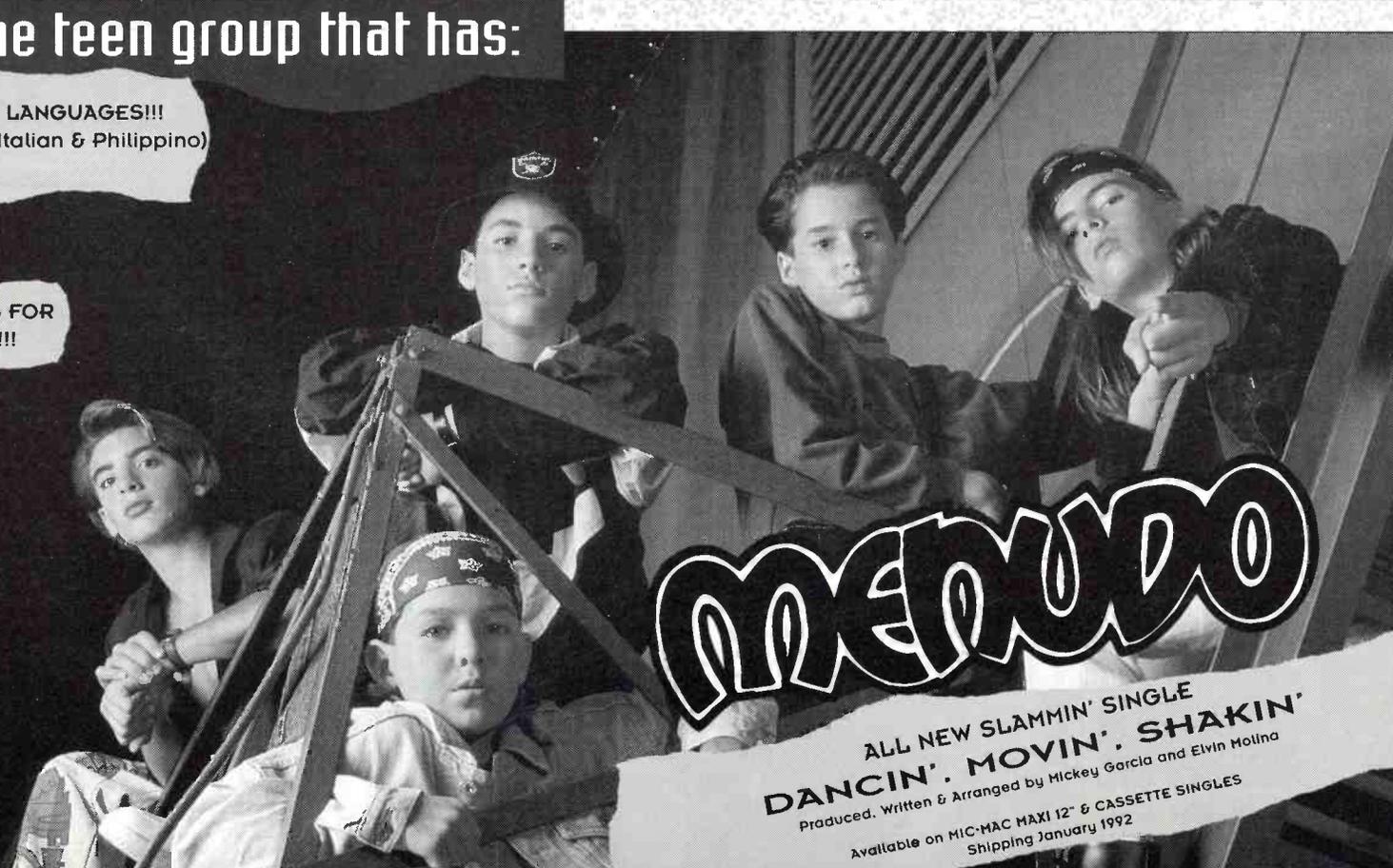
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Shipping January 1992

DANCE TRAX

(Continued from preceding page)

ally work toward helping the cause. They have appeared at rallies and symposiums, and regularly disperse safer sex information at concerts and within CD packages.

Additionally, we've been deeply moved by the willingness of folks like noted club impresario **Bob Caviano** and **Megatone** president and recording artist **David Diebold** to fight this disease in the public eye. They have done so without pathetic media pandering, but with tremendous courage and dignity.

The loss of creativity the dance music community has faced this year has made us fear for the future. We not only dealt with the passing of pioneers like **Jacques Morali** and **Marty Blecman**, but also that of young hopefuls like **Tom Richardson**, whose talent as a producer and remixer was just beginning to be acknowledged before his death last month.

Although much ado will continue to be made about club music overcoming such problems as the demise of 12-inch vinyl and the crumbling economy, the biggest obstacle has not really been dealt with at all: Can dance music survive any more sense-



Moving Mountains. In early October, Epic recording act the Shamen had the most-added record in one week with its single "Move Any Mountain." Pictured are Mr. C, top, with Colin.

less deaths?

AND NOW BACK TO MUSIC: When it comes to trends in dance music during the past year, nothing came close to generating the radical heat that techno did. What most people don't realize, however, is that techno was *not* born in 1991.

Although its success blossomed out of the European acid-house and rave scenes, the earliest days of techno can be traced back to the Detroit club scene over a year ago. Still, it took techno becoming a U.K. phenomenon before the U.S. on the whole took notice.

Likened by many to the punk movement, techno was successful in broadening dance music's audience. Ignored for the most part by house enthusiasts, techno lured headbanging young white males who could relate to the aggressive, often amelodic synth riffs dropped over frenetic computerized beats in a way they never could to house or hip-hop. If techno did anything, it reminded the industry at large that dance music was as multifaceted as rock music—and that for all of its gloss, it still had an edge.

Although it initially fell on deaf major label ears a year ago, A&R reps were eventually tripping over

each other to sign acts like **T-99**, **L.A. Style**, and the **Shamen**. Jocks definitely took heed, too. The Shamen's recent No. 1 smash, "Move Any Mountain" (**Epic**), was honored for being the most added record in one week when it was shipped to clubs in early October. Other acts like **Turntable Terror**, **Moby**, **Fierce Ruling Diva**, **Quadrophonia**, **Altern 8**, and **N-Joi** were also dancefloor staples this year.

BUT WHEN IT COMES to staples, few acts could compete with **C&C Music Factory** and **Crystal Waters**.

Although they were first launched at the close of 1990, C&C Music Factory (**Columbia**), concocted by producers **David Cole** and **Robert Clivilles**, dominated both clubs and radio throughout 1991 with the smash hits "Here We Go" and "Things That Make You Go Hmmm..." Craftily combining hip-hop, funk, house, and pop, C&C inspired a seemingly endless array of imitators and made muscle-bound rapper **Freedom Williams** an international sex symbol.

It also bears noting that Cole and Clivilles wrote and produced another of 1991's bigger club hits: "Let The Beat Hit 'Em" by **Lisa Lisa & Cult Jam** (**Columbia**). The track sported a deliciously contagious groove and Lisa's most spirited vocal in eons. The album "Straight Outta Hell's Kitchen" was equally satisfying, although we're still waiting for a dance-oriented follow-up single.

As for Waters, her debut hit "Gypsy Woman (She's Homeless)" (**Mercury**) was inescapable. Watching that tune ingrain itself so deeply into mainstream pop culture that teenagers swapped their **Bart Simpson** T-shirts for those emblazoned with the hook "la da di, la di da" was mind-boggling. We all know that Waters is far from an accomplished vocalist; but for the five or six minutes that she purred and growled her way over the **Basement Boys'** slammin' deep-house beat, it was pure musical magic.

ELSEWHERE IN CLUBLAND, remixers and club DJs moved further

along in their quest for respect as full-fledged artists.

Frankie Knuckles rose above the extremely crowded pack and delivered one of the year's most compelling and stylistically diverse albums, "Beyond The Mix" (**Virgin**). "The Whistle Song" reminded us that instrumental jams can be as enthralling as a cut with volumes of verses and vocalists. Deeper investigation revealed Knuckles' penchant for retro-soul with the lush "Rainfalls" and "It's Hard Sometimes."

Nothing, however, matched his stark and evocative interpretation of **Mahalia Jackson's** gospel standard, "Soon I Will Be Done." Singer **Shelton Becton** was the centerpiece of an arrangement that swelled with an all-star backing choir. "Beyond The Mix" set the standard for all other remixers-as-artists to meet in the years to come.

REMIXERS, in general, dictated direction of dance music in 1991 more than any other contingent.

There were moments when the name of a track's remixer was more important than the artist or song. Also, there seemed to be an increase

in labels relying on remixers to take mediocre tracks and transform them into hits. We're pleased to note that such efforts often failed.

After years of refining his studio skills and developing a distinctive style, Chicago-based **Steve "Silk" Hurley** became one of the most in-demand remixers, while former top guns **David Morales** and **Shep Pettibone** took on fewer projects in order to concentrate on writing and producing.

Also deservedly hot were young Turks the **Basement Boys**, **Roger S.**, **Tommy Musto**, and **Steve Anderson**, as well as the ever-reliable **Paul Oakenfold**, **Danny Tenaglia**, and **Tony Humphries**.

1991 WAS ALSO the year that hi-NRG and freestyle enjoyed newfound popularity and creative credibility.

Although the term hi-NRG is still poison to some in the mainstream, there is no denying the genre's influence. "Gonna Get You" by **Lonnie Gordon** (**SBK**), "Where The Streets Have No Name" by **Pet Shop Boys** (**EMI**), and "Strike It Up" by **Black** (Continued on page 46)

Hot Dance Breakouts

CLUB PLAY

1. **NOCTURNE** T-99 COLUMBIA
2. **THE COMFORT ZONE** VANESSA WILLIAMS WING
3. **A DEEPER LOVE** CLIVILLES & COLE COLUMBIA
4. **FEAR (OF THE UNKNOWN)** SIOUXSIE AND THE BANSHEES GEFFEN
5. **I WANT YOU** JODY WATLEY MCA

12" SINGLES SALES

1. **KEEP IT COMIN'** KEITH SWEAT ELEKTRA
2. **LOVE ME ALL UP** STACY EARL RCA
3. **I WANT YOU** JODY WATLEY MCA
4. **SMELLS LIKE TEEN SPIRIT** NIRVANA DGC
5. **MYSTERIOUS WAYS** U2 ISLAND

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

THE TRANSMAT

12" CATALOGUE

- | | |
|-------------------------|----------------------|
| 1. X-RAY •• | Let's Go |
| 2. RHYTHM IS RHYTHM •• | Nude Photo |
| 3. SUBURBAN KNIGHT •• | The Groove |
| 4. RHYTHM IS RHYTHM •• | Strings Of Life |
| 5. BANG THE PARTY •• | Release Your Body |
| 6. RHYTHM IS RHYTHM •• | It Is What It Is |
| 7. M-D-EMM •• | 1666 |
| 8. K-ALIXI SHELBY •• | All For Lee-Sah |
| 9. R-TYME •• | Musion |
| 10. OCTIVE ONE •• | I Believe |
| 11. RHYTHM IS RHYTHM •• | Beyond The Dance |
| 12. PSYCHE •• | Crackdown |
| 13. SUBURBAN KNIGHT •• | The Art Of Stalking |
| 14. MODEL 500 •• | Ocean To Ocean |
| 15. RHYTHM IS RHYTHM •• | The Beginning |
| 16. BELTRAM •• | Energy Flash |
| 17. CISCO FERRARA •• | Why Don't You Answer |
| 18. B.F.C. •• | Static Friendly EP. |
| 19. FADE TO BLACK •• | In-Synch |
| 20. REESE •• | Inside Out |

ORIGINAL TECHNO 12"

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215 Englewood Avenue
Englewood, N.J. 07631
Tel: 201-568-0040 Fax: 201-568-2599



They Made You Sweat. Columbia's C&C Music Factory was one of the hottest dance acts of 1991, scoring two multiformat hits with "Here We Go" and "Things That Make You Go Hmmm..." Pictured, from left, are Robert Clivilles, Freedom Williams, Zelma Davis, and David Cole.

AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|--|--------------------|--|---------------------------------|--|
| METALLICA | Rosemont Horizon Rosemont, Ill. | Dec. 5-7 | \$1,049,220 \$22.50 | 46,632 sellout | Jam Prods. |
| RUSH VINNIE MOORE | Madison Square Garden New York | Dec. 6-7 | \$776,190 \$35/\$25/\$20 | 30,000 sellout | Ron Delsener Enterprises |
| FESTIVAL DE ROCK IBEROAMERICANA: LOS LOBOS MIGUEL RIOS LA UNION SODA STEREO FITO PAEZ | Cinemobile Cafetal Caracas, Venezuela | Nov. 2-3, 8-10 | \$733,333 (44,036,647 Venezuelan bolivars) \$13.33 | 55,000 sellout | Togtron Producciones |
| METALLICA | Richfield Coliseum Richfield, Ohio | Nov. 30- Dec. 1 | \$596,520 \$20 | 29,826 sellout | Belkin Prods. |
| THE JUDDS GARTH BROOKS BILLY DEAN | Lexington Center Rupp Arena Lexington, Ky. | Nov. 23 | \$521,385 \$24.50/\$19.50 | 23,310 sellout | Pro Tours |
| VAN HALEN | The Pyramid Memphis | Dec. 2 | \$340,540 \$20 | 17,392 18,000 | PACE Concerts |
| METALLICA | Civic Arena Pittsburgh | Nov. 21 | \$310,312 \$19.75 | 15,712 sellout | DiCesare-Engler Prods. |
| THE YOUNG MESSIAH TOUR: SANDI PATTI CARMAN, STEVEN CURTIS CHAPMAN LARNELLE HARRIS, SHEILA WALSH WAYNE WATSON, MICHAEL ENGLISH THE BILL GAITHER TRIO & VOCAL BAND DICK & MELODIE TUNNEY, RALPH CARMICHAEL | Richfield Coliseum Richfield, Ohio | Dec. 3 | \$251,512 \$15.50/\$13.50/ \$11.50 | 18,453 sellout | Belkin Prods. Mid-South Concerts |
| THE YOUNG MESSIAH TOUR: SANDI PATTI CARMAN, STEVEN CURTIS CHAPMAN LARNELLE HARRIS, SHEILA WALSH WAYNE WATSON, MICHAEL ENGLISH THE BILL GAITHER TRIO & VOCAL BAND DICK & MELODIE TUNNEY, RALPH CARMICHAEL | Spectrum Philadelphia | Dec. 4 | \$248,892 \$18.50/\$17.50 | 15,573 sellout | Mid-South Concerts Electric Factory Concerts |
| CHRISTMAS IN AMERICA: KENNY ROGERS MARK CHESNUTT | Sunrise Music Theatre Sunrise, Fla. | Nov. 29-30 | \$238,677 \$25.75 | 9,269 12,252, three shows | Cellar Door Concerts |

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Global Awareness. Rodney Crowell, center, and Billy Gibbons of ZZ Top, right, visit with Mary Martin of Nashville's ECO (Earth Communications Office) during a break from the organization's second annual Earth Ball. The sellout crowd danced to the Del Beatles and competed in an edible-corsage contest with proceeds benefiting local environmental projects.

No Tear In Country's Beer This Year Genre Dazzles Biz With Radio, Retail Success

■ BY DEBBIE HOLLEY

NASHVILLE—1991 was a grand year for country music—perhaps the grandest ever. It was the year country music broadened its demographic horizon. It was a year of controversy, as artists and labels pushed the limits of country to new borders. It was the year country music filled the airwaves with refreshing—yet familiar—material and outsold other acts and other genres. It was the year that a country artist entered The Billboard 200 Top Albums chart at No. 1. And, it was the year country became so mainstream that NBC-TV devoted

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IN REVIEW**

an hourlong, prime-time series to it. Here's a glance at country events of the past 12 months:

- Garth Brooks, unquestionably the biggest country success story this year, took home armloads of awards, sold out one concert hall after another, and shook the video community with his much-discussed "The Thunder Rolls" video about domestic violence. Additionally, Brooks' "Ropin' The Wind" album entered The Billboard 200 at No. 1 and held the top spot for 10 weeks while his other two albums, "No Fences" and "Garth Brooks," played hopscotch with those of Metallica, Michael Bolton, and other pop music icons.

- Top winners in the whirl of awards shows (ACM, CMA, TNN/Music City News, and Grammy) were Brooks, Vince Gill, Ricky Van Shelton, Reba McEntire, the Judds, Kathy Mattea, and Alan Jackson.

- Debut singles by Trisha Yearwood, Diamond Rio, Brooks & Dunn, and Mike Reid soared to No. 1.

- Bluegrass fiddler and vocalist Alison Krauss became so popular that Rounder Records broke its album-only policy and released singles and videos to promote her.

- As Operation Desert Storm intensified in early '91, the country community supported the war effort by sending tapes and videos to troops in the Gulf. A rash of war-inspired songs flowed from the pens and guitars of country songwriters.

- Music executives outside of Nashville turned their attention toward Music City when country record sales began to escalate and involve younger audiences. New labels, including Giant Records and BNA Entertainment (sister label to RCA), opened Nashville offices. Relatively new label Arista wasted no time in establishing itself as a serious player on "the Row," with chart and sales successes by Jackson, Diamond Rio, Pam Tillis, and, more recently, Steve Wariner.

- Although recorded country music reached new heights of popularity this year, many acts did poorly on the concert circuit.

- Corporate sponsorships of tours and corporate promotional tie-ins with country music flourished. Examples: the Red Man, Marlboro, and Grand Ole Opry tours; Miller Beer's sponsorship of the Clint Black tour; True Value/GMC Trucks again backing the Randy Travis/Tammy Wynette series of shows. True Value Hardware/GMC Truck also continued its sponsorship of country music talent contests, this year staging competitions in some 400 cities. MCA Records' Marty Brown did a promotional tour of small-town Wal-Mart stores, traveling in an old Cadillac convertible. The meet-and-greet tour was in support of his "High And Dry" album. Mercury's Sammy Kershaw was named spokesman for the 1992 Gold Key

Cadillac advertising campaign on the appeal and visibility of his debut single, "Cadillac Style."

- Willie Nelson tried to settle his Internal Revenue Service debts (\$16 million) by direct-marketing an album made from tapes the IRS had seized along with most of his other property.

- Cleve Francis was signed to Capitol Nashville after label head Jimmy Bowen saw the singing cardiologist's independent video on television. Francis is now the only black country artist on a major label.

- Country princess Yearwood fired her first management company, Doyle/Lewis, and signed with veteran talent mentor Ken Kragen.

- Fan Fair broke all previous records this year. It sold more than 24,000 advance tickets and closed its box office two weeks before the event started.

- The number of country artists making appearances on The Billboard 200 seemed to surge this year. Brooks is holding three spots in the top 50, while McEntire, Travis Tritt, Gill, Jackson, Yearwood, Black, Alabama, Shelton, the Judds, Dolly Parton, Tanya Tucker, and Randy Travis are scattered throughout the top 100.

- The CMA's SRO talent buyers convention in October unveiled statistics with which the country industry can promote itself to Madison Avenue.

- The international panel at SRO discussed ways of promoting country music abroad.

(Continued on page 39)

Youth Will Keep Country Thriving In '90s Industry Proves 'Hip & Hillbilly' Can Harmonize

WHAT'S NEXT? Was prosperous 1991 just a fluke for country music? Will it be eating some other format's dust next year? Or are there forces at work that are more reliable than public whim?

The best insurance country music has against turning into yesterday's news is the youthfulness of its top practitioners. Back when youngsters like **Tanya Tucker** and **Johnny Rodriguez** were making big splashes in country music, they were touted as the exceptions for their age group—and they were. They, indeed, were country when country wasn't cool. Virtually all their peers were into rock. It took great courage or naiveté for a teenager to aspire to a country career in the '70s or even the early '80s. That's no longer true.

Most of today's hottest country stars are young enough to have been sired by **Elvis**. Traditional rock'n'roll is as old-fashioned to them as country music was to their parents. They may or may not like rock, but clearly they don't have the same emotional investment in it as those who were coming of age when rock was a fresh, emerging sound. They are not *de facto* defenders of the faith. And that allows them to make of country music what they will.

It allows a folk singer like **Mary-Chapin Carpenter** to take a successful shot at country stardom with a Cajun-flavored dance tune, for the **Kentucky Headhunters** to make bluegrass swaggar like rock, and for **Ricky Van Shelton** and **Dwight Yoakam** to convey new attitudes via traditional tunes from long past. It allows **Billy Dean** to blend country vulnerability with city savvy and **Tritt** to flavor even his softest ballads with redneck rock.

Country music has been cursed by the perception that it is for middle-aged and old people. And there was more than a little truth in that notion. After all, not many young people in recent years grew up on those farms older country acts were always singing about. Not many young people were afflicted with shaky marriages and hungry kids. Not many young

people looked upon separation from home as the worst thing that could happen to them. The essence of adolescence is the desire to appear in control. And, until recently, the people adolescents identified with country music seemed more victims than victors. No wonder they found the music less than magnetic.

Lately, though, the industry has been doing an excellent job of demonstrating that hip and hillbilly can co-exist harmoniously in the same performer and the same song. Country Music Television has been an especially persuasive ambassador in this cause.

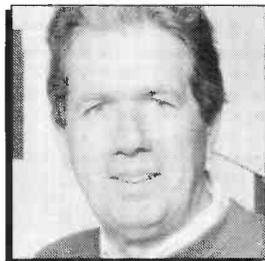
By its own vivid graphics and by the videos it chooses to air, the message comes through that country has intelligence and wit—in addition to the passion that animates all forms of popular music. You can't watch the current videos from **Highway 101**, **Reba McEntire**, **Dolly Parton**, **John Anderson**, **Mike Reid**, the **Texas Tornados**, and **Paulette Car-**

son, for example, and reconcile those richly varied images with the country stereotypes so long perpetuated by "Hee Haw" and other old-line country shows. ("Hee Haw," as reported months ago in these pages, has updated its look.)

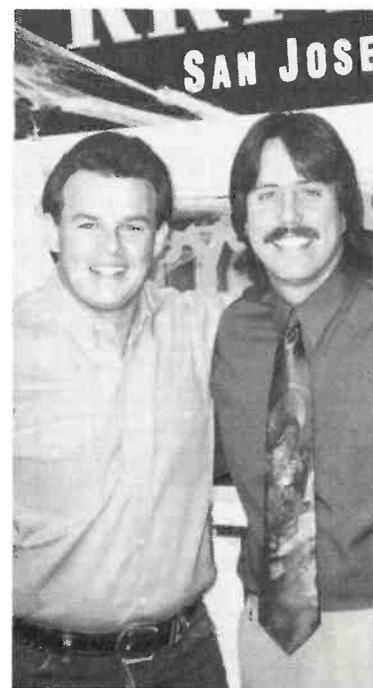
None of this is meant to suggest that country has abandoned or should abandon its concerns with "adult" subjects. The fact is, however, that the subjects can be approached through a variety of styles and attitudes without discarding the elements that make a song "country."

Because he set so many standards in 1991, **Garth Brooks** has been a public relations bonanza to country music. And for that alone, the business should canonize him. But he is not Nashville's Lone Ranger. Rather, he typifies the high level of talent, brightness, variety, and energy that now suffuses country music. It won't matter much if country doesn't produce an act next year that matches or exceeds Brooks' achievements. Record-setting is fine to gain the public's attention, but there has to be more in place to keep it. And country music has more. Just watch. And listen.

1991 IN REVIEW



by Edward Morris



Luxury Ride. While on a recent radio promotional tour, Sammy Kershaw, left, stops in station KRTY San Jose, Calif., to visit with Bill Macky. Kershaw's single, "Cadillac Style," heads to No. 11 with a bullet on the Hot Country Singles & Tracks chart this week.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------------------------------|-----------|-----------|--------------|---|---|
| 1 | 2 | 3 | 11 | ★★ No. 1 ★★ MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS) | ◆ BROOKS & DUNN (V) ARISTA 18658 1 week at No. 1 |
| 2 | 1 | 1 | 11 | FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER) | ◆ REBA MCENTIRE (V) MCA 54223 |
| 3 | 7 | 10 | 10 | LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES) | ◆ COLLIN RAYE (V) EPIC 34-74051 |
| 4 | 9 | 11 | 10 | YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN) | RESTLESS HEART (V) RCA 62129-7 |
| 5 | 3 | 7 | 12 | THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS) | GEORGE STRAIT (V) MCA 54180 |
| 6 | 5 | 9 | 14 | LOOK AT US T. BROWN, V. GILL, M. D. BARNES | ◆ VINCE GILL (V) MCA 54179 |
| 7 | 12 | 14 | 13 | LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE) | ◆ STEVE WARINER (V) ARISTA 1-2349 |
| 8 | 4 | 6 | 15 | YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS) | BILLY DEAN (V) SBK/CAPITOL 44773/CAPITOL |
| 9 | 15 | 15 | 11 | (WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN) | TANYA TUCKER (V) CAPITOL 44774 |
| 10 | 13 | 22 | 7 | STICKS AND STONES J. STROUD (E. WEST, R. DILLON) | ◆ TRACY LAWRENCE ATLANTIC PRO-4221-2 |
| 11 | 16 | 17 | 11 | CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN) | ◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4 |
| 12 | 6 | 2 | 10 | SHAMELESS A. REYNOLDS (B. JOEL) | GARTH BROOKS (V) CAPITOL 44800 |
| 13 | 10 | 8 | 15 | SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN) | ◆ LITTLE TEXAS WARNER BROS. PRO-4967 |
| 14 | 17 | 18 | 11 | A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA) | ◆ THE REMINGTONS (C) BNA 62064-4 |
| 15 | 18 | 26 | 6 | A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET) | ◆ DOUG STONE (CD) EPIC 74089 |
| 16 | 8 | 4 | 13 | THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR) | ALABAMA (V) RCA 62059-7 |
| 17 | 11 | 5 | 13 | FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON) | RANDY TRAVIS (V) WARNER BROS. 7-19158 |
| 18 | 21 | 24 | 9 | GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS) | MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038 |
| 19 | 23 | 28 | 9 | I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM) | ◆ HAL KETCHUM (V) CURB 76892 |
| 20 | 26 | 29 | 5 | THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD) | ◆ SAWYER BROWN CURB 79050 |
| 21 | 14 | 12 | 15 | SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON) | SUZY BOGGUSS (V) CAPITOL 44772 |
| 22 | 24 | 27 | 9 | BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE) | MARK CHESNUTT (V) MCA 54256 |
| 23 | 30 | 43 | 5 | THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART) | ◆ TRAVIS TRITT WARNER BROS. 7-19158 |
| 24 | 20 | 21 | 13 | STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY) | ROB CROSBY (V) ARISTA 1-2336 |
| 25 | 22 | 16 | 15 | ANYMORE G. BROWN (T. TRITT, J. COLUCCI) | ◆ TRAVIS TRITT (V) WARNER BROS. 7-19190 |
| 26 | 34 | 37 | 4 | AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON) | RICKY VAN SHELTON (V) COLUMBIA 38-74101 |
| 27 | 25 | 19 | 17 | SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE) | ◆ ALAN JACKSON (V) ARISTA 2335 |
| ★★★ Power Pick/Airplay ★★★ | | | | | |
| 28 | 67 | 74 | 3 | TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS) | RONNIE MILSAP (V) RCA 62104-7 |
| 29 | 29 | 33 | 10 | ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD) | ◆ KATHY MATTEA (V) MERCURY 868 866-7 |
| 30 | 19 | 13 | 15 | LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER) | ◆ TRISHA YEARWOOD (V) MCA 54172 |
| 31 | 37 | 39 | 6 | MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL) | ◆ DIAMOND RIO (V) ARISTA 2258 |
| 32 | 27 | 23 | 16 | BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS) | ◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7 |
| 33 | 36 | 36 | 9 | SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE) | ◆ MARK COLLIE (V) MCA 54231 |
| 34 | 28 | 20 | 16 | HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY) | ◆ PATTY LOVELESS (V) MCA 54178 |
| 35 | 38 | 40 | 7 | I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE) | ◆ MIKE REID (V) COLUMBIA 38-74102 |
| 36 | 35 | 31 | 18 | KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN) | ◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956 |
| 37 | 42 | 48 | 4 | IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS) | KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS. |
| 38 | 33 | 34 | 10 | EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON) | ◆ DOLLY PARTON (V) COLUMBIA 38-74011 |
| 39 | 31 | 25 | 17 | FOR CRYING OUT LOUD R. HAFFKINE (J. COMPTON, P. W. WOOD) | ◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-------------------------------|-----------|-----------|--------------|--|---|
| 40 | 43 | 45 | 6 | WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT) | LIONEL CARTWRIGHT (V) MCA 54237 |
| 41 | 44 | 47 | 8 | FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY) | ◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775 |
| 42 | 71 | — | 2 | MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON) | ◆ PAM TILLIS (C) (CD) ARISTA 8642 |
| 43 | 39 | 35 | 19 | TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART) | ◆ MARTY STUART (V) MCA 54145 |
| 44 | 52 | 65 | 3 | IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS) | ◆ JOE DIFFIE (V) EPIC 34-74123 |
| 45 | 41 | 41 | 19 | RODEO A. REYNOLDS (L. BASTIAN) | GARTH BROOKS (V) CAPITOL 44771 |
| 46 | 48 | 64 | 3 | I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS) | ◆ PAULETTE CARLSON CAPITOL PRO-79974 |
| 47 | 50 | 56 | 8 | LITTLE FOLKS J. STROUD, D. CORLEW (C. DANIELS) | ◆ CHARLIE DANIELS (V) EPIC 34-74061 |
| 48 | 49 | 54 | 5 | IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON) | ◆ PAUL OVERSTREET RCA 6216 |
| 49 | 46 | 44 | 20 | NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS) | DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS. |
| 50 | 47 | 46 | 19 | PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS) | ◆ PAM TILLIS (V) ARISTA 8642 |
| 51 | 51 | 52 | 5 | BACK TO THE WELL R. HALL (R. BYRNE, R. BOWLES) | ◆ TOM WOPAT EPIC 34-74063 |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 52 | NEW ▶ | — | 1 | BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON) | ◆ RANDY TRAVIS (V) WARNER BROS. 7-19069 |
| 53 | 66 | — | 2 | I ONLY WANT YOU FOR CHRISTMAS S. HENDRICKS, K. STEGALL (T. NICHOLS, Z. TURNER) | ◆ ALAN JACKSON (C) ARISTA 1-2372 |
| 54 | NEW ▶ | — | 1 | THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON) | ◆ TRISHA YEARWOOD (V) MCA 7-54270 |
| 55 | 54 | 58 | 7 | DON'T CROSS YOUR HEART J. STROUD (T. HASELDEN, T. MENSY) | SHELBY LYNN (V) EPIC 34-74062 |
| 56 | 45 | 42 | 8 | HOLD ON PARTNER R. LANDIS (B. PAINE, L. PAINE) | ◆ ROY ROGERS & CLINT BLACK (V) RCA 62061 |
| 57 | 53 | 53 | 8 | SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES) | CLINTON GREGORY (C) (V) STEP ONE 434 |
| 58 | NEW ▶ | — | 1 | STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP) | ◆ JOHN ANDERSON (V) BNA 61029-7 |
| 59 | NEW ▶ | — | 1 | IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER) | ◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS. |
| 60 | 61 | 67 | 3 | WHO DID THEY THINK HE WAS C. TWITTY, D. HENRY (R. LEIGH, P. MCMANUS) | ◆ CONWAY TWITTY (V) MCA 54281 |
| 61 | 59 | 50 | 15 | THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON) | ◆ HIGHWAY 101 (V) WARNER BROS. 7-19203 |
| 62 | 56 | 57 | 20 | LIGHT AT THE END OF THE TUNNEL C. BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS) | ◆ B. B. WATSON (C) (CD) (V) BNA 62039-4 |
| 63 | 72 | — | 2 | EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN) | ◆ LORRIE MORGAN (V) RCA 62105 |
| 64 | 58 | 51 | 12 | BABY ON BOARD R. LANDIS (J. C. CROWLEY, J. SILBAR) | THE OAK RIDGE BOYS (V) RCA 62099 |
| 65 | 60 | 61 | 5 | ONLY DADDY THAT'LL WALK THE LINE THE KENTUCKY HEADHUNTERS (I. BRYANT) | THE KENTUCKY HEADHUNTERS MERCURY 866 134 |
| 66 | 57 | 60 | 13 | DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS) | KEITH PALMER (V) EPIC 34-73988 |
| 67 | 68 | 73 | 4 | A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON) | ◆ VERN GOSDIN (V) COLUMBIA 38-74103 |
| 68 | NEW ▶ | — | 1 | SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER) | KEITH WHITLEY (V) RCA 62166-7 |
| 69 | 63 | 59 | 17 | YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER) | ◆ GEORGE JONES (V) MCA 54187 |
| 70 | 65 | 63 | 18 | SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER) | CONWAY TWITTY (V) MCA 54186 |
| 71 | 55 | 49 | 15 | JOHN DEERE TRACTOR B. MAHER (L. HAMMOND) | THE JUDDS (V) CURB/RCA 62038-7/RCA |
| 72 | NEW ▶ | — | 1 | SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL) | RICKY SKAGGS (C) (CD) EPIC 34-74147 |
| 73 | NEW ▶ | — | 1 | PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE) | ◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS. |
| 74 | NEW ▶ | — | 1 | ONE PRECIOUS LOVE R. BENNETT, J. LEO (J. BESEN) | ◆ PRAIRIE OYSTER (V) RCA 62108-7 |
| 75 | 62 | 62 | 8 | SWEET LITTLE SHOE K. LEHNING (J. WINCHESTER) | DAN SEALS (C) (V) WARNER BROS. 4-19176 |

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|----|----|--|-------------------------------------|
| 1 | 1 | — | 2 | WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS) | CLINT BLACK RCA |
| 2 | 2 | 1 | 5 | LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT) | ◆ LIONEL CARTWRIGHT MCA |
| 3 | — | — | 1 | NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE) | JOE DIFFIE EPIC |
| 4 | 3 | 3 | 4 | YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT) | ◆ MARK CHESNUTT MCA |
| 5 | 4 | 5 | 3 | MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS) | ◆ DIAMOND RIO ARISTA |
| 6 | 8 | 6 | 7 | BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS) | ◆ BROOKS & DUNN ARISTA |
| 7 | 6 | 7 | 12 | SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS) | ◆ TRISHA YEARWOOD MCA |
| 8 | 5 | 4 | 3 | BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ) | PAUL OVERSTREET RCA |
| 9 | 9 | 8 | 12 | SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO) | ◆ HAL KETCHUM CURB |
| 10 | 7 | 2 | 9 | DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER) | ◆ MARY-CHAPIN CARPENTER COLUMBIA |
| 11 | 11 | 10 | 12 | DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL) | ◆ ALAN JACKSON ARISTA |
| 12 | 12 | 12 | 8 | YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM) | GEORGE STRAIT MCA |
| 13 | 16 | 11 | 10 | HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT) | ◆ TRAVIS TRITT WARNER BROS. |

| | | | | | |
|----|----|----|----|---|---------------------------------|
| 14 | 13 | 9 | 3 | I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON) | ◆ DOUG STONE EPIC |
| 15 | 15 | 15 | 20 | MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER) | ◆ DIAMOND RIO ARISTA |
| 16 | 17 | 16 | 14 | I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE) | ◆ RICKY VAN SHELTON COLUMBIA |
| 17 | 14 | 14 | 7 | DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS) | ◆ TANYA TUCKER CAPITOL |
| 18 | 20 | 21 | 9 | HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL) | ALABAMA RCA |
| 19 | — | — | 1 | A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY) | ◆ LORRIE MORGAN RCA |
| 20 | 18 | 19 | 14 | SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH) | ◆ BILLY DEAN SBK/CAPITOL |
| 21 | 10 | 13 | 3 | THE WALK R. SCRUGGS, M. MILLER (M. MILLER) | ◆ SAWYER BROWN CURB/CAPITOL |
| 22 | 19 | 18 | 51 | FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE) | GARTH BROOKS CAPITOL |
| 23 | 21 | 22 | 12 | LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL) | DON WILLIAMS RCA |
| 24 | 23 | 17 | 37 | WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN) | ◆ MIKE REID COLUMBIA |
| 25 | — | 20 | 20 | IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE) | DOUG STONE EPIC |

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

COUNTRY CORNER



by Lynn Shults

NO. 1 ON THE Hot Country Singles & Tracks chart belongs to Brooks & Dunn's "My Next Broken Heart." The duo is a perfect two for two, as their debut release, "Brand New Man," hit No. 1 in September. The song was written by **Kix Brooks, Ronnie Dunn, and Don Cook**, and produced by **Scott Hendricks**.

INSIDE THE TOP 10: The hottest track is **Restless Heart's** "You Can Depend On Me," jumping from No. 9 to No. 4. **Collin Raye's** "Love, Me" storms from No. 7 to No. 3 and "Leave Him Out Of This" by **Steve Wariner** climbs from No. 12 to No. 7.

THE MOST ACTIVE TRACK on the chart is **Ronnie Milsap's** "Turn That Radio On," exploding from No. 67 to No. 28. **Pam Tillis's** "Maybe It Was Memphis" shoots from No. 71 to No. 42; **Travis Tritt's** "The Whiskey Ain't Workin'" moves from No. 30 to No. 23; "A Better Class Of Losers" by **Randy Travis** debuts at No. 52; and **Ricky Van Shelton's** "After The Lights Go Out" zips from No. 34 to No. 26.

THE COUNTRY ALBUMS CHART continues to be dominated by **Garth Brooks's** "Ropin' The Wind" (1-1) and "No Fences" (2-2). Also showing strong sales are "For My Broken Heart" (3-3) by **Reba McEntire**; **Vince Gill's** "Pocket Full Of Gold" (6-6); the **Judds's** "Greatest Hits" (20-15); and **Travis Tritt's** "It's All About To Change" (5-4).

WHISKEY AND COUNTRY MUSIC are almost recession-proof, say some of the old-timers. However, some industry veterans knowingly admit the industry is not beyond having to make adjustments during tough economic times. From the performance-rights view, **BMI's Roger Sovine** says, "We're anticipating broadcast income going down, there's no doubt about it. For country music, income may stay flat. Compared to other music formats, country is definitely in better shape. We are already seeing stations switch from other formats to country."

COUNTRY ARTISTS' flexibility has traditionally been one of the industry's strong suits. When times get tough, artists can reduce their overhead and continue to work on the road. Many see this as a real advantage for 1992, as most pop artists have extremely high fixed tour costs. **Sonny Simmons** of Century II Promotions—a major promoter of fair dates—says pop tours can cost as much as 10 times more to mount than country tours. "Country is a mom-and-pop business and can adapt to market conditions much more easily," he says. **Ben Farrell** of Lon Varnell Enterprises says, "Country has an advantage because some of the other show formats have such a regimented tour structure, it's hard for them to adjust."

FROM A LABEL POINT OF VIEW, the industry is not recession-proof. Says **Jack Weston** of RCA, "I think we are feeling the recession but [the country music industry is] in better shape and country is continuing to have a good run." The consensus is that the country industry may have to adjust but is capable of doing so much more easily than other segments of the industry.

ARTISTS IN CONCERT

THE JUDDS
Murphy Center
Murfreesboro, Tenn.

IT WAS BOTH MORE AND LESS than a regular concert when Naomi Judd bade an official farewell to performing here Dec. 4. The event was also a live pay-per-view television show and a last chance for family, friends, and associates in the country music industry to see Naomi and daughter Wynonna sing together. As widely announced during the past year, the elder Judd is leaving the act after developing hepatitis. In the coming year, she will serve as a spokeswoman for the American Liver Foundation.

The multiplicity of purposes and the emotional significance of the event tended to push the music into

the background at times. But it always re-emerged to remind concertgoers why Naomi's leaving constitutes such a loss to popular music. As if to underline that point, the promoters showed the sold-out crowd a series of taped tributes to the duo from such luminaries as Oprah Winfrey, Phil Donahue, Emmylou Harris, Barbara Walters, Garth Brooks, Vince Gill, Randy Travis, Dick Clark, and many others. Reba McEntire, Kathy Mattea, Paul Overstreet, Restless Heart, Highway 101, and the Gatlins were among the stars in the audience.

The Judds, backed by a six-piece band, opened with "Born To Be Blue" and followed with 18 more mostly No. 1 hits. They brought out the Jordanaires, Elvis Presley's famed backup singers, to harmonize

on their own version of "Don't Be Cruel." Their producer, Brent Maher, and their original lead guitar player, Don Potter, joined them onstage to swap memories and back them on "The Sweetest Gift." That song, Naomi recalled, was one of the first she and Wynonna sang together and was first performed as a Christmas gift to Naomi's mother.

Rock and Roll Hall of Famer Carl Perkins picked and bopped with them on "Let Me Tell You About Love," one of his own compositions. But the most moving moment of the evening came when the Judds asked the crowd to sing on its own the entire chorus of "Grandpa (Tell Me 'Bout The Good Old Days)." And the crowd did it letter-perfect. It was a moment that transcended all contrivance.

The Judds encored into history with their credo song, "Love Can Build A Bridge," accompanied by a full church choir. **EDWARD MORRIS**

NO TEAR IN COUNTRY MUSIC'S BEER THIS YEAR

(Continued from page 37)

• **Opryland U.S.A.** (which owns The Nashville Network) and Group W Satellite Communications purchased Country Music Television. CMT took a more prominent role in artist development and positioned itself as the youth-seeking "FM station" of country video.

• **Holly Dunn** asked radio stations to stop playing her single "Maybe I Mean Yes" after several critics asserted that the song fostered a date-raped mentality.

• "Hee Haw" dropped several veteran cast members and much of its hayseed image in pursuit of a younger and fresher look.

• The country music community mourned the deaths of seven of McEntire's band members and her tour manager, all killed in a plane crash. **Webb Pierce**, **Dottie West**, **Tennessee Ernie Ford**, and **Grand Ole Opry announcer Grant Turner** also died during the year.

• **Nikkodo U.S.A.** opened a Nashville office to make and sell software for its karaoke equipment.

• **Shenandoah**, afflicted by a series of legal problems, got back on track by signing a new deal with RCA Records.

• **Paulette Carlson** left Highway

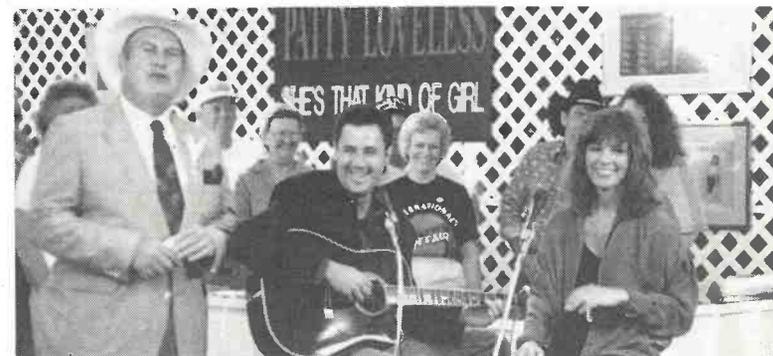
101 to pursue a solo career and was replaced by **Nikki Nelson**. **Carlson** now records for Capitol Nashville.

• **Country heartthrob Black** married actress **Lisa Hartman**; **Travis** married manager **Lib Hatcher**; and **Lorrie Morgan** married **Brad Thompson**, a member of **Black's** tour crew.

• Although old hands like **Jimmy Bowen**, **Barry Beckett**, **Allen Reynolds**, **Tony Brown**, and **Bob Montgomery** continued to produce hit

records, they were joined on the charts by such newer names as **Gregg Brown**, **Doug Johnson**, **Jim Rooney**, **Gary Smith**, **Clyde Brooks**, **Don Cook**, **Tom Shapiro**, and **Chuck Howard**.

• On Dec. 4, the Judds said a formal farewell to their fans in the act's final concert (see above). **Naomi Judd** plans to work on a book and write songs. **Wynonna** will embark on her career as a solo artist for MCA Records.



Today In Nashville. "Today" weatherman Willard Scott, left, broadcasts live from the exhibit-hall area at Country Music Fan Fair. The segment featured MCA/Nashville artists **Vince Gill** and **Patty Loveless** performing "When I Call Your Name."

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|---|-------------------|
| 26 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL | ASCAP/HL |
| 25 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL/WBM | ASCAP/HL |
| 29 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | ASCAP/HL |
| 64 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP) WBM | ASCAP/WBM |
| 51 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI) | ASCAP/WBM |
| 52 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) | ASCAP/WBM |
| 61 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL/WBM | ASCAP/WBM |
| 22 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL | ASCAP/WBM |
| 32 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL | ASCAP/WBM |
| 11 CADILLAC STYLE (Ray Stevens, BMI) | ASCAP/WBM |
| 5 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM | ASCAP/WBM |
| 20 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP) | ASCAP/WBM |
| 55 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, | ASCAP/WBM |
| 66 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL | ASCAP/WBM |
| 38 EAGLE WHEN SHE FLIES (Velvet Apple, BMI) | ASCAP/WBM |
| 63 EXCEPT FOR MONDAY (Englishtown, BMI) | ASCAP/WBM |
| 41 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI) | ASCAP/WBM |
| 39 FOR CRYING OUT LOUD (Ivan James, ASCAP) | ASCAP/WBM |
| 17 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | ASCAP/WBM |
| 2 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP) | ASCAP/WBM |
| 18 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL | ASCAP/WBM |
| 56 HOLD ON PARTNER (U.S. One, ASCAP/WB, ASCAP/Route Sixty-Six, ASCAP/Warner-Tamerlane, BMI) WBM | ASCAP/WBM |
| 34 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP) | ASCAP/WBM |
| 48 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM | ASCAP/WBM |
| 37 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) | ASCAP/WBM |
| 19 I KNOW WHERE LOVE LIVES (Foresadow, BMI) CLM | ASCAP/WBM |
| 46 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline | ASCAP/WBM |

| | |
|---|---|
| Valley, ASCAP) | 31 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP) |
| 35 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) | 42 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) |
| 53 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI) | 67 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL |
| 44 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) | 1 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 59 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) | 49 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM |
| 71 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI) WBM | 74 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP) |
| 15 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM | 65 ONLY DADDY THAT'LL WALK THE LINE (Beechwood, BMI) WBM |
| 36 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL | 73 PROFESSIONAL FOOL (Catch The Boat, ASCAP) |
| 7 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM | 50 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL |
| 62 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL | 45 RODEO (Rio Bravo, BMI) |
| 30 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM/CPP | 72 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) |
| 47 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI) WBM | 57 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL |
| 14 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) WBM | 12 SHAMELESS (Joel, BMI) HL |
| 6 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI) WBM | 70 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM |
| 3 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM | 33 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI) |

| |
|--|
| 27 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM |
| 13 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP) |
| 10 STICKS AND STONES (JMV, ASCAP) |
| 24 STILL BURNIN' FOR YOU (Grand Coalition, BMI) |
| 58 STRAIGHT TEQUILA NIGHT (Irving, BMI/Cotter Bay, BMI/Dixie Stars, ASCAP) |
| 75 SWEET LITTLE SHOE (Chante Clair, ASCAP) |
| 43 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL |
| 54 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) |
| 16 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM |
| 28 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL |
| 40 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM |
| 23 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL |
| 60 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP) |
| 9 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL |
| 4 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM |
| 69 YOU COULDN'T GET THE PICTURE (Rainhill, BMI) |
| 8 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL |

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING DEC. 21, 1991

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-------------|-----------|-----------|---------------|--|-------------------------------|---------------|
| 1 | 1 | 1 | 13 | GARTH BROOKS ▲ ⁴ CAPITOL 96330* (10.98) | ROPIN' THE WIND | 1 |
| ★★ No. 1 ★★ | | | | | | |
| 2 | 2 | 2 | 65 | GARTH BROOKS ▲ ⁵ CAPITOL 93866* (9.98) | NO FENCES | 1 |
| 3 | 3 | 3 | 10 | REBA MCENTIRE ● MCA 10400* (9.98) | FOR MY BROKEN HEART | 3 |
| 4 | 5 | 4 | 28 | TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 2 |
| 5 | 4 | 5 | 136 | GARTH BROOKS ▲ ² CAPITOL 90897* (9.98) | GARTH BROOKS | 2 |
| 6 | 6 | 6 | 39 | VINCE GILL ● MCA 10140* (9.98) | POCKET FULL OF GOLD | 5 |
| 7 | 7 | 7 | 30 | ALAN JACKSON ▲ ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 2 |
| 8 | 12 | 11 | 13 | THE JUDDS CURB/RCA 61018*/RCA (9.98) | GREATEST HITS VOL. II | 8 |
| 9 | 9 | 12 | 57 | CLINT BLACK ▲ ² RCA 52372 (9.98) | PUT YOURSELF IN MY SHOES | 1 |
| 10 | 8 | 8 | 23 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 2 |
| 11 | 11 | 9 | 29 | RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ) | BACKROADS | 3 |
| 12 | 13 | 15 | 38 | DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ) | EAGLE WHEN SHE FLIES | 1 |
| 13 | 14 | 10 | 23 | TANYA TUCKER CAPITOL 95562* (9.98) | WHAT DO I DO WITH ME | 9 |
| 14 | 10 | 14 | 9 | ALABAMA RCA 61040* (9.98) | GREATEST HITS VOL. 2 | 10 |
| 15 | 20 | 23 | 174 | THE JUDDS ▲ CURB/RCA 8318/RCA (9.98) | GREATEST HITS | 1 |
| 16 | 16 | 16 | 15 | RANDY TRAVIS WARNER BROS. 26661* (9.98) | HIGH LONESOME | 3 |
| 17 | 15 | 13 | 65 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 2 |
| 18 | 19 | 20 | 11 | COLLIN RAYE EPIC 47468*/SONY (9.98) | ALL I CAN BE | 18 |
| 19 | 17 | 19 | 10 | ROY ROGERS RCA 3024* (10.98) | TRIBUTE | 17 |
| 20 | 18 | 18 | 102 | VINCE GILL ▲ MCA 42321 (8.98) | WHEN I CALL YOUR NAME | 2 |
| 21 | 21 | 17 | 34 | LORRIE MORGAN ● RCA 30210-4* (9.98) | SOMETHING IN RED | 10 |
| 22 | 22 | 25 | 136 | CLINT BLACK ▲ ² RCA 9668 (9.98) | KILLIN' TIME | 1 |
| 23 | 23 | 28 | 17 | DOUG STONE EPIC 47357*/SONY (9.98 EQ) | I THOUGHT IT WAS YOU | 12 |
| 24 | 24 | 21 | 28 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 13 |
| 25 | 26 | 22 | 37 | GEORGE STRAIT ● MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 4 |
| 26 | 25 | 24 | 91 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 3 |
| 27 | 36 | 37 | 64 | THE JUDDS ● CURB/RCA 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE | 5 |
| 28 | 27 | 27 | 92 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD | 4 |
| 29 | 28 | 26 | 8 | GEORGE JONES MCA 10398* (9.98) | AND ALONG CAME JONES | 22 |
| 30 | 35 | 36 | 37 | KATHY MATTEA MERCURY 846 975* (9.98) | TIME PASSES BY | 9 |
| 31 | 31 | 29 | 4 | RESTLESS HEART RCA 61041* (9.98) | THE BEST OF RESTLESS HEART | 28 |
| 32 | 32 | 34 | 17 | BROOKS & DUNN ARISTA 18658* (9.98) | BRAND NEW MAN | 15 |
| 33 | 29 | 32 | 60 | MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK | 19 |
| 34 | 33 | 31 | 61 | MARK CHESNUTT ● MCA 10032* (9.98) * | TOO COLD AT HOME | 12 |
| 35 | 30 | 30 | 7 | STEVE WARINER ARISTA 18691* (9.98) | I AM READY | 28 |
| 36 | 34 | 40 | 110 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ) | PICKIN' ON NASHVILLE | 2 |
| 37 | 45 | 44 | 57 | DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98) | IF THERE WAS A WAY | 7 |
| 38 | 38 | 38 | 35 | THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ) | ELECTRIC BARNYARD | 3 |
| 39 | 46 | 48 | 67 | KATHY MATTEA ● MERCURY 842330* (8.98 EQ) | A COLLECTION OF HITS | 8 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-----------------------------------|---------------|
| 40 | 57 | 68 | 7 | PATSY CLINE MCA 4-10421* (39.98) | COLLECTION | 40 |
| 41 | 37 | 33 | 14 | PATTY LOVELESS MCA 10336* (9.98)* | UP AGAINST MY HEART | 27 |
| 42 | 49 | 54 | 4 | SAMMY KERSHAW MERCURY 510161* (9.98 EQ) | DON'T GO NEAR THE WATER | 42 |
| 43 | 42 | 42 | 9 | PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98) | WALK THE PLANK | 40 |
| 44 | 43 | 35 | 69 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS | 5 |
| 45 | 40 | 39 | 44 | SAWYER BROWN CURB 94260* (9.98) | BUICK | 23 |
| 46 | 47 | 45 | 115 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE | 2 |
| 47 | 39 | 41 | 36 | BILLY DEAN SBK/CAPITOL 94302*/CAPITOL (9.98) | YOUNG MAN | 12 |
| 48 | 48 | 46 | 80 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN | 3 |
| 49 | 44 | 43 | 11 | BILLY DEAN SBK/CAPITOL 4-96728*/CAPITOL (9.98) | BILLY DEAN | 34 |
| 50 | 41 | 60 | 56 | K.T. OSLIN ● RCA 52365* (9.98) | LOVE IN A SMALLTOWN | 5 |
| 51 | 55 | — | 2 | KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98) | BACK HOME AGAIN | 51 |
| 52 | 73 | — | 2 | TRACY LAWRENCE ATLANTIC 82326* (9.98) | STICKS AND STONES | 52 |
| 53 | 50 | 52 | 6 | SUZY BOGGUSS CAPITOL 95847* (9.98) | ACES | 50 |
| 54 | 53 | 49 | 17 | HAL KETCHUM CURB 77450* (9.98) | PAST THE POINT OF RESCUE | 43 |
| 55 | 52 | 51 | 71 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI | 12 |
| 56 | 51 | 50 | 88 | DOUG STONE ● EPIC 45303*/SONY (8.98 EQ) | DOUG STONE | 12 |
| 57 | 54 | 47 | 99 | DAN SEALS CAPITOL 48308 (4.98) | THE BEST | 7 |
| 58 | 69 | — | 33 | PAM TILLIS ARISTA 8642* (8.98) | PUT YOURSELF IN MY PLACE | 34 |
| 59 | 60 | 55 | 99 | RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ) | RVS III | 1 |
| 60 | 56 | 53 | 19 | CHRIS LEDOUX CAPITOL 96499* (9.98) | WESTERN UNDERGROUND | 36 |
| 61 | 62 | 63 | 64 | RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98) | HEROES AND FRIENDS | 1 |
| 62 | 59 | 56 | 13 | KEITH WHITLEY RCA 3156* (9.98) | KENTUCKY BLUEBIRD | 45 |
| 63 | 66 | 59 | 33 | HANK WILLIAMS, JR. CURB/WARNER 26536*/WARNER BROS. (9.98) | PURE HANK | 8 |
| 64 | 58 | 57 | 20 | HOLLY DUNN WARNER BROS. 4-26630* (9.98) | MILESTONES, GREATEST HITS | 25 |
| 65 | 64 | 66 | 13 | TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98) | ZONE OF OUR OWN | 50 |
| 66 | 65 | 62 | 45 | PAUL OVERSTREET RCA 2459* (9.98) | HEROES | 17 |
| 67 | RE-ENTRY | — | 111 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK | 1 |
| 68 | 67 | 65 | 28 | CHARLIE DANIELS EPIC 46835*/SONY (9.98 EQ) | RENEGADE | 25 |
| 69 | 61 | 58 | 45 | AARON TIPPIN RCA 2374* (9.98) | YOU'VE GOT TO STAND FOR SOMETHING | 23 |
| 70 | 68 | 61 | 131 | LORRIE MORGAN ● RCA 9594 (9.98) | LEAVE THE LIGHT ON | 6 |
| 71 | RE-ENTRY | — | 107 | SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ) | THE ROAD NOT TAKEN | 6 |
| 72 | 63 | 67 | 15 | MARTY BROWN MCA 10330* (9.98) | HIGH AND DRY | 44 |
| 73 | 72 | — | 81 | THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ) | SIMPLE MAN | 2 |
| 74 | 70 | 72 | 80 | SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ) | EXTRA MILE | 11 |
| 75 | 71 | — | 131 | K.T. OSLIN ▲ RCA 8369 (9.98) | THIS WOMAN | 2 |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING DECEMBER 21, 1991

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|-------------------------------|---------------|
| 1 | 1 | PATSY CLINE ▲ ³ MCA 12 (8.98) | GREATEST HITS | 31 |
| 2 | 4 | THE JUDDS CURB/RCA 6422/RCA (8.98) | CHRISTMAS WITH THE JUDDS | 4 |
| 3 | 3 | KENNY ROGERS & DOLLY PARTON ▲ RCA 5307 (9.98) | ONCE UPON A CHRISTMAS | 4 |
| 4 | 5 | ANNE MURRAY ▲ ² CAPITOL 16232 | CHRISTMAS WISHES | 4 |
| 5 | 2 | ALABAMA RCA 7014 (8.98) | ALABAMA CHRISTMAS | 3 |
| 6 | 7 | RANDY TRAVIS WARNER BROS. 25972 (8.98) | AN OLD TIME CHRISTMAS | 4 |
| 7 | 6 | ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98) | GREATEST HITS | 31 |
| 8 | 9 | KENNY ROGERS REPRIS 25973*/WARNER BROS. (8.98) | CHRISTMAS IN AMERICA | 3 |
| 9 | 8 | PATSY CLINE DELUXE 7887/IMG (7.98) | 20 GOLD HITS | 4 |
| 10 | 12 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER | 31 |
| 11 | 20 | GEORGE STRAIT MCA 5800 (8.98) | MERRY CHRISTMAS STRAIT TO YOU | 2 |
| 12 | 13 | RICKY VAN SHELTON COLUMBIA 45269 (5.98) | SINGS CHRISTMAS | 3 |
| 13 | 17 | DOLLY PARTON COLUMBIA 46796*/SONY (8.98 EQ) | HOME FOR CHRISTMAS | 2 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|------------------------------------|---------------|
| 14 | 11 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 | 31 |
| 15 | 18 | REBA MCENTIRE MCA 42031 (8.98) | MERRY CHRISTMAS TO YOU | 2 |
| 16 | 21 | THE JUDDS ▲ CURB/RCA 5916-1/RCA (8.98) | HEARTLAND | 31 |
| 17 | 10 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ) | A DECADE OF HITS | 31 |
| 18 | 24 | ANNE MURRAY CAPITOL 90886* (6.98) | CHRISTMAS | 2 |
| 19 | — | ELMO 'N PATSY EPIC 39931 (5.98 EQ) | GRANDMA GOT RUN OVER BY A REINDEER | 1 |
| 20 | 15 | GEORGE STRAIT ▲ ² MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS | 31 |
| 21 | 25 | THE JUDDS RCA 2278-4* (3.98) | COLLECTOR'S SERIES | 30 |
| 22 | 14 | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) | TWENTY GREATEST HITS | 31 |
| 23 | 16 | VINCE GILL RCA 9814-4R* (4.98) | BEST OF VINCE GILL | 31 |
| 24 | 19 | REBA MCENTIRE ▲ MCA 2789 (8.98) | GREATEST HITS | 31 |
| 25 | 22 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS | 31 |

Catalog albums are older titles which are registering significant sales. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

1,020,406 Sold In Seven Weeks!
Thanks Radio & Retail
For A Platinum Christmas!

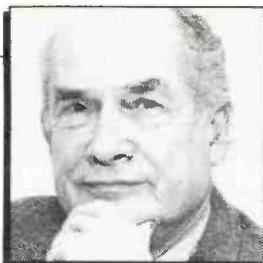


Reba
FOR MY BROKEN HEART

MCA
NASHVILLE

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Classical KEEPING SCORE



by Is Horowitz

IT WAS THE YEAR of Mozart and the "Three Tenors." The bicentennial of the composer's death stimulated an outpouring of Mozart recordings that has yet to abate. The "Three Tenors" package, well beyond platinum by now, stirred hopes that the potential for classical sales had vaulted to a new plateau.

Philips led the way, but hardly a label failed to contribute to the Mozart splurge. Some hard-nosed traders have been heard to suggest that the final destination of many of these titles, regardless of merit, will be the cutout bin. There's just too much out there for even the most dedicated public to absorb.

And most consider the "Three Tenors" phenomenon a unique event that will resist all attempts at cloning, regardless of A&R ingenuity and marketing genius. But that won't keep the more adventurous from trying.

Sales were generally sluggish the early part of the year, bedeviled by unabated product glut and persistent recession. Volume, for many, could be sustained only by trimming away shares from the competition. It's no wonder then that the marketing function again dominated industry efforts as the months unfolded.

Recording Industry Assn. of America statistics for the first half of 1991 are illustrative. Net shipments of classical CDs by RIAA member companies did increase, by 9%, to 6.7 million units, as compared with the same period a year earlier. Returns, however, jumped a whopping 35% for the same period, to an unprecedented 1.8 million.

These figures do not take into account the data of literally hundreds of independent classical labels that do not report to the RIAA. But their experience is thought to be at least equivalent.

It's no wonder then that executives with demonstrated marketing skills were in sharp demand, sometimes without reference to record-industry experience. To a greater extent than ever before, these skills were deemed fungible.

A revealing commentary on evolving industry thinking came last February when both BMG Classics and Angel Records named high executives sans any prior association with the record business. The former raided the food industry to hire **James Glicker** as VP of international marketing; the latter recruited book publishing exec **Steven Murphy** to serve as its new president.

A LOOK BACK: Teldec and Erato added domestic orchestral muscle with first recordings by **Kurt Masur**

1991 IN REVIEW

and the New York Philharmonic, and **Daniel Barenboim** with the Chicago Symphony, in their new roles as music directors of the orchestras. In another rotation of the domestic maestro turntable, Angel/EMI stepped up its recording program with **Wolfgang Sawallisch** and the Philadelphia Orchestra as the time of his takeover of the orchestra's music directorship nears.

- **Barnes & Noble**, once a top-10 account for major and indie classical labels, shuttered its record departments after 15 years to concentrate on its main product line, books.

- **Quintana** out of Hungary, and **Saison Russe** out of what used to be known as the Soviet Union, made their domestic debut as joint-venture labels spawned by the breakup of Eastern European state-controlled record companies. Distributed by **Harmonia Mundi USA**, they followed an earlier Soviet/American joint venture, **Art & Electronics**, distributed by **MCA Records**; a newly reorganized **Melodiya** presence handled by **Koch International**, and **Hungaroton**, a longtime resident at **Qualiton**.

- Both **Carnegie Hall** and the **Chicago Symphony Orchestra** celebrated centennial anniversaries.

(Continued on page 46)

Top Classical Albums™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | |
|-----------|------------|---------------|---|------------------------------------|
| | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| | | | ★★ NO. 1 ★★ | |
| 1 | 2 | 65 | IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA) | 60 weeks at No. 1 |
| 2 | 1 | 7 | MCCARTNEY/DAVIS: LIVERPOOL ORATORIO TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS) | ANGEL CDQB-54371* |
| 3 | 3 | 17 | BERNSTEIN: CANDIDE HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN) | DG 429734-2* |
| 4 | 4 | 11 | HOROWITZ THE POET VLADIMIR HOROWITZ | DG 435025-2* |
| 5 | 6 | 11 | PART: MISERERE HILLIARD ENSEMBLE | ECM 847539-2* |
| 6 | 5 | 7 | TOGETHER PLACIDO DOMINGO, ITZHAK PERLMAN | ANGEL CDQ-54266* |
| 7 | 7 | 11 | TCHAIKOVSKY GALA IN LENINGRAD YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN | RCA 60739-2-RC* |
| 8 | 10 | 3 | VERDI: OTELLO PAVAROTTI, TE KANAWA, NUCCI (SOLTI) | LONDON 433669* |
| 9 | 19 | 3 | BACH: SUITES FOR SOLO CELLO JANOS STARKER | MERCURY 432756* |
| 10 | 8 | 21 | FAVORITE ARIAS BY WORLD'S FAVORITE... CARRERAS - DOMINGO - PAVAROTTI | SONY CLASSICAL MDK 47176* |
| 11 | 9 | 5 | SCHUBERT: WANDERER FANTASY YEYGENY KISSIN | DG 435028* |
| 12 | 16 | 5 | BEETHOVEN: THE NINE SYMPHONIES CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT) | TELDEC 46452-2* |
| 13 | 24 | 3 | MAHLER: SYMPHONY NO. 8 ATLANTA SYMPHONY & CHORUS (SHAW) | TELARC CD-80267* |
| 14 | 15 | 5 | MASCAGNI: CAVALLERIA RUSTICANA NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV) | PHILIPS 432105* |
| 15 | 14 | 85 | HOROWITZ: THE LAST RECORDING VLADIMIR HOROWITZ | SONY CLASSICAL SK 45818* |
| 16 | 12 | 29 | CORIGLIANO: SYMPHONY NO. 1 CHICAGO SYMPHONY (BARENBOIM) | ERATO 45601-2-ZK* |
| 17 | 11 | 7 | STRAUSS: SALOME STUDER, RYSANEK, TERFEL (SINOPOLI) | DG 431810-2* |
| 18 | 21 | 5 | MOZART: DUOS PERLMAN, ZUKERMAN | RCA 60735-2-RC* |
| 19 | 13 | 7 | MAHLER: SYMPHONY NO. 8 VIENNA PHILHARMONIC (BERNSTEIN) | DG 435102-2* |
| 20 | 20 | 11 | HANSON: SYMPHONY NO. 4 SEATTLE SYMPHONY (SCHWARZ) | DELOS DE 3105* |
| 21 | 23 | 3 | ORFF: CARMINA BURANA SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT) | LONDON 430509* |
| 22 | NEW ▶ | | HANDEL: MESSIAH PHILHARMONIA BAROQUE ORCHESTRA (MCGEGAN) | HARMONIA MUNDI (FRANCE) 907050-52* |
| 23 | 22 | 3 | MOZART: GREATEST HITS VARIOUS ARTISTS | RCA 60829-2-RV* |
| 24 | 25 | 3 | STRAUSS: FRIEDENSTAG COLLEGIATE CHORALE (BASS) | KOCH CD 7111* |
| 25 | NEW ▶ | | MEETING VENUS TE KANAWA, KOLLO, HAGEGARD (JANOWSKI) | TELDEC 46336* |

TOP CROSSOVER ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | |
|-----------|------------|---------------|--|--------------------------------------|
| | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 11 | PAVAROTTI SONGBOOK LUCIANO PAVAROTTI | LONDON 433513-2* 7 weeks at No. 1 |
| 2 | 2 | 11 | THE WIND BENEATH MY WINGS JAMES GALWAY | RCA 60862-2-RC* |
| 3 | 4 | 39 | SPIRITUALS IN CONCERT BATTLE, NORMAN (LEVINE) | DG 429790-2* |
| 4 | 3 | 11 | ANNIE GET YOUR GUN CRISWELL, HAMPSON (MCGLENN) | ANGEL CDQ-54206* |
| 5 | 10 | 3 | CHRISTMAS WITH THOMAS HAMPSON HAMPSON, ST. PAUL CHAMBER ORCH. (WOLFF) | TELDEC 73135* |
| 6 | 5 | 11 | AMAZING GRACE JESSYE NORMAN | PHILIPS 432546-2* |
| 7 | 9 | 3 | THE GERSHWINS IN HOLLYWOOD HOLLYWOOD BOWL ORCHESTRA (MAUCERI) | PHILIPS 434274* |
| 8 | 11 | 3 | THE SPIELBERG/WILLIAMS COLLABORATION BOSTON POPS (WILLIAMS) | SONY CLASSICAL SK 45997* |
| 9 | NEW ▶ | | THE BROADWAY I LOVE PLACIDO DOMINGO | ATLANTIC 82350-2* |
| 10 | 6 | 17 | THE ANNA RUSSELL ALBUM ANNA RUSSELL | SONY CLASSICAL MDK 47252* |
| 11 | 7 | 9 | WTWP CLASSICAL TALKITY-TALK RADIO P.D.Q. BACH | TELARC CD 80295* |
| 12 | NEW ▶ | | KISMET RAMEY, MIGENES, HADLEY, PATINKIN | SONY BROADWAY SK 46438* |
| 13 | 12 | 9 | CARMEN JONES FERNANDEZ, EVANS (LEWIS) | ANGEL CDC-54351* |
| 14 | 13 | 7 | RED, WHITE & BRASS CANADIAN BRASS | PHILIPS 434276-2* |
| 15 | 14 | 12 | THE SYMPHONIC LLOYD WEBBER ROYAL PHILHARMONIC (STRATTA) | TELDEC 73742-2* |

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints” VOL. 2, NO. 12

SEASON'S GREETINGS

I was the time before Christmas
When all through the stores,
The customers crowded
With blood-curdling roars.

The product displayed was shiny
and neat,
The best holiday gift—CARUSO COMPLETE!
Store managers, buyers and clerks watched
the wall
As customers grabbed KISSIN AT
CARNEGIE HALL.

When out in shipping they saw Santa
with glee
Restocking “SLATKIN conducts Copland Three.”
More GALWAY with his shimmering flute made
of gold,
RUBINSTEIN and HEIFETZ—great legends
of old.
TOSCANINI, a hero to new generations,
SPIVAKOV, WAND, BASHMET—musical stars
to all nations.

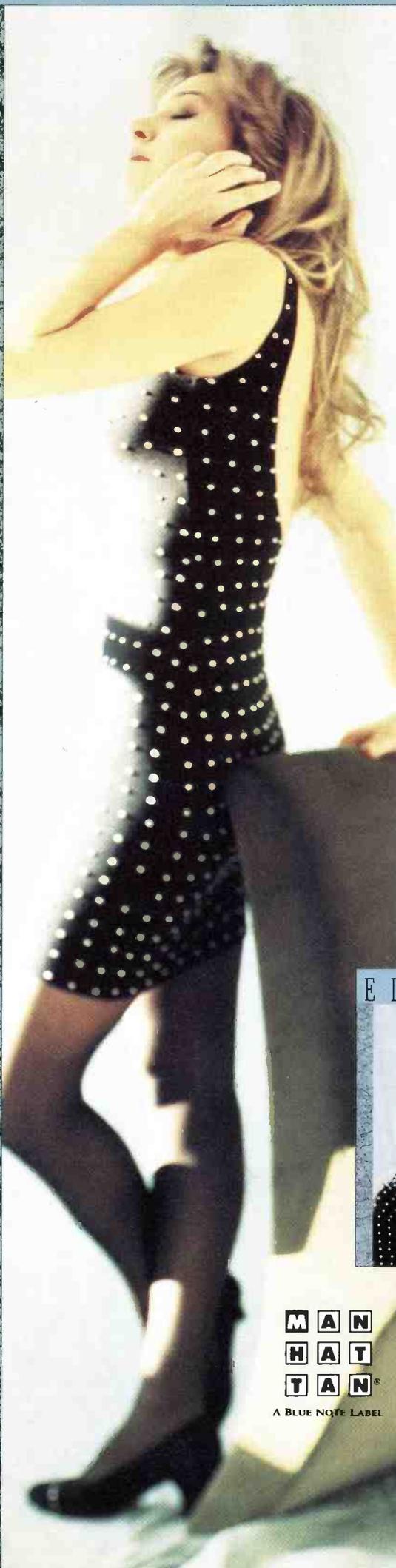
Santa's face looked familiar,
His smile was so chipper
The hair on his face said it all—
It was Nipper!

And they heard him exclaim
In his Nipper-like wails,
“Happy Holidays to All
And to All—
Here's to sales!”

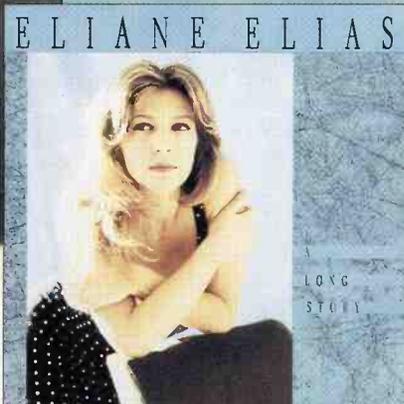
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The music of Brazilian superstar Eliane Elias flies in a bold new direction on "A Long Story". Moving beyond the usual jazz forms, Eliane has sculpted an aural wonderland richly layered with piano, electronics, percussion and wordless vocals. Discover the world of this musical genius!



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TAN**
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BLUE NOTE

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Stamford, CT 06902

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Top Jazz Albums™

| THIS WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|----------------|---|---|
| 1 | 1 | 9 | HARRY CONNICK, JR. ● COLUMBIA 48685* | ★★ NO. 1 ★★ 9 weeks at No. 1 BLUE LIGHT, RED LIGHT |
| 2 | 2 | 11 | DAVE GRUSIN GRP 2005* | THE GERSHWIN CONNECTION |
| 3 | 3 | 9 | BRANFORD MARSALIS COLUMBIA 46990 | THE BEAUTIFUL ONES ARE NOT YET BORN |
| 4 | 4 | 11 | MACEO PARKER VERVE 511 068*/POLYGRAM CLASSICS & JAZZ | MO' ROOTS |
| 5 | 5 | 9 | KENNY KIRKLAND GRP 9657* | KENNY KIRKLAND |
| 6 | 7 | 7 | THE EARL KLUGH TRIO WARNER BROS. 26750* | THE EARL KLUGH TRIO VOLUME ONE |
| 7 | 9 | 5 | ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ | YOU GOTTA PAY THE BAND |
| 8 | 13 | 3 | MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438* | DINGO |
| 9 | 6 | 25 | NATALIE COLE▲ ² ELEKTRA 61049 | UNFORGETTABLE |
| 10 | 12 | 5 | KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ | THE CURE |
| 11 | 22 | 3 | GERALD ALBRIGHT ATLANTIC 82334* | LIVE AT BIRDLAND |
| 12 | 10 | 11 | OSCAR PETERSON TRIO TELARC JAZZ 83306*/TELARC INTERNATIONAL | SATURDAY NIGHT AT THE BLUE NOTE |
| 13 | 8 | 11 | MARK WHITFIELD WARNER BROS. 26659* | PATRICE |
| 14 | 15 | 5 | GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL | THE BLESSING |
| 15 | 11 | 17 | WYNTON MARSALIS COLUMBIA 47977 | THICK IN THE SOUTH |
| 16 | 23 | 5 | LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC JAZZ 83308*/TELARC INTERNATIONAL | LIVE AT THE BLUE NOTE |
| 17 | 25 | 3 | THE BOB BELDEN ENSEMBLE BLUE NOTE 95137*/CAPITOL | STRAIGHT TO MY HEART |
| 18 | NEW | | TEDDY EDWARDS ANTILLES 511 411*/ISLAND | MISSISSIPPI LAD |
| 19 | 21 | 7 | TONY CAMPISE HEART MUSIC 004* | ONCE IN A BLUE MOON |
| 20 | NEW | | CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON | THE PROPER ANGLE |
| 21 | 17 | 11 | STEPHEN SCOTT VERVE 849 557*/POLYGRAM CLASSICS & JAZZ | SOMETHING TO CONSIDER |
| 22 | 19 | 23 | DAVID SANBORN ELEKTRA MUSIC/IAN 61088*/ELEKTRA | ANOTHER HAND |
| 23 | NEW | | THE RAY BROWN TRIO WITH RALPH MOORE CONCORD 4477* | MOORE MAKES 4 |
| 24 | 18 | 23 | MCCOY TYNER CHESKY JD51* | NEW YORK REUNION |
| 25 | 14 | 7 | STEVE TURRE ANTILLES 510 040*/ISLAND | RIGHT THERE |

TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|----------------|---|--|
| 1 | 1 | 11 | FOURPLAY WARNER BROS. 26656* | ★★ NO. 1 ★★ 9 weeks at No. 1 FOURPLAY |
| 2 | 3 | 9 | DAVID BENOIT GRP 9654* | SHADOWS |
| 3 | 5 | 9 | RICHARD ELLIOT MANHATTAN 96687*/CAPITOL | ON THE TOWN |
| 4 | 4 | 15 | THE RIPPINGTONS GRP 9651* | CURVES AHEAD |
| 5 | 2 | 15 | THE MANHATTAN TRANSFER COLUMBIA 47079* | THE OFFBEAT OF AVENUES |
| 6 | 9 | 5 | NANCY WILSON COLUMBIA 48665* | WITH MY LOVER BESIDE ME |
| 7 | 10 | 7 | ELIANE ELIAS MANHATTAN 95476*/CAPITOL | A LONG STORY |
| 8 | 6 | 11 | ALEX BUGNON ORPHEUS 47979/EPIC | 107 DEGREES IN THE SHADE |
| 9 | 8 | 7 | RICKIE LEE JONES GEFLEN 24426* | POP POP |
| 10 | 11 | 9 | WILTON FELDER PAR 2010* | NOCTURNAL MOODS |
| 11 | 7 | 15 | CHICK COREA ELEKTRIC BAND GRP 9649* | BENEATH THE MASK |
| 12 | 14 | 11 | ERIC MARIENTHAL GRP 9655* | OASIS |
| 13 | 12 | 15 | ACOUSTIC ALCHEMY GRP 9648* | BACK ON THE CASE |
| 14 | 16 | 5 | PATTI AUSTIN GRP 9660* | CARRY ON |
| 15 | NEW | | AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON | KISS MY AXE |
| 16 | 21 | 3 | JOE SAMPLE GRP 9658* | COLLECTION |
| 17 | 22 | 3 | BOB BERG DENON 9042*/A&M | BACK ROADS |
| 18 | 15 | 9 | NEW YORK VOICES GRP 9653* | HEARTS OF FIRE |
| 19 | NEW | | STANLEY JORDAN BLUE NOTE 97159*/CAPITOL | STOLEN MOMENTS |
| 20 | 25 | 3 | SAM RINEY SPINDLETOP 138* | TALK TO ME |
| 21 | 17 | 23 | CANDY DULFER ARISTA 8674* | SAXUALITY |
| 22 | 13 | 11 | MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC | ODDS OR EVENS |
| 23 | 23 | 3 | SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ | OPEN YOUR EYES |
| 24 | NEW | | KENNY RANKIN CHESKY 63* | BECAUSE OF YOU |
| 25 | NEW | | BOBBY LYLE ATLANTIC 82346* | PIANOMAGIC |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

Singles Chart A Power Play For Top Acts; Ana Gabriel Soars; Capitol/EMI Catapults

THOUGH IT CAN BE A TIME for both pause and reflection, the holiday season certainly is mirthful. So rather than going into a blustery, high-minded muse about the Hispanic music industry in 1991, it may be more interesting (and perhaps more entertaining) to take a sprayshot lookback at the year that was.

Let's start off by asking a chart question: Are the Hot Latin Tracks slow-moving or what? Between Nov. 25, 1990, and Nov. 30, 1991, only eight artists landed No. 1 hits. By contrast, nearly twice as many (14) notched chart-topping hits during a comparable period between 1989 and 1990. Furthermore, a mere four artists accounted for an astounding 35 No. 1 weeks. Ana Gabriel, the current high priestess of the pop charts, scored 20 No. 1 weeks with "Es Demasiado Tarde"—and "Cosas Del Amor," recorded with label mate Vikki Carr. Daniela Romo sat atop the singles chart for 10 weeks with "Todo, Todo, Todo." Finally, Los Bukis took a five-week residence at the Hot Latin Tracks penthouse with "Mi Deseo."

Want more chart notes? Two years ago, Capitol/EMI Latin did not appear on Billboard's year-end list of best regional Mexican labels. This year, Capitol heads that list.

Banda Blanca's "Sopa De Caracol" became the first tropical-rooted single to scale the singles survey. Virgin Records landed its first Hot Latin Tracks entry this year with Angel's club thumper "Yo No Siento Amor."

That Angel and Sony Discos' dance diva Naomi ("Quedate") even charted offers a hopeful glimpse of Hispanic radio's slowly awakening acceptance to urban sounds.

Unhappily, however, Hispanic radio was slow off the mark with Spanish-language reggae and dancehall,

which, embarrassingly, broke first on Spanish-language radio's primary English-language competition—power radio.

Nonetheless, Billboard's annual Latin music surveys suggest Hispanic radio appears to be changing. In 1989, the top pop artists were veteran balladeers Isabel Pantoja, Roberto Carlos, Julio Iglesias, Rocio Durcal, and Braulio. This year's pop artist list, featuring Ana Gabriel, Daniela

Latin Tracks list. Guerra's bachata-/merengue/pop melange is further reinforcing the penetration of tropical music from Barcelona to Buenos Aires (not to mention crossing over into tropical radio formats). Now with worldwide distribution from newly aggressive BMG, there is no limit for Guerra. The Dominican singer/songwriter's mostly successful U.S. tour this fall underscored not only his broad appeal, but also the

large quantity of superb shows that were delivered by Hispanic artists this year.

The laundry list of great concerts and showcases ranged from Tejano (La Mafia) and grupo (Los Mier) to tropical (Joe Arroyo) and pop (Raul di Blasio). Special mention must be given to Ricardo Montaner for his exuberant outing Dec. 7 at Miami's James L. Knight Center.

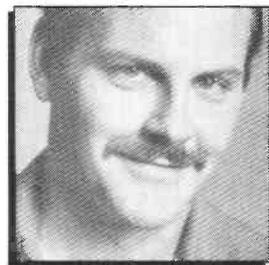
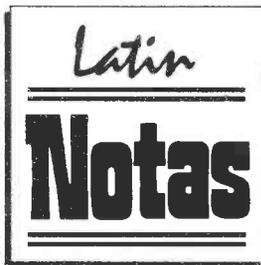
Montaner is the shining star of his label, TH-

Rodven, which—like many Hispanic record companies—struggled economically throughout 1991. Yet by the fourth quarter, most label executives were seeing at least a temporary upswing in revenue. Company brass at Sony and BMG were even beaming about record months; both labels have been active of late. Sony inked distribution accords with Globo and RTP, while signing standout tropical artists Arroyo, Grupo Niche, and Gilberto Santa Rosa, whose latest album, "Perspectiva," was misidentified in the Dec. 14 Latin Notas.

Meanwhile, BMG picked up distribution pacts—and a tropical/reggae profile—with hot Puerto Rican-based labels Prime and Paradisc. Not to be left out, WEA Latina inked popular balladeer Myriam Hernandez.

There was a slew of other notable artist/label events and developments: Sonotone's Victor Victor made known who was one of the authentic proponents of bachata with his album "Inspiraciones." RMM signed Oscar D'Leon and for his 100th album, Tito Puente. The label also put out the debut album and video release of its annual salsa festival. Prompted by the success of the Texas Tornados, Warner Nashville opened its Hispanic music division, Warner Discos. Juan Luis Guerra Y La 440's album "Bachata Rosa" topped the national albums chart in the Netherlands. Luis Miguel cut an English-language equivalent to his latest effort, "Romance"—for eventual release in England. Brazilian kid star now has her own TV show, "Chispavision," which airs on Univision. In addition, it also must be noted that the American Latin Music Assn. (ALMA) was founded upon the conclusion of Billboard's Latin Music Conference last May. May the fledgling trade outfit—given sufficient time—offer a united front that can uphold and protest the interests of the Hispanic music industry.

1991 IN REVIEW



by John Lannert

Romo, Myriam Hernandez, Azucar Moreno, and Juan Gabriel, again features four ballad-oriented singers, but only one veteran—Juan Gabriel.

Ana Gabriel and Romo were the lone repeat artists from last year's top-five survey. The tropical and regional Mexican year-end charts reveal a similar trend, as well. Granted, rock en español and jazz do not have an ice cube's chance in Hades of making significant chart impact. Fortunately, sophisticated pop/rockers, such as Mecano, Franco de Vita, Ian Chester, Miguel Bose, and Yordano, can squeeze a spot on the playlist. In Miami, Bose receives at least as much airplay on English-language AC/jazz outlet WLVE-FM (Love 94) as he does on Hispanic stations.

So where do Juan Luis Guerra Y La 440—again, the major Hispanic success story of the year—land in the year-end surveys? No. 1 on the tropical charts and No. 2 on the Top Hot

Hot Latin Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL | Compiled from national Latin radio airplay reports. | TITLE |
|-----------|-----------|------------|---------------|---|--|-------------------------|
| 1 | 1 | 1 | 10 | CAMILO SESTO ARIOLA | ★ ★ NO. 1 ★ ★ ◆ AMOR MIO, QUE ME HAS HECHO? 5 weeks at No. One | |
| 2 | 2 | 2 | 15 | RICARDO MONTANER TH-RODVEN | | ◆ SERA |
| 3 | 5 | 7 | 8 | BRONCO FONOVISA | | DEJAME AMARTE OTRA VEZ |
| 4 | 6 | 8 | 8 | MAGNETO SONY | | ◆ VUELA VUELA |
| 5 | 7 | 13 | 5 | LUIS MIGUEL WEA LATINA | | INOLVIDABLE |
| 6 | 4 | 4 | 20 | JUAN LUIS GUERRA Y LA 440 KAREN | | FRIO FRIO |
| 7 | 9 | 9 | 9 | LUCERO MELODY | | ◆ YA NO |
| 8 | 8 | 5 | 16 | YNDIO CAPITOL-EMI LATIN | | MELODIA DESENCADENADA |
| 9 | 3 | 3 | 15 | RUDY LA SCALA SONOTONE | | PORQUE SERA |
| 10 | 22 | 35 | 3 | ROBERTO CARLOS Y ROCIO DURCAL SONY | | SI PIENSAS, SI QUIERES |
| 11 | 10 | 12 | 11 | SERGIO DALMA TH-RODVEN | | COMO ME GUSTA |
| 12 | 12 | 11 | 9 | DANIELA ROMO CAPITOL-EMI LATIN | | NADIE ENTIENDE |
| 13 | 13 | 14 | 12 | EDNITA NAZARIO CAPITOL-EMI LATIN | | ◆ ERES LIBRE |
| 14 | 11 | 6 | 11 | VICTOR VICTOR SONOTONE | | ANDO BUSCANDO UN AMOR |
| 15 | 20 | 22 | 6 | LOURDES ROBLES SONY | | SOLA |
| 16 | 14 | 17 | 7 | ANA GABRIEL SONY | | MI GUSTO ES |
| 17 | 15 | 16 | 16 | MIJARES CAPITOL-EMI LATIN | | QUE NADA NOS SEPARA |
| 18 | 24 | 18 | 4 | GILBERTO SANTA ROSA DISCOS INTERNATIONAL/SONY | | CONCIENCIA |
| 19 | 21 | 20 | 10 | LISA LOPEZ DISCOS INTERNATIONAL/SONY | | ◆ PECADO DE AMOR |
| 20 | 18 | 21 | 10 | LA MAFIA DISCOS INTERNATIONAL/SONY | | ◆ COMO ME DUELE AMOR |
| 21 | 16 | 15 | 10 | AZUCAR MORENO SONY | | ◆ MAMBO |
| | | | | | ★ ★ ★ POWER PICK ★ ★ ★ | |
| 22 | 33 | 38 | 4 | GIPSY KINGS ELEKTRA | | SIN ELLA |
| 23 | 19 | 19 | 15 | LOS CAMINANTES LUNA | | DOS CARTAS Y UNA FLOR |
| 24 | 26 | 24 | 11 | CHAYANNE SONY | | ◆ DARIA CUALQUIER COSA |
| 25 | 23 | 25 | 22 | LOS BUKIS FONOVISA | | CHIQUILLA BONITA |
| 26 | 25 | 23 | 10 | LOS FREDDY'S FONOVISA | | ◆ PERO ACUERDATE DE MI |
| 27 | 17 | 10 | 22 | VIKKI CARR Y ANA GABRIEL SONY | | ◆ COSAS DEL AMOR |
| | | | | | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | |
| 28 | NEW ▶ | | 1 | PANDORA CAPITOL-EMI LATIN | | NO LASTIMAS MAS |
| 29 | 37 | — | 2 | TIERRA TEJANA BAND TH-RODVEN | | YO QUIERO BAILAR |
| 30 | NEW ▶ | | 1 | JOSE LUIS RODRIGUEZ SONY | | ESA CHICA ME VACILA |
| 31 | 28 | 34 | 3 | MAZZ CAPITOL-EMI LATIN | | QUE ME LLEVEN CANCIONES |
| 32 | 27 | 28 | 13 | GLORIA TREVI ARIOLA | | TU ANGEL DE LA GUARDA |
| 33 | 29 | 32 | 7 | LOS MIER FONOVISA | | ◆ COSA TRISTE |
| 34 | 36 | 29 | 13 | ANGELES OCHOA SONY | | ◆ COMO QUE NO |
| 35 | NEW ▶ | | 1 | LA BANDA SHOW RTP | | ELLA ME VACILA |
| 36 | 30 | 37 | 5 | LAS CHICAS DEL CAN TH-RODVEN | | CULECA |
| 37 | 39 | 40 | 5 | ALEJANDRA GUZMAN FONOVISA | | ROSAS ROJAS |
| 38 | 32 | 26 | 16 | LISSETTE CAPITOL-EMI LATIN | | ◆ MAL SUENO |
| 39 | 35 | 39 | 6 | XUXA GLOBO | | ◆ LUNA DE CRISTAL |
| 40 | 34 | 36 | 7 | LOS YONICS FONOVISA | | ELLA NO ES CULPABLE |

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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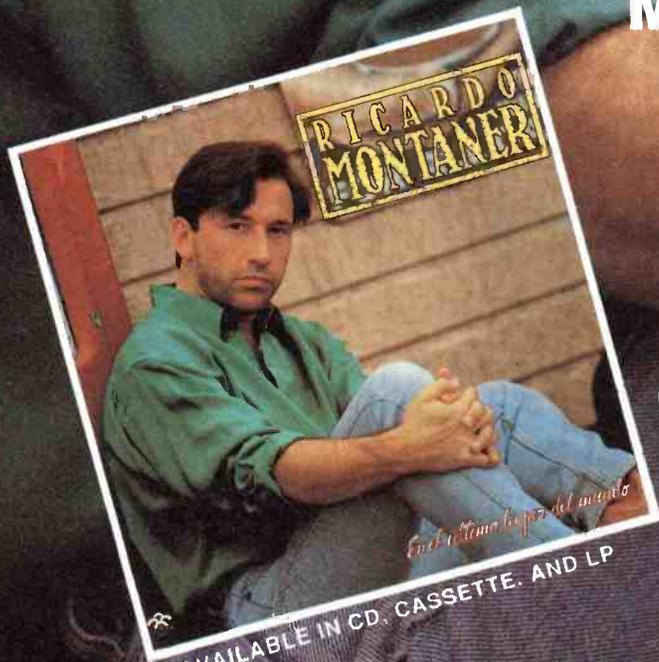
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DANCE TRAX

(Continued from page 36)

Box (RCA) may have been marketed as pop and house records, but the tone of these tracks (as well as numerous others) were rooted in hi-NRG.

Meanwhile, producer/songwriter **Carlos Berrios** almost singlehandedly revived the freestyle movement with his "new-school" sound. By pumping a kinetic funk vibe into the groove, he gave the otherwise dated subgenre a fresh face. Benefiting greatly from this sound were **Lisette Melendez** and **Corina**, both of whom broke the charts with Berrios-helmed hits.

Melendez's "Together Forever" (**Columbia**) laid the groundwork for her debut album of the same name, taking the sound and stacking it with horn-rimmed R&B/funk jams. Corina, on the other hand, used the new-school sound to entice listeners into a wonderfully diverse self-titled album that proved to be a pure dance/pop pleasure that often reminded us of Madonna's early days. Both are talents worth keeping an eye on.

BUT FOR EVERY HIT RECORD, there is that buried treasure, that slammin' project that somehow fell between the cracks of promotion priorities or got lost in a glut of releases. We tip our hat to the following "should've-been-club-hits":

- "Night By Night," **Alanda Drake (I.D./Columbia)**.
- "Live For Loving You," **Gloria Estefan (Epic)**.
- "Love Is An Island," **Claudja Barry (Popular/RCA)**.
- "Ain't No Way (Roger's Remix)," **Cheryl "Pepsi" Riley (Columbia)**.
- "Sacrifice," **Yasmin (Geffen)**.
- "Always," **Carmen Carter (Arista)**.

If you missed any of these the first time around, you are advised to go back and give 'em a spin.

As we previously noted, 1991 was quite a year for dance music.

KEEPING SCORE

(Continued from page 42)

• Two of the century's greatest pianists died, **Rudolf Serkin** in February, and **Claudio Arrau** in June. Each was 88.

• **Paul McCartney's** "Liverpool Oratorio," written with the help of **Carl Davis**, extended its sales reach far beyond conventional classical and crossover markets, dimming even further already shadowy classical boundaries.

• Soft sales increased indie-label impatience with distributors. Some, promised more sympathetic treatment elsewhere, took a walk. In other cases it was the distributors, no longer willing to carry slower-moving lines, who initiated separation moves. Most prominent was the defection of **Delos** from **A&M** to a deal with **Allegro Imports**.

• At year's end, **NARAS**, the recording academy, was hard at work trying to win corporate support for a stand-alone Grammy TV event, most likely on **PBS**, to showcase creative achievements of the classical, jazz, and musical-theater wings of the industry. Token exposure of the genres would continue on the main show, as in past years.

Music Video

ARTISTS & MUSIC

Growing Pains Aplenty

MTV TURNED 10, BET turned to boycotts, **Video Jukebox Network** boycotted in Manhattan, the **NAACP** turned its efforts toward incorporating more African Americans into the clip-making community, and music video production companies turned to divine intervention or anything else that would keep them afloat.

In other words, 1991 saw the music video industry turn into a gawky, awkward adolescent with growing pains aplenty—nothing serious, but enough discomfort to make everyone itchy for the transition from ugly duckling to swan.



Aging Gracefully. MTV celebrated its 10th anniversary this year. Among the festivities were a party at which Prince performed and an ABC special. The music video network also took the birthday as the time to announce its intent to split into three channels in 1993.

THE BIGGEST NEWS at MTV this year was the announcement that the channel will split into three channels in 1993. Two of the channels will be devoted to specific, unannounced musical genres, while the third will be a broad-based channel similar to the current MTV. For MTV, the split could help the channel increase its domination in the marketplace and possibly take on such competitors as The Jukebox Network and BET head-to-head. An added bonus is that MTV's rating will be the combined total of the three channels, which is one way to bolster stagnant ratings. The bonanza for labels, artists, and production companies is more exposure for more videos; the disadvantage is

potential pigeonholing of artists into one particular genre.

DOWN THE HALL at VH-1, MTV's sister channel quietly continued to gain momentum. Its ratings grew and labels finally accepted 1990's change to a hits-driven format. Although the vast majority of the clips are recurrences, the channel continued to take chances on artists it believed in—often slipping into rotation acts with relatively no radio airplay. One of the more noticeable signs of commitment to the labels was the institution of the "Artist of the Month" program, a cooperative effort between VH-1 and the labels whereby a designated artist would receive high visibility on the channel via interview segments and strong clip rotations. For some artists it worked; for others it didn't. Regardless, it took VH-1 one step further out of MTV's shadow. The channel promises more innovative programming in 1992.

VIDEO JUKEBOX NETWORK ends the year with big news—the dismissal of **Mike Cooper** as music consultant. Since the channel started six years ago, Cooper has been largely responsible for picking the clips that aired, acting as liaison with the record labels, and keeping track of what's hot and what's not—in the process helping to break several acts.

According to the channel's VP of programming, **Les Garland**, a decision was made to centralize the channel's operations out of its Miami base and Cooper declined to make the move from Atlanta.

For his part, Cooper says he never received a firm offer, but agrees the parting was amicable. "I wish them the best of success," he says.

John Robson, the channel's former director of corporate communications, has been named the new music and program director. Effective Jan. 1, all music videos and submission forms must be sent directly to

the Miami headquarters. In the new year, Garland says he plans to continue to expand the programming department and heighten the channel's profile.

The Jukebox continues to increase its audience and expanded to 12 million homes this year, including 400,000 in Manhattan. Labels stood up and took notice of the interactive music network as it proved instrumental in breaking such acts as **Naughty By Nature** and **Gerardo**. Despite its growing reputation within the music industry as a force to be reckoned with, the network continues to lose money and in the third quarter lost more than \$1 million compared with projected losses of \$600,000. However, plans for 1992 include continued expansion as well as upgrading equipment.

BET turned up the heat when it boycotted **Columbia** and **MCA** for giving MTV exclusive playing rights to artists that BET helped break. Fed up with the perceived lack of loyalty by labels, BET president **Bob Johnson** vowed to retaliate against any label



Rod The Mod. Rod Stewart, second from left, was just one of several artists participating in VH-1's "Artist of the Month" promotion, whereby acts' releases were promoted through heavy video play, interviews, feature segments, and retail tie-ins. Here Stewart takes a break after filming a special on his career. With him, from left, are the special's host and senior producer, **Tim Sommer**; VP of program and artist development **Norm Schoenfeld**; and producer **Eamon Harrington**.

black production companies and those shot by nonminority-owned production companies have a crew made up of at least 40% blacks. Accusations turned to action when the **NAACP** and **Music Video Producers Assn.** began to work together by organizing two extremely successful minority job fairs, Sept. 26 in Los Angeles and Dec. 7 in New York. Producers raved about the amount of unexplored minority talent and vowed to increase minority hiring.

ALSO ON THE music video production side, companies began a transformation in 1991 that is likely to continue throughout the recession and beyond. As several firms, including **Vivid** and **MGMM**, went bankrupt, many production companies began relying less and less on music video work for profit and began pursuing more lucrative commercial and television work. Sparking the move was the low 15% average margin earned by production companies on videos vs. the much higher rate for commercial work. However, for every music video director who began devoting more time to commercials, there was a commercial director who decided that making videos would be a fun way to express his/her creativity, therefore starting a boom of music video divisions at commercial companies.

THE YEAR DREW to a close with the 13th annual **Billboard Music Video Conference and Awards**. The conference, which included a keynote address by **Todd Rundgren** and an artist panel featuring such artists as **Barry White**, **Young M.C.**, and **Michelle Shocked**, focused on the growing strength of local shows and the influence they held in breaking new acts. Labels have realized that local and regional outlets pack a wallop when they join together to promote an artist. To that end, record companies, most notably **Columbia**, began organizing promotional tours that brought artists to prominent local shows, similar to radio promotions for interviews and on-air performances.

Additionally, the spirit of cooperation among the **NAACP**, labels, and production companies was in full evi-

dence with the tremendously successful **Minority Directors Showcase**.

TOP 15 VIDEOS: Without further ado, the following get my vote for the year's best. Either the clips themselves were outstanding works of art or the video led the way in making the song a hit or I just never changed the channel when the video came on.

1. "Mama Said Knock You Out," **L.L. Cool J** (Def Jam/Columbia).
2. "Silent Lucidity," **Queensryche** (EMI).
3. "I Touch Myself," **Divinyls** (Geffen).
4. "Enter Sandman," **Metallica** (Elektra).
5. "The Thunder Rolls," **Garth Brooks** (Capitol).
6. "Losing My Religion," **R.E.M.** (Warner Bros.).
7. "Unforgettable," **Natalie Cole** (Elektra).
8. "Smells Like Teen Spirit," **Nirvana** (DGC).
9. "Now That We Found Love," **Heavy D. & the Boyz** (Uptown/MCA).
10. "Crazy," **Seal** (Sire/Reprise).
11. "Anymore," **Travis Tritt** (Warner Bros.).
12. "O.P.P.," **Naughty By Nature** (Tommy Boy).
13. "Right Here, Right Now," **Jesus Jones** (SBK).
14. "Wicked Game," **Chris Isaak** (Reprise).
15. "More Than Words," **Extreme** (A&M).



Strictly Business. One of the biggest issues of 1991 was how to increase minority participation in the music-video-making process. Relatively few blacks hold such high-level positions as director or producer. Among them is **Nitrate's Kim Watson**, far right, who directed "You Called And Told Me," from the movie "Strictly Business." With him, from left, are film co-stars **Tommy Davidson** and **Halle Berry**, and artist **Jeff Redd**.

1991 IN REVIEW

THE EYE



by Melinda Newman

that snubbed the channel by showing such preferential treatment to MTV. To avoid a boycott, record companies had to promise to "consider" BET when it came to negotiating their new exclusivity contracts with MTV. Many label execs privately voiced opposition to the exclusivity deals, but felt that the money tendered by MTV was too good to refuse. Others felt MTV's draw was significantly greater than BET's and that exclusives reaped greater attention for the clip that made up for the lack of play on other outlets.

After much speculation, BET went public with its stock in the fall. The opening price per share was much higher than originally anticipated.

THE QUESTION OF African-American participation in the video-making process also became a big issue in 1991. Music video production companies, many of which were struggling—some unsuccessfully—to keep afloat amid the recession, were targeted by the **NAACP** for having a disproportionately low number of blacks involved in a business where many of the top hit makers are black. The **NAACP** ruffled feathers by suggesting that 40% of all videos produced for black artists be shot by



Award-Winning Group. Billboard staffers celebrate the end of the 13th annual **Billboard Music Video Awards** with the **Turtles**, who hosted. Standing (just barely) from left are managing editor **Ken Schlager**, conference executive director **Melissa Subatch**, **Mark Volman** of the **Turtles**, music video editor **Melinda Newman**, and conference volunteer **Brett Bechtel**. Kneeling are **Michele Jacangelo**, advertising services manager, and **Turtle Howard Kaylan**.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



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BREAKTHROUGH

*The Pixies, Head On

EXCLUSIVE

*Paula Abdul, Vibology
Aerosmith, Sweet Emotion
*Guns N' Roses, Live And Let Die
John Mellencamp, Love And Happiness
Metallica, The Unforgiven
Motley Crue, Home Sweet Home ('91)

BUZZ BIN

Live, Operation Spirit
Ned's Atomic Dustbin, Grey Cell Green
Primal Scream, Movin' On Up
Soundgarden, Outshined

HEAVY

Boyz II Men, It's So Hard To Say ...
Genesis, No Son Of Mine
Guns N' Roses, Don't Cry
Hammer, Addams Groove
Michael Jackson, Black Or White
Marky Mark, Wildside
Nirvana, Smells Like Teen Spirit
PM Dawn, Set Adrift On Memory Bliss
Prince, Diamonds & Pearls
U2, Mysterious Ways
Van Halen, Top Of The World

STRESS

*Bryan Adams, There Will Never ...
Cher, Save Up All Your Tears
Color Me Badd, All 4 Love
Guns N' Roses, Don't Cry
Richard Marx, Keep Coming Back
G. Michael/E. John, Don't Let The ...
Motley Crue, Anarchy In The U.K.
Mr. Big, To Be With You
Scorpions, Send Me An Angel

ACTIVE

Baby Animals, Painless
Blur, There's No Other Way
Digital Underground, Kiss U Back
Four Horsemen, Rockin' Is Ma' ...
Kid N' Play, Ain't Gonna Hurt Nobody
Ozzy Osbourne, No More Tears
Pearl Jam, Alive
Poison, So Tell Me Why
Roxette, Spending My Time
Rush, Roll The Bones
Richie Sambora, Stranger In This Town
*Shanice, I Love Your Smile
Skid Row, Wasted Time
Jody Watley, I Want You
ZZ Top, Burger Man

ON

*Joan Jett, Don't Surrender
*Ministry, Jesus Built My Hot Rod
Primus, Tommy The Cat
Bonnie Raitt, I Can't Make You Love Me
Red Hot Chili Peppers, Give It Away
Shamen, Move Any Mountain
Siouxie & The Banshees, Fear
Southside Johnny, I've Been ...
Tesla, Call It What You Want
Chris Whitley, Big Sky Country
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Richard Marx, Keep Coming Back
Enya, Carribean Blue
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School Of Fish, King Of The Dollar
Another Bad Creation, My World
KLF, Last Train Transcentral
B Angie B, Sweet Thang
Lisa Stansfield, Change
ZZ Top, Burger Man
Poison, So Tell Me Why
The Cult, Heart Of Soul
Bodeans, Good Things
Extreme, Get The Funk Out
Shanice, I Love Your Smile
Black Sheep, The Choice Is Yours
Richie Sambora, Stranger In This Town
Billy Falcon, Heavens Highest Hill
Tin Machine, Baby Universal
Rush, Die Warzau
OCU, I'm All That



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Eddie Money, I'll Get By
Karyn White, The Way I Feel About You
Neil Diamond, Don't Turn Around

VH-1 TO WATCH

Enya, Carribean Blue

ARTIST OF THE MONTH

Rod Stewart, Broken Arrow

HEAVY

Celine Dion/Peabo Bryson, Beauty ...
Rickie Lee Jones, Up From The Skies
Aaron Neville, Somewhere Somebody
Bonnie Raitt, I Can't Make You Love Me
Linda Ronstadt, Dreams To Dream
Roxette, Spending My Time
Bob Seger, The Fire Inside
Lisa Stansfield, Change
(great)
Paula Abdul, Blowing Kisses In ...
Gloria Estefan, Live For Loving You
Genesis, No Son Of Mine
Amy Grant, That's What Love Is For
Michael Jackson, Black Or White
Richard Marx, Keep Coming Back
G. Michael/E. John, Don't Let The ...
(what)
Cher, Save Up All Your Tears
Huey Lewis, He Don't Know
Bette Midler, Every Road Leads ...
Southside Johnny, It's Been ...
Barbra Streisand, Places That ...
Chris Whitley, Big Sky Country
Vanessa Williams, The Comfort Zone



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Tribe Called Quest, Jazz/Buggin' ...
Black Sheep, The Choice Is Yours
Bob Seger, The Fire Inside
D-Nice, Time To Flow
Dannii Minogue, Jump To The Beat
Dweezil Zappa, Vanity
Genesis, No Son Of Mine
Joan Jett, Don't Surrender
K-Jack, America
Kix, Same Jane
Kool Moe Dee, To The Beat Y'All
Manor Park Rangers, That's Right ...
Marley Marl, Symphony II
Paul McCartney, Get Back
Prince, Diamonds & Pearls
Redhead Kingpin, Nice And Slow
Sir Mix-A-Lot, One Time's Got No Case
Skid Row, Wasted Time
Small Change, This Must Be Love
Tesla, Call It What You Want
The Dylans, Planet Love
The Famlee, Runs In The Famlee
Fat Boys & The Hefty Posse, Whip ...
This Picture, Naked Rain
Tim Dog, Step To Me
Ultramagnetic MC's, Make It Happen
Underground Mafia, Gangster Walk
X-Clan, Fire & Earth

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PEOPLE-POWERED HEAVIES

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Cypress Hill, How I Could Just ...
Digital Underground, Kiss U Back
Geto Boys, Mind Playing Tricks On Me
Hammer, 2 Legit 2 Quit
Hammer, Addams Groove
Jodeci, Forever My Lady
Jodeci, Stay
Tevin Campbell, Tell Me What You ...
The Dogs, Work It Out Baby
Queen Latifah, Latifah's Had It Up ...

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Color Me Badd, All 4 Love
Ce Ce Penniston, Finally
Paula Abdul, Blowing Kisses In ...
Arthur Baker/AI Green, Leave The ...
Smokey Robinson, Double Good ...
Queen, The Show Must Go On



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20018

ADDS

Prince, Insatiable
Lisa Stansfield, Change
Martika, Martika's Kitchen
Lisa LaBelle, Somebody Loves You
Riff, Everytime My Heart Beats
Nia Peeples, Street Of Dreams

HEAVY

Gerald LeVert, Private Line
Lisa LaBelle, Feels Like Another One
BeBe & CeCe Winans, I'll Take You ...
Barry White, Put Me In Your Mix
Fourplay, After The Dance
Shanice, I Love Your Smile
Public Enemy, Can't Truss It
Atlantic Starr, Love Crazy
Heavy D & The Boyz, Is It Good To You
Eric Gable, Can't Wait To Get ...
Hammer, 2 Legit 2 Quit
Tevin Campbell, Tell Me What You ...
Phyllis Hyman, Living In Confusion
Michael Jackson, Black Or White
PM Dawn, Set Adrift On Memory Bliss
Vanessa Williams, The Comfort Zone
Tracie Spencer, Tender Kisses
Digital Underground, Kiss U Back

MEDIUM

Ex-Girlfriend, You (You're The ...)
Karyn White, The Way I Feel About You
Jermaine Jackson, You Said, You Said
Jodeci, Stay
Jody Watley, I Want You
Keith Washington, Make Time For Love
Jeff Redd, You Called And Told Me



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS

Patty Loveless, Jealous Bone
Kentucky Headhunters, Only Daddy ...

HEAVY

Alan Jackson, I Only Want You ...
Billy Dean, Only The Wind
Brooks & Dunn, My Next Broken Heart
Charlie Daniels, Little Folks
Chris Ledoux, Workin' Man's Dollar
Collin Raye, Love, Me
Davis Daniel, Fighting Fire With Fire
Diamond Rio, Mama Don't Forget ...
Doug Stone, A Jukebox With A ...
Dwight Yoakam, It Only Hurts ...
George Jones, She Loved A Lot In ...
Hal Ketchum, I Know Where Love Lives
JJ White, Heartbreak Train
James Blundell, Time On His Hands
Jimmie Dale Gilmore, My Mind's ...
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
John Denver, Potter's Wheel
John McEuen, Return To Dismal ...
Kathy Mattea, Asking Us To Dance
Little Texas, Some Guys Have All ...
Mark Collie, She's Never Coming Back
Marty Brown, Wildest Dreams
Michael Martin Murphey, Cowboy ...
Mike Reid, I'll Stop Loving You
Pam Tillis, Maybe It Was Memphis
Paul Overstreet, Billy Can't Read
Paulette Carlson, I'll Start With You
Pirates Of The Mississippi, Fighting ...
Randy Travis, Better Class Of Losers
Randy Travis, Santa Claus Is ...
Reba McEntire, For My Broken Heart
Ricky Van Shelton, I'll Be Home For ...
Sammy Kershaw, Cadillac Style
Sawyer Brown, The Dirt Road
Steve Wariner, Leave Him Out Of This
Suzy Bogguss, Outbound Plane
The Remingtons, A Long Time Ago
Tim Ryan, I Will Love You Anyway
Tom Wopat, Back To The Well
Tracy Lawrence, Sticks And Stones
Travis Tritt, Anymore
Travis Tritt/Marty Stuart, Whisky ...
Vern Gosdin, A Month Of Sundays
Vince Gill, Look At Us



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37214

ADDS

Randy Travis, Better Class Of Losers
Tracy Lawrence, Sticks And Stones
Davis Daniel, Fighting Fire With Fire
Kentucky Headhunters, Only Daddy ...
Kentucky Headhunters, Let's Work ...

HEAVY

R. Rogers/C. Black, Hold On Pardon
Vince Gill, Look At Us
Steve Wariner, Leave Him Out Of This
Brooks & Dunn, My Next Broken Heart
Dolly Parton, Eagle When She Flies
Sammy Kershaw, Cadillac Style
Hal Ketchum, I Know Where Love Lives
Collin Raye, Love, Me
Diamond Rio, Mama Don't Forget To ...
The Remingtons, A Long Time Ago
Joe Diffie, Is It Cold In Here
Sawyer Brown, The Dirt Road
Travis Tritt/Marty Stuart, Whisky ...
Doug Stone, A Jukebox With A ...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts ...
Alan Jackson, I Only Want You For ...

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Charlie Daniels, Little Folks
Pirates Of The Mississippi, Fighting ...
John Anderson, Straight Tequila Night
JJ White, Heartbreak Train
Tom Wopat, Back To The Well
Jim Lauderdale, Maybe
Michael White, Professional Fool
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot In ...
Marty Brown, Wildest Dreams
Patty Cline, Crazy
Paulette Carlson, I'll Start With You
Tim Ryan, I Will Love You Anyway
Mike Reid, I'll Stop Loving You
Jimmie Dale Gilmore, My Mind's ...
Conway Twitty, Who Did They Think ...
Paul Overstreet, Billy Can't Read
Suzy Bogguss, Outbound Plane
Great Plains, Faster Gun
Billy Dean, Only The Wind
Ronnie McDowell, When A Man Loves ...



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CURRENT

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Russ Irwin, My Heart Belongs To You
Hammer, Addams Groove
Lisa Stansfield, Change
Go West, King Of Wishful Thinking
Shanice, I Love Your Smile
Simply Red, Something Got Me Started
Primal Scream, Movin' On Up
G. Michael/E. John, Don't Let The ...



7 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS

Candyland, Bitter Moon
The Pixies, Head On
Fatima Mansions, Blues For Ceausescu
Queen, The Show Must Go On
Corrosion Of Conformity, Dance Of ...

HEAVY

The Dylans, Planet Love
Erasure, Love To Hate You
Shamen, Move Any Mountain
Red Hot Chili Peppers, Give It Away
INXS, Shining Star

MEDIUM

Levitaton, Firefly
G.W. McLennon, Easy Come Easy Go
Swervedriver, Rave Down
Raw Fusion, Rockin' To The P.M.
The Candy Skins, For What It's Worth
Sons Of Freedom, You're No Good
Milltown Bros., Apple Green
DJ Quick, Quick Is The Name
Blue Train, All I Need Is You
Live, Operation Spirit
Pearl Jam, Alive
Ice-T, Ricochet

Artists & Music

'91: New Growth & Royalty, Old Nemeses & Oldies Boom

TRUE, THE BIG BOYS on the block got bigger—without actually making any blockbuster catalog acquisitions—but independent publishing operations, especially those making street music, such as rap, certainly held their own. Was this a good year for music publishing, despite some erosion of recording-industry sales and, of course, a recession that doesn't seem to recede? Yes, by and large.

The music publishing community seems to be working well to establish anti-copying ground rules for hardware

manufacturers in tandem with the pre-recorded-music business. Booming usage the world over, thanks to satellite delivery systems, is likely to deliver another record year of performance

income, while the now almost decade-old CD factor continually adds to the mechanical-royalty coffers of music publishers blessed with the kind of oldies catalogs that are musts for CD-box retrospectives.

Oldies, by the way, are also benefiting from what appeared to be a banner year for national and local product pitches, not to mention synchronization rights for untold numbers of old hit recordings in motion pictures—one oldie, in fact, the cherished "My Girl" by Smokey Robinson, is the title of a year-end hit film that leans heavily on catalog hits for its soundtrack.

The old bugaboos persist, such as the controlled-composition clause, which, despite cooperation addressed above, is still a very sore issue between music publishers/writers and the recording industry.

And, of course, one of those left-field success stories—which make one wonder about that hidden good-music market and how the music industry can more consistently tap it—brightened 1991 in the form of "Unforgettable," Natalie Cole's smash album tribute to her dad, the late Nat King Cole.

Moving into 1992, the new year will bring an instant benefit to writers and publishing. As mandated by law, the mechanical royalty rate moves from 5.7 cents or 1.1 cents per minute to 6.25 cents or 1.2 cents per minute starting Jan. 1. Good news for writers and publishers, but look out for more pressure to deal as the recording industry will undoubtedly point to coming off of what appears to be no better than a flat year.

And year-end reports indicated that even the previously flat music-print market was showing signs of life.

In the final weeks of the year, the power of words in the context of music reached unprecedented levels

of controversy with two songs from rapper Ice Cube's "Death Certificate" album. Although rap is no stranger to controversy—its existence would appear to dictate it—many thought Ice Cube had poured oil on the fires of racial intolerance by brandishing the threat of violence against Koreans and Jews.

WORDS & MUSIC won't let the year end without noting yet another classy publisher sampler of its hits. Jobete Music has created an 87-track, three-CD set whose title

1991 IN REVIEW

Words & Music



by Irv Lichtman

(and accompanying songbook) speaks for itself: "Jobete Music Presents Million Performance Songs" ... Also, Michael Lefferts president of the print division of Cherry

Lane Music, notes that his company is commercially putting out the songbook that accompanies a 20-year CD survey of Chrysalis Music hits mentioned in the Dec. 7 column.

PRINT ON PRINT: For the last five reporting music-print companies were asked to submit their best-selling titles of the year. They are as follows:

- Cherry Lane Music:**
1. Metallica
 2. Guns N' Roses, Use Your Illusion
 3. The Black Crowes, Shake Your Money Maker
 4. Van Halen, For Unlawful Carnal Knowledge
 5. Skid Row, Slave To The Grind

- CPP/Belwin:**
1. Garth Brooks, Ropin' The Wind
 2. Extreme II Pornograffiti
 3. The Doors, Guitar Anthology
 4. Jimmy Buffett, Songs You Know By Heart
 5. Creedence Clearwater Revival, Guitar Anthology

- Hal Leonard Publishing Corp.:**
1. Phantom Of The Opera
 2. Les Miserables
 3. The Little Mermaid
 4. Stevie Ray Vaughan, In Step
 5. Mariah Carey

- Music Sales Corp.:**
1. The Complete Robert Johnson
 2. Pink Floyd, The Wall
 3. The Cure, Disintegration
 4. Depeche Mode Anthology
 5. AC/DC, Back In Black

- Warner Bros. Publications:**
1. Led Zeppelin Complete
 2. Queensryche, Empire
 3. Megadeth, Rust In Peace
 4. Eagles Complete
 5. Megadeth, Selections from Peace Sells & So Far So Good So What

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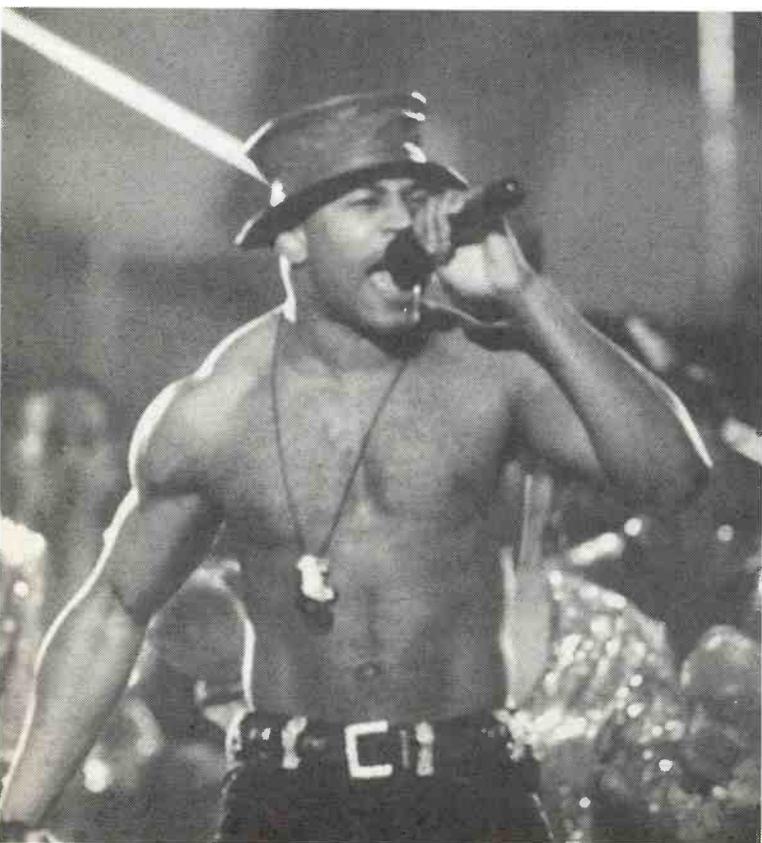
The members of C&C Music Factory picked up five awards. The act performed "Just A Touch Of Love" and "Gonna Make You Sweat." (Photo: Glenn Waggner/BPI)



John Mellencamp kicks off the show with a blistering version of his new single, "Love And Happiness." (Photo: Henry Diltz)



Presenters Epic rock act Firehouse strike a pose at the VIP party with Billboard Entertainment president Rick Garson, center left, and Billboard editor in chief Timothy White. (Photo: Henry Diltz)



L.L. Cool J performs a medley of hits, including "Mama Said Knock You Out," prior to picking up the award for Top Rap Singles Artist. (Photo: Henry Diltz)

Chart Stars Light Up Billboard Music Awards

LOS ANGELES—A bevy of the biggest names in the music business turned out for the Dec. 3 taping of the 1991 Billboard Music Awards in Santa Monica, Calif. The awards show, in its second year, was broadcast Dec. 9 as a two-hour special on Fox Broadcasting affiliate stations.

Garth Brooks and C&C Music Factory dominated the proceedings, taking home five awards each, while Whitney Houston and Mariah Carey each picked up four trophies.

Genesis, which made a rare TV appearance, John Mellencamp, Color Me Badd, Alan Jackson, L.L. Cool J, Big Audio Dynamite II, and Houston were among the artists who performed live for the enthusiastic audience of radio contest winners.



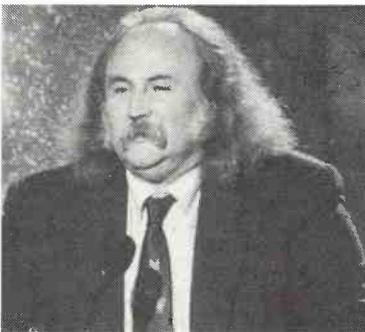
Garth Brooks, who roped in five awards, said he was going to celebrate the honors with his wife, who is expecting their first child. (Photo: Glenn Waggner/BPI)



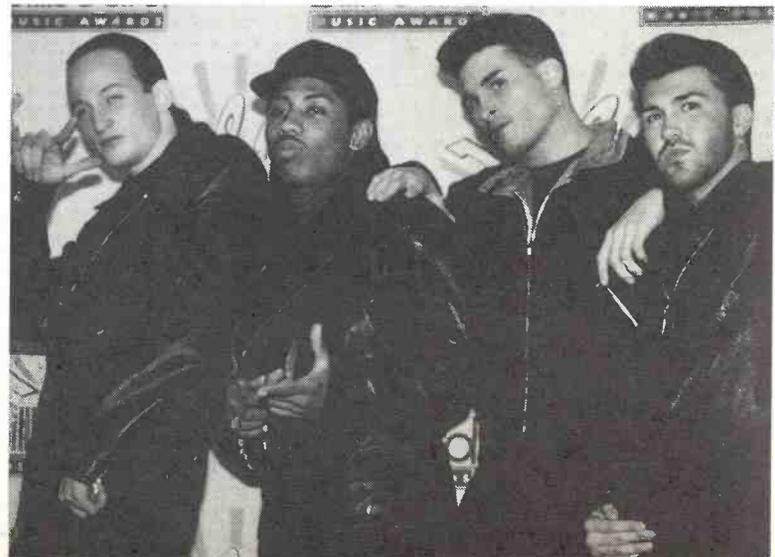
The members of Queensryche with their Top Rock Track Billboard Award for "Silent Lucidity." (Photo: Glenn Waggner/BPI)



R.E.M. bassist Mike Mills accepts the Modern Rock Artist and Top World Album awards. (Photo: Henry Diltz)



David Crosby presents the Bill Graham Award, in the memory of the late concert promoter, to Amnesty International and its executive director, Jack Healey. (Photo: Howard Waggner/BPI)



Members of Color Me Badd pose backstage after performing their hit "I Wanna Sex You Up" at the show. (Photo: Glenn Waggner/BPI)



Alan Jackson performs "Don't Rock The Jukebox," winner of the Hot Country Single award. (Photo: Howard Waggoner/BPI)



Mariah Carey receives the honors for Hot 100 Singles Artist from rocker Richie Sambora. (Photo: Henry Diltz)



Whitney Houston, who picked up four awards, performs a medley of songs from "I'm Your Baby Tonight," which was honored as the Top R&B Album. (Photo: Henry Diltz)



Presenters Boyz II Men strike a pose after showing off their singing skills with a brief impromptu a cappella performance. (Photo: Glenn Waggoner/BPI)



Ralph Tresvant, who was named Top New Pop Solo Artist along with Cathy Dennis, shows off his award and his cane. (Photo: Glenn Waggoner/BPI)



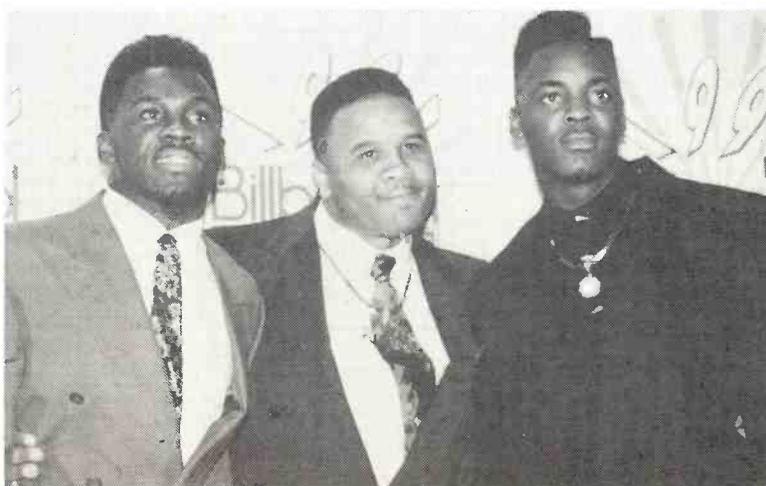
Awards show host and "Late Night With David Letterman" sidekick Paul Shaffer displays what he called "The Racing Form of the music biz." (Photo: Henry Diltz)



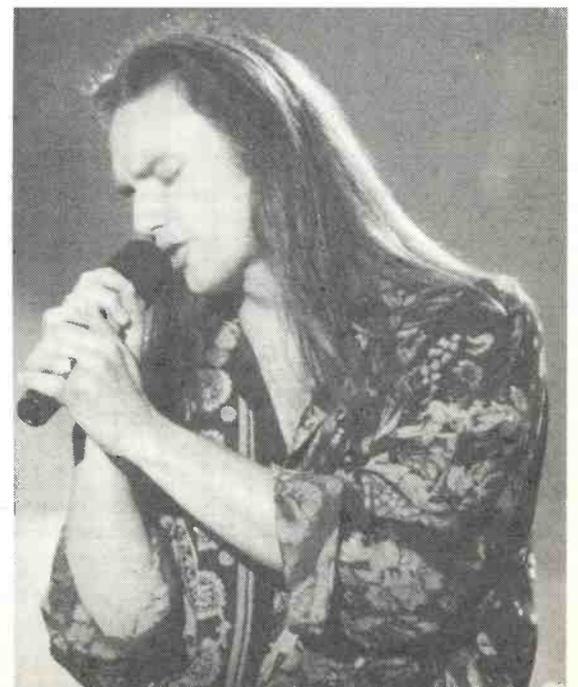
Big Audio Dynamite II, led by Mick Jones, right, performs "Rush," the year's winner as Top Modern Rock Track. (Photo: Henry Diltz)



Superstar Cher was one of the big-name talents who served as presenters. (Photo: Howard Waggoner/BPI)



The Rude Boys are all smiles after receiving the the Top R&B Single award for "Written All Over Your Face." (Photo: Glenn Waggoner/BPI)



Greg Tate of Queensryche belts out the band's current hit, "Another Rainy Night." (Photo: Howard Waggoner/BPI)

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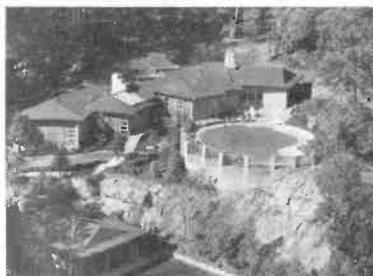
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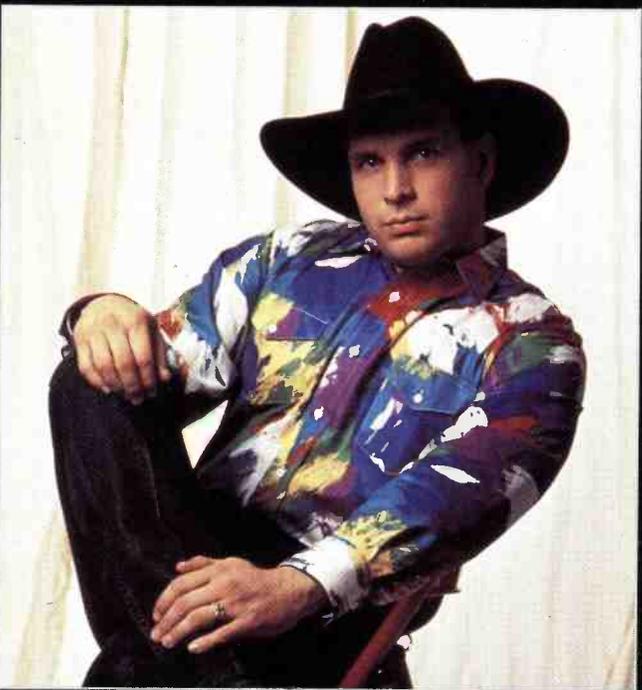
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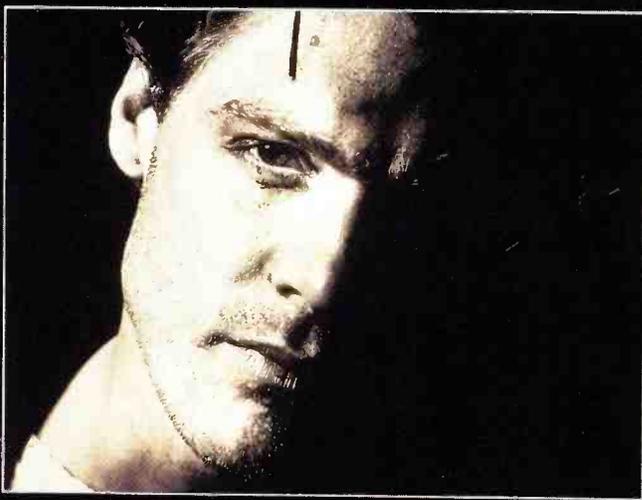
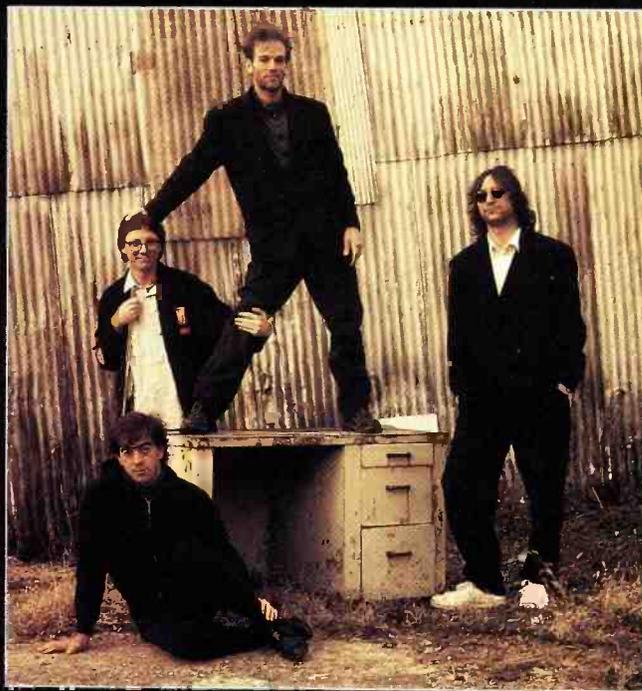
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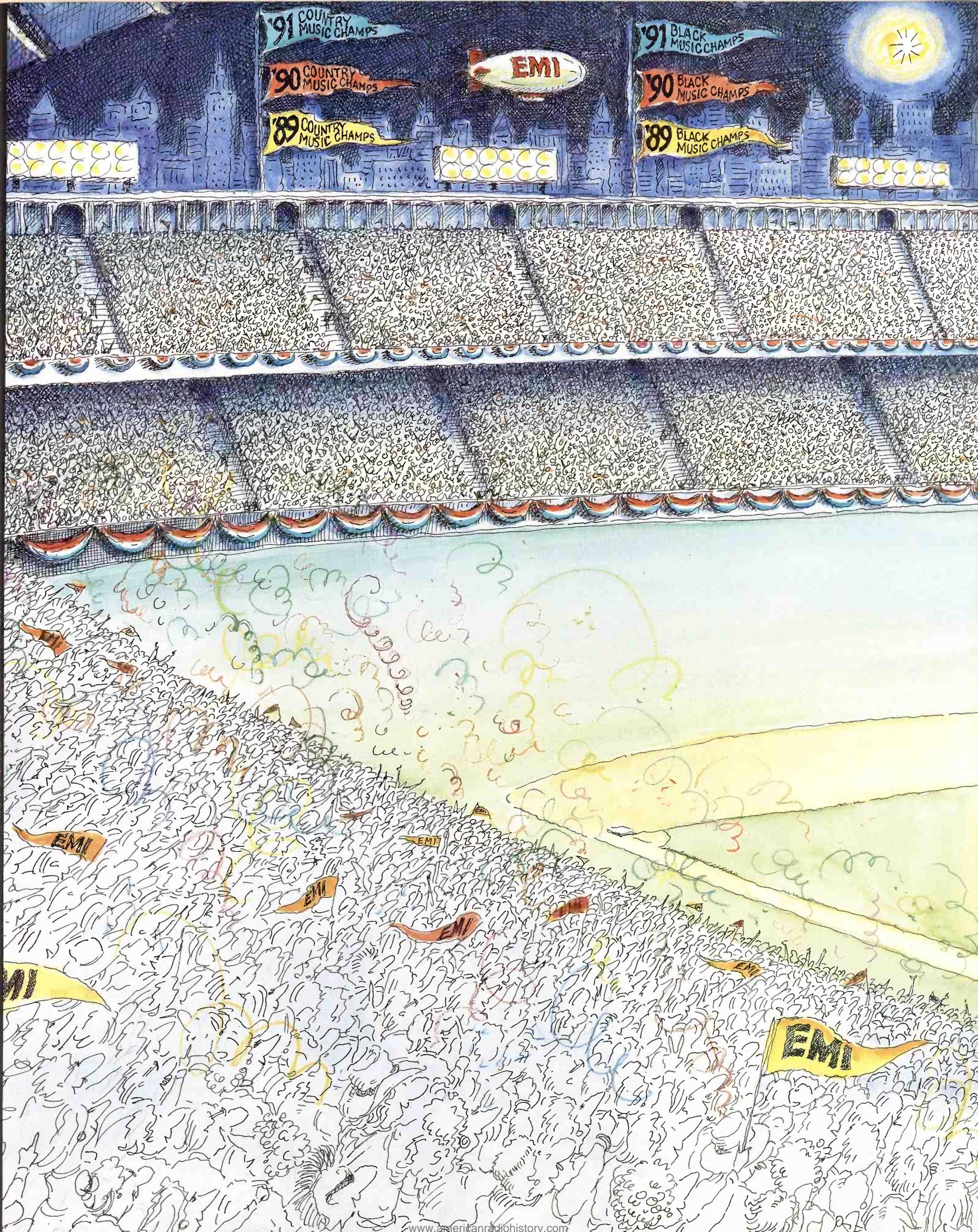


1991 THE YEAR *in* MUSIC



Billboard looks back on twelve months of splendid records, startling performances and stunning achievements by the most popular musical artists in the nation and the world. Herein, our industry's chart champions, including (clockwise from top-right) Whitney Houston, R.E.M., Bryan Adams, L.L. Cool J, Ana Gabriel, C&C Music Factory, Garth Brooks, Mariah Carey.

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THE YEAR IN MUSIC



SPECIAL SECTION

The Year in Music

THE YEAR IN CHARTS

By PAUL GREIN

Billboard's foremost chart analyst looks at the developing trends and the dominant forces of 1991 Talent in Action. **YE-8**

THE YEAR IN THE MUSIC BUSINESS

By KEN TERRY

Billboard's Senior News Editor reviews 1991 in the music industry, a year of retail slumps, megabucks signings and corporate reshuffling. **YE-46**

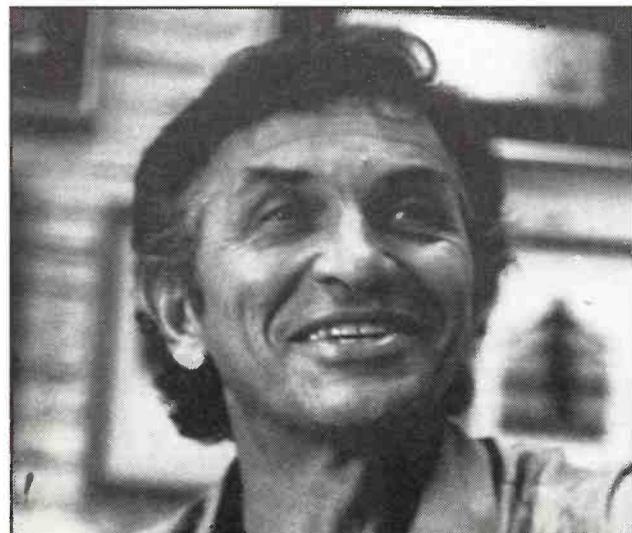


MILES DAVIS: 1926-1991



STAN GETZ: 1927-1991

YEAR IN MUSIC CREDITS: Group Publisher: Howard Lander; Editors: Jock Baird & Gene Sculatti; Project Coordinator: James B. Dellert; Director of Charts: Michael Ellis; Art Directors: Jeff Nisbet & Jock Baird; Contributing Editors: Paul Grein & Ken Terry; Chart Assistance: Michael Cusson; Production Assistance: Quin Pierrot.



BILL GRAHAM: 1931-1991

CHART EXPLANATION

The 1991 Year-End Charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period, which is November 24, 1990 through November 23, 1991 for all the charts.

Final year-end chart positioning is based on a point system. Points are given to each record (single or album) for each week on the chart, in a complex inverse relationship to the chart position.

The Year-End Charts represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective artists, labels, publishers, etc., have received for their charted recordings during the eligibility period.

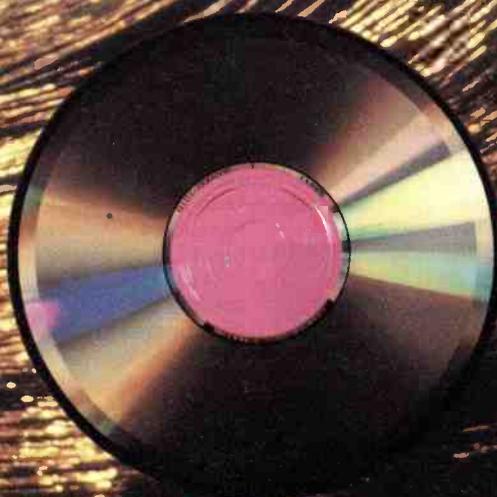
Each chart has its own unique point system, with points assigned to each rank on a chart based on the actual average number of points a record receives at that position on the computer worksheet for the chart. (These point totals are not shown on the charts printed in the magazine.)

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Billboard's 1991 Year-End Video Charts will appear in the January 4, 1992 issue.

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The Year in Charts

MARIAH, GARTH and C + C DOMINATE 1991 TALENT SWEEPSTAKES.

By PAUL GREIN

A pop/R&B diva, a country superstar, and a dance-music ensemble are the leading pop attractions of 1991, according to Billboard's year-end Talent In Action charts. Beyond the expected plaudits for Mariah Carey, Garth Brooks, and C&C Music Factory, the year-end charts also underscore the year's dominant musical trends.

The increasing popularity of country music is reflected in Garth Brooks' commanding showing. Brooks is the year's top album artist in both pop and country, and he's the first artist to top both recaps since Kenny Rogers scored in 1980-81.

The strength of the movie/music connection is seen on the year-end Hot 100 Singles chart, where the top two spots are held by movie songs: Bryan Adams' "(Everything I Do) I Do It For You" from the big-budget "Robin Hood: Prince Of Thieves," and Color Me Badd's "I Wanna Sex You Up" from the sleeper hit "New Jack City."

The popularity of new artists is also evident on the year-end Hot 100, where three of the top five spots go to rookies:

Color Me Badd, C&C Music Factory, and Timmy T. Color Me Badd, virtually unknown nine months ago, is the only act with two singles in the year-end top 20.

The increasing linkage between pop and adult contemporary is demonstrated as three artists, Mariah Carey, Michael Bolton, and Wilson Phillips, rank among the top five in both formats. Carey is the year's top artist in both pop and AC; Bryan Adams' "Everything I Do (I Do It For You)" is the top

single in both fields. It's the first time that one artist has been rated No. 1 in both fields since 1984 (when Lionel Richie was at his peak), and it's the first time that one single has been the year's top hit in both formats since 1986 (when Dionne & Friends scored with "That's What Friends Are For").

Herewith, a more detailed look at each category.

Carey is the top artist for combined albums and singles activity. She's the third female artist to take this grand prize in the past seven years, following Madonna in 1985 and Whitney Houston in 1986. In addition, Carey's eponymous debut album, which topped the Billboard 200 for 11 straight weeks, is the year's No. 1 album. It's the second year in a row that a female artist has had the top album of the year (Janet Jackson scored last year with "Rhythm Nation 1814"). Bryan Adams' "Everything I Do (I Do It For You)" is the first film theme to emerge as the year's No. 1 single since Prince's "When Doves Cry" from "Purple Rain" triumphed in 1984. Adams' is also one of three A&M hits in the year-end top 10. This strong showing caps a convincing comeback for the label.

Garth Brooks is the year's top male artist in combined singles/album activity, even though he had no pop singles success. He's the first country star to take this title since Kenny Rogers scored a decade ago. Multi-format sensations C&C Music Factory are the year's top pop group. Their "Gonna Make You Sweat"

logged five months in the top five and spawned three top five singles. New Kids On The Block, the No. 1 pop act in combined albums/singles activity the past two years running, drops out of the top 50.

Whitney Houston makes an unexpectedly strong showing in the R&B field. The Arista veteran is the year's top R&B artist for both albums and singles. In addition, her third album, "I'm Your Baby Tonight," is the No. 1 R&B album of the year. Her debut album, "Whitney Houston," was the No. 1 pop and R&B album of 1986. The Rude Boys' "Written All Over Your Face" is the year's No. 1 R&B single. The sleeper hit spent just one week at No. 1 on the Hot R&B Singles chart, but remained on the survey for 31 weeks. Freddie Jackson is the year's top male R&B artist in combined albums/singles activity; Guy is the top group. Jackson was the top male R&B performer in both 1985 and 1987; Guy was the top R&B group in 1989. Three singles finish in the year-end top 10 on both the pop and R&B charts: C&C Music Factory's "Gonna Make You Sweat," "Hi-Five's "I Like The Way (Kissing Game)," and Surface's "The First Time." In addition, two albums appear in both the pop and R&B top 10:

Houston's "I'm Your Baby Tonight" and "Mariah Carey." Garth Brooks is the top country artist for both albums and singles, and also had the year's top two country albums, "No Fences" and "Garth Brooks." This represents the first time that one artist has held the two top spots on that chart since 1983, when Alabama scored with "Mountain Music" and "The Closer You Get." This is the second year in a row that Brooks has been the top country singles artist. He scored four No. 1 hits on the Hot Country Singles & Tracks chart in 1991: "Unanswered Prayers," "Two Of A Kind," "Workin' On A Full House," "The Thunder Rolls," and "Shameless." Alan Jackson's "Don't Rock The Jukebox," which topped the Hot Country Singles & Tracks chart for three weeks in July, is the year's No. 1 country single. Reba McEntire is the top country female artist in combined albums/singles activity for the seventh year in a row; the Judds are the top duo or group for the third time in the past five years. Randy Travis,



who was the top country artist in combined albums/singles activity the past three years, slips to No. 6.

Van Halen, which entered the Billboard 200 at No. 1 in July with "For Unlawful Carnal Knowledge," is the top album rock artist. Queensryche's "Silent Lucidity," which reached the top 10 on the Hot 100 in May, is the top album rock track.

R.E.M., whose "Out Of Time" album topped the Billboard 200 for two weeks in May and June, is the year's top modern rock artist. Big Audio

Dynamite II's "Rush" is the top modern rock track.

Mariah Carey is the year's top AC star. Michael Bolton, who landed three straight No. 1 AC hits in 1991, is the top male AC artist; Wilson Phillips, who topped the chart for four weeks last spring with "You're In Love," are the top AC group.

C&C Music Factory sweep the awards in the dance field. The ensemble is the top artist in both club play and 12-inch sales; their "Gonna Make You Sweat" is the top hit in both tallies. In addition, "Sweat" places No. 3 on the year-end pop and R&B singles charts. Crystal Waters, whose "Gypsy Woman (She's Homeless)" was one of the year's most evocative hits, is the top female artist in both club play and 12-inch activity. Similarly, Shawn Christopher is the top male artist in both club play and 12-inch sales.

L.L. Cool J is the top rap singles artist, and Chubb Rock is No. 2. But the two performers are in reverse order on the Hot Rap Singles chart. Chubb Rock's "Treat 'Em Right" is No. 1; L.L. Cool J's "Around The Way Girl" is No. 2.

Harry Connick's "We Are In Love," which hit No. 22 on the Billboard 200 in March, is the year's top traditional jazz album. Connick's "Music From When Harry Met Sally" was the No. 1 traditional jazz album of 1990. Wynton Marsalis is the top traditional jazz artist. He previously earned the



designation in 1985 and 1988. Joe Sample's "Ashes To Ashes" is the top contemporary jazz album. It edges out the latest album by Sample's former group, the Crusaders. Sample and the Crusaders are also 1-2 on the list of top contemporary jazz artists.

"In Concert," the crossover smash by Jose Carreras, Placido Domingo and Luciano Pavarotti, is the year's top classical album. The album reached No. 35 on the Top 200 in April. The Three Tenors are also the year's top classical artists. Pavarotti was the top classical artist from 1980 to 1982; Domingo was on top in 1983 and 1985.

Michael W. Smith, whose "Place In This World" cracked the top 10 on the Hot 100 in July, is the top Contemporary Christian act, topping long-time genre leaders Amy Grant and Sandi Patti. Smith's "Go West Young Man" is also the top Contemporary Christian album.

Yanni's "Reflections Of Passion," which hit No. 29 on the Billboard 200 in January, is the top new age album. It edges out the latest by Ottmar Liebert. But the rankings are reversed on the list of top new age artists, with Liebert coming out on top.

The Gipsy Kings are the top world music artists for the second year in a row. Strunz & Farah has the top world music album in "Primal Magic."

Ana Gabriel is the big winner. Her "Es Demasiado Tarde" is the top Latin single, and her "En Vivo" is the top Latin pop album. She's also the top artist in both categories.



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THE YEAR IN MUSIC



MARIAH CAREY: Top Pop Artist



Top Pop Labels

- Pos. LABEL (No. Of Charted Singles & Albums)
- 1 COLUMBIA (87)
 - 2 WARNER BROS. (48)
 - 3 CAPITOL (55)
 - 4 A&M (39)
 - 5 ATLANTIC (53)
 - 6 MCA (54)
 - 7 ARISTA (48)
 - 8 EMI (35)
 - 9 SBK (28)
 - 10 EPIC (49)
 - 11 ELEKTRA (38)
 - 12 GEFLEN (30)
 - 13 MERCURY (32)
 - 14 VIRGIN (28)
 - 15 SIRE (21)

Top Album Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 COLUMBIA (53)
 - 2 CAPITOL (37)
 - 3 WARNER BROS. (32)
 - 4 MCA (35)
 - 5 ATLANTIC (26)
 - 6 ARISTA (30)
 - 7 ELEKTRA (25)
 - 8 SBK (10)
 - 9 A&M (18)
 - 10 GEFLEN (19)
 - 11 EMI (15)
 - 12 EPIC (24)
 - 13 MERCURY (19)
 - 14 SIRE (13)
 - 15 MOTOWN (6)

COLUMBIA

Top Pop Singles Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 COLUMBIA (34)
 - 2 A&M (21)
 - 3 EPIC (25)
 - 4 EMI (20)
 - 5 WARNER BROS. (16)
 - 6 ATLANTIC (27)
 - 7 SBK (18)
 - 8 ARISTA (18)
 - 9 GIANT (13)
 - 10 VIRGIN (15)
 - 11 MCA (19)
 - 12 CAPITOL (18)
 - 13 JIVE (7)
 - 14 MOTOWN (10)
 - 15 MERCURY (13)

Top Pop Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)
- 1 COLUMBIA (101)
 - 2 WARNER BROS. (81)
 - 3 MCA (77)
 - 4 CAPITOL (65)
 - 5 A&M (41)

Top Pop Artists

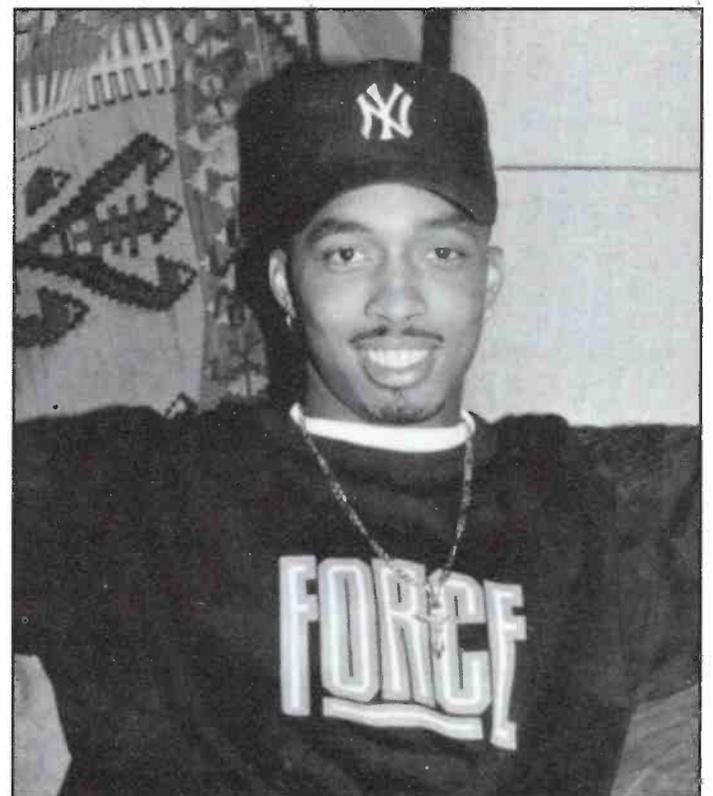
- Pos. ARTIST (No. Of Charted Singles & Albums) LABEL
- 1 MARIAH CAREY (7) Columbia
 - 2 GARTH BROOKS (3) Capitol
 - 3 C&C MUSIC FACTORY (5) Columbia
 - 4 MICHAEL BOLTON (5) Columbia
 - 5 WILSON PHILLIPS (5) SBK
 - 6 WHITNEY HOUSTON (6) Arista
 - 7 VANILLA ICE (6) SBK
 - 8 PAULA ABDUL (2) Virgin (4) Captive
 - 9 AMY GRANT (4) A&M
 - 10 MADONNA (4) Sire
 - 11 THE BLACK CROWES (4) Def American
 - 12 R.E.M. (3) Warner Bros.
 - 13 EXTREME (3) A&M
 - 14 HAMMER (5) Capitol
 - 15 QUEENSRYCHE (3) EMI
 - 16 COLOR ME BADD (4) Giant
 - 17 L.L. COOL J (5) Def Jam
 - 18 BOYZ II MEN (3) Motown
 - 19 BETTE MIDLER (3) Atlantic
 - 20 ANOTHER BAD CREATION (3) Motown
 - 21 JESUS JONES (3) SBK
 - 22 ROXETTE (4) EMI
 - 23 NELSON (5) DGC
 - 24 TESLA (3) Geffen
 - 25 ROD STEWART (4) Warner Bros.
 - 26 AC/DC (1) Atlantic (2) Atco
 - 27 SCORPIONS (3) Mercury
 - 28 BONNIE RAITT (4) Capitol
 - 29 LUTHER VANDROSS (3) Epic
 - 30 HI-FIVE (4) Jive
 - 31 GLORIA ESTEFAN (5) Epic
 - 32 FIREHOUSE (4) Epic
 - 33 EMF (3) EMI

- 34 POISON (2) Capitol (2) Enigma
- 35 JANET JACKSON (3) A&M
- 36 WARRANT (5) Columbia
- 37 CHRIS ISAAK (2) Reprise
- 38 DAMN YANKEES (3) Warner Bros.
- 39 BELL BIV DEVOE (5) MCA
- 40 BRYAN ADAMS (3) A&M
- 41 CLINT BLACK (2) RCA
- 42 PHIL COLLINS (5) Atlantic
- 43 UB40 (4) Virgin
- 44 CATHY DENNIS (4) Polydor
- 45 NATALIE COLE (2) Elektra
- 46 GEORGE MICHAEL (5) Columbia
- 47 ENIGMA (2) Charisma
- 48 HARRY CONNICK, JR. (4) Columbia
- 49 RALPH TRESVANT (3) MCA
- 50 INXS (5) Atlantic

Top New Pop Artists

- Pos. ARTIST (No. Of Charted Singles & Albums) LABEL
- 1 C&C MUSIC FACTORY (5) Columbia
 - 2 COLOR ME BADD (4) Giant
 - 3 BOYZ II MEN (3) Motown
 - 4 ANOTHER BAD CREATION (3) Motown
 - 5 JESUS JONES (3) SBK
 - 6 HI-FIVE (4) Jive
 - 7 FIREHOUSE (4) Epic
 - 8 EMF (3) EMI
 - 9 CATHY DENNIS (4) Polydor
 - 10 ENIGMA (2) Charisma

DALLAS AUSTIN: Top Pop Singles Producer



Top Pop Singles Producers

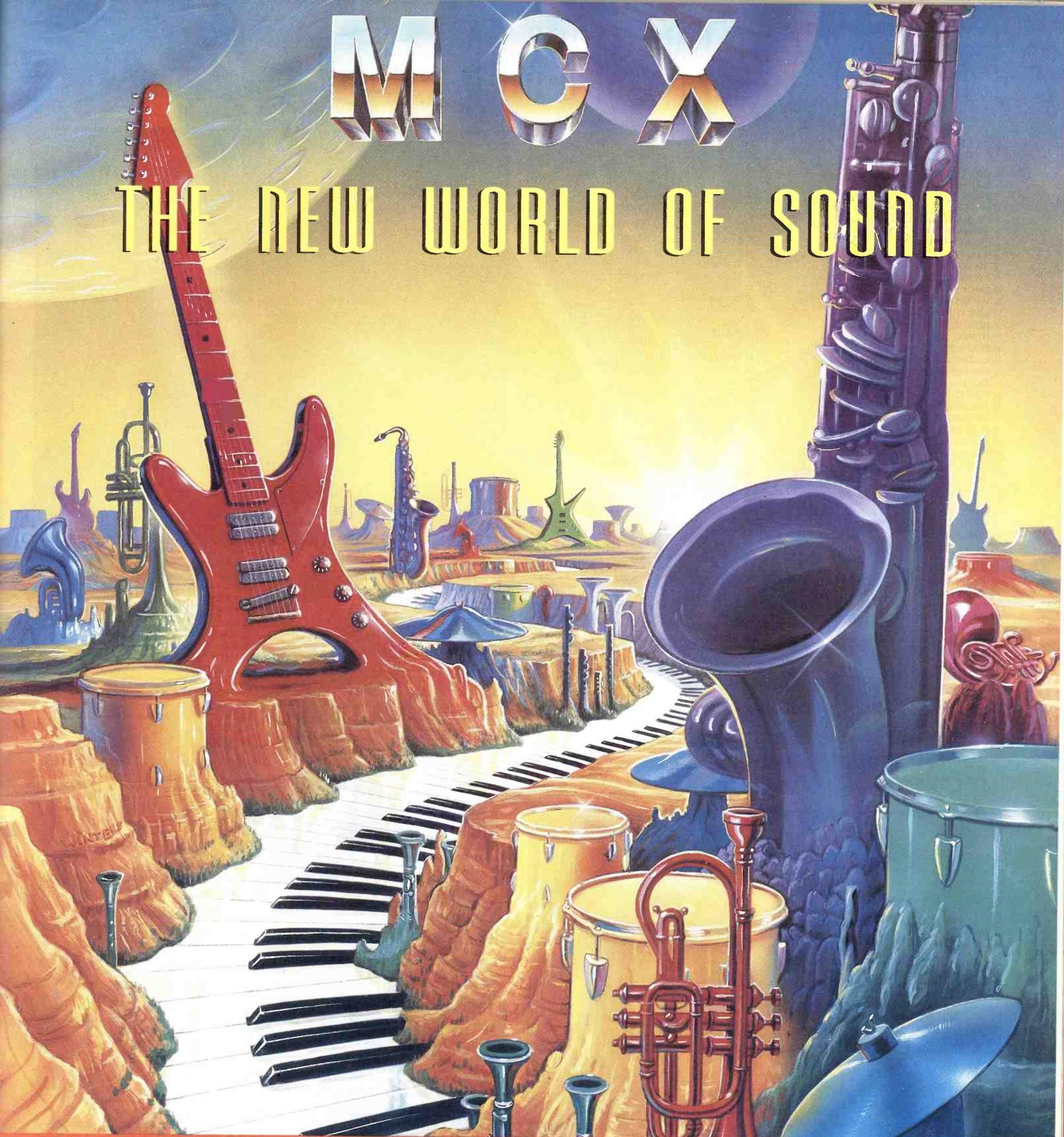
- Pos. PRODUCER (No. Of Charted Singles)
- 1 DALLAS AUSTIN (4)
 - 2 GLEN BALLARD (5)
 - 3 NARADA MICHAEL WALDEN (6)
 - 4 MARTYN PHILLIPS (4)
 - 5 TEDDY RILEY (5)
 - 6 LENNY KRAVITZ (4)
 - 7 ROBERT CLIVILLES (7)
 - 8 DAVID COLE (7)
 - 9 CLARENCE OFWERMANN (3)
 - 10 R.J.LANGE (2)
 - 11 WALTER AFANASIEFF (6)
 - 12 ARIF MARDIN (3)
 - 13 TERRY LEWIS (5)
 - 14 JIMMY JAM (5)
 - 15 SURFACE (2)
 - 16 STEVIE B (3)
 - 17 TREVOR HORN (2)
 - 18 RON NEVISON (4)
 - 19 UB40 (3)
 - 20 BABYFACE (10)
 - 21 L.A. REID (10)
 - 22 BEAU HILL (7)
 - 23 RALPH JEZZARD (2)
 - 24 DR.FREEZE (1)
 - 25 DAVID PRATER (3)

C+C MUSIC FACTORY: Top New Pop Artists



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THE YEAR IN MUSIC

1991

Top Album Artists

Pos. ARTIST (No. Of Charted Albums) LABEL

- 1 GARTH BROOKS (3) Capitol
- 2 MARIAH CAREY (2) Columbia
- 3 MICHAEL BOLTON (2) Columbia
- 4 THE BLACK CROWES (1) Def American
- 5 VANILLA ICE (2) SBK
- 6 C&C MUSIC FACTORY (1) Columbia
- 7 WILSON PHILLIPS (1) SBK
- 8 HAMMER (2) Capitol
- 9 MADONNA (2) Sire
- 10 QUEENSRYCHE (2) EMI
- 11 WHITNEY HOUSTON (1) Arista
- 12 R.E.M. (1) Warner Bros.
- 13 AC/DC (1) Atlantic
(1) Atco
- 14 CLINT BLACK (2) RCA
- 15 L.L. COOL J (1) Def Jam
- 16 PAULA ABDUL (2) Virgin
(1) Captive
- 17 TESLA (2) Geffen
- 18 BELL BIV DEVOE (2) MCA
- 19 AMY GRANT (1) A&M
- 20 BETTE MIDLER (1) Atlantic
- 21 PHIL COLLINS (2) Atlantic
- 22 HARRY CONNICK, JR. (4) Columbia
- 23 BONNIE RAITT (2) Capitol
- 24 SCORPIONS (1) Mercury
- 25 ANOTHER BAD CREATION (1) Motown
- 26 PAUL SIMON (2) Warner Bros.
- 27 WARRANT (1) Columbia
- 28 NEW KIDS ON THE BLOCK (5) Columbia
- 29 EXTREME (1) A&M
- 30 NATALIE COLE (1) Elektra
- 31 CHRIS ISAAK (1) Reprise
- 32 BOYZ II MEN (1) Motown
- 33 THE SIMPSONS (1) Geffen
- 34 NELSON (1) DGC
- 35 POISON (1) Capitol
- 36 ALAN JACKSON (2) Arista
- 37 GUY (1) Uptown
- 38 VAN HALEN (1) Warner Bros.
- 39 ROD STEWART (1) Warner Bros.
- 40 JESUS JONES (1) SBK
- 41 GLORIA ESTEFAN (1) Epic
- 42 REBA MCENTIRE (2) MCA
- 43 ENIGMA (1) Charisma
- 44 LUTHER VANDROSS (1) Epic
- 45 N.W.A (2) Ruthless
- 46 JANET JACKSON (1) A&M
- 47 INXS (2) Atlantic
- 48 GEORGE MICHAEL (1) Columbia
- 49 STING (1) A&M
- 50 GUNS N' ROSES (2) Geffen

- 51 DAMN YANKEES (1) Warner Bros.
- 52 FIREHOUSE (1) Epic
- 53 TRAVIS TRITT (2) Warner Bros.
- 54 ZZ TOP (1) Warner Bros.
- 55 ROXETTE (1) EMI
- 56 SKID ROW (1) Atlantic
- 57 CARRERAS - DOMINGO - PAVAROTTI (1) London
- 58 EMF (1) EMI
- 59 SLAUGHTER (2) Chrysalis
- 60 COLOR ME BADD (1) Giant
- 61 UB40 (1) Virgin
- 62 TRIXTER (1) Mechanic
- 63 YANNI (1) Private Music
- 64 METALLICA (1) Elektra
- 65 DJ QUIK (1) Profile
- 66 RALPH TRESVANT (1) MCA
- 67 MOTLEY CRUE (2) Elektra
- 68 RICKY VAN SHELTON (2) Columbia
- 69 CINDERELLA (1) Mercury
- 70 TOM PETTY & THE HEARTBREAKERS (1) MCA
- 71 STEELHEART (1) MCA
- 72 D.J. JAZZY JEFF & THE FRESH PRINCE (1) Jive
- 73 HI-FIVE (1) Jive
- 74 VAN MORRISON (2) Mercury
(1) Polydor
- 75 TRAVELING WILBURYS (1) Wilbury
- 76 DEEE-LITE (1) Elektra
- 77 THE CURE (1) Elektra
- 78 ICE CUBE (3) Priority
- 79 THE KENTUCKY HEADHUNTERS (2) Mercury
- 80 DIGITAL UNDERGROUND (2) Tommy Boy
- 81 THE DOORS (3) Elektra
- 82 JANE'S ADDICTION (1) Warner Bros.
- 83 DOLLY PARTON (1) Columbia
- 84 VAUGHAN BROTHERS (1) Epic Associated
- 85 TONY! TONI! TONE! (1) Wing
- 86 ICE-T (1) Sire
- 87 GETO BOYS (1) Def American
(1) Rap-A-Lot
- 88 KEITH SWEAT (1) Vintertainment
- 89 HEAVY D. & THE BOYZ (1) MCA
- 90 VINCE GILL (2) MCA
- 91 OLETA ADAMS (1) Fontana
- 92 GREAT WHITE (1) Capitol
- 93 PAUL MCCARTNEY (4) Capitol
- 94 CANDYMAN (1) Epic
- 95 JON BON JOVI (1) Mercury
- 96 CANDY DULFER (1) Arista
- 97 GERARDO (1) Interscope
- 98 DIVINYLS (1) Virgin
- 99 LENNY KRAVITZ (1) Virgin
- 100 3RD BASS (1) Def Jam

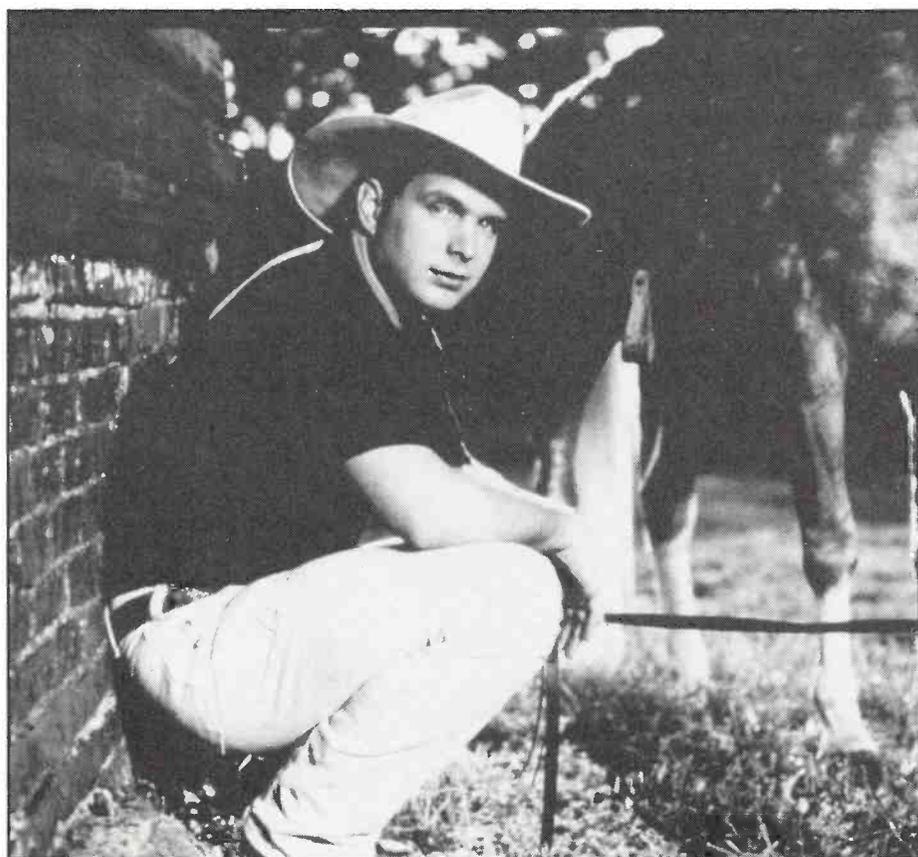


MARIAH CAREY: Top Album

Top Albums

Pos. TITLE—Artist—Label

- 1 MARIAH CAREY—Mariah Carey—Columbia
- 2 NO FENCES—Garth Brooks—Capitol
- 3 SHAKE YOUR MONEY MAKER—The Black Crowes—Def American
- 4 GONNA MAKE YOU SWEAT—C&C Music Factory—Columbia
- 5 WILSON PHILLIPS—Wilson Phillips—SBK
- 6 TO THE EXTREME—Vanilla Ice—SBK
- 7 PLEASE HAMMER DON'T HURT 'EM—Hammer—Capitol
- 8 THE IMMACULATE COLLECTION—Madonna—Sire
- 9 EMPIRE—Queensryche—EMI
- 10 I'M YOUR BABY TONIGHT—Whitney Houston—Arista
- 11 OUT OF TIME—R.E.M.—Warner Bros.
- 12 THE RAZORS EDGE—AC/DC—Atco
- 13 MAMA SAID KNOCK YOU OUT—L.L. Cool J—Def Jam
- 14 TIME, LOVE AND TENDERNESS—Michael Bolton—Columbia
- 15 HEART IN MOTION—Amy Grant—A&M
- 16 SOME PEOPLE'S LIVES—Bette Midler—Atlantic
- 17 CRAZY WORLD—Scorpions—Mercury
- 18 SPELLBOUND—Paula Abdul—Captive
- 19 PUT YOURSELF IN MY SHOES—Clint Black—RCA
- 20 COOLIN' AT THE PLAYGROUND YA' KNOW!—Another Bad Creation—Motown
- 21 CHERRY PIE—Warrant—Columbia
- 22 RHYTHM OF THE SAINTS—Paul Simon—Warner Bros.
- 23 EXTREME II PORNOGRAFFITI—Extreme—A&M
- 24 UNFORGETTABLE—Natalie Cole—Elektra
- 25 FIVE MAN ACOUSTICAL JAM—Tesla—Geffen
- 26 HEART SHAPED WORLD—Chris Isaak—Reprise
- 27 COOLEYHIGHARMONY—Boyz II Men—Motown
- 28 THE SIMPSONS SING THE BLUES—The Simpsons—Geffen
- 29 AFTER THE RAIN—Nelson—DGC
- 30 FLESH AND BLOOD—Poison—Capitol
- 31 SERIOUS HITS... LIVE!—Phil Collins—Atlantic
- 32 NEW JACK CITY—Soundtrack—Giant
- 33 POISON—Bell Biv DeVoe—MCA
- 34 GARTH BROOKS—Garth Brooks—Capitol
- 35 THE FUTURE—Guy—Uptown
- 36 LUCK OF THE DRAW—Bonnie Raitt—Capitol
- 37 FOR UNLAWFUL CARNAL KNOWLEDGE—Van Halen—Warner Bros.
- 38 VAGABOND HEART—Rod Stewart—Warner Bros.
- 39 DOUBT—Jesus Jones—SBK
- 40 INTO THE LIGHT—Gloria Estefan—Epic
- 41 MCMXC A.D.—Enigma—Charisma
- 42 POWER OF LOVE—Luther Vandross—Epic
- 43 JANET JACKSON'S RHYTHM NATION 1814—Janet Jackson—A&M
- 44 LISTEN WITHOUT PREJUDICE VOL. 1—George Michael—Columbia
- 45 X—INXS—Atlantic
- 46 THE SOUL CAGES—Sting—A&M
- 47 DAMN YANKEES—Damn Yankees—Warner Bros.
- 48 FIREHOUSE—Firehouse—Epic
- 49 WE ARE IN LOVE—Harry Connick, Jr.—Columbia
- 50 EFILAZAGGIN—N.W.A—Ruthless
- 51 RECYCLER—ZZ Top—Warner Bros.
- 52 JOYRIDE—Roxette—EMI
- 53 SOUL PROVIDER—Michael Bolton—Columbia
- 54 SLAVE TO THE GRIND—Skid Row—Atlantic
- 55 IN CONCERT—Carreras - Domingo - Pavarotti—London
- 56 PRETTY WOMAN—Soundtrack—EMI
- 57 SCHUBERT DIP—EMF—EMI
- 58 C.M.B.—Color Me Badd—Giant
- 59 LABOUR OF LOVE II—UB40—Virgin
- 60 TRIXTER—Trixter—Mechanic
- 61 REFLECTIONS OF PASSION—Yanni—Private Music
- 62 METALLICA—Metallica—Elektra
- 63 RUMOR HAS IT—Reba McEntire—MCA
- 64 QUIK IS THE NAME—DJ Quik—Profile
- 65 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
- 66 RALPH TRESVANT—Ralph Tresvant—MCA
- 67 IT'S ALL ABOUT TO CHANGE—Travis Tritt—Warner Bros.
- 68 STICK IT TO YA—Slaughter—Chrysalis
- 69 ROBIN HOOD: PRINCE OF THIEVES—Soundtrack—Morgan Creek
- 70 HEARTBREAK STATION—Cinderella—Mercury
- 71 INTO THE GREAT WIDE OPEN—Tom Petty & The Heartbreakers—MCA
- 72 STEELHEART—Steelheart—MCA
- 73 HOMEBASE—D.J. Jazzy Jeff & The Fresh Prince—Jive
- 74 BACKROADS—Ricky Van Shelton—Columbia
- 75 HI-FIVE—Hi-Five—Jive
- 76 VOL. 3—Traveling Wilburys—Wilbury
- 77 WORLD CLIQUE—Deee-Lite—Elektra
- 78 MIXED UP—The Cure—Elektra
- 79 ROPIN' THE WIND—Garth Brooks—Capitol
- 80 RITUAL DE LO HABITUAL—Jane's Addiction—Warner Bros.
- 81 NO MORE GAMES/REMIX ALBUM—New Kids On The Block—Columbia
- 82 EAGLE WHEN SHE FLIES—Dolly Parton—Columbia
- 83 FAMILY STYLE—Vaughan Brothers—Epic Associated
- 84 THE REVIVAL—Tony! Toni! Tone!—Wing
- 85 O.G. ORIGINAL GANGSTER—Ice-T—Sire
- 86 I'LL GIVE ALL MY LOVE TO YOU—Keith Sweat—Vintertainment
- 87 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot
- 88 PEACEFUL JOURNEY—Heavy D. & The Boyz—MCA
- 89 CIRCLE OF ONE—Oleta Adams—Fontana
- 90 HOOKED—Great White—Capitol
- 91 AIN'T NO SHAME IN MY GAME—Candyman—Epic
- 92 BLAZE OF GLORY/YOUNG GUNS II—Jon Bon Jovi—Mercury
- 93 BOYZ N THE HOOD—Soundtrack—Qwest
- 94 USE YOUR ILLUSION II—Guns N' Roses—Geffen
- 95 SEXUALITY—Candy Dulfer—Arista
- 96 MO' RITMO—Gerardo—Interscope
- 97 THIS IS AN EP RELEASE—Digital Underground—Tommy Boy
- 98 DIVINYLS—Divinyls—Virgin
- 99 PHANTOM OF THE OPERA HIGHLIGHTS—Original London Cast—Polydor
- 100 THE DOORS—Soundtrack—Elektra



GARTH BROOKS: Top Album Artist

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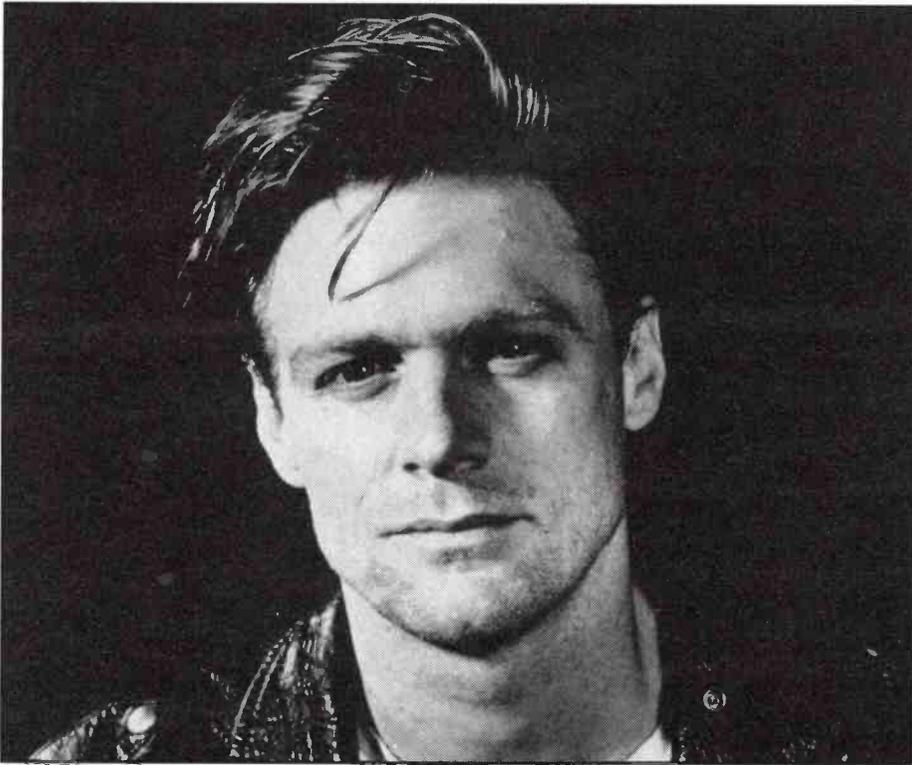
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MASTERING/REPLICATION/PACKAGING/QUALITY/SERVICE



BRYAN ADAMS: Top Pop Single



MARIAH CAREY: Top Pop Singles Artist

Top Pop Singles

Pos. TITLE—Artist—Label

- 1 (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD)—Bryan Adams—A&M
- 2 I WANNA SEX YOU UP (FROM NEW JACK CITY)—Color Me Badd—Giant
- 3 GONNA MAKE YOU SWEAT—C&C Music Factory—Columbia
- 4 RUSH RUSH—Paula Abdul—Captiva
- 5 ONE MORE TRY—Timmy T.—Quality
- 6 UNBELIEVABLE—EMF—EMI
- 7 MORE THAN WORDS—Extreme—A&M
- 8 I LIKE THE WAY (THE KISSING GAME)—Hi-Five—Jive
- 9 THE FIRST TIME—Surface—Columbia
- 10 BABY BABY—Amy Grant—A&M
- 11 MOTOWNPHILLY—Boyz II Men—Motown
- 12 BECAUSE I LOVE YOU (THE POSTMAN SONG)—Stevie B—LMR
- 13 SOMEDAY—Mariah Carey—Columbia
- 14 HIGH ENOUGH—Damn Yankees—Warner Bros.
- 15 FROM A DISTANCE—Bette Midler—Atlantic
- 16 ALL THE MAN THAT I NEED—Whitney Houston—Arista
- 17 RIGHT HERE, RIGHT NOW—Jesus Jones—SBK
- 18 I ADORE MI AMOR—Color Me Badd—Giant
- 19 LOVE WILL NEVER DO (WITHOUT YOU)—Janet Jackson—A&M
- 20 GOOD VIBRATIONS—Marky Mark & The Funky Bunch/Loleatta Holloway—Interscope
- 21 JUSTIFY MY LOVE—Madonna—Sire
- 22 EMOTIONS—Mariah Carey—Columbia
- 23 JOYRIDE—Roxette—EMI
- 24 ROMANTIC—Karyn White—Warner Bros.
- 25 HOLD YOU TIGHT—Tara Kemp—Giant
- 26 I DON'T WANNA CRY—Mariah Carey—Columbia
- 27 YOU'RE IN LOVE—Wilson Phillips—SBK
- 28 EVERY HEARTBEAT—Amy Grant—A&M
- 29 SENSITIVITY—Ralph Tresvant—MCA
- 30 TOUCH ME (ALL NIGHT LONG)—Cathy Dennis—Polydor
- 31 I'VE BEEN THINKING ABOUT YOU—Londonbeat—Radioactive
- 32 DO ANYTHING—Natural Selection—EastWest
- 33 LOSING MY RELIGION—R.E.M.—Warner Bros.
- 34 COMING OUT OF THE DARK—Gloria Estefan—Epic
- 35 IT AIN'T OVER 'TIL IT'S OVER—Lenny Kravitz—Virgin
- 36 HERE WE GO—C&C Music Factory—Columbia
- 37 WHERE DOES MY HEART BEAT NOW—Celine Dion—Epic
- 38 SUMMERTIME—D.J. Jazzy Jeff & The Fresh Prince—Jive
- 39 WIND OF CHANGE—Scorpions—Mercury
- 40 P.A.S.S.I.O.N.—Rythm Syndicate—Impact
- 41 THE PROMISE OF A NEW DAY—Paula Abdul—Captiva
- 42 I'M YOUR BABY TONIGHT—Whitney Houston—Arista
- 43 LOVE OF A LIFETIME—Firehouse—Epic
- 44 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)—Roxette—EMI
- 45 THIS HOUSE—Tracie Spencer—Capitol
- 46 HOLE HEARTED—Extreme—A&M
- 47 POWER OF LOVE/LOVE POWER—Luther Vandross—Epic
- 48 IMPULSIVE—Wilson Phillips—SBK
- 49 LOVE IS A WONDERFUL THING—Michael Bolton—Columbia

- 50 RHYTHM OF MY HEART—Rod Stewart—Warner Bros.
- 51 THINGS THAT MAKE YOU GO HMMM...—C&C Music Factory—Columbia
- 52 I TOUCH MYSELF—Divinyls—Virgin
- 53 TOM'S DINER—DNA Featuring Suzanne Vega—A&M
- 54 IESHA—Another Bad Creation—Motown
- 55 SOMETHING TO TALK ABOUT—Bonnie Raitt—Capitol
- 56 AFTER THE RAIN—Nelson—DGC
- 57 PLAY THAT FUNKY MUSIC—Vanilla Ice—SBK
- 58 TEMPTATION—Corina—Cutting
- 59 CAN'T STOP THIS THING WE STARTED—Bryan Adams—A&M
- 60 I CAN'T WAIT ANOTHER MINUTE—Hi-Five—Jive
- 61 3 A.M. ETERNAL—The KLF—Arista
- 62 TIME, LOVE AND TENDERNESS—Michael Bolton—Columbia
- 63 SADENESS PART I—Enigma—Charisma
- 64 AROUND THE WAY GIRL—L.L. Cool J—Def Jam
- 65 I'LL BE THERE—The Escape Club—Atlantic
- 66 CREAM—Prince And The N.P.G.—Paisley Park
- 67 NOW THAT WE FOUND LOVE—Heavy D. & The Boyz—Uptown
- 68 SHOW ME THE WAY—Styx—A&M
- 69 LOVE TAKES TIME—Mariah Carey—Columbia
- 70 CRY FOR HELP—Rick Astley—RCA
- 71 THE WAY YOU DO THE THINGS YOU DO—UB40—Virgin
- 72 HERE I AM (COME AND TAKE ME)—UB40—Virgin
- 73 SIGNS—Tesla—Geffen
- 74 TOO MANY WALLS—Cathy Dennis—Polydor
- 75 CRAZY—Seal—Sire
- 76 I'LL GIVE ALL MY LOVE TO YOU—Keith Sweat—Vintertainment
- 77 PLACE IN THIS WORLD—Michael W. Smith—Reunion
- 78 SOMETHING TO BELIEVE IN—Poison—Enigma
- 79 WICKED GAME—Chris Isaak—Reprise
- 80 GET HERE—Oleta Adams—Fontana
- 81 ROUND AND ROUND—Tevin Campbell—Paisley Park
- 82 SILENT LUCIDITY—Queensryche—EMI
- 83 I'M NOT IN LOVE—Will To Power—Epic
- 84 PIECE OF MY HEART—Tara Kemp—Giant
- 85 REAL REAL REAL—Jesus Jones—SBK
- 86 EVERYBODY PLAYS THE FOOL—Aaron Neville—A&M
- 87 JUST ANOTHER DREAM—Cathy Dennis—Polydor
- 88 STRIKE IT UP—Black Box—RCA
- 89 RICO SUAVE—Gerardo—Interscope
- 90 DISAPPEAR—INXS—Atlantic
- 91 GROOVE IS IN THE HEART—Deee-Lite—Elektra
- 92 ALL THIS TIME—Sting—A&M
- 93 THE ONE AND ONLY—Chesney Hawkes—Chrysalis
- 94 O.P.P.—Naughty By Nature—Tommy Boy
- 95 FREEDOM—George Michael—Columbia
- 96 I SAW RED—Warrant—Columbia
- 97 MILES AWAY—Winger—Atlantic
- 98 DO YOU WANT ME—Salt-N-Pepa—Next Plateau
- 99 THE MOTOWN SONG—Rod Stewart—Warner Bros.
- 100 SHINY HAPPY PEOPLE—R.E.M.—Warner Bros.

Top Pop Singles Artists

Pos. ARTIST (No. Of Charted Singles) LABEL

- | | |
|--|--|
| 1 MARIAH CAREY (5) Columbia | 51 CORINA (2) Cutting |
| 2 C&C MUSIC FACTORY (4) Columbia | 52 GEORGE MICHAEL (4) Columbia |
| 3 WHITNEY HOUSTON (5) Arista | 53 ALIAS (2) EMI |
| 4 AMY GRANT (3) A&M | (1) Giant |
| 5 COLOR ME BADD (3) Giant | 54 BLACK BOX (3) RCA |
| 6 PAULA ABDUL (3) Captiva | 55 THE ESCAPE CLUB (2) Atlantic |
| 7 CATHY DENNIS (3) Polydor | 56 DIVINYLS (1) Virgin |
| 8 BRYAN ADAMS (2) A&M | 57 DNA FEATURING SUZANNE VEGA (1) A&M |
| 9 WILSON PHILLIPS (4) SBK | 58 BONNIE RAITT (2) Capitol |
| 10 EXTREME (2) A&M | 59 THE KLF (2) Arista |
| 11 MICHAEL BOLTON (3) Columbia | 60 ENIGMA (1) Charisma |
| 12 HI-FIVE (3) Jive | 61 HEAVY D. & THE BOYZ (2) Uptown |
| 13 ROXETTE (3) EMI | 62 RICK ASTLEY (2) RCA |
| 14 JESUS JONES (2) SBK | 63 MICHAEL W. SMITH (2) Reunion |
| 15 BOYZ II MEN (2) Motown | 64 KEITH SWEAT (2) Vintertainment |
| 16 TARA KEMP (3) Giant | 65 TESLA (1) Geffen |
| 17 SURFACE (2) Columbia | 66 HUEY LEWIS & THE NEWS (2) EMI |
| 18 STEVIE B (3) LMR | 67 GUNS N' ROSES (2) Geffen |
| 19 EMF (2) EMI | 68 SEAL (1) Sire |
| 20 R.E.M. (2) Warner Bros. | 69 INXS (3) Atlantic |
| 21 NELSON (4) DGC | 70 TEVIN CAMPBELL (2) Qwest |
| 22 ROD STEWART (3) Warner Bros. | (1) Paisley Park |
| 23 UB40 (3) Virgin | 71 CHRIS ISAAK (1) Reprise |
| 24 MADONNA (2) Sire | 72 WARRANT (4) Columbia |
| 25 LUTHER VANDROSS (2) Epic | 73 WINGER (2) Atlantic |
| 26 TIMMY T. (2) Quality | 74 BAD COMPANY (2) Atco |
| 27 ANOTHER BAD CREATION (2) Motown | 75 DEEE-LITE (2) Elektra |
| 28 LONDONBEAT (2) Radioactive | 76 TONY! TONI! TONE! (3) Wing |
| 29 FIREHOUSE (3) Epic | 77 OLETA ADAMS (1) Fontana |
| 30 RYTHM SYNDICATE (2) Impact | 78 ROBERT PALMER (2) EMI |
| 31 GLORIA ESTEFAN (4) Epic | 79 QUEENSRYCHE (1) EMI |
| 32 DAMN YANKEES (2) Warner Bros. | 80 WILL TO POWER (1) Epic |
| 33 JANET JACKSON (2) A&M | 81 AARON NEVILLE (1) A&M |
| 34 BETTE MIDLER (2) Atlantic | 82 AFTER 7 (3) Virgin |
| 35 MARKY MARK & THE FUNKY BUNCH (1) Interscope | 83 CHER (3) Geffen |
| 36 RALPH TRESVANT (2) MCA | 84 THE BLACK CROWES (3) Def American |
| 37 VANILLA ICE (4) SBK | 85 STING (1) A&M |
| 38 D.J. JAZZY JEFF & THE FRESH PRINCE (2) Jive | 86 CHESNEY HAWKES (1) Chrysalis |
| 39 L.L. COOL J (4) Def Jam | 87 NAUGHTY BY NATURE (1) Tommy Boy |
| 40 CELINE DION (2) Epic | 88 MARC COHN (3) Atlantic |
| 41 KARYN WHITE (1) Warner Bros. | 89 PEBBLES (3) MCA |
| 42 NATURAL SELECTION (1) EastWest | 90 RUDE BOYS (1) Atlantic |
| 43 PRINCE AND THE N.P.G. (2) Paisley Park | 91 VOICES THAT CARE (1) Giant |
| 44 STYX (3) A&M | 92 METALLICA (1) Elektra |
| 45 LENNY KRAVITZ (2) Virgin | 93 CRYSTAL WATERS (1) Mercury |
| 46 TRACIE SPENCER (3) Capitol | 94 TONY TERRY (1) Epic |
| 47 SCORPIONS (2) Mercury | 95 NATALIE COLE (1) Elektra |
| 48 SALT-N-PEPA (1) MCA | 96 LISA FISCHER (2) Elektra |
| (2) Next Plateau | 97 DAVID A. STEWART INTRODUCING CANDY DULFER (1) Anxious |
| 49 POISON (1) Capitol | 98 ROBERTA FLACK (1) Atlantic |
| (2) Enigma | 99 MARTIKA (1) Columbia |
| 50 GERARDO (3) Interscope | 100 JON BON JOVI (2) Mercury |

THE YEAR IN MUSIC

1991



GARTH BROOKS: Top Male Album Artist

Top Album Artists—Male

- Pos. ARTIST (No. Of Charted Albums) LABEL
- 1 GARTH BROOKS (3) Capitol
 - 2 MICHAEL BOLTON (2) Columbia
 - 3 VANILLA ICE (2) SBK
 - 4 HAMMER (2) Capitol
 - 5 CLINT BLACK (2) RCA
 - 6 L.L. COOL J (1) Def Jam
 - 7 PHIL COLLINS (2) Atlantic
 - 8 HARRY CONNICK, JR. (4) Columbia
 - 9 PAUL SIMON (2) Warner Bros.
 - 10 CHRIS ISAAK (1) Reprise
 - 11 ALAN JACKSON (2) Arista
 - 12 ROD STEWART (1) Warner Bros.
 - 13 LUTHER VANDROSS (1) Epic
 - 14 GEORGE MICHAEL (1) Columbia
 - 15 STING (1) A&M
 - 16 TRAVIS TRITT (2) Warner Bros.
 - 17 YANNI (1) Private Music
 - 18 DJ QUIK (1) Profile
 - 19 RALPH TRESVANT (1) MCA
 - 20 RICKY VAN SHELTON (2) Columbia
 - 21 VAN MORRISON (2) Mercury
 - 22 ICE CUBE (3) Priority
 - 23 ICE-T (1) Sire
 - 24 KEITH SWEAT (1) Vintertainment
 - 25 VINCE GILL (2) MCA

Top Album Artists—Female

- Pos. ARTIST (No. Of Charted Albums) LABEL
- 1 MARIAH CAREY (2) Columbia
 - 2 MADONNA (2) Sire
 - 3 WHITNEY HOUSTON (1) Arista
 - 4 PAULA ABDUL (2) Virgin (1) Captive
 - 5 AMY GRANT (1) A&M
 - 6 BETTE MIDLER (1) Atlantic
 - 7 BONNIE RAITT (2) Capitol
 - 8 NATALIE COLE (1) Elektra
 - 9 GLORIA ESTEFAN (1) Epic
 - 10 REBA MCENTIRE (2) MCA
 - 11 JANET JACKSON (1) A&M
 - 12 DOLLY PARTON (1) Columbia
 - 13 OLETA ADAMS (1) Fontana
 - 14 CANDY DULFER (1) Arista
 - 15 TRISHA YEARWOOD (1) MCA
 - 16 PEBBLES (1) MCA
 - 17 ANITA BAKER (1) Elektra
 - 19 CATHY DENNIS (1) Polydor
 - 20 PAT BENATAR (1) Chrysalis
 - 21 JONI MITCHELL (1) Geffen
 - 22 DEBBIE GIBSON (1) Atlantic
 - 23 TANYA TUCKER (1) Capitol
 - 24 LORRIE MORGAN (1) RCA
 - 25 STEVIE NICKS (1) Modern



MARIAH CAREY: Top Female Albums Artist



C+C MUSIC FACTORY: Top Album Artists—Duo/Group

Top Album Artists—Duos/Groups

- Pos. ARTIST (No. Of Charted Albums) LABEL
- 1 THE BLACK CROWES (1) Def American
 - 2 C&C MUSIC FACTORY (1) Columbia
 - 3 WILSON PHILLIPS (1) SBK
 - 4 QUEENSRYCHE (2) EMI
 - 5 R.E.M. (1) Warner Bros.
 - 6 AC/DC (1) Atlantic (1) Atco
 - 7 TESLA (2) Geffen
 - 8 BELL BIV DEVÖE (2) MCA
 - 9 SCORPIONS (1) Mercury
 - 10 ANOTHER BAD CREATION (1) Motown
 - 11 WARRANT (1) Columbia
 - 12 NEW KIDS ON THE BLOCK (5) Columbia

- 13 EXTREME (1) A&M
- 14 BOYZ II MEN (1) Motown
- 15 THE SIMPSONS (1) Geffen
- 16 NELSON (1) DGC
- 17 POISON (1) Capitol
- 18 GUY (1) Uptown
- 19 VAN HALEN (1) Warner Bros.
- 20 JESUS JONES (1) SBK
- 21 ENIGMA (1) Charisma
- 22 N.W.A (2) Ruthless
- 23 INXS (2) Atlantic
- 24 GUNS N' ROSES (2) Geffen
- 25 DAMN YANKEES (1) Warner Bros.

Top Pop Singles Artists—Male

- Pos. ARTIST (No. Of Charted Singles) LABEL
- 1 BRYAN ADAMS (2) A&M
 - 2 MICHAEL BOLTON (3) Columbia



BRYAN ADAMS: Top Male Singles Artist

- 3 STEVIE B (3) LMR
- 4 ROD STEWART (3) Warner Bros.
- 5 LUTHER VANDROSS (2) Epic
- 6 TIMMY T. (2) Quality
- 7 RALPH TRESVANT (2) MCA
- 8 VANILLA ICE (4) SBK
- 9 L.L. COOL J (4) Def Jam
- 10 LENNY KRAVITZ (2) Virgin
- 11 GERARDO (3) Interscope
- 12 GEORGE MICHAEL (4) Columbia
- 13 RICK ASTLEY (2) RCA
- 14 MICHAEL W. SMITH (2) Reunion
- 15 KEITH SWEAT (2) Vintertainment
- 16 SEAL (1) Sire
- 17 TEVIN CAMPBELL (2) Qwest (1) Paisley Park
- 18 CHRIS ISAAK (1) Reprise
- 19 ROBERT PALMER (2) EMI
- 20 AARON NEVILLE (1) A&M
- 21 STING (1) A&M
- 22 CHESNEY HAWKES (1) Chrysalis
- 23 MARC COHN (3) Atlantic
- 24 TONY TERRY (1) Epic
- 25 JON BON JOVI (2) Mercury

Top Pop Singles Artists—Female

- Pos. ARTIST (No. Of Charted Singles) LABEL
- 1 MARIAH CAREY (5) Columbia
 - 2 WHITNEY HOUSTON (5) Arista
 - 3 AMY GRANT (3) A&M
 - 4 PAULA ABDUL (3) Captive
 - 5 CATHY DENNIS (3) Polydor
 - 6 TARA KEMP (3) Giant
 - 7 MADONNA (2) Sire
 - 8 GLORIA ESTEFAN (4) Epic
 - 9 JANET JACKSON (2) A&M
 - 10 BETTE MIDLER (2) Atlantic
 - 11 CELINE DION (2) Epic
 - 12 KARYN WHITE (1) Warner Bros.
 - 13 TRACIE SPENCER (3) Capitol
 - 14 CORINA (2) Cutting
 - 15 BONNIE RAITT (2) Capitol
 - 16 OLETA ADAMS (1) Fontana
 - 17 CHER (3) Geffen
 - 18 PEBBLES (3) MCA
 - 19 CRYSTAL WATERS (1) Mercury
 - 20 NATALIE COLE (1) Elektra
 - 21 LISA FISCHER (2) Elektra
 - 22 ROBERTA FLACK (1) Atlantic
 - 23 MARTIKA (1) Columbia
 - 24 KEEDY (2) Arista
 - 25 VANESSA WILLIAMS (1) WING

MARIAH CAREY: Top Female Singles Artist



Top Pop Singles Artists—Duos/Groups

- Pos. ARTIST (No. Of Charted Singles) LABEL
- 1 C&C MUSIC FACTORY (4) Columbia
 - 2 COLOR ME BADD (3) Giant

- 3 WILSON PHILLIPS (4) SBK
- 4 EXTREME (2) A&M
- 5 HI-FIVE (3) Jive
- 6 ROXETTE (3) EMI
- 7 JESUS JONES (2) SBK
- 8 BOYZ II MEN (2) Motown
- 9 SURFACE (2) Columbia
- 10 EMF (2) EMI
- 11 R.E.M. (2) Warner Bros.
- 12 NELSON (4) DGC
- 13 UB40 (3) Virgin
- 14 ANOTHER BAD CREATION (2) Motown
- 15 LONDONBEAT (2) Radioactive
- 16 FIREHOUSE (3) Epic
- 17 RYTHM SYNDICATE (2) Impact
- 18 DAMN YANKEES (2) Warner Bros.
- 19 D.J. JAZZY JEFF & THE FRESH PRINCE (2) Jive
- 20 MARKY MARK & THE FUNKY BUNCH (1) Interscope
- 21 NATURAL SELECTION (1) EastWest
- 22 PRINCE AND THE N.P.G. (2) Paisley Park
- 23 STYX (3) A&M
- 24 SCORPIONS (2) Mercury
- 25 SALT-N-PEPA (1) MCA (2) Next Plateau



BLACK CROWES: Top Pop Singles Artists—Duo Group

THE YEAR IN MUSIC



WHITNEY HOUSTON:
Top R&B Artist

Top R&B Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA (52)
- 2 CAPITOL (32)
- 3 COLUMBIA (34)
- 4 MOTOWN (35)
- 5 ARISTA (33)
- 6 ATLANTIC (38)
- 7 ELEKTRA (30)
- 8 JIVE (24)
- 9 EPIC (28)
- 10 UPTOWN (14)
- 11 WARNER BROS. (24)
- 12 DEF JAM (16)
- 13 GIANT (13)
- 14 BUST IT (13)
- 15 WING (8)

Top R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA (38)
- 2 COLUMBIA (23)
- 3 CAPITOL (22)
- 4 MOTOWN (26)
- 5 ATLANTIC (27)
- 6 ARISTA (22)
- 7 EPIC (20)
- 8 ELEKTRA (19)
- 9 JIVE (14)
- 10 GIANT (10)
- 11 WARNER BROS. (16)
- 12 UPTOWN (11)
- 13 A&M (10)
- 14 BUST IT (9)
- 15 VIRGIN (15)

Top R&B Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 MCA (14)
- 2 CAPITOL (10)
- 3 MOTOWN (9)
- 4 COLUMBIA (11)
- 5 ELEKTRA (11)
- 6 JIVE (10)
- 7 ARISTA (11)
- 8 EPIC (8)
- 9 ATLANTIC (11)
- 10 UPTOWN (3)
- 11 DEF JAM (6)
- 12 PROFILE (10)
- 13 WARNER BROS. (8)
- 14 WING (3)
- 15 QWEST (3)



Top R&B Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)

- 1 MCA (72)
- 2 COLUMBIA (66)
- 3 CAPITOL (46)
- 4 MOTOWN (43)
- 5 ELEKTRA (42)

Top R&B Artists

Pos. ARTIST (No. Of Charted Singles & Albums) LABEL

- | | |
|--|---|
| <ol style="list-style-type: none"> 1 WHITNEY HOUSTON (6) Arista 2 FREDDIE JACKSON (5) Capitol 3 MARIAH CAREY (7) Columbia 4 GUY (2) MCA (3) Uptown 5 HI-FIVE (5) Jive 6 RALPH TRESVANT (5) MCA 7 O'JAYS (4) EMI 8 L.L. COOL J (6) Def Jam 9 TONY! TONI! TONE! (1) MCA (4) Wing 10 LEVERT (5) Atlantic (1) Giant 11 LUTHER VANDROSS (4) Epic 12 ANOTHER BAD CREATION (4) Motown 13 BELL BIV DEVOE (5) MCA 14 BOYZ II MEN (4) Motown 15 KEITH SWEAT (1) Elektra (4) Vintertainment 16 C&C MUSIC FACTORY (5) Columbia 17 RUDE BOYS (4) Atlantic 18 PEBBLES (5) MCA 19 B ANGIE B (5) Bust It 20 JEFFREY OSBORNE (4) Arista 21 KEITH WASHINGTON (4) Qwest 22 SURFACE (5) Columbia 23 LISA FISCHER (3) Elektra 24 STEVIE WONDER (4) Motown | <ol style="list-style-type: none"> 25 PEABO BRYSON (3) Columbia 26 EN VOGUE (3) Atlantic 27 TEDDY PENDERGRASS (4) Elektra 28 BEBE & CECE WINANS (3) Capitol 29 SOUNDS OF BLACKNESS (3) Perspective 30 HAMMER (5) Capitol 31 JOHNNY GILL (3) Motown (1) Giant 32 DJ QUIK (3) Profile 33 ALEXANDER O'NEAL (4) Tabu 34 TRACIE SPENCER (4) Capitol 35 OLETA ADAMS (3) Fontana 36 COLOR ME BADD (3) Giant 37 DAMIAN DAME (3) LaFace 38 PHIL PERRY (4) Capitol 39 WHISPERS (4) Capitol 40 TONY TERRY (4) Epic 41 CHUBB ROCK (4) Select 42 AL B. SURE! (4) Warner Bros. 43 HEAVY D. & THE BOYZ (3) Uptown 44 D.J. JAZZY JEFF & THE FRESH PRINCE (3) Jive 45 GLADYS KNIGHT (3) MCA 46 PHYLLIS HYMAN (3) PIR 47 TOO SHORT (3) Jive 48 BLACK BOX (4) RCA 49 SPECIAL GENERATION (4) Bust It 50 JODECI (1) MCA (2) Uptown |
|--|---|



HI-FIVE:
Top New R&B Artists

Top New R&B Artists

Pos. ARTIST (No. Of Charted Singles & Albums) LABEL

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 HI-FIVE (5) Jive 2 RALPH TRESVANT (5) MCA 3 ANOTHER BAD CREATION (4) Motown 4 BOYZ II MEN (4) Motown 5 C&C MUSIC FACTORY (5) Columbia | <ol style="list-style-type: none"> 6 RUDE BOYS (4) Atlantic 7 B ANGIE B (5) Bust It 8 KEITH WASHINGTON (4) Qwest 9 LISA FISCHER (3) Elektra 10 SOUNDS OF BLACKNESS (3) Perspective |
|---|---|

TEDDY RILEY:
Top R&B Singles Producer



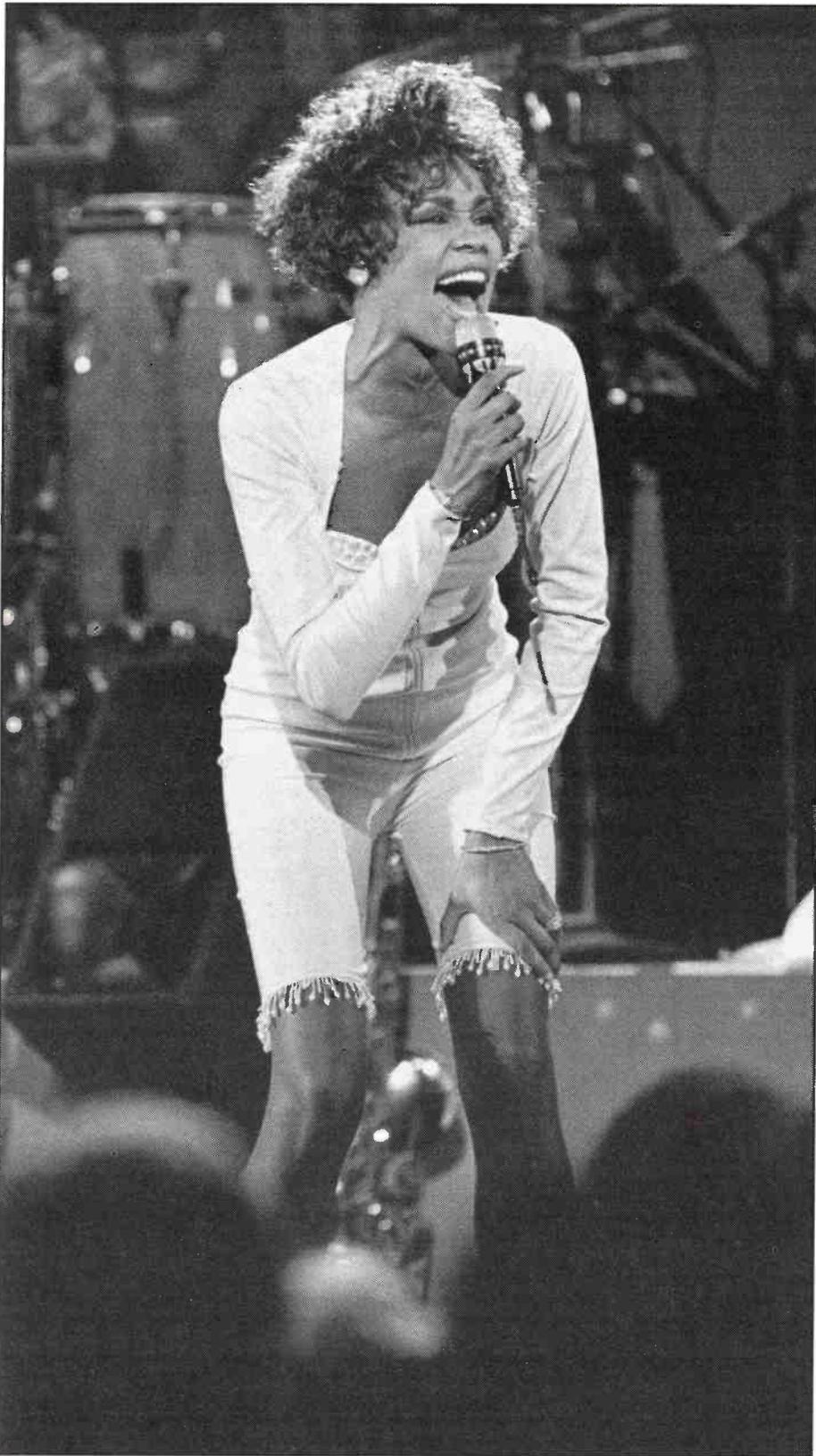
Top R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- | | |
|---|--|
| <ol style="list-style-type: none"> 1 TEDDY RILEY (10) 2 NARADA MICHAEL WALDEN (10) 3 DALLAS AUSTIN (7) 4 BARRY J. EASTMAN (8) 5 TERRY LEWIS (11) 6 JIMMY JAM (11) 7 BABYFACE (10) 8 L.A. REID (10) 9 TONY! TONI! TONE! (4) 10 PAUL LAURENCE (3) 11 SURFACE (4) 12 ATTALA ZANE GILES (3) | <ol style="list-style-type: none"> 13 DENZIL FOSTER (7) 14 ROBERT CLIVILLES (6) 15 DAVID COLE (6) 16 KEITH SWEAT (4) 17 STEVIE WONDER (3) 18 MARLEY MARL (4) 19 TED CURRIER (3) 20 JAMES EARLEY (6) 21 KEITH THOMAS (2) 22 FELTON PILATE II (5) 23 NICK MARTINELLI (4) 24 FULL FORCE (6) 25 GERALD LEVERT (7) |
|---|--|

Top R&B Album Artists

WHITNEY HOUSTON: Top R&B Album & Album Artist



Pos. ARTIST (No. Of Charted Albums) LABEL

- 1 WHITNEY HOUSTON (1) Arista
- 2 MARIAH CAREY (2) Columbia
- 3 FREDDIE JACKSON (1) Capitol
- 4 GUY (1) Uptown
- 5 HI-FIVE (1) Jive
- 6 L.L. COOL J (1) Def Jam
- 7 RALPH TRESVANT (1) MCA
- 8 O'JAYS (1) EMI
- 9 BELL BIV DEVOE (2) MCA
- 10 LUTHER VANDROSS (1) Epic
- 11 TONY! TONI! TONE! (1) Wing
- 12 KEITH SWEAT (1) Vintertainment
- 13 ANOTHER BAD CREATION (1) Motown
- 14 BOYZ II MEN (1) Motown
- 15 HAMMER (2) Capitol
- 16 LEVERT (1) Atlantic
- 17 DJ QUIK (1) Profile
- 18 KEITH WASHINGTON (1) Qwest
- 19 CHUBB ROCK (2) Select
- 20 C&C MUSIC FACTORY (1) Columbia
- 21 N.W.A (2) Ruthless
- 22 JEFFREY OSBORNE (1) Arista
- 23 B ANGIE B (1) Bust It
- 24 ALEXANDER O'NEAL (1) Tabu
- 25 SOUNDS OF BLACKNESS (1) Perspective

- 26 PEBBLES (1) MCA
- 27 LISA FISCHER (1) Elektra
- 28 PEABO BRYSON (1) Columbia
- 29 EPMD (1) RAL
- 30 JOHNNY GILL (1) Motown
- 31 OLETA ADAMS (1) Fontana
- 32 ICE CUBE (3) Priority
- 33 AL B. SURE! (1) Warner Bros.
- 34 STEVIE WONDER (1) Motown
- 35 TEDDY PENDERGRASS (1) Elektra
- 36 TOO SHORT (1) Jive
- 37 HEAVY D. & THE BOYZ (1) Uptown
- 38 WHISPERS (1) Capitol
- 39 BEBE & CECE WINANS (1) Capitol
- 40 GLADYS KNIGHT (1) MCA
- 41 RUDE BOYS (1) Atlantic
- 42 VANILLA ICE (1) SBK
- 43 NATALIE COLE (1) Elektra
- 44 GETO BOYS (1) Def American (1) Rap-A-Lot
- 45 SURFACE (1) Columbia
- 46 BIG DADDY KANE (2) Cold Chillin'
- 47 SPECIAL GENERATION (1) Bust It
- 48 PHYLLIS HYMAN (1) PIR
- 49 JODECI (1) MCA
- 50 YO-YO (1) EastWest

Top R&B Albums

Pos. TITLE—Artist—Label

- 1 I'M YOUR BABY TONIGHT—Whitney Houston—Arista
- 2 DO ME AGAIN—Freddie Jackson—Capitol
- 3 THE FUTURE—Guy—Uptown
- 4 HI-FIVE—Hi-Five—Jive
- 5 MAMA SAID KNOCK YOU OUT—L.L. Cool J—Def Jam
- 6 MARIAH CAREY—Mariah Carey—Columbia
- 7 RALPH TRESVANT—Ralph Tresvant—MCA
- 8 EMOTIONALLY YOURS—O'Jays—EMI
- 9 POWER OF LOVE—Luther Vandross—Epic
- 10 THE REVIVAL—Tony! Toni! Tone!—Wing
- 11 I'LL GIVE ALL MY LOVE TO YOU—Keith Sweat—Vintertainment
- 12 COOLIN' AT THE PLAYGROUND YA' KNOW!—Another Bad Creation—Motown
- 13 COOLEYHIGHHARMONY—Boyz II Men—Motown
- 14 ROPE A DOPE STYLE—LeVert—Atlantic
- 15 PLEASE HAMMER DON'T HURT 'EM—Hammer—Capitol
- 16 NEW JACK CITY—Soundtrack—Giant
- 17 QUIK IS THE NAME—DJ Quik—Profile
- 18 MAKE TIME FOR LOVE—Keith Washington—Qwest
- 19 POISON—Bell Biv DeVoe—MCA
- 20 GONNA MAKE YOU SWEAT—C&C Music Factory—Columbia
- 21 ONLY HUMAN—Jeffrey Osborne—Arista
- 22 B ANGIE B—B Angie B—Bust It
- 23 ALL TRUE MAN—Alexander O'Neal—Tabu
- 24 THE EVOLUTION OF GOSPEL—Sounds Of Blackness—Perspective
- 25 ALWAYS—Pebbles—MCA
- 26 SO INTENSE—Lisa Fischer—Elektra
- 27 CAN YOU STOP THE RAIN—Peabo Bryson—Columbia
- 28 BUSINESS AS USUAL—EPMD—RAL
- 29 JOHNNY GILL—Johnny Gill—Motown
- 30 CIRCLE OF ONE—Oleta Adams—Fontana
- 31 PRIVATE TIMES... AND THE WHOLE 9!—Al B. Sure!—Warner Bros.
- 32 MUSIC FROM JUNGLE FEVER—Stevie Wonder—Motown
- 33 TRULY BLESSED—Teddy Pendergrass—Elektra
- 34 SHORT DOGS IN THE HOUSE—Too Short—Jive
- 35 EFILAZAGGIN—N.W.A—Ruthless
- 36 PEACEFUL JOURNEY—Heavy D. & The Boyz—Uptown
- 37 MORE OF THE NIGHT—Whispers—Capitol
- 38 KILL AT WILL—Ice Cube—Priority
- 39 DIFFERENT LIFESTYLES—BeBe & CeCe Winans—Capitol
- 40 GOOD WOMAN—Gladys Knight—MCA
- 41 RUDE AWAKENING—Rude Boys—Atlantic
- 42 BOYZ N THE HOOD—Soundtrack—Qwest
- 43 TO THE EXTREME—Vanilla Ice—SBK
- 44 UNFORGETTABLE—Natalie Cole—Elektra
- 45 3 DEEP—Surface—Columbia
- 46 TASTE OF CHOCOLATE—Big Daddy Kane—Cold Chillin'
- 47 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot
- 48 TAKE IT TO THE FLOOR—Special Generation—Bust It
- 49 PRIME OF MY LIFE—Phyllis Hyman—PIR
- 50 FOREVER MY LADY—Jodeci—MCA

- 51 MAKE ROOM FOR THE MOTHERLOAD—Yo-Yo—EastWest
- 52 DREAMLAND—Black Box—RCA
- 53 HOMEBASE—D.J. Jazzy Jeff & The Fresh Prince—Jive
- 54 THE HEART OF THE MAN—Phil Perry—Capitol
- 55 DOWN TO EARTH—Monie Love—Warner Bros.
- 56 OPEN INVITATION—Gerald Alston—Taj
- 57 BORN TO SING—En Vogue—Atlantic
- 58 O.G. ORIGINAL GANGSTER—Ice-T—Sire
- 59 COMPOSITIONS—Anita Baker—Elektra
- 60 THE BRAND NEW HEAVIES—The Brand New Heavies—Delicious Vinyl
- 61 STEP IN THE ARENA—Gang Starr—Chrysalis
- 62 THIS IS AN E.P. RELEASE—Digital Underground—Tommy Boy
- 63 AS RAW AS EVER—Shabba Ranks—Epic
- 64 A DREAM FULFILLED—Will Downing—Island
- 65 THE ONE—Chubb Rock—Select
- 66 FATHER'S DAY—Father M.C.—Uptown
- 67 ONE FOR ALL—Brand Nubian—Elektra
- 68 TREAT EM' RIGHT—Chubb Rock—Select
- 69 MAKE THE DIFFERENCE—Tracie Spencer—Capitol
- 70 LIFE OF A KID IN THE GHETTO—ED O.G. & DA Bulldogs—PWL America
- 71 AIN'T NO SHAME IN MY GAME—Candyman—Epic
- 72 DAMIAN DAME—Damian Dame—LaFace
- 73 THE FIVE HEARTBEATS—Soundtrack—Virgin
- 74 BACK FROM HELL—Run-D.M.C.—Profile
- 75 TONY TERRY—Tony Terry—Epic
- 76 DERELICTS OF DIALECT—3rd Bass—Def Jam
- 77 JANET JACKSON'S RHYTHM NATION 1814—Janet Jackson—A&M
- 78 THE BOYS—The Boys—Motown
- 79 SPECIAL—Vesta—A&M
- 80 C.M.B.—Color Me Badd—Giant
- 81 LALAH HATHAWAY—Lalah Hathaway—Virgin
- 82 M.C. BREED & D.F.C.—M.C. Breed & D.F.C.—S.D.E.G.
- 83 LOOK HOW LONG—Loose Ends—MCA
- 84 IVORY—Teena Marie—Epic
- 85 THE COMFORT ZONE—Vanessa Williams—Wing
- 86 JUST FOR YOU—Gene Rice—RCA
- 87 I'LL ALWAYS LOVE YOU—Tyrone Davis—Ichiban
- 88 FUNKE WISDOM—Kool Moe Dee—Jive
- 89 BE-BE'S KIDS—Robin Harris—Wing
- 90 BASIC BLACK—Basic Black—Sound Of New York
- 91 LET THERE BE LOVE—Shirley Murdock—Elektra
- 92 THE RULER'S BACK—Slick Rick—Def Jam
- 93 THE NEW FORMULA—Today—Motown
- 94 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy
- 95 TERMINATOR X & THE VALLEY...—Terminator X & The Valley Of The Jeep Beets—P.R.O. Division
- 96 LIFE OF A CRIMINAL—M.C. Pooh—In A Minute
- 97 MICHEL'LE—Michel'le—Ruthless
- 98 RITUAL OF LOVE—Karyn White—Warner Bros.
- 99 BONAFIDE—Maxi Priest—Charisma
- 100 RIFF—Riff—SBK

THE YEAR IN MUSIC



Top R&B Singles

- Pos. TITLE—Artist—Label
- WRITTEN ALL OVER YOUR FACE—Rude Boys—Atlantic
 - LOVE MAKES THINGS HAPPEN—Pebbles—MCA
 - GONNA MAKE YOU SWEAT—C&C Music Factory—Columbia
 - I LIKE THE WAY (THE KISSING GAME)—Hi-Five—Jive
 - CAN YOU STOP THE RAIN—Peabo Bryson—Columbia
 - HOW CAN I EASE THE PAIN—Lisa Fischer—Elektra
 - LET THE BEAT HIT 'EM—Lisa Lisa & Cult Jam—Columbia
 - THE FIRST TIME—Surface—Columbia
 - I CAN'T WAIT ANOTHER MINUTE—Hi-Five—Jive
 - SOMETHING IN MY HEART—Michel'le—Ruthless
 - IT NEVER RAINS (IN SOUTHERN CALIFORNIA)—Tony! Tone!—Wing
 - ADDICTIVE LOVE—BeBe & CeCe Winans—Capitol
 - LOVE ME DOWN—Freddie Jackson—Capitol
 - BABY I'M READY—LeVert—Atlantic
 - DO ME AGAIN—Freddie Jackson—Capitol
 - YOU DON'T HAVE TO WORRY—En Vogue—Atlantic
 - ONLY HUMAN—Jeffrey Osborne—Arista
 - ALL THE MAN THAT I NEED—Whitney Houston—Arista
 - I'LL GIVE ALL MY LOVE TO YOU—Keith Sweat—Vintertainment
 - WRAP MY BODY TIGHT—Johnny Gill—Motown
 - SUMMERTIME—D.J. Jazzy Jeff & The Fresh Prince—Jive
 - SENSITIVITY—Ralph Tresvant—MCA
 - MOTOWNPHILLY—Boyz II Men—Motown
 - MIRACLE—Whitney Houston—Arista
 - TENDER KISSES—Tracie Spencer—Capitol
 - IT SHOULD'VE BEEN YOU—Teddy Pendergrass—Elektra
 - DON'T GO—En Vogue—Atlantic
 - IESHA—Another Bad Creation—Motown
 - IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—Boyz II Men—Motown
 - FOREVER MY LADY—Jodeci—Uptown
 - I DON'T WANT TO LOSE YOUR LOVE—B Angie B—Bust It
 - EMOTIONS—Mariah Carey—Columbia
 - SPECIAL—Vesta—A&M
 - POWER OF LOVE/LOVE POWER—Luther Vandross—Epic
 - I WANNA SEX YOU UP—Color Me Badd—Giant
 - MEN—Gladys Knight—MCA
 - WITH YOU—Tony Terry—Epic
 - EXCLUSIVITY—Damian Dame—LaFace
 - SO MUCH LOVE—B Angie B—Bust It
 - I ADORE MI AMOR—Color Me Badd—Giant
 - I'M DREAMIN'—Christopher Williams—Giant
 - O.P.P.—Naughty By Nature—Tommy Boy
 - DON'T WANNA CHANGE THE WORLD—Phyllis Hyman—PIR
 - CALL ME—Phil Perry—Capitol
 - RUNNING BACK TO YOU—Vanessa Williams—Wing
 - LOVE WILL NEVER DO (WITHOUT YOU)—Janet Jackson—A&M
 - NEVER STOP—The Brand New Heavies (Featuring N'Dea Davenport)—Delicious Vinyl
 - AROUND THE WAY GIRL—L.L. Cool J—Def Jam
 - DON'T WANT TO BE A FOOL—Luther Vandross—Epic

- DO WHAT I GOTTA DO—Ralph Tresvant—MCA
- WHATEVER YOU WANT—Tony! Tone!—Wing
- KISSING YOU—Keith Washington—Qwest
- WHEN WILL I SEE YOU SMILE AGAIN?—Bell Biv DeVoe—MCA
- OPTIMISTIC—Sounds Of Blackness—Perspective
- KEEP ON LOVING ME—O'Jays—EMI
- STONE COLD GENTLEMAN—Ralph Tresvant—MCA
- MAIN COURSE—Freddie Jackson—Capitol
- ALL SEASON—LeVert—Atlantic
- DON'T LET ME DOWN—O'Jays—EMI
- ROMANTIC—Karyn White—Warner Bros.
- SOMEDAY—Mariah Carey—Columbia
- GOTTA HAVE YOU—Stevie Wonder—Motown
- HOLD YOU TIGHT—Tara Kemp—Giant
- DO ME RIGHT—Guy—MCA
- RIGHT DOWN TO IT—Damian Dame—LaFace
- I WANNA GET WITH U—Guy—Uptown
- IF I WERE A BELL—Teena Marie—Epic
- GET HERE—Oleta Adams—Fontana
- LET'S CHILL—Guy—Uptown
- IN YOUR EYES—Shirley Murdock—Elektra
- WHY CAN'T YOU COME HOME—Ex-Girlfriend—Reprise
- I DON'T WANNA CRY—Mariah Carey—Columbia
- HOUSECALL—Shabba Ranks (Featuring Maxi Priest)—Epic
- EMOTIONALLY YOURS—O'Jays—EMI
- ALL TRUE MAN—Alexander O'Neal—Tabu
- THIS HOUSE—Tracie Spencer—Capitol
- YOUR LOVE - PART 2—Keith Sweat—Vintertainment
- PLAYGROUND—Another Bad Creation—Motown
- I'M YOUR BABY TONIGHT—Whitney Houston—Arista
- NOW THAT WE FOUND LOVE—Heavy D. & The Boyz—Uptown
- ARE YOU LONELY FOR ME—Rude Boys—Atlantic
- BACKYARD—Pebbles (With Salt-N-Pepa)—MCA
- GETT OFF—Prince And The N.P.G.—Paisley Park
- LOVE ME JUST FOR ME—Special Generation—Bust It
- NEVER BEEN IN LOVE BEFORE—Marva Hicks—Polydor
- FAIRY TALES—Anita Baker—Elektra
- NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)—After 7—Virgin
- MY HEART IS FAILING ME—Riff—SBK
- NO MATTER WHAT YOU DO—Diana Ross & Al B. Sure!—Warner Bros.
- DON'T BE A FOOL—Loose Ends—MCA
- FUN DAY (FROM JUNGLE FEVER)—Stevie Wonder—Motown
- I'M ON YOUR SIDE—Jennifer Holliday—Arista
- GETTING BACK INTO LOVE—Gerald Alston—Taj
- HERE WE GO—C&C Music Factory—Columbia
- IF YOU'RE SERIOUS—Riff—SBK
- I DON'T KNOW ANYBODY ELSE—Black Box—RCA
- IT'S A SHAME (MY SISTER)—Monie Love Featuring True Image—Warner Bros.
- SAVE ME—Lisa Fischer—Elektra
- ROUND AND ROUND—Tevin Campbell—Paisley Park
- HEAD OVER HEELS—Tony Terry—Epic

Top R&B Singles Artists

- Pos. ARTIST (No. Of Charted Singles) LABEL
- WHITNEY HOUSTON (5) Arista
 - FREDDIE JACKSON (4) Capitol
 - GUY (2) MCA
 - MARIAH CAREY (5) Columbia
 - RALPH TRESVANT (4) MCA
 - HI-FIVE (4) Jive
 - LEVERT (4) Atlantic
 - O'JAYS (3) EMI
 - RUDE BOYS (3) Atlantic
 - TONY! TONE! TONE! (1) MCA
 - MEBBLES (4) MCA
 - SURFACE (4) Columbia
 - EN VOGUE (2) Atlantic
 - ANOTHER BAD CREATION (3) Motown
 - B ANGIE B (4) Bust It
 - C&C MUSIC FACTORY (4) Columbia
 - BOYZ II MEN (3) Motown
 - LUTHER VANDROSS (3) Epic
 - TRACIE SPENCER (3) Capitol
 - COLOR ME BADD (2) Giant
 - KEITH SWEAT (1) Elektra
 - JEFFREY OSBORNE (3) Arista
 - L.L. COOL J (5) Def Jam
 - STEVIE WONDER (3) Motown

- BELL BIV DEVOE (3) MCA
- DAMIAN DAME (2) LaFace
- TONY TERRY (3) Epic
- LISA FISCHER (2) Elektra
- BEBE & CECE WINANS (2) Capitol
- TEDDY PENDERGRASS (3) Elektra
- PEABO BRYSON (2) Columbia
- PHIL PERRY (3) Capitol
- RIFF (3) SBK
- KEITH WASHINGTON (3) Qwest
- TEVIN CAMPBELL (2) Qwest
- JOHNNY GILL (2) Motown
- SOUNDS OF BLACKNESS (2) Perspective
- D.J. JAZZY JEFF & THE FRESH PRINCE (2) Jive
- MICHEL'LE (2) Ruthless
- LISA LISA & CULT JAM (2) Columbia
- WHISPERS (3) Capitol
- PHYLLIS HYMAN (2) PIR
- THE BOYS (2) Motown
- GERALD ALSTON (1) Motown
- ALEXANDER O'NEAL (3) Tabu
- BLACK BOX (3) RCA
- VESTA (2) A&M
- VANESSA WILLIAMS (2) Wing
- JASMINE GUY (3) Warner Bros.
- HEAVY D. & THE BOYZ (2) Uptown



RUDE BOYS:
Top R&B Single

WHITNEY
HOUSTON:
Top R&B
Singles
Artist



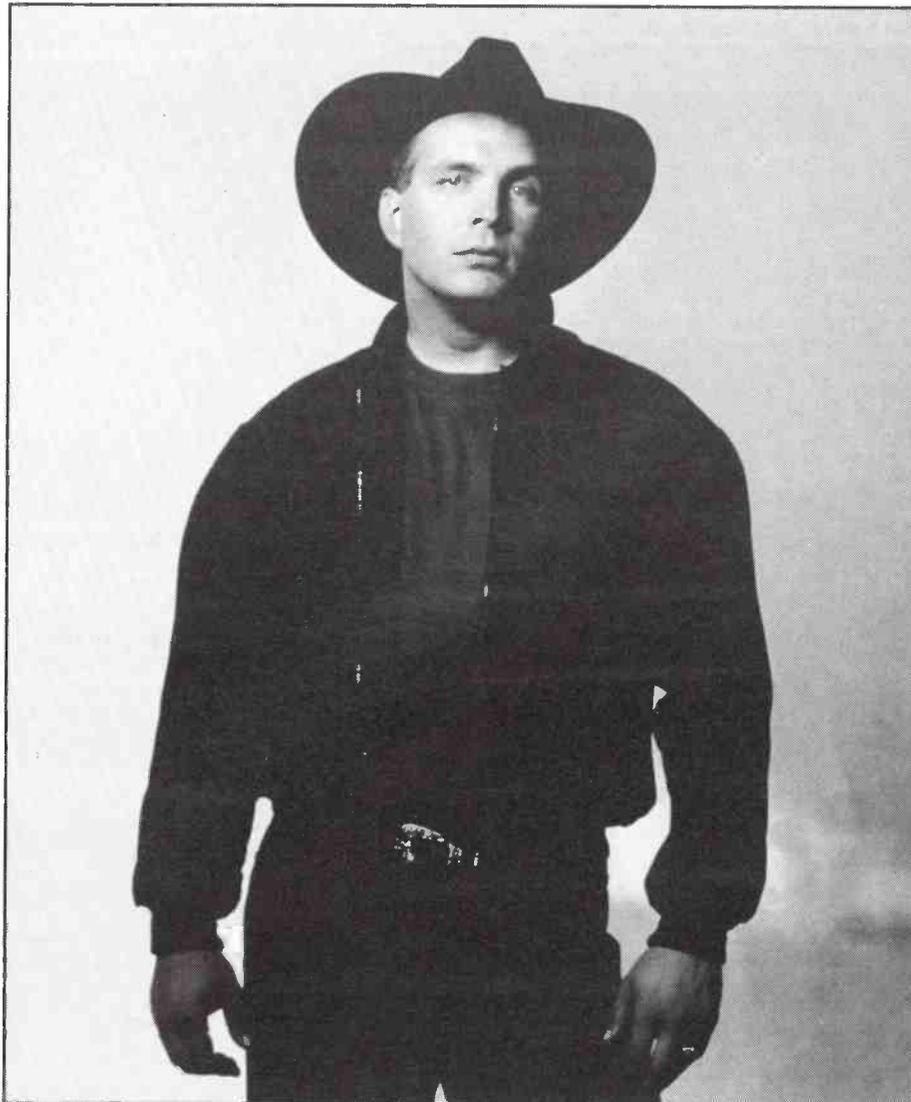


GARTH BROOKS: Top Country Album Artist

Top Country Albums

- | | |
|---|--|
| <p>Pos. TITLE—Artist—Label</p> <p>1 NO FENCES—Garth Brooks—Capitol</p> <p>2 GARTH BROOKS—Garth Brooks—Capitol</p> <p>3 PUT YOURSELF IN MY SHOES—Clint Black—RCA</p> <p>4 RUMOR HAS IT—Reba McEntire—MCA</p> <p>5 HERE IN THE REAL WORLD—Alan Jackson—Arista</p> <p>6 KILLIN' TIME—Clint Black—RCA</p> <p>7 PICKIN' ON NASHVILLE—The Kentucky Headhunters—Mercury</p> <p>8 LOVE CAN BUILD A BRIDGE—The Judds—Curb/RCA</p> <p>9 WHEN I CALL YOUR NAME—Vince Gill—MCA</p> <p>10 COUNTRY CLUB—Travis Tritt—Warner Bros.</p> <p>11 HEROES AND FRIENDS—Randy Travis—Warner Bros.</p> <p>12 IF THERE WAS A WAY—Dwight Yoakam—Reprise</p> <p>13 EAGLE WHEN SHE FLIES—Dolly Parton—Columbia</p> <p>14 PASS IT ON DOWN—Alabama—RCA</p> <p>15 TOO COLD AT HOME—Mark Chesnutt—MCA</p> <p>16 RVS III—Ricky Van Shelton—Columbia</p> <p>17 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista</p> <p>18 LOVE IN A SMALLTOWN—K.T. Oslin—RCA</p> <p>19 GREATEST HITS—Keith Whitley—RCA</p> <p>20 A COLLECTION OF HITS—Kathy Mattea—Mercury</p> <p>21 IT'S ALL ABOUT TO CHANGE—Travis Tritt—Warner Bros.</p> <p>22 BACKROADS—Ricky Van Shelton—Columbia</p> <p>23 CHILL OF AN EARLY FALL—George Strait—MCA</p> <p>24 GREATEST HITS—The Judds—Curb/RCA</p> <p>25 DOUG STONE—Doug Stone—Epic</p> <p>26 POCKET FULL OF GOLD—Vince Gill—MCA</p> <p>27 LIVIN' IT UP—George Strait—MCA</p> <p>28 ELECTRIC BARNYARD—The Kentucky Headhunters—Mercury</p> <p>29 AMERICA (THE WAY I SEE IT)—Hank Williams, Jr.—Curb/Warner</p> <p>30 PIRATES OF THE MISSISSIPPI—Pirates Of The Mississippi—Capitol</p> <p>31 EXTRA MILE—Shenandoah—Columbia</p> <p>32 SHOOTING STRAIGHT IN THE DARK—Mary-Chapin Carpenter—Columbia</p> <p>33 SOMETHING IN RED—Lorrie Morgan—RCA</p> <p>34 TRISHA YEARWOOD—Trisha Yearwood—MCA</p> <p>35 LEAVE THE LIGHT ON—Lorrie Morgan—RCA</p> <p>36 DIAMOND RIO—Diamond Rio—Arista</p> | <p>37 YOU'VE GOT TO STAND FOR SOMETHING—Aaron Tippin—RCA</p> <p>38 YOUNG MAN—Billy Dean—SBK/Capitol</p> <p>39 PURE HANK—Hank Williams, Jr.—Curb/Warner</p> <p>40 A THOUSAND WINDING ROADS—Joe Diffie—Epic</p> <p>41 NO HOLDIN' BACK—Randy Travis—Warner Bros.</p> <p>42 TIME PASSES BY—Kathy Mattea—Mercury</p> <p>43 HEROES—Paul Overstreet—RCA</p> <p>44 WHAT DO I DO WITH ME—Tanya Tucker—Capitol</p> <p>45 ON DOWN THE LINE—Patty Loveless—MCA</p> <p>46 BUICK—Sawyer Brown—Curb/Capitol</p> <p>47 ROPIN' THE WIND—Garth Brooks—Capitol</p> <p>48 I FELL IN LOVE—Carlene Carter—Reprise</p> <p>49 TEMPTED—Marty Stuart—MCA</p> <p>50 10 YEARS OF GREATEST HITS—Vern Gosdin—Columbia</p> <p>51 NECK & NECK—Chet Atkins & Mark Knopfler—Columbia</p> <p>52 GREATEST HITS—Sawyer Brown—Curb/Capitol</p> <p>53 COWBOY SONGS—Michael Martin Murphey—Warner Bros.</p> <p>54 TEXAS TORNADOS—Texas Tornados—Reprise</p> <p>55 REBA LIVE—Reba McEntire—MCA</p> <p>56 HIGH LONESOME—Randy Travis—Warner Bros.</p> <p>57 THE EAGLE—Waylon Jennings—Epic</p> <p>58 INTERIORS—Rosanne Cash—Columbia</p> <p>59 GREATEST HITS—Patsy Cline—MCA</p> <p>60 ALWAYS & FOREVER—Randy Travis—Warner Bros.</p> <p>61 TOUGH ALL OVER—Shelby Lynne—Epic</p> <p>62 TURNING FOR HOME—Mike Reid—Columbia</p> <p>63 THE BEST—Dan Seals—Capitol</p> <p>64 BACK TO THE GRINDSTONE—Ronnie Milsap—RCA</p> <p>65 BURNIN' UP THE ROAD—McBride & The Ride—MCA</p> <p>66 UNCHAINED MELODY—Ronnie McDowell—Curb</p> <p>67 PUT YOURSELF IN MY PLACE—Pam Tillis—Arista</p> <p>68 I THOUGHT IT WAS YOU—Doug Stone—Epic</p> <p>69 GREATEST HITS VOL. II—The Judds—Curb/RCA</p> <p>70 BORN FOR TROUBLE—Willie Nelson—Columbia</p> <p>71 FOR MY BROKEN HEART—Reba McEntire—MCA</p> <p>72 FAST MOVIN' TRAIN—Restless Heart—RCA</p> <p>73 GREATEST HITS, VOL. 2—George Strait—MCA</p> <p>74 GEORGE STRAIT'S GREATEST HITS—George Strait—MCA</p> <p>75 TALKIN' 'BOUT MEN—The Forrester Sisters—Warner Bros.</p> |
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GARTH BROOKS: Top Country Album



Top Country Album Artists

- | | |
|---|--|
| <p>Pos. ARTIST (No. Of Charted Albums) LABEL</p> <p>1 GARTH BROOKS (3) Capitol</p> <p>2 CLINT BLACK (2) RCA</p> <p>3 ALAN JACKSON (2) Arista</p> <p>4 RANDY TRAVIS (7) Warner Bros.</p> <p>5 THE JUDDS (4) Curb/RCA</p> <p>6 REBA MCENTIRE (4) MCA</p> <p>7 GEORGE STRAIT (4) MCA</p> <p>8 VINCE GILL (2) MCA</p> <p>9 TRAVIS TRITT (2) Warner Bros.</p> <p>10 THE KENTUCKY HEADHUNTERS (2) Mercury</p> <p>11 RICKY VAN SHELTON (4) Columbia</p> <p>12 KATHY MATTEA (3) Mercury</p> <p>13 HANK WILLIAMS, JR. (5) Curb/Warner</p> <p>14 ALABAMA (3) RCA</p> <p>15 LORRIE MORGAN (2) RCA</p> <p>16 DOUG STONE (2) Epic</p> <p>17 K.T. OSLIN (3) RCA</p> <p>18 DWIGHT YOAKAM (1) Reprise</p> <p>19 DOLLY PARTON (3) Columbia</p> <p>20 MARK CHESNUTT (1) MCA</p> <p>21 KEITH WHITLEY (2) RCA</p> <p>22 SAWYER BROWN (2) Curb/Capitol</p> <p>23 SHENANDOAH (2) Columbia</p> <p>24 PIRATES OF THE MISSISSIPPI (2) Capitol</p> <p>25 TANYA TUCKER (2) Capitol</p> | <p>26 MARY-CHAPIN CARPENTER (2) Columbia</p> <p>27 TRISHA YEARWOOD (1) MCA</p> <p>28 BILLY DEAN (2) SBK/Capitol</p> <p>29 PATTY LOVELESS (2) MCA</p> <p>30 DIAMOND RIO (1) Arista</p> <p>31 AARON TIPPIN (1) RCA</p> <p>32 PAUL OVERSTREET (2) RCA</p> <p>33 MARTY STUART (2) MCA</p> <p>34 JOE DIFFIE (1) Epic</p> <p>35 VERN GOSDIN (2) Columbia</p> <p>36 LEE GREENWOOD (2) MCA (1) Capitol</p> <p>37 TEXAS TORNADOS (2) Reprise</p> <p>38 CARLENE CARTER (1) Reprise</p> <p>39 CHET ATKINS & MARK KNOPFLER (1) Columbia</p> <p>40 MICHAEL MARTIN MURPHEY (1) Warner Bros.</p> <p>41 PATSY CLINE (2) MCA</p> <p>42 SHELBY LYNNE (2) Epic</p> <p>43 WAYLON JENNINGS (1) Epic</p> <p>44 ROSANNE CASH (1) Columbia</p> <p>45 RONNIE MCDOWELL (2) Curb</p> <p>46 MIKE REID (1) Columbia</p> <p>47 DAN SEALS (1) Capitol</p> <p>48 RONNIE MILSAP (1) RCA</p> <p>49 MCBRIDE & THE RIDE (1) MCA</p> <p>50 HIGHWAY 101 (2) Warner Bros.</p> |
|---|--|

THE YEAR IN MUSIC



Top Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) LABEL

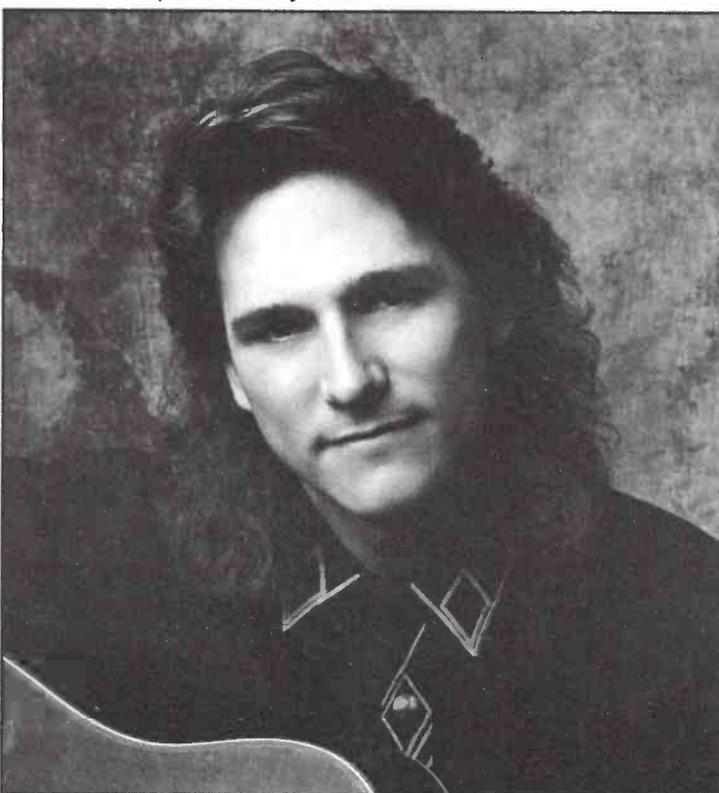
- 1 GARTH BROOKS (9) Capitol
- 2 CLINT BLACK (8) RCA
- 3 ALAN JACKSON (6) Arista
- 4 REBA MCENTIRE (9) MCA
- 5 GEORGE STRAIT (9) MCA
- 6 RANDY TRAVIS (1) Epic (11) Warner Bros.
- 7 RICKY VAN SHELTON (8) Columbia
- 8 TRAVIS TRITT (7) Warner Bros.
- 9 THE JUDDS (8) Curb/RCA
- 10 VINCE GILL (6) MCA
- 11 ALABAMA (8) RCA
- 12 DOUG STONE (7) Epic
- 13 KATHY MATTEA (8) Mercury
- 14 MARK CHESNUTT (6) MCA
- 15 THE KENTUCKY HEADHUNTERS (7) Mercury
- 16 DWIGHT YOAKAM (4) Reprise
- 17 LORRIE MORGAN (5) RCA
- 18 JOE DIFFIE (5) Epic
- 19 SHENANDOAH (6) Columbia
- 20 TANYA TUCKER (6) Capitol
- 21 PAUL OVERSTREET (6) RCA
- 22 HANK WILLIAMS, JR. (8) Curb/Warner
- 23 BILLY DEAN (5) SBK/Capitol
- 24 DOLLY PARTON (6) Columbia (1) Reprise
- 25 MARY-CHAPIN CARPENTER (6) Columbia
- 26 K.T. OSLIN (7) RCA
- 27 PATTY LOVELESS (6) MCA
- 28 MARTY STUART (6) MCA
- 29 DIAMOND RIO (4) Arista
- 30 TRISHA YEARWOOD (3) MCA
- 31 MIKE REID (5) Columbia
- 32 SAWYER BROWN (7) Curb/Capitol
- 33 PAM TILLIS (4) Arista
- 34 PIRATES OF THE MISSISSIPPI (7) Capitol
- 35 KEITH WHITLEY (4) RCA
- 36 CONWAY TWITTY (6) MCA
- 37 DON WILLIAMS (4) RCA
- 38 RONNIE MILSAP (3) RCA
- 39 AARON TIPPIN (4) RCA



GARTH BROOKS: Top Country Artist

- 40 CARLENE CARTER (5) Reprise
- 41 VERN GOSDIN (6) Columbia
- 42 LEE GREENWOOD (2) MCA (6) Capitol
- 43 HIGHWAY 101 (5) Warner Bros.
- 44 BROOKS & DUNN (3) Arista
- 45 LIONEL CARTWRIGHT (5) MCA
- 46 HOLLY DUNN (5) Warner Bros.
- 47 THE OAK RIDGE BOYS (5) RCA
- 48 MCBRIDE & THE RIDE (3) MCA
- 49 SHELBY LYNNE (6) Epic
- 50 ROB CROSBY (4) Arista

BILLY DEAN: Top New Country Artist



Top New Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) LABEL

- | | |
|------------------------------|------------------------------|
| 1 BILLY DEAN (5) SBK/Capitol | 6 ROB CROSBY (4) Arista |
| 2 DIAMOND RIO (4) Arista | 7 HAL KETCHUM (3) Curb |
| 3 TRISHA YEARWOOD (3) MCA | 8 DAVIS DANIEL (3) Mercury |
| 4 AARON TIPPIN (4) RCA | 9 MARTIN DELRAY (4) Atlantic |
| 5 BROOKS & DUNN (3) Arista | 10 COLLIN RAYE (3) Epic |

Top Country Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA (80)
- 2 RCA (71)
- 3 COLUMBIA (56)
- 4 CAPITOL (58)
- 5 WARNER BROS. (43)
- 6 ARISTA (31)
- 7 EPIC (47)
- 8 MERCURY (24)
- 9 REPRIS (21)
- 10 CURB/RCA (8)
- 11 CURB (23)
- 12 CURB/WARNER (8)
- 13 SBK/CAPITOL (6)
- 14 ATLANTIC (27)
- 15 CURB/MCA (6)

Top Country Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 MCA (29)
- 2 RCA (24)
- 3 CAPITOL (14)
- 4 COLUMBIA (22)
- 5 WARNER BROS. (18)
- 6 MERCURY (9)
- 7 ARISTA (8)
- 8 EPIC (16)
- 9 CURB/RCA (4)
- 10 REPRIS (7)
- 11 CURB/WARNER (5)
- 12 CURB (8)
- 13 SBK/CAPITOL (2)
- 14 ATLANTIC (6)
- 15 SIRE (3)



Top Country Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA (51)
- 2 RCA (47)
- 3 COLUMBIA (34)
- 4 CAPITOL (44)
- 5 ARISTA (23)
- 6 WARNER BROS. (25)
- 7 EPIC (31)
- 8 REPRIS (14)
- 9 MERCURY (15)
- 10 CURB (15)
- 11 SBK/CAPITOL (4)
- 12 ATLANTIC (21)
- 13 CURB/RCA (4)
- 14 CURB/WARNER (8)
- 15 STEP ONE (4)

Top Country Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)

- 1 RCA (79)
- 2 MCA (86)
- 3 WARNER BROS. (75)
- 4 CAPITOL (75)
- 5 SONY (38)

Top Country Singles Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 MCA (55)
- 2 RCA (51)
- 3 SONY (65)
- 4 CAPITOL (56)
- 5 WARNER BROS. (42)



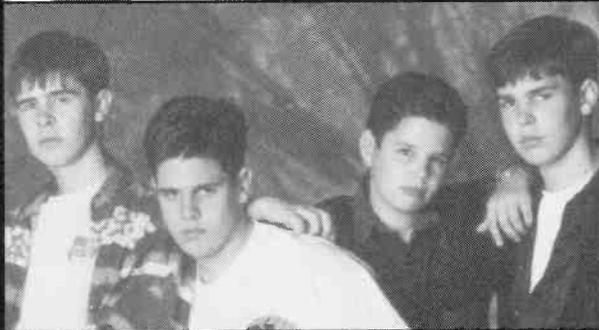
Top Country Albums Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

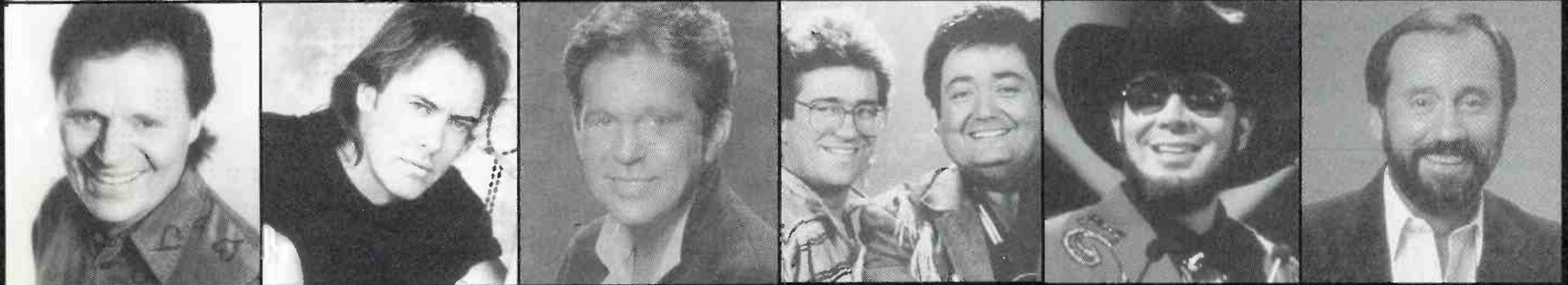
- | | |
|------------|---------------------|
| 1 RCA (28) | 3 WARNER BROS. (33) |
| 2 MCA (31) | 4 SONY (38) |
| | 5 CAPITOL (19) |



THANKS
FOR A
GREAT YEAR



CURB
RECORDS



THE YEAR IN MUSIC

1991

Top Country Singles & Tracks

Pos. TITLE—Artist—Label

- 1 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
- 2 I'VE COME TO EXPECT IT FROM YOU—George Strait—MCA
- 3 FOREVER'S AS FAR AS I'LL GO—Alabama—RCA
- 4 THE THUNDER ROLLS—Garth Brooks—Capitol
- 5 IN A DIFFERENT LIGHT—Doug Stone—Epic
- 6 BROTHER JUKEBOX—Mark Chesnutt—MCA
- 7 YOU KNOW ME BETTER THAN THAT—George Strait—MCA
- 8 DOWN HOME—Alabama—RCA
- 9 UNANSWERED PRAYERS—Garth Brooks—Capitol
- 10 IF I KNOW ME—George Strait—MCA
- 11 I'D LOVE YOU ALL OVER AGAIN—Alan Jackson—Arista
- 12 DADDY'S COME AROUND—Paul Overstreet—RCA
- 13 WALK ON FAITH—Mike Reid—Columbia
- 14 LOVING BLIND—Clint Black—RCA
- 15 TWO OF A KIND, WORKIN' ON A FULL HOUSE—Garth Brooks—Capitol
- 16 MEET IN THE MIDDLE—Diamond Rio—Arista
- 17 RUMOR HAS IT—Reba McEntire—MCA
- 18 SHE'S IN LOVE WITH THE BOY—Trisha Yearwood—MCA
- 19 I AM A SIMPLE MAN—Ricky Van Shelton—Columbia
- 20 HERE WE ARE—Alabama—RCA
- 21 SOMEWHERE IN MY BROKEN HEART—Billy Dean—SBK/Capitol
- 22 IF THE DEVIL DANCED (IN EMPTY POCKETS)—Joe Diffie—Epic
- 23 HERE'S A QUARTER (CALL SOMEONE WHO CARES)—Travis Tritt—Warner Bros.
- 24 I COULDN'T SEE YOU LEAVIN'—Conway Twitty—MCA
- 25 WE BOTH WALK—Lorrie Morgan—RCA
- 26 WHERE ARE YOU NOW—Clint Black—RCA
- 27 DOWN TO MY LAST TEARDROP—Tanya Tucker—Capitol
- 28 LEAP OF FAITH—Lionel Cartwright—MCA
- 29 ROCKIN' YEARS—Dolly Parton With Ricky Van Shelton—Columbia
- 30 HEROES AND FRIENDS—Randy Travis—Warner Bros.
- 31 POINT OF LIGHT—Randy Travis—Warner Bros.
- 32 YOUR LOVE IS A MIRACLE—Mark Chesnutt—MCA
- 33 DRIFT OFF TO DREAM—Travis Tritt—Warner Bros.
- 34 BRAND NEW MAN—Brooks & Dunn—Arista
- 35 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU—Ronnie Milsap—RCA
- 36 FALLIN' OUT OF LOVE—Reba McEntire—MCA
- 37 IF YOU WANT ME TO—Joe Diffie—Epic

- 38 MIRROR MIRROR—Diamond Rio—Arista
- 39 HEROES—Paul Overstreet—RCA
- 40 SMALL TOWN SATURDAY NIGHT—Hal Ketchum—Curb
- 41 NEW WAY (TO LIGHT UP AN OLD FLAME)—Joe Diffie—Epic
- 42 COME ON BACK—Carlene Carter—Reprise
- 43 I THOUGHT IT WAS YOU—Doug Stone—Epic
- 44 LIFE'S LITTLE UPS AND DOWNS—Ricky Van Shelton—Columbia
- 45 ONLY HERE FOR A LITTLE WHILE—Billy Dean—SBK/Capitol
- 46 THE WALK—Sawyer Brown—Curb/Capitol
- 47 DOWN AT THE TWIST AND SHOUT—Mary-Chapin Carpenter—Columbia
- 48 CHASIN' THAT NEON RAINBOW—Alan Jackson—Arista
- 49 TRUE LOVE—Don Williams—RCA
- 50 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE—Doug Stone—Epic
- 51 LOVE CAN BUILD A BRIDGE—The Judds—Curb/RCA
- 52 I GOT YOU—Shenandoah—Columbia
- 53 YOU'RE THE ONE—Dwight Yoakam—Reprise
- 54 ONE HUNDRED AND TWO—The Judds—Curb/RCA
- 55 KEEP IT BETWEEN THE LINES—Ricky Van Shelton—Columbia
- 56 LUCKY MOON—The Oak Ridge Boys—RCA
- 57 BLAME IT ON TEXAS—Mark Chesnutt—MCA
- 58 LORD HAVE MERCY ON A COUNTRY BOY—Don Williams—RCA
- 59 BALL AND CHAIN—Paul Overstreet—RCA
- 60 ONE MORE PAYMENT—Clint Black—RCA
- 61 RODEO—Garth Brooks—Capitol
- 62 I'M THAT KIND OF GIRL—Patty Loveless—MCA
- 63 SOMEDAY—Alan Jackson—Arista
- 64 NEVER KNEW LONELY—Vince Gill—MCA
- 65 DON'T TELL ME WHAT TO DO—Pam Tillis—Arista
- 66 ONE OF THOSE THINGS—Pam Tillis—Arista
- 67 SINCE I DON'T HAVE YOU—Ronnie Milsap—RCA
- 68 SHADOW OF A DOUBT—Earl Thomas Conley—RCA
- 69 PUT YOURSELF IN MY SHOES—Clint Black—RCA
- 70 HOST IN THIS HOUSE—Shenandoah—Columbia
- 71 ANYMORE—Travis Tritt—Warner Bros.
- 72 THE MOON OVER GEORGIA—Shenandoah—Columbia
- 73 IT WON'T BE ME—Tanya Tucker—Capitol
- 74 YOU'VE GOT TO STAND FOR SOMETHING—Aaron Tippin—RCA
- 75 LIZA JANE—Vince Gill—MCA



GARTH BROOKS: Top Country Singles Artist

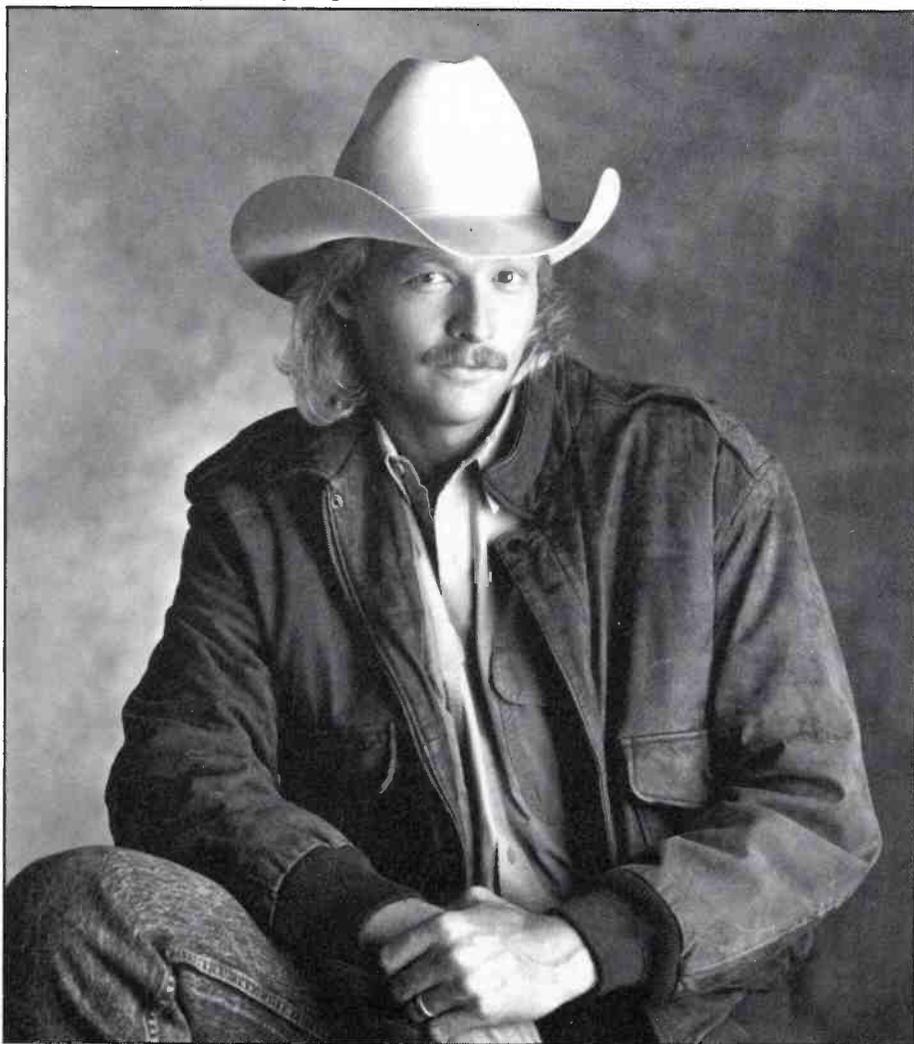
Top Country Singles Artists

Pos. ARTIST (No. Of Charted Singles) LABEL

- 1 GARTH BROOKS (6) Capitol
- 2 ALAN JACKSON (4) Arista
- 3 ALABAMA (5) RCA
- 4 GEORGE STRAIT (5) MCA
- 5 CLINT BLACK (6) RCA
- 6 JOE DIFFIE (4) Epic
- 7 REBA MCENTIRE (5) MCA
- 8 RICKY VAN SHELTON (4) Columbia
- 9 MARK CHESNUTT (4) MCA
- 10 DOUG STONE (5) Epic
- 11 TRAVIS TRITT (5) Warner Bros.
- 12 PAUL OVERSTREET (4) RCA
- 13 RANDY TRAVIS (1) Epic (4) Warner Bros.
- 14 TANYA TUCKER (4) Capitol
- 15 VINCE GILL (4) MCA
- 16 SHENANDOAH (4) Columbia
- 17 BILLY DEAN (3) SBK/Capitol
- 18 MIKE REID (4) Columbia
- 19 DON WILLIAMS (3) RCA
- 20 MARTY STUART (4) MCA
- 21 PAM TILLIS (3) Arista
- 22 CONWAY TWITTY (4) MCA
- 23 PATTY LOVELESS (4) MCA
- 24 DIAMOND RIO (3) Arista
- 25 DWIGHT YOAKAM (3) Reprise
- 26 THE JUDDS (4) Curb/RCA
- 27 MARY-CHAPIN CARPENTER (4) Columbia

- 28 KATHY MATTEA (5) Mercury
- 29 RONNIE MILSAP (2) RCA
- 30 LORRIE MORGAN (3) RCA
- 31 TRISHA YEARWOOD (2) MCA
- 32 CARLENE CARTER (4) Reprise
- 33 LIONEL CARTWRIGHT (4) MCA
- 34 ROB CROSBY (3) Arista
- 35 THE OAK RIDGE BOYS (4) RCA
- 36 HIGHWAY 101 (3) Warner Bros.
- 37 DOLLY PARTON (3) Columbia (1) Reprise
- 38 BROOKS & DUNN (2) Arista
- 39 EXILE (3) Arista
- 40 EARL THOMAS CONLEY (2) RCA
- 41 LEE GREENWOOD (5) Capitol
- 42 AARON TIPPIN (3) RCA
- 43 SAWYER BROWN (5) Curb/Capitol
- 44 VERN GOSDIN (4) Columbia
- 45 DOLLY PARTON WITH RICKY VAN SHELTON (1) Columbia
- 46 HOLLY DUNN (3) Warner Bros.
- 47 PIRATES OF THE MISSISSIPPI (5) Capitol
- 48 HAL KETCHUM (2) Curb
- 49 K.T. OSLIN (4) RCA
- 50 MARK COLLIE (3) MCA

ALAN JACKSON: Top Country Single/Track

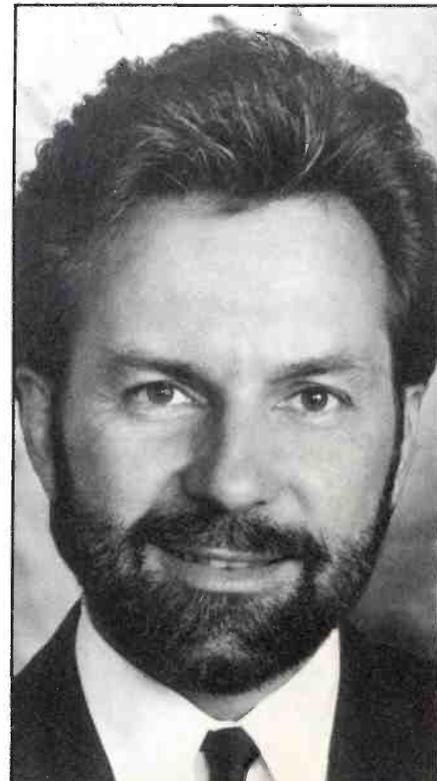


Top Country Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 TONY BROWN (34)
- 2 ALLEN REYNOLDS (14)
- 3 STEVE BUCKINGHAM (15)
- 4 JAMES STROUD (21)
- 5 JERRY CRUTCHFIELD (15)
- 6 RICHARD LANDIS (11)
- 7 SCOTT HENDRICKS (12)
- 8 KYLE LEHNING (11)
- 9 BOB MONTGOMERY (15)
- 10 DOUG JOHNSON (8)
- 11 MARK WRIGHT (6)
- 12 GARTH FUNDIS (7)
- 13 JIMMY BOWEN (18)
- 14 GREGG BROWN (7)
- 15 TIM DUBOIS (10)
- 16 BRENT MAHER (5)
- 17 PETE ANDERSON (3)
- 18 KEITH STEGALL (4)
- 19 BROWN BANNISTER (4)
- 20 PAUL WORLEY (14)
- 21 GEORGE STRAIT (5)
- 22 JOHNNY SLATE (5)
- 23 JOSH LEO (14)
- 24 REBA MCENTIRE (5)
- 25 ROBERT BYRNE (6)

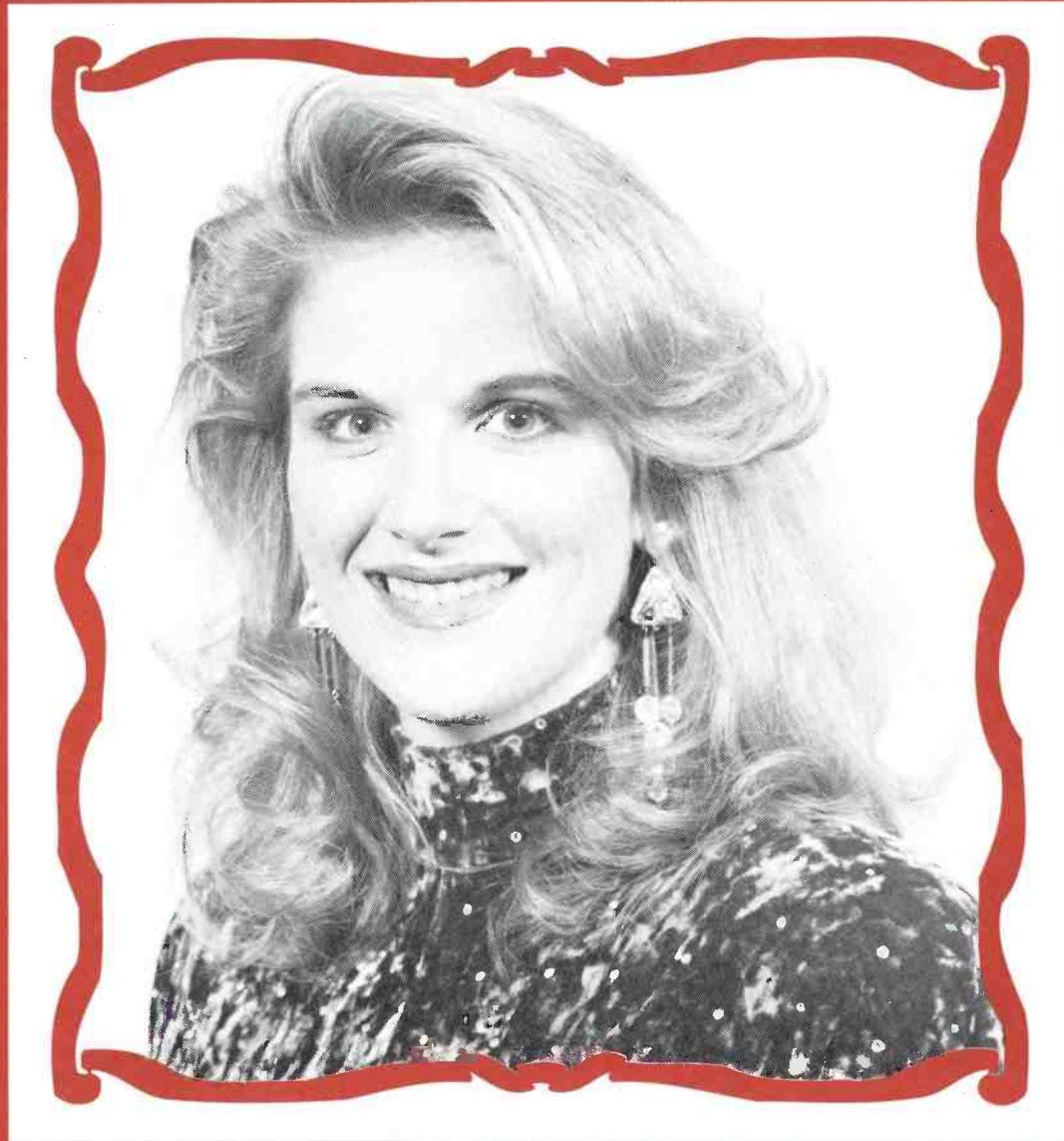
TONY BROWN:
Top Country
Singles
Producer



Yes, Virginia -

Take it from me. There is a Santa Claus.

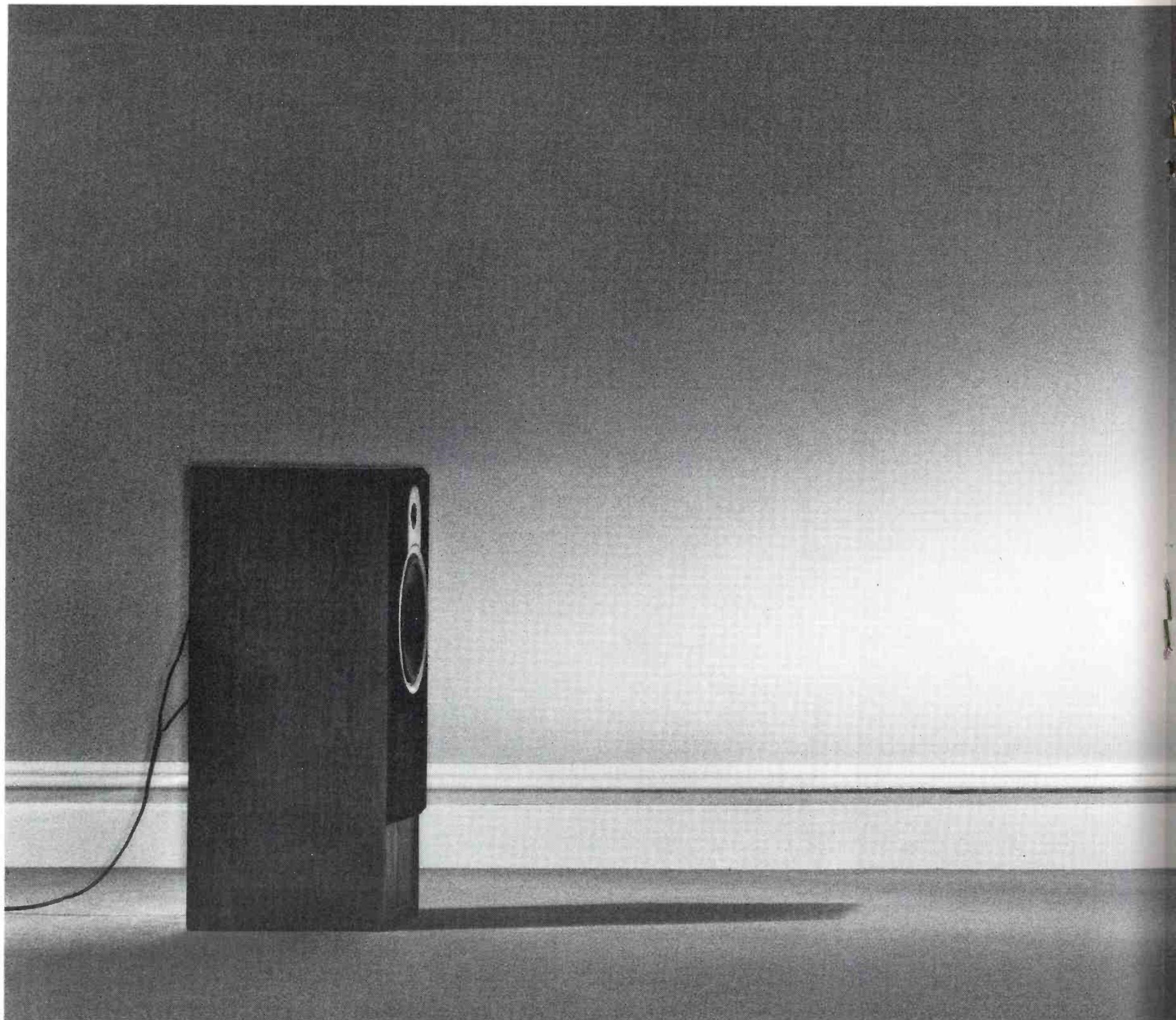
Thanks to all of you for
bringing me everything on my list.



Trisha
YEARWOOD

MANAGEMENT: KRAGEN & CO. RECORD LABEL: MCA RECORDS/NASHVILLE REPRESENTATION: BUDDY LEE ATTRACTIONS

MAX AWARDS: REWARDS



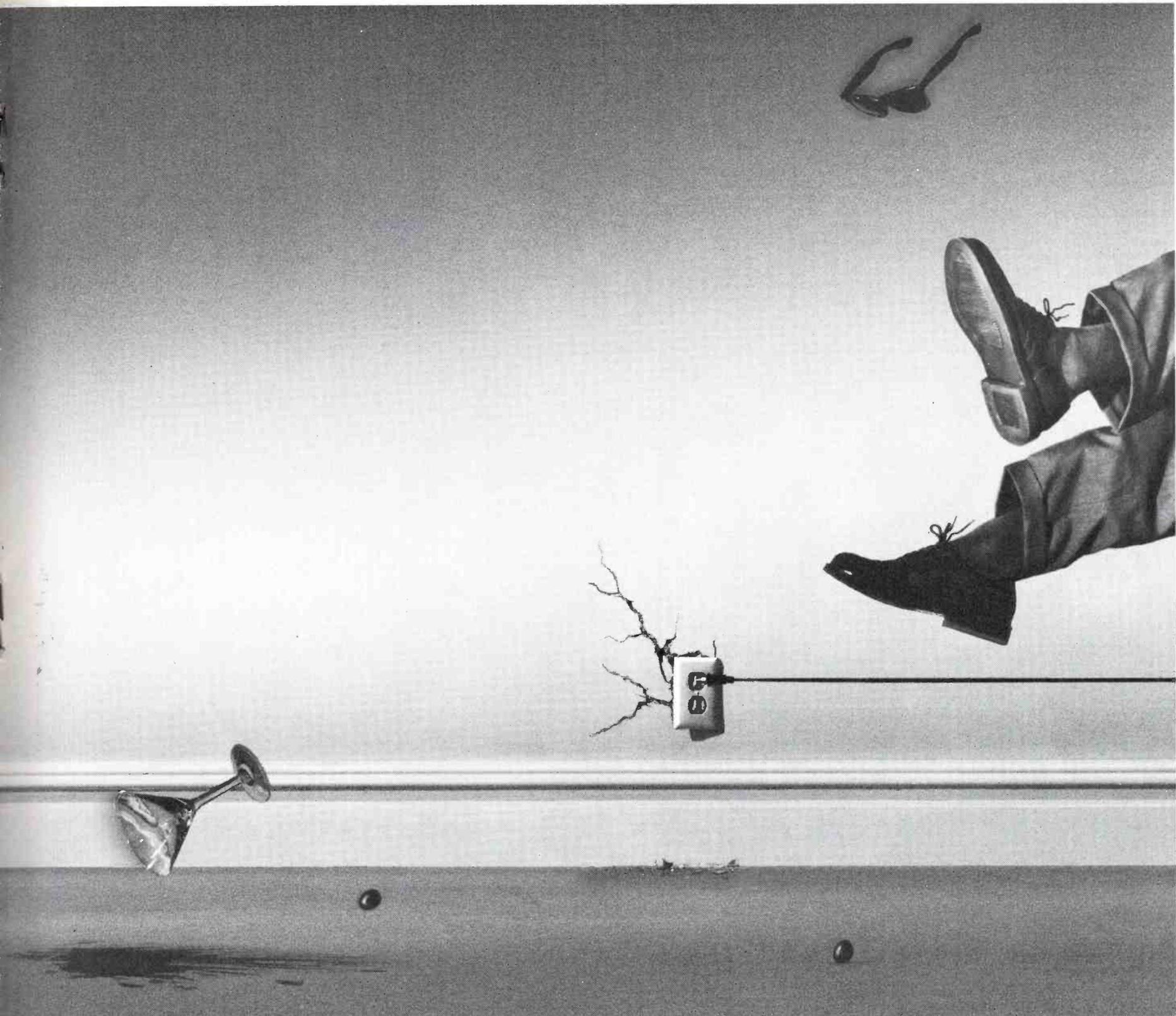
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The Max Awards program works like an airline frequent fliers program. Except there's only one destination: your store. And the program keeps loyal customers coming back for Maxell tapes over and over again.

Every time one of your customers

FOR OUR FREQUENT FLIERS.



buys Maxell XLII or XLII-S audio tapes, they earn Max points towards free rewards. Like CDs. A boom box. Or a camcorder.

This program is designed to help build sales of Maxell audio tape and maximize your store's profits.

Once you have the Max Awards program, you'll definitely see Maxell frequent fliers landing in your store more often.

It costs you nothing to participate. It could cost you plenty if you don't. Call your Maxell representative today.



TAKE YOUR SALES
TO THE MAX.

Top Classical Albums

- | | |
|--|--|
| Pos. TITLE—Artist—Label | Philharmonic (Tennstedt)—Angel |
| 1 IN CONCERT —Carreras, Domingo, Pavarotti (Mehta)—London | 14 HANSON CONDUCTS HANSON: SYMPHONIES 1 & 2 —Eastman-Rochester Orchestra (Hanson)—Mercury |
| 2 HOROWITZ: THE LAST RECORDING —Vladimir Horowitz—Sony Classical | 15 CARNEGIE HALL DEBUT CONCERT —Evgeny Kissin—RCA |
| 3 PIAZZOLLA: FIVE TANGO SENSATIONS —Kronos Quartet—Nonesuch | 16 VIVALDI: THE FOUR SEASONS —Nadja Salerno-Sonnenberg—Angel |
| 4 BEETHOVEN: SYMPHONY NO. 9 —Leonard Bernstein—DG | 17 IVES: SYMPHONY NO. 2 —New York Philharmonic (Bernstein)—DG |
| 5 BLACK ANGELS —Kronos Quartet—Nonesuch | 18 THE ALDEBURGH RECITAL —Murray Perahia—Sony Classical |
| 6 ITZHAK PERLMAN: LIVE IN RUSSIA —Itzhak Perlman—Angel | 19 VIVALDI: THE FOUR SEASONS —Nigel Kennedy/English Chamber Orchestra—Angel |
| 7 MIDORI: LIVE AT CARNEGIE HALL —Midori—Sony Classical | 20 DINNER FOR TWO —Various Artists—Sony Classical |
| 8 CORIGLIANO: SYMPHONY NO. 1 —Chicago Symphony (Barenboim)—Erato | 21 FAVORITE ARIAS BY WORLD'S FAVORITE ...—Carreras - Domingo - Pavarotti—Sony Classical |
| 9 BERNSTEIN: CANDIDE —Hadley, Anderson, Green, Ludwig (Bernstein)—DG | 22 COPLAND: SYMPHONY NO. 3 —Saint Louis Symphony (Slatkin)—RCA |
| 10 BRAHMS: THE 3 VIOLIN SONATAS —Itzhak Perlman/Daniel Barenboim—Sony Classical | 23 PROKOFIEV: PETER AND THE WOLF —Sting, Claudio Abbado—DG |
| 11 RUSSIAN ROMANCES —Dmitri Hvorostovsky—Philips | 24 HOROWITZ THE POET —Vladimir Horowitz—DG |
| 12 RACHMANINOFF: VESPERS —Robert Shaw Festival Singers—Telarc | 25 BRAHMS: A GERMAN REQUIEM —Margiono, Gilfry (Gardiner)—Philips |
| 13 BRAHMS: CONCERTO IN D —Kennedy, London | |



CARRERAS, DOMINGO & PAVAROTTI (WITH ZUBIN MEHTA): Top Classical Album

Top Classical Artists

- | | |
|---|------------------------------------|
| Pos. ARTIST (No. Of Charted Albums) LABEL | 6 LUCIANO PAVAROTTI (1) London |
| 1 CARRERAS, DOMINGO, PAVAROTTI (1) London | (1) DG |
| 2 KRONOS QUARTET (2) Nonesuch | (1) Sony Classical |
| 3 VLADIMIR HOROWITZ (2) DG | 7 JOSE CARRERAS (1) London |
| (1) Sony Classical | (1) Sony Classical |
| 4 LEONARD BERNSTEIN (4) DG | 8 ITZHAK PERLMAN (2) RCA |
| 5 PLACIDO DOMINGO (1) London | (2) Angel |
| (1) DG | (1) Sony Classical |
| (1) Angel | 9 NIGEL KENNEDY (2) Angel |
| (1) Sony Classical | 10 DMITRI HVOROSTOVSKY (3) Philips |



Top Classical Labels

- | |
|------------------------------------|
| Pos. LABEL (No. Of Charted Albums) |
| 1 SONY CLASSICAL (12) |
| 2 DG (18) |
| 3 LONDON (4) |
| 4 NONESUCH (5) |
| 5 ANGEL (12) |
| 6 RCA (13) |
| 7 PHILIPS (5) |
| 8 TELARC (2) |
| 9 MERCURY (2) |
| 10 ERATO (1) |

Top Classical Crossover Albums



BATTLE, NORMAN & LEVINE: Top Classical Crossover Album

- | |
|--|
| Pos. TITLE—Artist—Label |
| 1 SPIRITUALS IN CONCERT —Battle, Norman (Levine)—DG |
| 2 THE CIVIL WAR —Soundtrack—Elektra Nonesuch |
| 3 BE MY LOVE —Placido Domingo—Angel |
| 4 MUSIC OF THE NIGHT —Boston Pops (Williams)—Sony Classical |
| 5 OEDIPUS TEX & OTHER CHORAL CALAMITIES —P.D.Q. Bach—Telarc |
| 6 POPS PLAY PUCCINI —Cincinnati Pops (Kunzel)—Telarc |
| 7 THE AMERICAN ALBUM —Saint Louis Symphony (Slatkin)—RCA |
| 8 KISS ME KATE —Hampson, Barstow, Criswell (McGlenn)—Angel |
| 9 NIGHT & DAY —Thomas Hampson—Angel |
| 10 I LOVE A PARADE —Boston Pops (Williams)—Sony Classical |
| 11 HOLLYWOOD DREAMS —Hollywood Bowl Orchestra (Mauceri)—Philips |
| 12 THE STAR WARS TRILOGY —John Williams—Sony Classical |
| 13 THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS —Eastman Wind Ensemble (Fennell)—Philips |
| 14 CINEMA ITALIANO —Mancini Pops (Mancini)—RCA |
| 15 THE ANNA RUSSELL ALBUM —Anna Russell—Sony Classical |

Top Classical Crossover Artists

- | | |
|---|--|
| Pos. ARTIST (No. Of Charted Albums) LABEL | 6 PLACIDO DOMINGO (1) Angel |
| 1 CINCINNATI POPS (ERICH KUNZEL) (7) Telarc | 7 JESSYE NORMAN (1) Philips |
| 2 BOSTON POPS (JOHN WILLIAMS) (1) Philips | (1) DG |
| (3) Sony Classical | 8 P.D.Q. BACH (3) Telarc |
| 3 BATTLE, NORMAN (JAMES LEVINE) (1) DG | 9 EASTMAN WIND ENSEMBLE (FREDERICK FENNEL) (1) Philips |
| 4 THOMAS HAMPSON (4) Angel | (1) Mercury |
| 5 JOHN WILLIAMS (1) Philips | 10 KATHLEEN BATTLE (1) DG |
| (2) Sony Classical | |



ERICH KUNZEL: Top Classical Crossover Artist



Top Classical Crossover Labels

- | |
|------------------------------------|
| Pos. LABEL (No. Of Charted Albums) |
| 1 ANGEL (10) |
| 2 TELARC (11) |
| 3 SONY CLASSICAL (4) |
| 4 RCA (8) |
| 5 PHILIPS (7) |
| 6 DG (2) |
| 7 ELEKTRA NONESUCH (1) |
| 8 LONDON (3) |
| 9 TELDEC (3) |
| 10 MERCURY (1) |

Top Combined Classical Labels

- | |
|--|
| Pos. LABEL (No. Of Charted Classical & Crossover Albums) |
| 1 SONY CLASSICAL (16) |
| 2 ANGEL (22) |
| 3 DG (20) |
| 4 RCA (21) |
| 5 LONDON (7) |
| 6 TELARC (13) |
| 7 NONESUCH (5) |
| 8 PHILIPS (12) |
| 9 ELEKTRA NONESUCH (1) |
| 10 MERCURY (3) |

C B S M A S T E R W O R K S

1 9 8 3

Top Classical Label

1 9 8 4

Top Classical Label

1 9 8 5

Top Classical Label

1 9 8 7

Top Classical Crossover Label

1 9 8 8

Top Classical and Combined Label

S O N Y C L A S S I C A L

1 9 9 1

Top Classical
and Combined Label

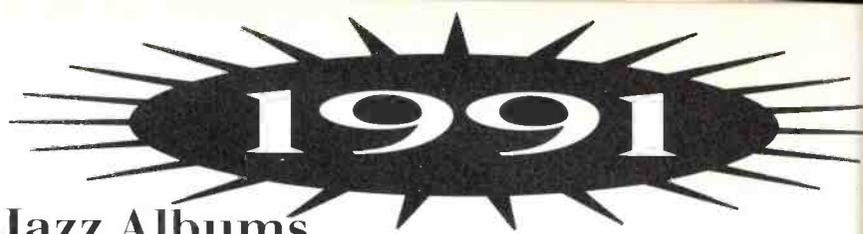
We're Back.



MUSIC IS OUR VISION

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THE YEAR IN MUSIC



Top Rap Singles

- Pos. TITLE—Artist—Label
- 1 TREAT 'EM RIGHT—Chubb Rock—Select
 - 2 AROUND THE WAY GIRL—L.L. Cool J—Def Jam
 - 3 I'LL DO 4 U—Father M.C.—Uptown
 - 4 LOOKING AT THE FRONT DOOR—Main Source—Wild Pitch
 - 5 O.P.P.—Naughty By Nature—Tommy Boy
 - 6 MIND PLAYING TRICKS ON ME—Geto Boys—Rap-A-Lot
 - 7 GOLD DIGGER—EPMD—RAL
 - 8 YOU CAN'T PLAY WITH MY YO-YO—Yo-Yo Feat. Ice Cube—EastWest
 - 9 STOMPIN' IN THE 90'S—Yo-Yo—Atlantic
 - 10 DADDY'S LITTLE GIRL—Nikki D—Def Jam
 - 11 THE CHUBBSTER—Chubb Rock—Select
 - 12 F-CK COMPTON—Tim Dog—Ruffhouse
 - 13 I GOT TO HAVE IT—ED O.G & DA Bulldogs—PWL America
 - 14 MAMA SAID KNOCK YOU OUT—L.L. Cool J—Def Jam
 - 15 BORN AND RAISED IN COMPTON—DJ Quik—Profile
 - 16 SUMMERTIME—D.J. Jazzy Jeff & The Fresh Prince—Jive
 - 17 THE GHETTO—Too Short—Jive
 - 18 HOMEY DON'T PLAY DAT—Terminator X—P.R.O. Division
 - 19 YOUR MOM'S IN MY BUSINESS—K-Solo—Atlantic
 - 20 GROWIN' UP IN THE HOOD—Compton's Most Wanted—Qwest
 - 21 RISE 'N' SHINE—Kool Moe Dee Feat. KRS-One & Chuck D—Jive
 - 22 THE HOUSE THE DOG BUILT—Jibri Wise One—Ear Candy
 - 23 POP GOES THE WEASEL—3rd Bass—Def Jam
 - 24 MONIE IN THE MIDDLE—Monie Love—Warner Bros.
 - 25 NEW JACK HUSTLER (NINO'S THEME)—Ice-T—Giant
 - 26 CAUSE I CAN DO IT RIGHT—Big Daddy Kane—Cold Chillin'
 - 27 RAMPAGE—EPMD Featuring L.L. Cool J—RAL
 - 28 BITCH BETTA HAVE MY MONEY—AMG—Select
 - 29 MIND BLOWIN'—The D.O.C.—Ruthless
 - 30 MELT IN YOUR MOUTH—Candyman—Epic



CHUBB ROCK: Top Rap Single

LL COOL J: Top Rap Artist

Top Rap Artists

- Pos. ARTIST (No. Of Charted Singles) LABEL
- 1 L.L. COOL J (4) Def Jam
 - (1) RAL
 - 2 CHUBB ROCK (3) Select
 - 3 YO-YO (1) Atlantic
 - (2) EastWest
 - 4 DJ QUIK (2) Profile
 - 5 MAIN SOURCE (2) Wild Pitch
 - 6 MONIE LOVE (3) Warner Bros.
 - 7 EPMD (3) RAL
 - 8 TERMINATOR X (2) P.R.O. Division
 - 9 CANDYMAN (3) Epic
 - 10 BRAND NUBIAN (2) Elektra



Top Rap Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 DEF JAM (9)
 - 2 JIVE (11)
 - 3 SELECT (5)
 - 4 COLD CHILLIN' (13)
 - 5 PROFILE (9)
 - 6 ELEKTRA (7)
 - 7 ATLANTIC (10)
 - 8 RUFFHOUSE (5)
 - 9 RAL (4)
 - 10 UPTOWN (3)

COLUMBIA

Top Rap Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 COLUMBIA (22)
 - 2 ELEKTRA (13)
 - 3 WARNER BROS. (13)
 - 4 ATLANTIC (17)
 - 5 RCA (10)

Top Jazz Albums

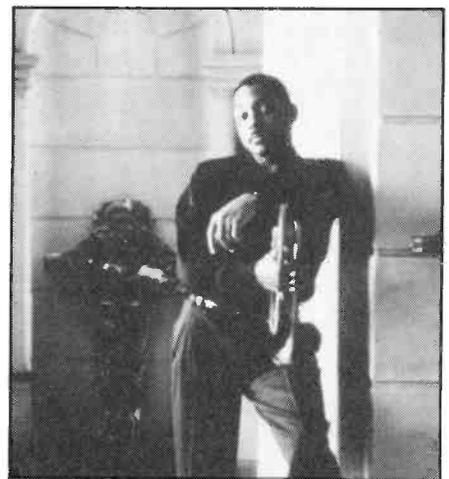
- Pos. TITLE—Artist—Label
- 1 WE ARE IN LOVE—Harry Connick, Jr.—Columbia
 - 2 YOU WON'T FORGET ME—Shirley Horn—Verve
 - 3 UNFORGETTABLE—Natalie Cole—Elektra
 - 4 ROOTS REVISITED—Maceo Parker—Verve
 - 5 I REMEMBER—Dianne Reeves—Blue Note
 - 6 ALONE WITH THREE GIANTS—Marcus Roberts—Novus
 - 7 STANDARD TIME VOL. 2 INTIMACY CALLING—Wynton Marsalis—Columbia
 - 8 ARTISTRY—The Harper Brothers—Verve
 - 9 DROPPIN' THINGS—Betty Carter—Verve
 - 10 ANOTHER HAND—David Sanborn—Elektra Musician
 - 11 FREDDIE FREELOADER—Jon Hendericks And Friends—Denon
 - 12 SARAH—DEDICATED TO YOU—Carmen McRae—Novus
 - 13 A LOVESOME THING—Frank Morgan—Antilles
 - 14 AFRICAN EXCHANGE STUDENT—Kenny Garrett—Atlantic
 - 15 NEW YORK REUNION—McCoy Tyner—Chesky
 - 16 ALIVE—Chick Corea Akoustic Band—GRP
 - 17 THICK IN THE SOUTH—Wynton Marsalis—Columbia
 - 18 PART III—Joey DeFrancesco—Columbia
 - 19 SERENITY—Stan Getz—Emarcy
 - 20 PUBLIC EYE—Roy Hargrove—Novus
 - 21 BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA—George Benson—Warner Bros.
 - 22 MUSIC FROM MO' BETTER BLUES—Branford Marsalis Quartet/T. Blanchard—Columbia
 - 23 EXTENSIONS—Dave Holland—ECM
 - 24 TRIBUTE—Keith Jarrett—ECM
 - 25 TERENCE BLANCHARD—Terence Blanchard—Columbia



HARRY CONNICK, JR.: Top Jazz Album

Top Jazz Album Artists

- Pos. ARTIST (No. Of Charted Albums) LABEL
- 1 WYNTON MARSALIS (6) Columbia
 - 2 HARRY CONNICK, JR. (2) Columbia
 - 3 MACEO PARKER (2) Verve
 - 4 SHIRLEY HORN (1) Verve
 - 5 NATALIE COLE (1) Elektra
 - 6 DIANNE REEVES (1) Blue Note
 - 7 MARCUS ROBERTS (1) Novus
 - 8 THE HARPER BROTHERS (1) Verve
 - 9 BRANFORD MARSALIS (3) Columbia
 - 10 BETTY CARTER (1) Verve



WYNTON MARSALIS: Top Jazz Album Artist

COLUMBIA

Top Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 COLUMBIA (15)
 - 2 VERVE (8)
 - 3 NOVUS (7)
 - 4 BLUE NOTE (10)
 - 5 ANTILLES (6)
 - 6 WARNER BROS. (4)
 - 7 GRP (4)
 - 8 ELEKTRA (1)
 - 9 ECM (5)
 - 10 ELEKTRA MUSICIAN (1)

Top Combined Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 GRP (35)
 - 2 COLUMBIA (18)
 - 3 WARNER BROS. (9)
 - 4 VERVE (1)
 - 5 BLUE NOTE (16)
 - 6 NOVUS (9)
 - 7 ATLANTIC (4)
 - 8 ANTILLES (8)
 - 9 ELEKTRA (4)
 - 10 REPRISE (3)



It's Just Us.

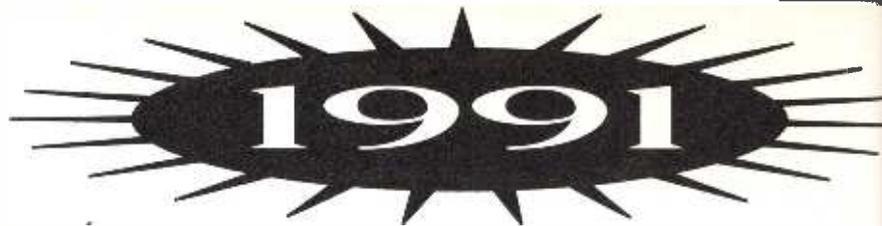
HAPPY HOLIDAYS



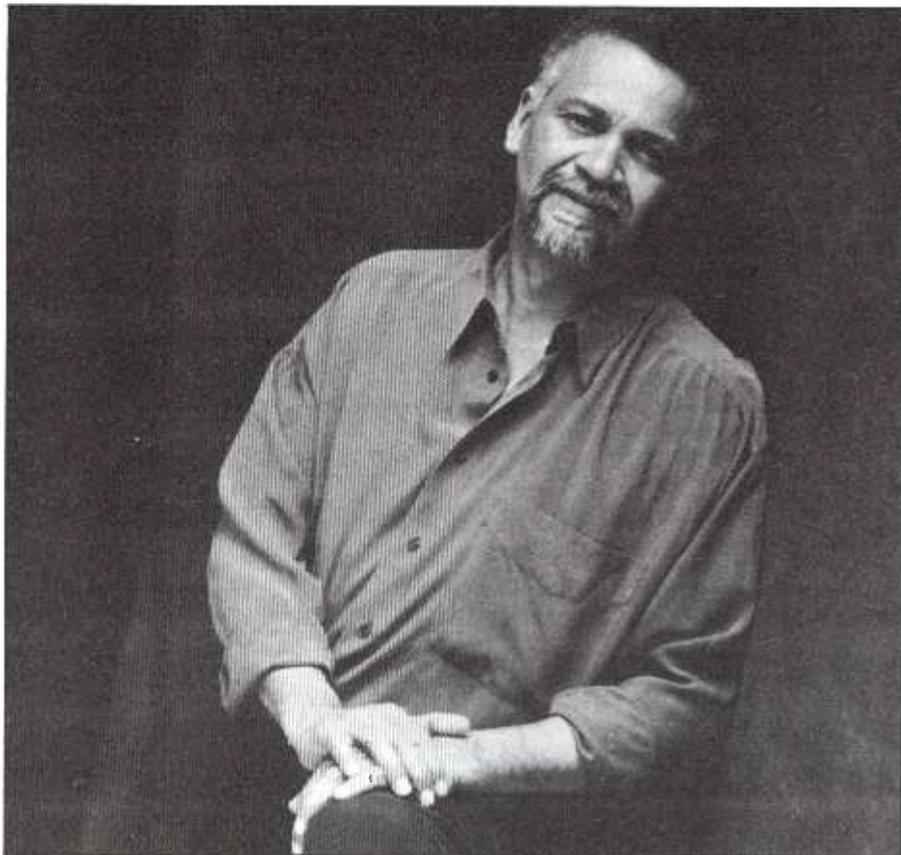
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THE YEAR IN MUSIC



JOE SAMPLE: Top Contemporary Jazz Album & Artist



Top Contemporary Jazz Albums

- | | |
|---|---|
| <p>Pos. TITLE—Artist—Label</p> <ol style="list-style-type: none"> 1 ASHES TO ASHES—Joe Sample—Warner Bros. 2 HEALING THE WOUNDS—The Crusaders—GRP 3 PURE SCHUUR—Diane Schuur—GRP 4 DREAM COME TRUE—Gerald Albright—Atlantic 5 GREENHOUSE—Yellowjackets—GRP 6 LISTEN LOVE—Jon Lucien—Mercury 7 MEDICINE MUSIC—Bobby McFerrin—EMI 8 DAVE KOZ—Dave Koz—Capitol 9 MIDNIGHT IN SAN JUAN—Earl Klugh—Warner Bros. 10 LOVE AND UNDERSTANDING—George Howard—GRP 11 SO MUCH 2 SAY—Take 6—Reprise 12 INNER MOTION—David Benoit—GRP 13 DREAM—Tuck & Patti—Windham Hill Jazz 14 TCHOKOLA—Jean Luc Ponty—Epic | <ol style="list-style-type: none"> 15 SAXUALITY—Candy Dulfer—Arista 16 FLIGHT OF THE COSMIC HIPPO—Bela Fleck & The Flecktones—Warner Bros. 17 COLLECTION—Spyro Gyra—GRP 18 IT'S SUPPOSED TO BE FUN—Lou Rawls—Blue Note 19 CURVES AHEAD—The Rippingtons—GRP 20 PLAYING WITH FIRE—Sam Riney—Spindletop 21 THE HOT SPOT—Soundtrack—Antilles 22 WELCOME TO THE ST. JAMES' CLUB—Rippingtons Feat. Russ Freeman—GRP 23 THE JOURNEY—Bobby Lyle—Atlantic 24 BENEATH THE MASK—Chick Corea Elektric Band—GRP 25 THE OFFBEAT OF AVENUES—The Manhattan Transfer—Columbia |
|---|---|

Top Contemporary Jazz Artists

- | | |
|--|--|
| <p>Pos. ARTIST (No. Of Charted Albums) LABEL</p> <ol style="list-style-type: none"> 1 JOE SAMPLE (1) Warner Bros. 2 THE CRUSADERS (1) GRP 3 DIANE SCHUUR (1) GRP 4 GERALD ALBRIGHT (1) Atlantic 5 YELLOWJACKETS (1) GRP | <ol style="list-style-type: none"> 6 JON LUCIEN (1) Mercury 7 DAVID BENOIT (2) GRP 8 BOBBY MCFERRIN (1) EMI 9 DAVE KOZ (1) Capitol 10 EARL KLUGH (1) Warner Bros. |
|--|--|



**GRP
Records**

Top Contemporary Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 GRP (31)
 - 2 WARNER BROS. (5)
 - 3 ATLANTIC (3)
 - 4 BLUE NOTE (4)
 - 5 REPRIS (3)
 - 6 WINDHAM HILL JAZZ (3)
 - 7 MERCURY (1)
 - 8 EMI (1)
 - 9 NOVA (5)
 - 10 CAPITOL (1)

Top Combined Jazz Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 GRP/UNI (35)
 - 2 COLUMBIA (18)
 - 3 POLYGRAM CLASSICS & JAZZ (20)
 - 4 WARNER BROS. (9)
 - 5 CAPITOL (17)

Top New Age Albums

- | | |
|--|--|
| <p>Pos. TITLE—Artist—Label</p> <ol style="list-style-type: none"> 1 REFLECTIONS OF PASSION—Yanni—Private Music 2 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave 3 SKYLINE FIRE DANCE—David Lanz—Narada 4 AT THE EDGE—Mickey Hart—Ryko 5 FRESH AIRE 7—Mannheim Steamroller—American Gramophone 6 IN THE WAKE OF THE WIND—David Arkenstone—Narada 7 THE NARADA WILDERNESS COLLECTION—Various Artists—Narada 8 BORRASCA—Ottmar Liebert—Higher Octave 9 BLUES FROM THE RAIN FOREST—Merl Saunders—Sumertone 10 THE CITY—Vangelis—Atlantic 11 TAPROOT—Michael Hedges—Windham Hill 12 STRATA—Robert Rich & Steve Roach—Hearts Of Space 13 SHELL GAME—Don Harris—Sonic Atmospheres | <ol style="list-style-type: none"> 14 NARADA COLLECTION THREE—Various Artists—Narada 15 DISTANT FIELDS—Gary Lamb—Golden Gate 16 WINDHAM HILL: THE FIRST TEN YEARS—Various Artists—Windham Hill 17 WATERMARK—Enya—Geffen 18 THE PIPER'S RHYTHM—Spencer Brewer—Narada 19 DESERT MOON SONG—Dean Evenson—Soundings Of The Planet 20 LIVE IN AMERICA—Kitaro—Geffen 21 LOST FRONTIER—Peter Buffett—Narada 22 NIGHTSONGS AND LULLABIES—Jim Chappell—Music West 23 UNIVERSE SAMPLER 90—Various Artists—Hearts Of Space 24 CALIFORNIA GROOVES—Dancing Fantasy—Innovative Communications 25 SIGN OF THE SNOW CRANE—Kazu Matsui—Sonic Atmospheres |
|--|--|

YANNI: Top New Age Album



Top New Age Artists

- Pos. ARTIST (No. Of Charted Albums) LABEL
- 1 OTTMAR LIEBERT (3) Higher Octave
 - 2 YANNI (1) Private Music
 - 3 MANNHEIM STEAMROLLER (3) American Gramophone
 - 4 DAVID LANZ (1) Narada
 - 5 MICKEY HART (1) Ryko
 - 6 DAVID ARKENSTONE (2) Narada
 - 7 MERL SAUNDERS (1) Sumertone
 - 8 VANGELIS (1) Atlantic
 - 9 MICHAEL HEDGES (1) Windham Hill
 - 10 ROBERT RICH & STEVE ROACH (1) Hearts Of Space

OTTMAR LIEBERT: Top New Age Artist



Top New Age Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 NARADA (10)
 - 2 HIGHER OCTAVE (5)
 - 3 PRIVATE MUSIC (6)
 - 4 WINDHAM HILL (11)
 - 5 AMERICAN GRAMAPHONE (3)
 - 6 MUSIC WEST (6)
 - 7 RYKO (1)
 - 8 HEARTS OF SPACE (3)
 - 9 SONIC ATMOSPHERES (4)
 - 10 GEFEN (2)

NARADA

GRP RECORDS

#1...Again

#1 Top Contemporary Jazz Label

#1 Top Combined Jazz Label

#1 Top Combined Jazz Distributing Label (GRP/UNI)



Acoustic Alchemy
Carl Anderson
Patti Austin
David Benoit
Michael Brecker
Randy Brecker
Gary Burton
Larry Carlton
Chick Corea
The Crusaders
Eddie Daniels
Dave Grusin
Don Grusin
George Howard
B.B. King
Kenny Kirkland
Laima
Eric Marienthal
Sal Marquez
Dudley Moore
Amani A.W. Murray
New American Orchestra
New York Voices
John Patitucci
Kim Pensyl
Nelson Rangell
The Rippingtons
Featuring Russ Freeman
Lee Ritenour
Dave Samuels
Arturo Sandoval
Diane Schuur
Tom Scott
Special EFX
Spyro Gyra
Featuring Jay Beckenstein
Szaksci
Dave Valentin
Voyceboxing
Rob Wasserman
Dave Weckl
Yellowjackets
Yutaka

And The Best Is Yet To Come!

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THE
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Top Dance Club Play Artists

Pos. ARTIST (No. Of Charted Singles) LABEL
 1 C&C MUSIC FACTORY (3) Columbia
 2 SHAWN CHRISTOPHER (2) Arista



C+C MUSIC FACTORY:
 Top Dance Club Play Artists

- 3 BLACK BOX (2) RCA
- 4 DEEE-LITE (3) Elektra
- 5 CRYSTAL WATERS (2) Mercury
- 6 MADONNA (2) Sire
- 7 PET SHOP BOYS (3) EMI
- 8 CATHY DENNIS (2) Polydor
- 9 MONIE LOVE (2) Warner Bros.
- 10 THE KLF (1) Arista
(1) Wax Trax
- 11 MARIAH CAREY (2) Columbia
- 12 N-JOI (2) RCA
- 13 ENIGMA (2) Charisma
- 14 LISA LISA & CULT JAM (1) Columbia
- 15 ALISON LIMMERICK (1) Arista
- 16 HEAVY D. & THE BOYZ (2) Uptown
- 17 JOMANDA (2) Big Beat
- 18 SOUNDS OF BLACKNESS (2) Perspective
- 19 JANET JACKSON (2) A&M
- 20 THOSE GUYS (1) MCA
- 21 THE ADVENTURES OF STEVIE V (2) Mercury
- 22 BINGO BOYS (2) Atlantic
- 23 EMF (2) EMI
- 24 LONDONBEAT (1) Radioactive
- 25 HAMMER (3) Capitol

C+C MUSIC FACTORY:
 Top Dance
 Sales 12-Inch
 Singles



Top Dance Sales 12-Inch Singles

Pos. TITLE—Artist—Label

- 1 GONNA MAKE YOU SWEAT—C&C Music Factory—Columbia
- 2 GYPSY WOMAN (SHE'S HOMELESS)—Crystal Waters—Mercury
- 3 I WANNA SEX YOU UP—Color Me Badd—Giant
- 4 I DON'T KNOW ANYBODY ELSE—Black Box—RCA
- 5 LET THE BEAT HIT 'EM—Lisa Lisa & Cult Jam—Columbia
- 6 TEMPTATION—Corina—Cutting
- 7 NOW THAT WE FOUND LOVE—Heavy D. & The Boyz—Uptown
- 8 THIS BEAT IS HOT—B.G. The Prince Of Rap—Epic
- 9 STRIKE IT UP—Black Box—RCA
- 10 HERE WE GO—C&C Music Factory—Columbia
- 11 TOUCH ME (ALL NIGHT LONG)—Cathy Dennis—Polydor

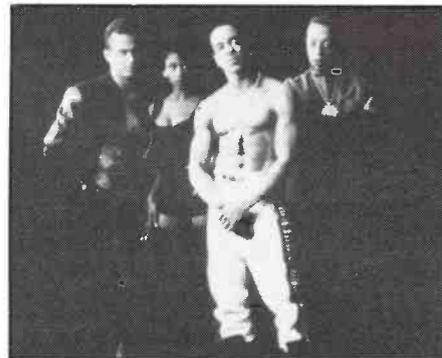
- 12 RUNNING BACK TO YOU—Vanessa Williams—Wing
- 13 THINGS THAT MAKE YOU GO HMMMM...—C&C Music Factory—Columbia
- 14 GOT A LOVE FOR YOU—Jomanda—Big Beat
- 15 O.P.P.—Naughty By Nature—Tommy Boy
- 16 POWER OF LOVE/BUILD A BRIDGE—Deee-Lite—Elektra
- 17 I'VE BEEN THINKING ABOUT YOU—Londonbeat—Radioactive
- 18 JEALOUSY—The Adventures Of Stevie V—Mercury
- 19 THE WHISTLE SONG—Frankie Knuckles—Virgin
- 20 JUST ANOTHER DREAM—Cathy Dennis—Polydor
- 21 SADENESS PART 1—Enigma—Charisma
- 22 WHERE THE STREETS HAVE NO NAME—Pet Shop Boys—EMI
- 23 GETT OFF—Prince & The N.P.G.—Paisley Park
- 24 MAKIN' HAPPY—Crystal Waters—Mercury
- 25 GOOD VIBRATIONS—Marky Mark & The Funky Bunch—Interscope
- 26 FUNK BOUTIQUE/DON'T STOP NOW—The Cover Girls—Epic
- 27 PEOPLE ARE STILL HAVING SEX—LaTour—Smash
- 28 UNBELIEVABLE—EMF—EMI
- 29 SENSITIVITY—Ralph Tresvant—MCA
- 30 JUSTIFY MY LOVE—Madonna—Sire
- 31 HOW TO DANCE—Bingo Boys—Atlantic
- 32 MONIE IN THE MIDDLE—Monie Love—Warner Bros.
- 33 ANOTHER SLEEPLESS NIGHT—Shawn Christopher—Arista
- 34 WIGGLE IT—2 In A Room—Cutting
- 35 ROMANTIC—Karyn White—Warner Bros.
- 36 HOLD YOU TIGHT—Tara Kemp—Big Beat
- 37 3 A.M. ETERNAL—The KLF—Arista
- 38 TONITE—Those Guys—MCA
- 39 IT'S A SHAME (MY SISTER)—Monie Love—Warner Bros.
- 40 RESCUE ME—Madonna—Sire
- 41 WORLD IN MY EYES—Depeche Mode—Sire
- 42 FINALLY—Ce Ce Peniston—A&M
- 43 SUMMERTIME—D.J. Jazzy Jeff & The Fresh Prince—Jive
- 44 I LIKE YOU—Culture Beat—Epic
- 45 TOM'S DINER—DNA Featuring Suzanne Vega—A&M
- 46 RIDE ON THE RHYTHM—Little Louie And Marc Anthony—Atlantic
- 47 DO YOU WANT ME—Salt-N-Pepa—Next Plateau
- 48 ESP/GOOD BEAT—Deee-Lite—Elektra
- 49 LIES—EMF—EMI
- 50 HOUSECALL—Shabba Ranks (Featuring Maxi Priest)—Epic

Top Dance Club Play Singles

Pos. TITLE—Artist—Label

- 1 GONNA MAKE YOU SWEAT—C&C Music Factory—Columbia
- 2 I DON'T KNOW ANYBODY ELSE—Black Box—RCA
- 3 ANOTHER SLEEPLESS NIGHT—Shawn Christopher—Arista
- 4 GYPSY WOMAN (SHE'S HOMELESS)—Crystal Waters—Mercury
- 5 STRIKE IT UP—Black Box—RCA
- 6 POWER OF LOVE/BUILD A BRIDGE—Deee-Lite—Elektra
- 7 HERE WE GO—C&C Music Factory—Columbia
- 8 LET THE BEAT HIT 'EM—Lisa Lisa & Cult Jam—Columbia
- 9 JUSTIFY MY LOVE—Madonna—Sire
- 10 WHERE LOVE LIVES—Alison Limmerick—Arista
- 11 3 A.M. ETERNAL—The KLF—Arista
- 12 GOOD BEAT—Deee-Lite—Elektra
- 13 IT'S A SHAME (MY SISTER)—Monie Love—Warner Bros.
- 14 NOW THAT WE FOUND LOVE—Heavy D. & The Boyz—Uptown
- 15 TONITE—Those Guys—MCA
- 16 I'VE BEEN THINKING ABOUT YOU—Londonbeat—Radioactive
- 17 THINGS THAT MAKE YOU GO HMMMM...—C&C Music Factory—Columbia
- 18 DEEP IN MY HEART—Clubhouse—Atlantic
- 19 GETT OFF—Prince & The N.P.G.—Paisley Park
- 20 GOT A LOVE FOR YOU—Jomanda—Big Beat
- 21 PEOPLE ARE STILL HAVING SEX—LaTour—Smash
- 22 SUCH A GOOD FEELING—Brothers In Rhythm—4th & B'Way
- 23 (I WANNA GIVE YOU) DEVOTION—Nomad—Capitol
- 24 SADENESS PART 1—Enigma—Charisma
- 25 FINALLY—Ce Ce Peniston—A&M
- 26 SOMEDAY—Mariah Carey—Columbia
- 27 RUNNING BACK TO YOU—Vanessa Williams—Wing
- 28 THIS BEAT IS HOT—B.G. The Prince Of Rap—Epic
- 29 HOW TO DANCE—Bingo Boys—Atlantic
- 30 MARY HAD A LITTLE BOY—Snap—Arista
- 31 JEALOUSY—The Adventures Of Stevie V—Mercury

- 32 RIDE ON THE RHYTHM—Little Louie And Marc Anthony—Atlantic
- 33 TOUCH ME (ALL NIGHT LONG)—Cathy Dennis—Polydor
- 34 THE PRESSURE PT. 1—Sounds Of Blackness—Perspective
- 35 LOST IN MUSIC—Stereo MC's—4th & B'Way
- 36 GONNA CATCH YOU (FROM COOL AS ICE)—Lonnie Gordon—SBK
- 37 THE WHISTLE SONG—Frankie Knuckles—Virgin
- 38 MAKIN' HAPPY—Crystal Waters—Mercury
- 39 PRAY—Hammer—Capitol
- 40 WHAT'S IT GONNA BE—Jellybean Featuring Niki Haris—Atlantic
- 41 ANTHEM—N-Joi—RCA
- 42 LOVE SO SPECIAL—Ceybil—Atlantic
- 43 DANGEROUS ON THE DANCEFLOOR—Musto And Bones Featuring PCP—RCA
- 44 WEEKEND—DJ Dick—TSR
- 45 FASCINATING RHYTHM—Bass-O-Matic—Virgin
- 46 WHERE THE STREETS HAVE NO NAME—Pet Shop Boys—EMI
- 47 LOVE WILL NEVER DO (WITHOUT YOU)—Janet Jackson—A&M
- 48 SPILLIN' THE BEANS—Jellybean—Atlantic
- 49 SAVE ME—Lisa Fischer—Elektra
- 50 JUST ANOTHER DREAM—Cathy Dennis—Polydor



C+C MUSIC FACTORY:
 Top Dance Club Play Single

Top Dance Club Play Labels

Pos. LABEL (No. Of Charted Singles)

- 1 RCA (21)
- 2 ATLANTIC (20)
- 3 COLUMBIA (11)
- 4 ARISTA (12)
- 5 EPIC (12)
- 6 SIRE (12)
- 7 ELEKTRA (9)
- 8 MERCURY (6)
- 9 EMI (8)
- 10 CAPITOL (11)
- 11 TOMMY BOY (10)
- 12 WARNER BROS. (7)
- 13 MCA (13)
- 14 A&M (6)
- 15 CHARISMA (7)



Top Combined Dance Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Sales & Club Play)

- 1 ATLANTIC (67)
- 2 COLUMBIA (39)
- 3 WARNER BROS. (50)
- 4 MCA (47)
- 5 RCA (39)

Top Dance Sales Artists

Pos. ARTIST (No. Of Charted Singles) LABEL

- 1 C&C MUSIC FACTORY (3) Columbia
- 2 BLACK BOX (3) RCA
- 3 CRYSTAL WATERS (2) Mercury
- 4 CATHY DENNIS (3) Polydor
- 5 PET SHOP BOYS (4) EMI
- 6 DEEE-LITE (3) Elektra
- 7 COLOR ME BADD (2) Giant
- 8 SHAWN CHRISTOPHER (2) Arista
- 9 MADONNA (2) Sire
- 10 MONIE LOVE (2) Warner Bros.
- 11 CORINA (2) Cutting
- 12 EMF (2) EMI
- 13 HEAVY D. & THE BOYZ (2) Uptown
- 14 LISA LISA & CULT JAM (1) Columbia
- 15 THE ADVENTURES OF STEVIE V (2) Mercury
- 16 ENIGMA (2) Charisma
- 17 B.G. THE PRINCE OF RAP (1) Epic
- 18 GUY (4) Uptown
- 19 THE KLF (1) Arista
(1) Wax Trax
- 20 VANESSA WILLIAMS (1) Wing
- 21 JOMANDA (1) Big Beat
- 22 NAUGHTY BY NATURE (1) Tommy Boy
- 23 RALPH TRESVANT (3) MCA
- 24 L.L. COOL J (4) Def Jam
- 25 LONDONBEAT (1) Radioactive



C+C MUSIC FACTORY:
 Top Dance Sales Artists

Top Dance Sales Labels

Pos. LABEL (No. Of Charted Singles)

- 1 EPIC (20)
- 2 COLUMBIA (8)
- 3 MERCURY (7)
- 4 ATLANTIC (21)
- 5 SIRE (13)
- 6 MCA (18)
- 7 EMI (9)
- 8 RCA (10)
- 9 WARNER BROS. (12)
- 10 TOMMY BOY (12)
- 11 UPTOWN (8)
- 12 CUTTING (6)
- 13 MOTOWN (8)
- 14 ELEKTRA (10)
- 15 ARISTA (9)

COLUMBIA

Top Combined Dance Labels

Pos. LABEL (No. Of Charted Sales & Club Play)

- 1 COLUMBIA (19)
- 2 ATLANTIC (41)
- 3 EPIC (32)
- 4 RCA (31)
- 5 MERCURY (13)
- 6 SIRE (25)
- 7 ARISTA (21)
- 8 EMI (17)
- 9 MCA (31)
- 10 ELEKTRA (19)
- 11 WARNER BROS. (19)
- 12 TOMMY BOY (22)
- 13 A&M (10)
- 14 UPTOWN (12)
- 15 VIRGIN (18)

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THE YEAR IN MUSIC

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Top World Music Albums

Pos. TITLE—Artist—Label

- 1 PRIMAL MAGIC—Strunz & Farah—Mesa
- 2 TALKIN' BLUES—Bob Marley And The Wailers—Tuff Gong
- 3 SET—Yousou N'Dour—Virgin
- 4 SOUP OF THE CENTURY—3 Mustaphas 3—Ryko
- 5 IRON STORM—Black Uhuru—Mesa
- 6 CHAMUNORWA—Thomas Mapfumo—Mango
- 7 ESTE MUNDO—Gipsy Kings—Elektra

- 8 VODOU ADJAE—Boukman Eksperyans—Mango
- 9 MOUTH MUSIC—Mouth Music—Ryko
- 10 AMEN—Salif Keita—Mango
- 11 TOO WICKED—Aswad—Mango
- 12 JAHMEKYA—Ziggy Marley & The Melody Makers—Virgin
- 13 TXAI—Milton Nascimento—Columbia
- 14 MAIS—Marisa Monte—World Pacific
- 15 ALLEGRIA—Gipsy Kings—Elektra

STRUNZ & FARAH: Top World Music Album



GIPSY KINGS: Top World Music Artists



Top World Music Artists

Pos. ARTIST (No. Of Charted Albums) LABEL

- 1 GIPSY KINGS (4) Elektra
- 2 STRUNZ & FARAH (1) Mesa
- 3 BOB MARLEY AND THE WAILERS (1) Tuff Gong
- 4 YOUSOU N'DOUR (1) Virgin
- 5 BURNING SPEAR (2) Mango

- 6 BLACK UHURU (2) Mesa
- 7 3 MUSTAPHAS 3 (1) Ryko
- 8 THOMAS MAPFUMO (1) Mango
- 9 BOUKMAN EKSPERYANS (1) Mango
- 10 MOUTH MUSIC (1) Ryko



Top World Music Labels

Pos. LABEL (No. Of Charted Albums)

- 1 MANGO (16)
- 2 MESA (3)

- 3 RYKO (3)
- 4 ELEKTRA (4)
- 5 SHANACHIE (9)

LOOK LISTEN DECIDE



TOP WORLD MUSIC LABEL

1990

1991

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THE YEAR IN MUSIC



Top Adult Contemporary Singles

- Pos. TITLE—Artist—Label
- 1 (EVERYTHING I DO) I DO IT FOR YOU—Bryan Adams—A&M
 - 2 BABY BABY —Amy Grant—A&M
 - 3 ALL THE MAN THAT I NEED—Whitney Houston—Arista
 - 4 CRY FOR HELP —Rick Astley—RCA
 - 5 LOVE IS A WONDERFUL THING—Michael Bolton—Columbia
 - 6 YOU'RE IN LOVE—Wilson Phillips—SBK
 - 7 WHERE DOES MY HEART BEAT NOW—Celine Dion—Epic
 - 8 COMING OUT OF THE DARK—Gloria Estefan—Epic
 - 9 RUSH RUSH—Paula Abdul—Capitol
 - 10 I DON'T WANNA CRY—Mariah Carey—Columbia
 - 11 EVERY HEARTBEAT—Amy Grant—A&M
 - 12 RHYTHM OF MY HEART—Rod Stewart—Warner Bros.
 - 13 THE FIRST TIME—Surface—Columbia
 - 14 THE MOTOWN SONG—Rod Stewart—Warner Bros.
 - 15 CAN'T FORGET YOU—Gloria Estefan—Epic
 - 16 GET HERE—Oleta Adams—Fontana
 - 17 EVERYBODY PLAYS THE FOOL—Aaron Neville—A&M
 - 18 MORE THAN WORDS—Extreme—A&M
 - 19 YOU GOTTA LOVE SOMEONE—Elton John—MCA
 - 20 POWER OF LOVE/LOVE POWER—Luther Vandross—Epic
 - 21 BECAUSE I LOVE YOU (THE POSTMAN SONG)—Stevie B—LMR
 - 22 TIME, LOVE AND TENDERNESS—Michael Bolton—Columbia
 - 23 SHOW ME THE WAY—Styx—A&M
 - 24 LOVE TAKES TIME—Mariah Carey—Columbia
 - 25 FROM A DISTANCE—Bette Midler—Atlantic
 - 26 PLACE IN THIS WORLD—Michael W. Smith—Reunion
 - 27 SOMETHING TO TALK ABOUT—Bonnie Raitt—Capitol
 - 28 MORE THAN WORDS CAN SAY—Alias—EMI
 - 29 TOO MANY WALLS—Cathy Dennis—Polydor
 - 30 MERCY MERCY ME/I WANT YOU—Robert Palmer—EMI
 - 31 IMPULSIVE—Wilson Phillips—SBK
 - 32 LOVE AND UNDERSTANDING—Cher—Geffen
 - 33 MIRACLE—Whitney Houston—Arista
 - 34 DON'T HOLD BACK YOUR LOVE—Daryl Hall John Oates—Arista
 - 35 UNFORGETTABLE—Natalie Cole—Elektra
 - 36 SOMEDAY—Mariah Carey—Columbia
 - 37 I'M NOT IN LOVE—Will To Power—Epic

- 38 NEW YORK MINUTE—Don Henley—Geffen
- 39 THE DREAM IS STILL ALIVE—Wilson Phillips—SBK
- 40 IT AIN'T OVER 'TIL IT'S OVER—Lenny Kravitz—Virgin
- 41 LILY WAS HERE—David A. Stewart/Candy Dulfer—Arista
- 42 ONE MORE TRY—Timmy T.—Quality
- 43 PART OF ME, PART OF YOU—Glenn Frey—MCA
- 44 SO CLOSE—Daryl Hall John Oates—Arista
- 45 EMOTIONS—Mariah Carey—Columbia
- 46 FADING LIKE A FLOWER—Roxette—EMI
- 47 VOICES THAT CARE—Voices That Care—Giant
- 48 THE SHOOP SHOOP SONG (IT'S IN HIS KISS)—Cher—Geffen
- 49 THE REAL LOVE—Bob Seger & The Silver Bullet Band—Capitol
- 50 I'M YOUR BABY TONIGHT—Whitney Houston—Arista

BRYAN ADAMS: Top A/C Single



Top Adult Contemporary Artists

- Pos. ARTIST (No. Of Charted Singles) LABEL
- 1 MARIAH CAREY (6) Columbia
 - 2 AMY GRANT (3) A&M
 - 3 WILSON PHILLIPS (1) Polydor (4) SBK
 - 4 GLORIA ESTEFAN (4) Epic
 - 5 MICHAEL BOLTON (3) Columbia
 - 6 WHITNEY HOUSTON (5) Arista
 - 7 ROD STEWART (4) Warner Bros.
 - 8 CELINE DION (3) Epic
 - 9 DARYL HALL JOHN OATES (3) Arista
 - 10 LUTHER VANDROSS (2) Epic
 - 11 PAULA ABDUL (3) Capitol
 - 12 BETTE MIDLER (3) Atlantic
 - 13 CHER (3) Geffen
 - 14 SURFACE (2) Columbia
 - 15 BRYAN ADAMS (2) A&M
 - 16 RICK ASTLEY (2) RCA
 - 17 STYX (2) A&M
 - 18 OLETA ADAMS (2) Fontana
 - 19 STEVIE B (2) LMR
 - 20 ALIAS (2) EMI
 - 21 BONNIE RAITT (2) Capitol
 - 22 MICHAEL W. SMITH (2) Reunion
 - 23 EXTREME (2) A&M
 - 24 CATHY DENNIS (2) Polydor
 - 25 AARON NEVILLE (2) A&M

MARIAH CAREY: Top A/C Artist



COLUMBIA

Top Adult Contemporary Labels

- Pos. LABEL (No. Of Charted Singles)
- | | |
|-----------------|---------------------|
| 1 COLUMBIA (24) | 8 WARNER BROS. (11) |
| 2 A&M (17) | 9 CAPITOL (8) |
| 3 EPIC (12) | 10 REPRISE (11) |
| 4 ARISTA (15) | 11 GEFGEN (5) |
| 5 ATLANTIC (14) | 12 MCA (10) |
| 6 EMI (8) | 13 RCA (7) |
| 7 SBK (7) | 14 ELEKTRA (8) |
| | 15 VIRGIN (8) |

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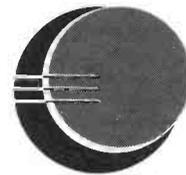
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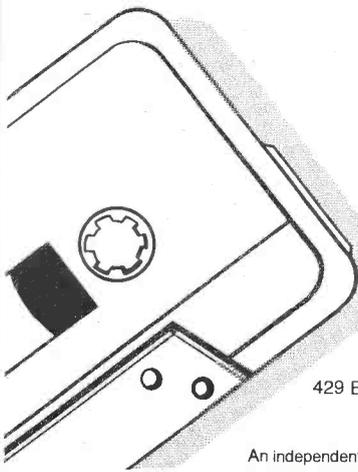
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MICHAEL W. SMITH: Top Contemporary Christian Album & Artist

Top Contemporary Christian Albums

- | | |
|---|--|
| <p>Pos. TITLE—Artist—Label</p> <p>1 GO WEST YOUNG MAN—Michael W. Smith—Reunion</p> <p>2 ANOTHER TIME ANOTHER PLACE—Sandi Patti—Word</p> <p>3 HEART IN MOTION—Amy Grant—Word</p> <p>4 FOR THE SAKE OF THE CALL—Steven Curtis Chapman—Sparrow</p> <p>5 BEYOND BELIEF—Petra—Word</p> <p>6 NU THANG—D.C. Talk—Forefront</p> <p>7 REVIVAL IN THE LAND—Carman—Benson</p> <p>8 RADICALLY SAVED—Carman—Benson</p> <p>9 DIFFERENT LIFESTYLES—BeBe & CeCe Winans—Sparrow</p> <p>10 SO MUCH 2 SAY—Take 6—Warner Alliance</p> <p>11 SHAKIN' THE HOUSE—Carman, Commissioned & Christ Church Choir—Benson</p> <p>12 WE BELIEVE—Steve Green—Sparrow</p> <p>13 THE COLLECTION—Amy Grant—Myrrh</p> <p>14 HOME FREE—Wayne Watson—Word</p> <p>15 POWER HOUSE—White Heart—Starsong</p> <p>16 THE WAY OF WISDOM—Michael Card—Sparrow</p> <p>17 WAKENED BY THE WIND—Susan Ashton—Sparrow</p> <p>18 CRY FOR THE DESERT—Twila Paris—Starsong</p> <p>19 UNDER THEIR INFLUENCE—Russ Taff—Myrrh</p> <p>20 CONSIDER THE COST—Steve Camp—Sparrow</p> | <p>21 ANOTHER CHILD TO HOLD—Ray Boltz—Diadem</p> <p>22 RETURN—The Winans—Warner Alliance</p> <p>23 MORE TO THIS LIFE—Steven Curtis Chapman—Sparrow</p> <p>24 ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND—Bryan Duncan—Myrrh</p> <p>25 SIMPLE HOUSE—Margaret Becker—Sparrow</p> <p>26 LARNELLE LIVE... PSALMS HYMNS & SPIRITUAL SONGS—Larnelle Harris—Zondervan</p> <p>27 OUR CHRISTMAS—Various Artists—Reunion</p> <p>28 I 2 (EYE)—Michael W. Smith—Reunion</p> <p>29 HIDE EM' IN YOUR HEART—Steve Green—Sparrow</p> <p>30 THE WORLD AS BEST I REMEMBER—Rich Mullins—Reunion</p> <p>31 SLEEP SOUND IN JESUS—Michael Card—Sparrow</p> <p>32 OUT OF MY MIND—Mike Warnke—Word</p> <p>33 BRAVE HEART—Kim Hill—Reunion</p> <p>34 LIVE WITH FRIENDS—The Brooklyn Tabernacle Choir—Word</p> <p>35 THIS I KNOW—Kim Boyce—Myrrh</p> <p>36 GO TO THE TOP—DeGarmo & Key—Forefront</p> <p>37 LIVE—Tramaine Hawkins—Sparrow</p> <p>38 WAR IN THE HEAVENLIES—Hosanna! Music—Integrity</p> <p>39 4 HIM—4 Him—Benson</p> <p>40 IN THE KINGDOM—White Cross—Starsong</p> |
|---|--|

Top Contemporary Christian Artists

- | | |
|---|--|
| <p>Pos. ARTIST (No. Of Charted Albums)</p> <p>1 MICHAEL W. SMITH (4) Reunion</p> <p>2 AMY GRANT (3) Myrrh</p> <p>(1) Word</p> <p>3 SANDI PATTI (2) Impact</p> <p>(2) Word</p> <p>4 STEVEN CURTIS CHAPMAN (2) Sparrow</p> <p>5 CARMAN (2) Benson</p> | <p>6 PETRA (1) Starsong</p> <p>(1) DaySpring</p> <p>(1) Sparrow</p> <p>(1) Word</p> <p>7 D.C. TALK (2) Forefront</p> <p>8 STEVE GREEN (2) Sparrow</p> <p>9 MICHAEL CARD (2) Sparrow</p> <p>10 BEBE & CECE WINANS (1) Sparrow</p> |
|---|--|

Top Contemporary Christian Labels

- | | |
|---|--|
| <p>Pos. LABEL (No. Of Charted Albums)</p> <p>1 WORD (28)</p> <p>2 SPARROW (21)</p> <p>3 REUNION (8)</p> <p>4 BENSON (16)</p> <p>5 MYRRH (8)</p> <p>6 STARSONG (13)</p> <p>7 FOREFRONT (4)</p> | <p>8 WARNER ALLIANCE (3)</p> <p>9 DIADEM (5)</p> <p>10 INTEGRITY (3)</p> |
|---|--|

Top Contemporary Christian Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 WORD (44)
- 2 SPARROW (29)
- 3 BENSON (34)



Top Gospel Albums

- | | |
|--|--|
| <p>Pos. TITLE—Artist—Label</p> <p>1 LIVE WITH MISSISSIPPI MASS CHOIR—Rev. James Moore—Malaco</p> <p>2 LIVE—Tramaine Hawkins—Sparrow</p> <p>3 LOVE ALIVE IV—Walter Hawkins—Malaco</p> <p>4 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES—Daryl Coley—Sparrow</p> <p>5 PHENOMENON—Rance Allen—Bellmark</p> <p>6 HAVING CHURCH—Rev. J.Cleveland/Southern California Community Choir—Savoy</p> <p>7 PRAY FOR ME—Mighty Clouds Of Joy—Word</p> <p>8 WAIT ON THE LORD—Lamora Park Young Adult Choir—Bellmark</p> <p>9 SAINTS IN PRAISE VOL II—The West Angeles C.O.G.I.C.—Sparrow</p> <p>10 WASH ME—New Life Community Choir Featuring John P. Kee—Tyscot</p> <p>11 REACH BEYOND THE BREAK—Rev. Clay Evans/Fellowship Baptist Church Choir—Savoy</p> <p>12 HE'S PREPARING ME—Rev. Earnest Davis, Jr. & The Wilmington Mass Choir Featuring Rev. Daryl Coley—Atlanta International</p> <p>13 HOLD BACK THE NIGHT—Rev. Charles Nicks/St. James Baptist Church Choir—Sound Of Gospel</p> <p>14 HIGHER—Beau Williams—Light</p> <p>15 THANK YOU MAMA FOR PRAYING FOR ME—The Jackson Southernaires—Malaco</p> <p>16 I WILL LET NOTHING SEPARATE ME—D.F.W. Mass Choir—Savoy</p> <p>17 RETURN—The Winans—Warner Alliance</p> <p>18 DIFFERENT LIFESTYLES—BeBe & CeCe Winans—Sparrow</p> | <p>19 LIVE—Dorothy Norwood/Northern California G.M.W.A. Mass Choir—Malaco</p> <p>20 I SEE A WORLD—New York Restoration Choir—Savoy</p> <p>21 HIGHLY RECOMMENDED—Helen Baylor—Word</p> <p>22 NEW BORN SOUL—Wanda Nero Butler—Secret</p> <p>23 THIS IS THE DAY—Walt Whitman & The Soul Children Of Chicago—I AM</p> <p>24 THE PROMISE—Ricky Dillard's New Generation Chorale—Muscle Shoals</p> <p>25 STATE OF MIND—Commissioned—Benson</p> <p>26 OPEN OUR EYES—Milton Brunson—Rejoice</p> <p>27 JUST ME THIS TIME—John P. Kee—Tyscot</p> <p>28 MOVE MOUNTAIN—Rev. R.L. White/Mt. Ephraim Baptist Choir feat. Williams Bros.—Faith</p> <p>29 HIGHER HOPE—Florida Mass Choir—Malaco</p> <p>30 LIVE & IN PRAISE—Rudolph Stanfield & New Revelation—Sound Of Gospel</p> <p>31 RIGHT NOW IF YOU BELIEVE—Chicago Mass Choir—Light</p> <p>32 THIS IS YOUR NIGHT—The Williams Brothers—Blackberry</p> <p>33 I REMEMBER MAMA—Shirley Caesar—Word</p> <p>34 THE EVOLUTION OF GOSPEL—Sounds Of Blackness—Perspective</p> <p>35 HE LIVES—Shun Pace Rhodes—Savoy</p> <p>36 SO MUCH 2 SAY—Take 6—Warner Alliance</p> <p>37 YOUNG ARTISTS FOR CHRIST WORKSHOP '89—Young Artists For Christ—Sound Of Gospel</p> <p>38 I AM PERSUADED—Fred Hammond—Benson</p> <p>39 FAMILY AFFAIR—Pilgrim Jubilees—Malaco</p> <p>40 OH LORD WE PRAISE YOU—Hezekiah Walker/Fellowship Crusade Choir—Sweet Rain</p> |
|--|--|



REV. JAMES MOORE: Top Gospel Album & Artist

Top Gospel Artists

- | | |
|--|---|
| <p>Pos. ARTIST (No. Of Charted Albums) LABEL</p> <p>1 REV. JAMES MOORE (2) Malaco</p> <p>2 TRAMAIN HAWKINS (2) Sparrow</p> <p>3 WALTER HAWKINS (1) Malaco</p> <p>4 DARYL COLEY (1) Sparrow</p> | <p>5 RANCE ALLEN (1) Bellmark</p> <p>6 REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR (1) Savoy</p> <p>7 MIGHTY CLOUDS OF JOY (1) Word</p> <p>8 LAMORA PARK YOUNG ADULT CHOIR (1) Bellmark</p> <p>9 THE WEST ANGELES C.O.G.I.C. (1) Sparrow</p> <p>10 NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE (1) Tyscot</p> |
|--|---|



Top Gospel Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 SAVOY (12)
- 2 MALACO (9)
- 3 LIGHT (13)
- 4 SOUND OF GOSPEL (13)
- 5 WORD (10)
- 6 SPARROW (11)
- 7 ATLANTA INTERNATIONAL (6)
- 8 REJOICE (4)
- 9 TYSCOT (3)
- 10 WARNER ALLIANCE (3)



Top Gospel Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 MALACO (21)
- 2 WORD (17)
- 3 SPECTRA (16)

THANKS FOR ALL THE #1's

★ TOP GOSPEL LABEL

MALACO

RECORDS

★ TOP GOSPEL ARTIST

Rev. James Moore

★ TOP GOSPEL TITLE

Rev. James Moore with the
Mississippi Mass Choir

★ TOP DISTRIBUTING LABELS

MALACO

RECORDS

SAVOY

RECORDS INC.

MUSCLE
SHOALS
SOUND
GOSPEL



RECORDS

AND OUR #1 ALBUMS

REV. JAMES MOORE

"Live"
with the Mississippi Mass Choir



MALACO
RECORDS

Rev. James Cleveland

& The Southern CA Community Choir
Having Church



SAVOY
RECORDS INC.

Walter Hawkins

LOVE ALIVE IV



MALACO
RECORDS

The MISSISSIPPI
MASS CHOIR



MALACO
RECORDS

P. O. Box 9287

Jackson, MS 39286

(601) 982-4522

Top Pop Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WB, ASCAP (46)
- 2 EMI BLACKWOOD, BMI (25)
- 3 WARNER-TAMERLANE, BMI (29)
- 4 EMI APRIL, ASCAP (32)
- 5 VIRGIN, ASCAP (29)
- 6 FLYTE TYME, ASCAP (6)
- 7 ALMO, ASCAP (12)
- 8 ZOMBA, ASCAP (17)
- 9 REALSONGS, ASCAP (12)
- 10 JOBETE, ASCAP (8)
- 11 MCA, ASCAP (23)
- 12 COLE-CLIVILLES, ASCAP (7)
- 13 PRI, ASCAP (8)
- 14 BMG, ASCAP (11)
- 15 RMI, BMI (2)
- 16 COLGEMS-EMI, ASCAP (10)
- 17 SONY EPIC/SOLAR, BMI (10)
- 18 KEAR, BMI (10)
- 19 MISS BESSIE, ASCAP (3)
- 20 FOREIGN IMPORTED, BMI (4)
- 21 VISION OF LOVE, BMI (3)
- 22 FUNKY METAL, ASCAP (2)
- 23 JIMMY FUN, BMI (3)
- 24 CONTROVERSY, ASCAP (8)
- 25 LEOSUN, ASCAP (3)
- 26 SONY TUNES, ASCAP (7)
- 27 BAYJUN BEAT, BMI (4)
- 28 ONE TWO, BMI (3)
- 29 KALLMAN, BMI (3)
- 30 SONY SONGS, BMI (6)
- 31 AGE TO AGE, ASCAP (4)
- 32 MYA-T, BMI (3)
- 33 WARNER CHAPPELL, PRS (3)
- 34 IRVING, BMI (5)
- 35 UNICHAPPELL, BMI (3)
- 36 NIGHT GARDEN, BMI (2)
- 37 BEEN JAMMIN', BMI (2)
- 38 GUNS N' ROSES, ASCAP (2)
- 39 WILLESSEN, BMI (8)

- 40 HIP HOP, BMI (1)
- 41 HI-FROST, BMI (1)
- 42 ISAAC, ASCAP (1)
- 43 CHAPPELL & CO., ASCAP (12)
- 44 VIRGIN SONGS, BMI (13)
- 45 CHRYSALIS, BMI (3)
- 46 MAN-KEN, BMI (1)
- 47 STANSBURY, BMI (1)
- 48 POLYGRAM, ASCAP (4)
- 49 RBG-DOME, ASCAP (2)
- 50 SAJA, BMI (1)



Top R&B Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 FLYTE TYME, ASCAP (13)
- 2 ZOMBA, ASCAP (31)
- 3 MCA, ASCAP (29)
- 4 WB, ASCAP (43)
- 5 WILLESSEN, BMI (21)
- 6 VIRGIN, ASCAP (26)
- 7 EMI APRIL, ASCAP (37)
- 8 SONY EPIC/SOLAR, BMI (14)
- 9 KEAR, BMI (13)
- 10 JOBETE, ASCAP (11)
- 11 BUST-IT, BMI (8)
- 12 TRYCEP, BMI (9)
- 13 WARNER-TAMERLANE, BMI (22)
- 14 IRVING, BMI (9)
- 15 COLGEMS-EMI, ASCAP (12)
- 16 COLE-CLIVILLES, ASCAP (6)
- 17 STEVELAND MORRIS, ASCAP (2)
- 18 RUTHLESS ATTACK, ASCAP (3)
- 19 ALMO, ASCAP (16)
- 20 GRATITUDE SKY, ASCAP (8)
- 21 EMI BLACKWOOD, BMI (14)
- 22 TONY TONI TONE, ASCAP (4)
- 23 PRI, ASCAP (4)
- 24 TED-ON, BMI (2)
- 25 RUDE NEWS, BMI (3)

- 26 2 TUFF-E-NUFF, BMI (3)
- 27 ACROSS 110TH STREET, ASCAP (12)
- 28 PUNDIT, BMI (1)
- 29 BUSH BURNIN', ASCAP (3)
- 30 LONDON, BMI (1)
- 31 CONTROVERSY, ASCAP (6)
- 32 SONY TUNES, ASCAP (10)
- 33 4MW, ASCAP (3)
- 34 WE, BMI (2)
- 35 DIVA ONE, ASCAP (3)
- 36 DEGROAT & DEGROAT, BMI (1)
- 37 SONY SONGS, BMI (4)
- 38 DEF JAM, ASCAP (13)
- 39 SUN FACE, ASCAP (2)
- 40 SPECIAL RIDER, ASCAP (1)
- 41 BIV TEN, ASCAP (3)
- 42 GREENSKIRT, BMI (7)
- 43 PURPLE BULL, BMI (2)
- 44 VIRGIN SONGS, BMI (13)
- 45 VISION OF LOVE, BMI (3)
- 46 WARNER CHAPPELL, ASCAP (4)
- 47 FORCEFUL, BMI (4)
- 48 AVANT GARDE, ASCAP (4)
- 49 AL B. SURE!, ASCAP (6)
- 50 HI-FROST, BMI (2)

SONY®/TREE

Top Country Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 SONY TREE, BMI (29)
- 2 HOWLIN' HITS, ASCAP (6)
- 3 SONY CROSS KEYS, ASCAP (24)
- 4 EMI APRIL, ASCAP (19)
- 5 ALMO, ASCAP (14)
- 6 BENEFIT, BMI (5)
- 7 MAYPOP, BMI (13)
- 8 SONGS OF POLYGRAM, BMI (13)
- 9 WARNER-TAMERLANE, BMI (22)
- 10 SCREEN GEMS-EMI, BMI (8)
- 11 BAIT AND BEER, ASCAP (7) (tie)
- 11 FORERUNNER, ASCAP (7) (tie)
- 13 SHEDHOUSE, ASCAP (7)
- 14 MCA, ASCAP (13)
- 15 FAME, BMI (7)
- 16 WB, ASCAP (21)
- 17 CAREERS, BMI (6)
- 18 EMI BLACKWOOD, BMI (6)
- 19 SEVENTH SON, ASCAP (5) (tie)
- 19 MATTIE RUTH, ASCAP (5) (tie)
- 21 SCARLET MOON, BMI (7)
- 22 POLYGRAM, ASCAP (9)
- 23 POLYGRAM INT'L, ASCAP (8)
- 24 RICK HALL, ASCAP (4)
- 25 TOM COLLINS, BMI (5)

- 26 ACUFF-ROSE, BMI (8)
- 27 BRIO BLUES, ASCAP (5)
- 28 DON SCHLITZ, ASCAP (6)
- 29 WARNER-ELEKTRA-ASYLUM, BMI (5)
- 30 COAL DUST WEST, BMI (2)
- 31 LITTLEMARCH, BMI (6)
- 32 PAUL CRAFT, BMI (2)
- 33 PAUL & JONATHAN, BMI (1)
- 34 POST OAK, BMI (5)
- 35 ZOMBA, ASCAP (7)
- 36 SOUTHERN GALLERY, ASCAP (1)
- 37 ZOO II, ASCAP (5)
- 38 MILLHOUSE, BMI (3)
- 39 TEXAS WEDGE, ASCAP (3)
- 40 IRVING, BMI (8)
- 41 WRIGHTCHILD, BMI (4)
- 42 EDGE O' WOODS, ASCAP (7)
- 43 RED BRAZOS, BMI (4)
- 44 BUG, BMI (11)
- 45 RIO BRAVO, BMI (1)
- 46 KINETIC DIAMOND, ASCAP (6)
- 47 MAJOR BOB, ASCAP (3)
- 48 MOLINE VALLEY, ASCAP (5)
- 49 GRAND COALITION, BMI (3)
- 50 GETAREALJOB, ASCAP (3)

Top R&B Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (179)
- 2 WARNER/CHAPPELL MUSIC (79)

- 3 SONY MUSIC GROUP (48)
- 4 FLYTE TYME MUSIC (13)
- 5 ZOMBA MUSIC (38)



EMI MUSIC PUBLISHING

Top Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (75)
- 2 SONY MUSIC GROUP (52)
- 3 POLYGRAM MUSIC (38)
- 4 WARNER/CHAPPELL MUSIC (53)
- 5 IRVING/ALMO MUSIC (25)

Top Pop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (108)
- 2 WARNER/CHAPPELL MUSIC (62)
- 3 CBS MUSIC GROUP (41)
- 4 VIRGIN MUSIC (36)
- 5 REALSONGS MUSIC (14)

THE YEAR IN MUSIC



QUEENSRÿCHE: Top Album Rock Track

Top Album Rock Tracks

Pos. TITLE—Artist—Label

- 1 SILENT LUCIDITY—Queensrÿche—EMI
- 2 WIND OF CHANGE—Scorpions—Mercury
- 3 RUNAROUND—Van Halen—Warner Bros.
- 4 OUT IN THE COLD—Tom Petty & The Heartbreakers—MCA
- 5 SHE TALKS TO ANGELS—The Black Crowes—Def American
- 6 LOSING MY RELIGION—R.E.M.—Warner Bros.
- 7 HOLE HEARTED—Extreme—A&M
- 8 LIFT ME UP—Yes—Arista
- 9 TOP OF THE WORLD—Van Halen—Warner Bros.
- 10 LEARNING TO FLY—Tom Petty & The Heartbreakers—MCA
- 11 IF YOU NEEDED SOMEBODY—Bad Company—Atco
- 12 RIGHTEOUS—Eric Johnson—Capitol
- 13 LAYING DOWN THE LAW—The Law—Atlantic
- 14 DREAMLINE—Rush—Atlantic
- 15 MONEYTALKS—AC/DC—Atco
- 16 ALL THIS TIME—Sting—A&M
- 17 MY HEAD'S IN MISSISSIPPI—ZZ Top—Warner Bros.
- 18 SIGNS—Tesla—Geffen
- 19 JET CITY WOMAN—Queensrÿche—EMI
- 20 HARD TO HANDLE—The Black Crowes—Def American
- 21 SEEING THINGS—The Black Crowes—Def American
- 22 END OF THE LINE—Allman Brothers Band—Epic
- 23 GIVE IT UP—ZZ Top—Warner Bros.
- 24 THE SOUND OF YOUR VOICE—38 Special—Charisma

25 RIGHT HERE, RIGHT NOW—Jesus Jones—SBK

- 26 KING OF THE HILL—Roger McGuinn—Arista
- 27 TELEPHONE SONG—Vaughan Brothers—Epic
- 28 IT'S LOVE—King's X—Megaforce
- 29 SMOKESTACK LIGHTNING—Lynyrd Skynyrd 1991—Atlantic
- 30 SHELTER ME—Cinderella—Mercury
- 31 DISAPPEAR—INXS—Atlantic
- 32 ORDINARY AVERAGE GUY—Joe Walsh—Pyramid
- 33 DANGEROUS—The Doobie Brothers—Capitol
- 34 POUNDCAKE—Van Halen—Warner Bros.
- 35 HIGHWIRE—Rolling Stones—Columbia
- 36 3 STRANGE DAYS—School Of Fish—Capitol
- 37 BITTER TEARS—INXS—Atlantic
- 38 CAN'T STOP THIS THING WE STARTED—Bryan Adams—A&M
- 39 ENTER SANDMAN—Metallica—Elektra
- 40 GET A LEG UP—John Mellencamp—Mercury
- 41 SHE GOES DOWN—Billy Squier—Capitol
- 42 WALKING IN MEMPHIS—Marc Cohn—Atlantic
- 43 THE SOUL CAGES—Sting—A&M
- 44 TRADEMARK—Eric Johnson—Capitol
- 45 A LIL' AIN'T ENOUGH—David Lee Roth—Warner Bros.
- 46 HEARTBREAK STATION—Cinderella—Mercury
- 47 MAN IN THE BOX—Alice In Chains—Columbia
- 48 ONE AND ONLY MAN—Steve Winwood—Virgin
- 49 TEXARKANA—R.E.M.—Warner Bros.
- 50 DON'T TREAT ME BAD—Firehouse—Epic



VAN HALEN: Top Album Rock Tracks Artists

Top Album Soundtracks

Pos. TITLE—Label

- 1 NEW JACK CITY—Giant
- 2 PRETTY WOMAN—EMI
- 3 ROBIN HOOD: PRINCE OF THIEVES—Morgan Creek
- 4 BLAZE OF GLORY/YOUNG GUNS II—Mercury
- 5 BOYZ N THE HOOD—QWEST
- 6 THE DOORS—ELEKTRA
- 7 THE COMMITMENTS—MCA
- 8 DANCES WITH WOLVES—EPIC ASSOCIATED
- 9 GHOST—Varese Sarabande
- 10 JUNGLE FEVER—MOTOWN



"NEW JACK CITY" (COLOR ME BADD): Top Album Soundtrack

Top Modern Rock Tracks

Pos. TITLE—Artist—Label

- 1 RUSH—Big Audio Dynamite II—Columbia
- 2 KISS THEM FOR ME—Siouxsie and The Banshees—Geffen
- 3 GET THE MESSAGE—Electronic—Warner Bros.
- 4 UNTIL SHE COMES—The Psychedelic Furs—Columbia
- 5 RIGHT HERE, RIGHT NOW—Jesus Jones—SBK
- 6 MORE—Sisters Of Mercy—Elektra
- 7 SEE THE LIGHTS—Simple Minds—A&M
- 8 THIS LOVE—Daniel Ash—RCA
- 9 LOSING MY RELIGION—R.E.M.—Warner Bros.
- 10 THERE SHE GOES—The La's—London
- 11 SO YOU THINK YOU'RE IN LOVE—Robyn Hitchcock—A&M
- 12 KINKY AFRO—Happy Mondays—Elektra
- 13 AMERICAN MUSIC—Violent Femmes—Slash
- 14 I TOUCH MYSELF—Divinyls—Virgin
- 15 THEN—The Charlatans UK—Beggars' Banquet
- 16 SATISFIED—Squeeze—Reprise
- 17 NIGHT AND DAY—U2—Chrysalis
- 18 ALL THIS TIME—Sting—A&M
- 19 UNBELIEVABLE—EMF—EMI
- 20 WALKING DOWN MADISON—Kirsty MacColl—Charisma
- 21 THE OTHER SIDE OF SUMMER—Elvis Costello—Warner Bros.
- 22 CHORUS—Erasure—Sire
- 23 CHOCOLATE CAKE—Crowded House—Capitol
- 24 GIVE IT AWAY—Red Hot Chili Peppers—Warner Bros.
- 25 WICKED GAME—Chris Isaak—Reprise
- 26 SMELLS LIKE TEEN SPIRIT—Nirvana—DGC
- 27 SEXUALITY—Billy Bragg—Elektra
- 28 CRAZY—Seal—Sire

29 PICCADILLY PALARE—Morrissey—Sire
30 VALERIE LOVES ME—Material Issue—Mercury



B.A.D.: Top Modern Rock Track



R.E.M.: Top Modern Rock Tracks Artists

Top Modern Rock Tracks Artists

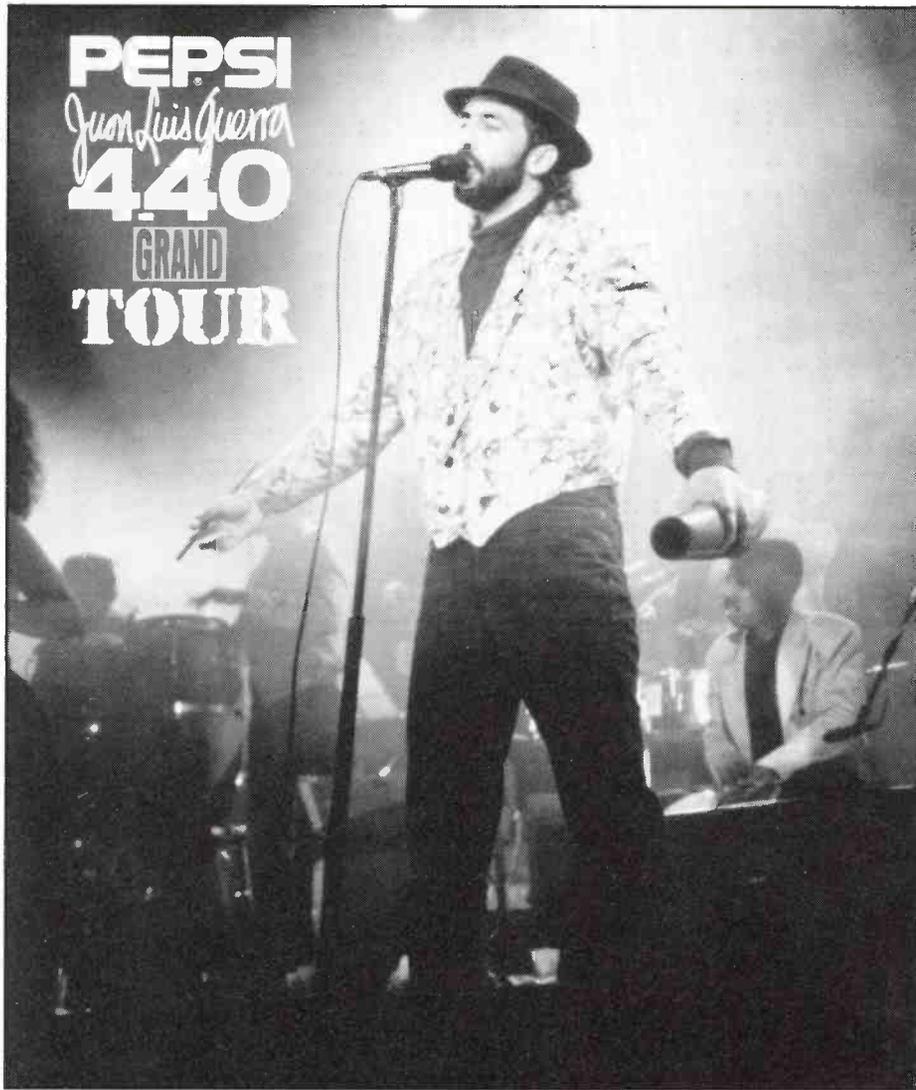
Pos. ARTIST (No. Of Charted Singles) LABEL

- | | |
|--------------------------------------|-------------------------------------|
| 1 R.E.M. (3) Warner Bros. | 6 EMF (4) EMI |
| 2 MORRISSEY (3) Sire | 7 CROWDED HOUSE (2) Capitol |
| 3 JESUS JONES (3) SBK | 8 SISTERS OF MERCY (2) Elektra |
| 4 ELECTRONIC (3) Warner Bros. | 9 THE PSYCHEDELIC FURS (2) Columbia |
| 5 BIG AUDIO DYNAMITE II (2) Columbia | 10 THE LA'S (2) London |

THE YEAR IN MUSIC



JUAN LUIS GUERRA: Top Tropical/Salsa Latin Album & Artist



Top Hot Latin Tracks

Pos. TITLE—Artist—Label

- 1 ES DEMASIADO TARDE—Ana Gabriel—Sony
- 2 TODO TODO TODO—Daniela Romo—Capitol-EMI Latin
- 3 MI DESEO—Los Bukis—Fonovisa
- 4 COSAS DEL AMOR—Vikki Carr Y Ana Gabriel—Sony
- 5 SOPA DE CARACOL—Banda Blanca—Sonotone
- 6 TE PARECES TANTO A EL —Myriam Hernandez—Capitol-EMI Latin
- 7 DEJAME LLORAR—Ricardo Montaner—TH-Rodven
- 8 NO BASTA—Franco de Vita—Sony
- 9 AHORA—Ana Gabriel—Sony
- 10 NO HE PODIDO VERTE—Emmanuel—Sony
- 11 BELLA SENORA—Emmanuel—Sony
- 12 LO QUE SON LAS COSAS—Ednita Nazario—Capitol-EMI Latin
- 13 AMANTE DEL AMOR—Luis Miguel—WEA Latina
- 14 Y SE QUE VAS A LLORAR—Marisela—Ariola
- 15 FIESTA—Banda Blanca—Sonotone
- 16 ESTRELLITAS Y DUENDES—Juan Luis Guerra y La 440—Karen
- 17 PAJARO HERIDO —Roberto Carlos—Sony
- 18 TIEMPO DE VALS—Chayanne—Sony

- 19 DEMASIADO HERIDA—Paloma San Basilio—Capitol-EMI Latin
- 20 POPURRI—Pandora—Capitol-EMI Latin
- 21 MESITA DE NOCHE—Victor Victor —Sonotone
- 22 ESA MUJER—Jose Jose—Ariola
- 23 DESTINO—Ana Gabriel—Sony
- 24 CUANDO YO AMO—Rudy La Scala—Sonotone
- 25 LA FIESTA—Jose Luis Rodriguez—Sony
- 26 ELECTRICIDAD—Lucero—Melody
- 27 FRIO FRIO—Juan Luis Guerra y La 440—Karen
- 28 ENTREGATE—Luis Miguel—WEA Latina
- 29 PORQUE SERA—Rudy La Scala—Sonotone
- 30 NO HACE FALTA—Mijares—Capitol-EMI Latin
- 31 EL TRIBUNAL DEL AMOR—Braulio—Sony
- 32 CON TU AMOR—Pandora—Capitol-EMI Latin
- 33 DESDE LA OSCURIDAD—Gloria Estefan—Epic
- 34 SENTIMENTAL—Jose Javier Solis—Melody
- 35 DIME QUIEN ES—Lisa Lopez—Discos International/Sony
- 36 QUE SEPAN TODOS—Vicente Fernandez—Sony
- 37 BAILAR PEGADOS —Sergio Dalma—TH-Rodven
- 38 NAVEGAR EN TI—Braulio—Sony
- 39 QUE NADA NOS SEPARE—Mijares—Capitol-EMI Latin
- 40 HERIDA—Myriam Hernandez—Capitol-EMI Latin

ANA GABRIEL: Top Hot Latin Tracks Artist & Track



Top Tropical/Salsa Latin Albums

Pos. TITLE—Artist—Label

- | | |
|--|--|
| <ol style="list-style-type: none"> 1 BACHATA ROSA—Juan Luis Guerra y La 440—Karen 2 LUCES DEL ALMA—Luis Enrique—Sony 3 ABRIENDO PUERTAS—Jerry Rivera—Discos International 4 BAILE PUNTA —Banda Blanca—Sonotone 5 EN CADA LUGAR—Angel Javier—Capitol-EMI Latin 6 PUNTO DE VISTA—Gilberto Santa Rosa—Discos International 7 SALSA CALIENTE DEL JAPON—Orquesta De La Luz—RMM 8 CON LA MUSICA POR DENTRO—Nino Segarra—M.P.I. 9 TITO ROJAS (SENSUAL) —Tito Rojas—M.P.I. 10 CAMINANDO—Ruben Blades—Discos International 11 SERE—Xavier—Capitol-EMI Latin 12 SALSA CON CLASE —Johnny Ray —Capitol-EMI Latin | <ol style="list-style-type: none"> 13 Y AHORA DE VERDAD—Johnny Rivera—RMM 14 CIELO DE TAMBORES—Grupo Niche—Discos International 15 EL MISMO ROMANTICO—Paquito Guzman—Capitol-EMI Latin 16 ALGO NUEVO—Antoni Cruz—M.P.I. 17 AUTENTICO—Oscar D'Leon—TH-Rodven 18 SIEMPRE WILFRIDO—Wilfrido Vargas—Sonotone 19 RENACIMIENTO—David Pabon—TH-Rodven 20 SOY EL MISMO—Eddie Santiago—Capitol-EMI Latin 21 ENTRE LA ESPADA Y LA PARED—Nino Segarra—M.P.I. 22 HOT —La Patrulla 15—TTH 23 UNO MISMO—Tony Vega—RMM 24 SE BOTO LA SALSA—Varios Artistas—Globo 25 DEJAME VIVIR—Tito Nieves—RMM |
|--|--|

Top Tropical/Salsa Latin Artists

Pos. ARTIST (No. Of Charted Albums) LABEL

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 JUAN LUIS GUERRA Y LA 440 (3) Karen 2 LUIS ENRIQUE (1) Sony 3 JERRY RIVERA (1) Discos International 4 BANDA BLANCA (2) Sonotone 5 NINO SEGARRA (2) M.P.I. | <ol style="list-style-type: none"> 6 ORQUESTA DE LA LUZ (2) RMM 7 ANGEL JAVIER (1) Capitol-EMI Latin 8 GILBERTO SANTA ROSA (1) Discos International 9 TITO ROJAS (1) M.P.I. 10 RUBEN BLADES (1) Discos International |
|---|---|

Top Tropical/Salsa Latin Labels

Pos. LABEL (No. Of Charted Albums)

- 1 DISCOS INTERNATIONAL/SONY (6)
- 2 CAPITOL-EMI LATIN (11)
- 3 RMM (12)
- 4 M.P.I. (7)
- 5 KAREN (3)
- 6 SONY (8)
- 7 SONOTONE (6)
- 8 TH-RODVEN (8)
- 9 GLOBO (4)
- 10 PRIME (4)



Top Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Singles) LABEL

- | | |
|--|---|
| <ol style="list-style-type: none"> 1 ANA GABRIEL (6) Sony 2 JUAN LUIS GUERRA Y LA 440 (6) Karen 3 BANDA BLANCA (2) Sonotone 4 DANIELA ROMO (4) Capitol-EMI Latin 5 LOS BUKIS (3) Fonovisa | <ol style="list-style-type: none"> 6 MYRIAM HERNANDEZ (3) Capitol-EMI Latin 7 EMMANUEL (2) Sony 8 RICARDO MONTANER (2) TH-Rodven 9 RUDY LA SCALA (4) Sonotone 10 MARISELA (3) Ariola |
|--|---|

TOP POP LATIN LABEL

TOP TROPICAL/SALSA LATIN LABEL

#

1
UNDER
THE SUN

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The Year in the Music Business

SLUMPING SALES, SKYROCKETING SIGNING COSTS AND A RASH OF CORPORATE RESTRUCTURING BRING MIXED REVIEWS FOR 1991.

By KEN TERRY

Some blamed the recession, others the music, but one thing was clear by the end of 1991: The music business was down across the board. In the first half of the year, according to the Recording Industry Assn. of America, unit shipments of prerecorded music declined about 11% from the first six months of 1990. And, to judge by retailers' comments, that downward trend continued during the second half of the year, despite a flurry of blockbuster hits that prevented the retreat from turning into a rout.

The year started promisingly enough, with albums by Vanilla Ice, Hammer, Mariah Carey and Whitney Houston all selling strongly. The Gulf War depressed sales only briefly. Yet, as the year wore on, retailers began to complain that the hits were sparser and that they weren't moving as well as they had before.

Catalog sales also dropped. Using point-of-sale information supplied by SoundScan, Billboard calculated that, from May to October, the number of catalog units sold dropped by more than 8%. This corroborated the dealers' lament that multi-unit purchases were down: Consumers coming in to buy the latest hits were not purchasing other records the way they had once done.

But, at least from mid-summer onwards, the industry enjoyed a series of substantial hits. First came Guns N'Roses, whose two simultaneous releases, "Use Your Illusion I and II," together shipped 4 million units in August, despite a boycott by the Wal Mart and K mart mass merchandise chains. Next up was Garth Brooks, whose September release, "Ropin' The Wind," had been certified quadruple platinum by presstime.

Hammer struck in early November with "Too Legit To Quit," the followup to his 10-million-selling "Please Hammer Don't Hurt 'Em." A couple of weeks later, U2 launched their long-anticipated album, "Achtung Baby." And, at the end of November, Michael Jackson released "Dangerous," his first album in four years. Shipping 4 million units domestically—a record for a single disc/tape—"Dangerous" promised to be a huge hit.

STARTUP LABELS

While label executives acknowledged that the weak economy had hurt their business, many also felt that structural problems in the industry had contributed to the slump. Frequently cited was the rash of startup labels, including Geffen's DGC, Virgin's Charisma, Atlantic's EastWest, Irving Azoff's Giant, Disney's Hollywood, and BMG's Zoo, as well as Imago, Interscope, Morgan Creek, JRS, and Victory.

Besides clogging the market with a large number of releases, the proliferation of startups increased the already fierce competition for a limited number of radio slots. And it drove up the cost of doing business by inflating the salaries of experienced promotion, marketing, and A&R executives.

By year's end, adverse business conditions were starting to take their toll at several record companies. First EastWest was folded into Atco Records, another offshoot of Atlantic. That move proved to be a precursor of layoffs of up to 70 employees at Atlantic in November. Meanwhile, Island Records' promotion and sales functions were taken over by the

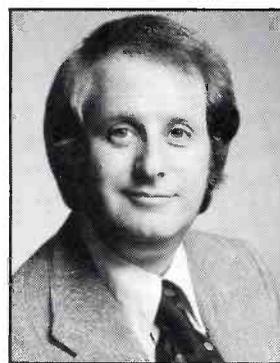
PolyGram Label Group, with 20 laid off at Island; a bit later, PLG's sister company, Mercury, let go at least 10 staffers. MCA's record and publishing divisions also fired a dozen people, and staff cuts were in the offing at Capitol-EMI's East Coast labels at presstime.

The latter plan was part of a corporate restructuring that saw Charles Koppelman, chairman of SBK Records, placed in command of the new EMI Records Group North America. Under the new structure, SBK, EMI Records, and Chrysalis Records (of which EMI Music had just purchased the 50% it didn't already own) were to combine their marketing, promotion, and back-office functions, while maintaining separate A&R offices. The rest of Capitol-EMI, including Capitol Records and CEMA Distribution, continued reporting to Joe Smith, CEO of Capitol/EMI.

In another major label shakeup, Motown Records switched its distribution from MCA to PolyGram in October. The move followed Motown's filing of a suit against MCA and the filing of a countersuit by the latter company. Motown claimed that MCA had not fulfilled the conditions set down for its distribution and marketing support when Motown had been sold to Boston Ventures, MCA, and a few minority shareholders.

MEGASTAR DEALS

Despite the bleak sales picture, going prices for superstars soared higher than ever. Although artistic egos undoubtedly



CHARLES KOPPELMAN

inflated the reported numbers far beyond what they really were, it was said that Michael Jackson had re-signed with Sony for \$50 million-\$60 million; his sister Janet's new contract with Virgin was reputed to fall in the range from \$33 million-\$50 million; Motley Crue stood to reap up to \$35 million from their new Elektra deal; Aerosmith were in line to receive \$25 million for returning to Sony after they had recorded two more albums for Geffen; and the venerable Rolling Stones agreed to record three

albums for Virgin and bring along their post-1971 catalog, supposedly for \$35 million-\$45 million.

As if these guarantees weren't enough, superstar royalties were said to be in the 17%-25% range. Michael Jackson may have won an even higher royalty, considering that his deal with Sony took the form of a music-film-video joint venture with a revenue potential of up to \$1 billion. At presstime, Madonna was reportedly dickering with Time Warner for a similar multimedia deal.

CHANGING FORMATS

Only a year after the effective demise of the LP, it suddenly seemed as if cassettes were heading the same way, albeit more slowly. The first sign of this change came in early 1991, when a Billboard survey of major retail chains and wholesalers revealed that the dollar value of CD sales surpassed that of cassettes. By August, some major distribu-

tors were deriving 60% of their revenues from CDs, and WEA Corp. was predicting that unit sales of CDs and cassettes would be roughly equal by the end of the year.

The biggest reason for the shift was the increasing penetration of CD hardware, which was in 25% of U.S. homes at the beginning of the year. Even in hard rock, R&B and country music, the strongholds of tape sales, CDs were gaining at the expense of cassettes.

The record companies and retailers were not pleased by this trend. The labels saw a one-configuration industry as inherently vulnerable, and the retailers had a problem with their relatively low profit margin on CDs. One partial solution favored by WEA was to increase the quality of prerecorded tapes with a duplication process called DigaLog, which was very similar to one already employed by BMG.

Meanwhile, Philips announced plans to roll out its new digital compact cassette system in spring 1992. DCC allows digital taping on small cassettes while enabling the consumer to play back both the digital tapes and existing analog tapes. Many labels and retailers viewed DCC as the successor to the current cassette.

In May, however, Sony created some uncertainty in the market when it announced that it planned to launch the mini disc (a recordable optical device half the size of a CD) in the latter part of 1992. At first, the mini disc and DCC were seen as potential competitors. But later in the year, Philips and Sony agreed to help promote each other's formats, and it seemed as if the music industry would benefit, one way or the other, from the introduction of new technologies.

A milestone in the technology area was reached in July, when the U.S. record and consumer electronics industries agreed to jointly seek legislation that would impose a home taping royalty on digital recording equipment and blank tape and would require that digital recorders include a solo-copying chip. This agreement promised a future free of the bickering between the two industries that had effectively prevented the development of a consumer DAT market. To judge by initial Congressional response, the bill resulting from the pact seemed likely to become law in the first half of 1992.

But, even as the specter of unrestricted and uncompensated home taping was being laid to rest, another hobgoblin jumped on its broomstick: Used CD stores, according to retailers, were spreading quickly and were beginning to cut into their sales. Label executives seemed less concerned about this phenomenon; but one company, Sony, came under heavy attack for its refusal to take back "defective" returns, and many retailers believed that Sony's policy was encouraging used-CD sales. Although Sony denied this, other manufacturers said they would adopt different policies to hold down returns of open CDs.

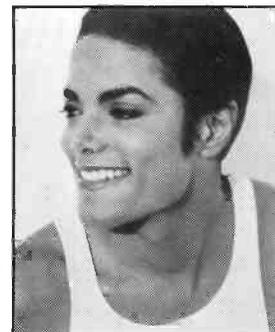
MILES DAVIS GONE

The greatest loss to the music world in 1991 was that of Miles Davis, who died Sept. 28 at age 65. During a career that spanned the bebop of Charlie Parker, the cool jazz of the '50s and the jazz-rock fusion of the late '60s, the trumpeter with the golden tone and spare style heavily influenced the history of jazz. He continued to record and perform through the '80s.

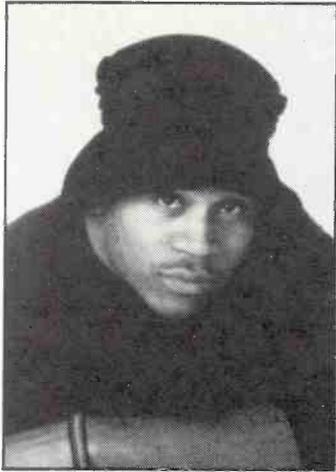
Another jazz great, tenor saxophonist Stan Getz, died June 6 at the age of 64. Best known for helping to launch the bossa nova craze in the early '60s through his work with Brazilian artists, Getz was also a distinctive jazz stylist whose reputation grew through the years.

Promoter extraordinaire Bill Graham died Oct. 25 in a helicopter crash at the age of 60. In the late '60s and early '70s, Graham was a pivotal figure in the rock scene. As promoter of the Fillmore ballrooms in San Francisco and New York, he aided the careers of such seminal acts as the Grateful Dead, the Jefferson Airplane, Santana, Janis Joplin, Jimi Hendrix, and many others. Through his knowledge of stagecraft, he greatly expanded the range of techniques used at rock concerts, from quick set changes to extravagant lighting displays. Later, he mounted national and international tours, launched a successful merchandising company, managed several rock artists, and operated concert venues, while remaining the pre-eminent promoter in the Bay area.

Overall, it was a difficult year. But, as shown by the industry's recovery after the disco-led downturn of the early '80s, the music business has the resilience and the creativity to rebound from the current economic slump.



MICHAEL JACKSON



TOP RAP ARTIST: LL Cool J delivered a rap medley.

Billboard Music Awards Show Honors 1991 Overachievers

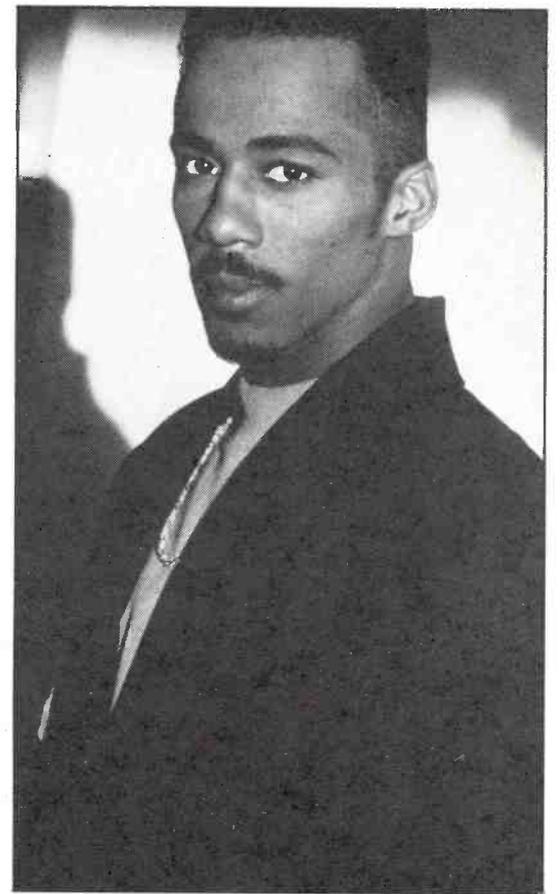
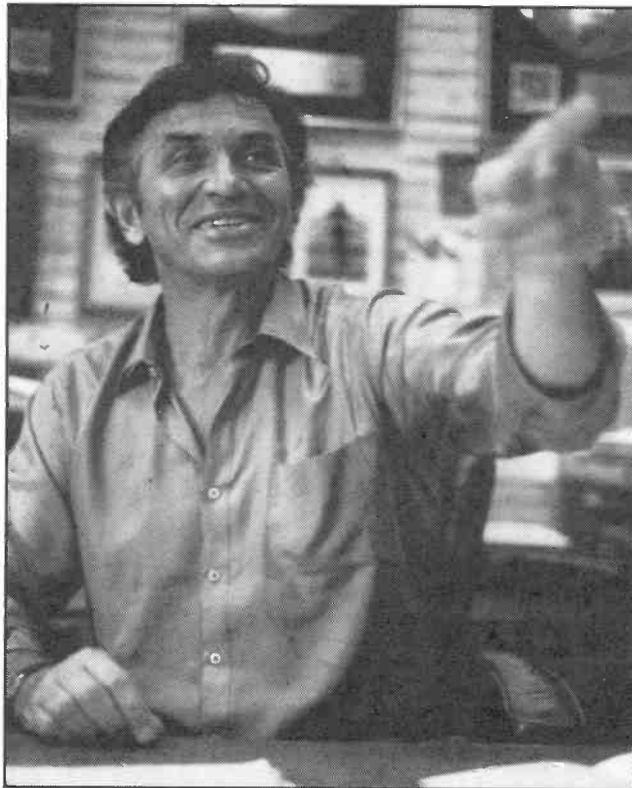


TOP MODERN ROCK TRACK: B.A.D. performed "Rush" on the telecast.



NO. 1 NEW POP FEMALE ARTIST: Cathy Dennis

A new award was created at the 1991 Billboard Music Awards show, which aired December 9. Named for the late legendary rock impresario Bill Graham, it honors individuals or organizations that have made outstanding contributions to the music industry. The first winner was Amnesty International, whose Executive Director Jack Healey accepted the award.



NO. 1 NEW POP MALE ARTIST: Ralph Tresvant

TOP R&B ARTIST: Whitney Houston swept the category.

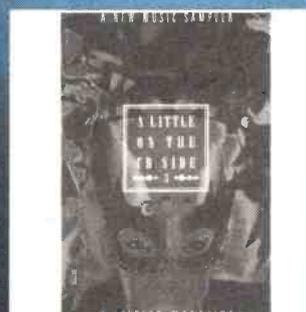
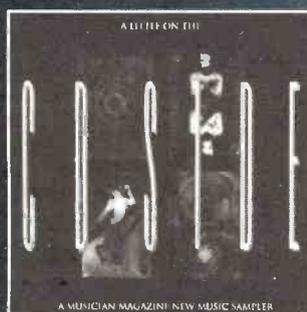
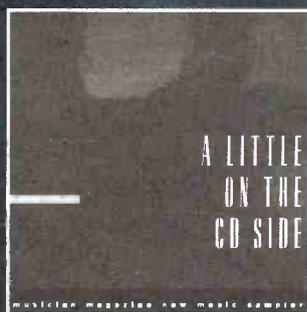


NO. 1 WORLDWIDE ALBUM: R.E.M.'s "Out Of Time"



NO. 1 WORLDWIDE SINGLE: Bryan Adams' "(Everything I Do) I Do It For You"

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WARNER MOVES FORWARD WITH MAIL-ORDER SERVICE

(Continued from page 10)

Plans were hatched for the new business in early 1990 and a catalog was distributed "on a small scale" in October of last year, says Shields, who reports to Warner Music Group chairman Robert Morgado. But the efforts to increase the business have expanded in recent months. "We've definitely started to move toward building the business mode. It was in the testing mode," says Shields. "We have had a higher level of activity."

She declines to disclose revenues or start-up costs, but notes the seasonal nature of direct marketing. The December-January and June-July periods have the biggest volumes.

Advertisements for the service's catalog of more than 700 music titles have been appearing in newspapers, magazines, and on late-night television. A recent TV spot featured a pitch for the Led Zeppelin boxed set, which was released by Time Warner-owned Atlantic Records. The catalog features the tag line: "We're a catalog! ... not a club."

Customers can obtain albums or music videos by calling a toll-free 800-number or by mailing an order form. In addition, they can call a 900-number, at a charge of 99 cents a minute, to hear three excerpts from any title in the catalog. Tele-Disc, a Great Neck, N.Y., company, handles the interactive service.

In addition to records, the TWDE catalog also lists merchandise such as concert posters, souvenir tickets, clothing, and music accessories. Music videos are also offered, but Shields says "the main focus is music." There is also "some" music from

labels other than Time Warner's, but she says the "emphasis is to try to move as much Warner Music product as possible."

In another example of Time Warner's expanded focus on direct marketing, A*Vision, the home video arm of Atlantic Records, has formed a joint venture with Ticketmaster, the concert-ticket service, to sell video and music-related merchandise over the phone.

MIXED RETAIL REACTION

Ordering music and music-related merchandise over the telephone or by mail, although not significant in terms of overall sales at present, is emerging as a growth area for record companies. Time Warner research indicates that many consumers who would like to buy recorded music do not go to record stores or join record clubs.

"In general, we're not competing with retailers because we do sell at list," says Shields, adding, "Our target market is so different from what retailers focus on. Our audience is 35 and older; their market is teenage and 20s. So there's not enormous overlap."

But some retailers, already under profit pressure in a stagnant economy characterized by weak consumer spending, have criticized Time Warner's direct-mail operations.

Howard Appelbaum, executive VP of the Kemp Mill Music chain in Beltsville, Md., says that while he "applauds" Time Warner for "not giving away their product, we should do our best as an industry to encour-

age consumers to get into record stores. If we give up on that, we're asking for trouble. It's a slippery slope."

Despite Time Warner's intention to seek what it believes is a different consumer than retailers serve, Appelbaum says, "Anybody who buys directly from a manufacturer or distributor in the Washington, D.C., area, I view as a potential lost sale."

Stan Goman, senior VP, retail operations, for Tower Records, the West Sacramento, Calif.-based chain, says, "I don't like it at all. We think it's shocking that one of our suppliers is going into competition with us. That's the last thing they need to do. Business in retail-land is not that great. All the manufacturers are selling to the Costcos and the Wal-Marts that are undercutting the music retailers. Now there's just one more irritation."

But Jim Dobbe, VP of sale merchandise for the Warehouse Entertainment retail chain, believes Time Warner's direct-mail business is "not that big a threat." He says, "My beef is more with the record clubs." He notes that some of the big retailers (such as Tower and Musicland) operate mail-order services.

Nevertheless, Dobbe warns of problems "in the long run." He says, "The opportunity to sell new product and new music through the mail is more difficult than at retail, where you can hear it in a better environment."

Assistance in preparing this story was provided by Ed Christman.

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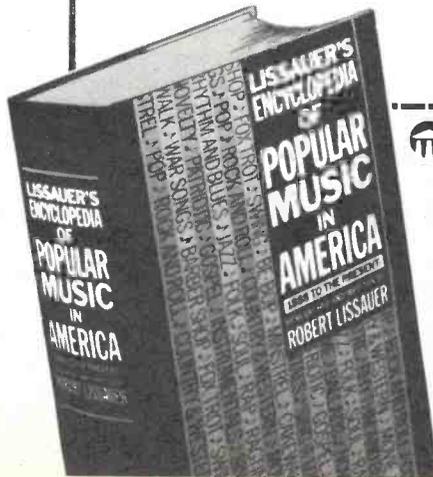
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International

Around The World In 365 Days Regional Reports On The State Of Music Biz

■ BY JEFF CLARK-MEADS

LONDON—In the global music market, only one record company is an Island. But even that one—in common with all the others—is dependent on-market forces, a regular supply of attractive artists, and the occasional slice of good fortune for its continuing success.

Success, though, means different things to different people in different countries: no two markets are the same, no two sets of consumers are the same, no two companies can look on the future in the same way.

As a measure of how good 1991 has been to the disparate markets of the world, Billboard asked four mainstream, representative record companies—EastWest in the U.K., EMI France, EMI Electrola in Germany, and Nippon Phonogram in Japan—to recount their contrasting experiences.

Asked for the best thing to happen to the company in the 12 months, EMI Electrola managing director Helmut Fest points to his “two-digit increase in turnover and profits,” the breaking of new talent, and the signing of “four major acts” to the label. EMI Electrola’s figures were helped by the fact that it trades in not only the strongest market in Europe but, because of German reunification, also the fastest-growing.

At Nippon Phonogram, president and CEO Alex Abramoff says his major triumph was getting the company set up as a true PolyGram affiliate after historically being a joint

venture with the JVC/Matsushita group, while EastWest U.K. managing director Max Hole cites the million-selling global popularity of Simply Red’s “Stars” album as the highlight of his year.

1991 IN REVIEW

For EMI France president Gilbert Ohayon, the best and worst part of 1991 was his company’s restructuring. He says, “We have completed an important restructuring. There is a new team; we have moved to a new building and there is a new climate. All in all it is a very positive thing but a restructuring is never something easy and pleasant to do.”

Nippon Phonogram’s worst aspect of the year was “some serious slowing down in penetration of laserdiscs,” EastWest’s came when those “records we believed in” peaked just outside the upper echelons of the charts, and EMI Electrola’s was engendered by “some unscheduled management changes.”

Asked about the most significant event for their respective markets in the year, Hole points to the settlement of the U.K.’s long-running and occasionally acrimonious mechanical-royalty dispute; Abramoff cites Japan’s finalizing of a ban on record rental for the first week after a title’s release, while Ohayon talks of the failure to produce accord among record companies, the government, and the broadcast media over policies on airplay for French product. Fest says no single event changed

the industry, but he takes pleasure and encouragement from German acts such as Enigma and the Scorpions that are enjoying success away from home.

Given one thing in their markets they would change, Hole would “impose an immediate and worldwide ban on computer games, thus giving the youth of today more money to spend on recorded music.” Fest would address “the ridiculous pricing policy of some of the major dealers, i.e., using our repertoire as loss-leaders and selling it below dealer price. I think this is the most insulting and intolerable thing in our industry.”

In Japan, Abramoff would bring more adults into record stores. He says, “If we tap [the adult market], the Japanese market has really unlimited potential. Unfortunately, the record industry in Japan is still
(Continued on page 60)



BMI Awards To PRS Members. BMI executives congratulate PRS composers, songwriters, and publishers after presenting awards for the most successful works of the past year in the U.S. The presentations were made at a gala awards dinner at the London Dorchester Hotel. Among the honors was the songwriter-of-the-year award, given to PRS member Phil Collins for his “Do You Remember?” Ringo Starr and members of the Beatles’ families joined to receive million-performance awards for several of the group’s songs. Shown in front row, from left, are PRS president Vivian Ellis, CBE; BMI president/CEO Frances Preston; PRS chief executive Michael Freegard; Jon Crawley of Hit & Run Music (Publishers) Ltd., publisher of the BMI/PRS most performed song of the year; and Philip Graham, VP of European writer-publisher relations, BMI. Behind them are this year’s award recipients.

Sony Italy Aims To Curb Import Sales

■ BY DAVID STANSFIELD

MILAN—Sony Music Italy has teamed up with clothing retail chain Made In Europe Project as part of an innovative campaign aimed at curbing sales of imported copies of Michael Jackson’s “Dangerous.”

Record buyers who produce Sony’s “Quality Guaranteed” sticker—attached to all official products—at any of the chain’s 100 outlets receive a 10% discount on a wide range of casual clothing.

Sony artist marketing director Massimo Bonelli admits that imports are a major problem in Italy and says the bulk of them arrives from the Far East. Retailers, however, stand a chance of benefiting from stocking only the official

“Dangerous” through two competitions organized by Sony.

One, in which expensive jackets can be won for the best window displays for the album, is being run in conjunction with two leading magazines. “We have 29 sales managers covering 29 areas,” Bonelli says. “They will control retailers’ stocks and anyone found with import copies will lose the chance of winning a prize.”

The other competition, organized with private national radio station Rete 105, is also centered on window displays. Listeners are invited to photograph the best display and the winner and retailer will receive a free trip to Jackson’s first concert tour in the U.S. or Japan.

Bonelli believes he has the situa-

tion well covered and feels there is no advantage in retailers stocking import copies. Ads aimed at retailers have been placed in the industry’s trade magazine; Rete 105 is airing hundreds of spots about the clothing discount and competitions, and all retailers have received window stickers that list all the details. Bonelli does not rule out similar exercises for future major releases and says he would welcome other record companies following his firm’s lead.

He adds that “Dangerous” has shipped 400,000 units in Italy, of which 200,000 have already been sold. He predicts sales will reach 500,000 by Christmas.

FNAC Chain Adds German Link French Retailer Opens Berlin Store

■ BY PHILIPPE CROCQ

BERLIN—The first of a half-dozen of France’s FNAC chain multimedia stores scheduled to be established in Germany opened its doors Dec. 4 here, making history as the first store of its kind in the Federal Republic.

Occupying a 64,500-square-foot site just off the fashionable Kurfurstendamm, the store has music, video, book, and hi-fi departments and represents an investment of 50 million francs (\$9 million). The store employs a staff of 160, including 150 German nationals, 40 of whom underwent special training in FNAC’s Paris stores.

Says Jean-Louis Petriat, president of the FNAC, “The Berlin store is just a beginning. There are five or six cities in Germany which are potential locations for FNAC megastores—Duesseldorf, Hamburg, Cologne, Frankfurt, Munich, and perhaps Leipzig in eastern Germany.”

The Berlin store brings the total

number of FNAC outlets to 40, and further branches are projected for 1992 and 1993 with the aim of achieving gross sales of 10 billion francs (\$1.8 billion) as compared with the 7.4 billion francs (\$1.3 billion) revenue for the year ended last September. “But the pace of our future expansion outside France will be governed by the results obtained by the Berlin store,” says Petriat.

The opening of the FNAC store in Berlin comes just a month after the inauguration of Virgin’s first German megastore—also close to the Kurfurstendamm. Says Petriat, “Virgin has, like us, recognized the strength of the German music market. But they are selling only sound carriers and will have to compete with dedicated German record retailers.”

Petriat denied rumors the FNAC group is considering injecting capital into the Virgin retail operation. “I have enough work with the FNAC chain and I don’t intend to add to it with worries about Virgin stores,” he says.

Belgian IFPI Stops Press On Chart Booklet

BRUSSELS—The Belgian IFPI label trade group is to stop issuing and mailing its weekly chart booklet beginning Jan. 1.

The association’s four-page publication, which included the top-75-singles chart and charts for the top 50 albums, the top 20 domestically produced albums and singles, and the top 10 compilation albums, had a print run of 12,000 and was distributed to retailers, the music industry, and the press.

IFPI group director Vincent van Mele says, “The whole operation costs about [\$85,700] per year, which is a lot of money for a booklet that didn’t really make it to the record-buying audience. We know of record stores where the 500 copies we sent them never left the desk.”

He adds that the record companies’ association will continue to send out its charts by fax to the industry, media, and clients applying

for the service. “The charts will remain the same, but the audience and record buyers will now be informed by the media.”

French-language radio station Radio 21 broadcasts the IFPI group chart in its Sunday lunchtime program, but the Flemish Studio Brus-

sel stopped carrying it during the summer. A Studio Brussel spokesman says this was “because it includes records that are not really popular in Flanders; it is a Belgian chart instead of a chart for the Flemish-speaking audience.”

MARC MAES

U.K. Record Biz In Step With Inflation

LONDON—The increasing value of the U.K. record market is just about keeping pace with inflation, according to figures just released by the British Phonographic Industry.

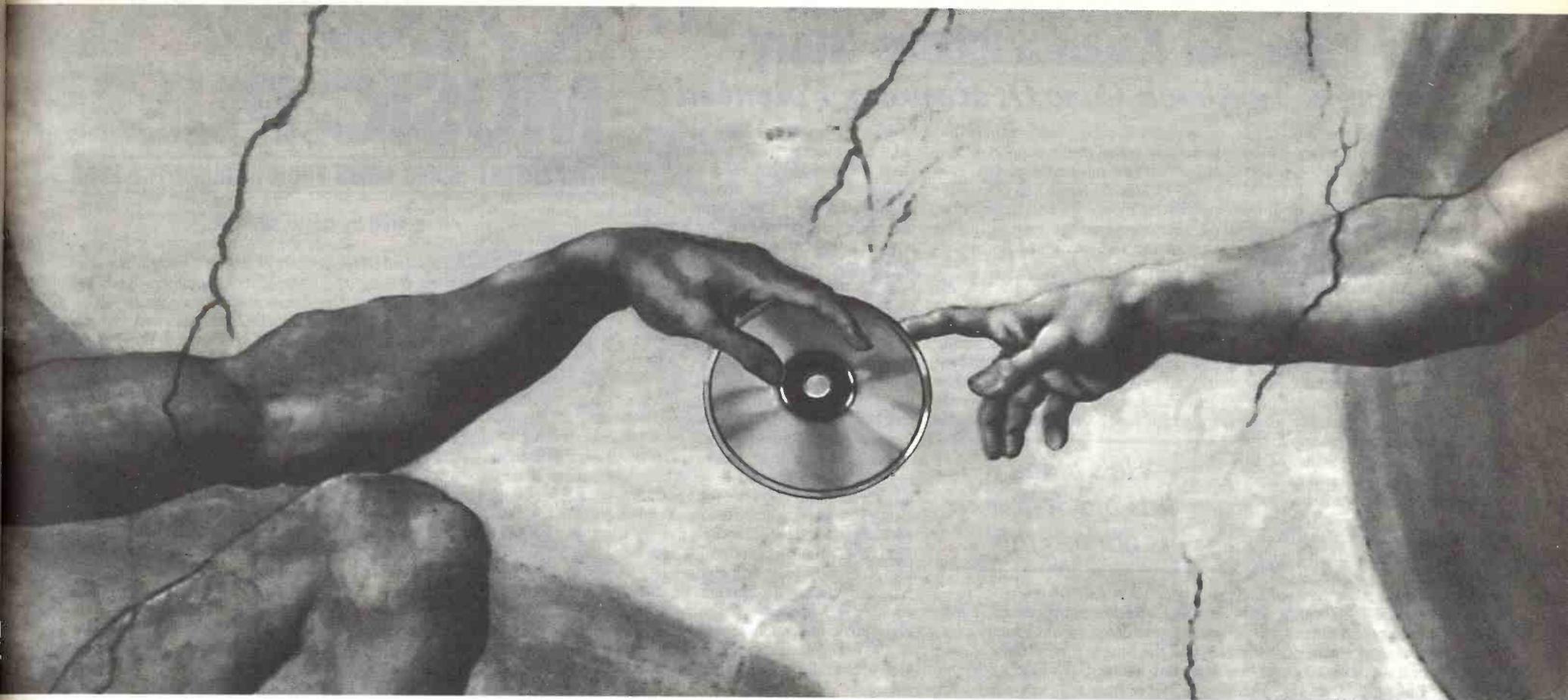
In the third quarter of this year, the value of shipments to stores rose 3.7% compared with the same period in 1990, during a time when the average inflation figure was 4.8%. However, in the year to the end of September, the market was down 1.5% compared with the pre-

ceding 12 months, at the equivalent of \$1214.4.

Overall, the volume of the singles market grew 2.2% in the third quarter to 14.01 million units, boosted by the unprecedented success of Bryan Adams’ “(Everything I Do) I Do It For You.” Total albums units fell, though, by 6.7% to 29.26 million.

The BPI notes that singles buyers are much more reluctant to abandon vinyl than album purchasers. Al-
(Continued on page 60)

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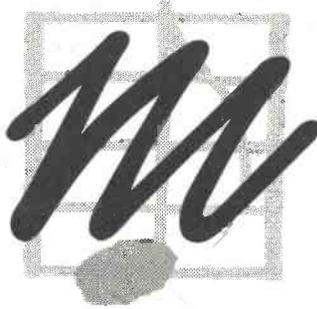
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Tommy Page: An Asian Success Story U.S. Artist Is Textbook Case Of Region's Potential

This story was prepared by Hans Ebert in Hong Kong and Adam White in London.

HONG KONG—In Korea, Tommy Page's first album has sold more than 100,000 copies. In Indonesia, his second, "Paintings In My Mind," has sold 130,000. And in Malaysia, his third release, "From The Heart," has sold 42,000. In Southeast Asia, Page is a star.

The young singer from West Caldwell, N.J., will visit the region early in 1992, with concerts in Hong Kong, Korea, Taiwan, and possibly other cities. It will be his second trip to the region inside a few months, as he continues to capitalize on popularity built up there over the past three years.

So far, Page's three Sire Records albums have sold more than 1 million copies combined in Southeast Asia. His is virtually a textbook case of the market's potential for foreign acts who commit energy and time to make it work, just as American sax star Kenny G. found when he, too, toured in the fall (Billboard, Oct. 19). And Page's popularity even has Warner Music International—which markets Sire worldwide—evaluating a similar approach for another young U.S. prospect, Atlantic Records' Chris Cuevas, who may have similar ingredients for Southeast Asian success.

Those ingredients? Paul Ewing, Warner Music International VP and regional director for the territory, says that, in Page's case, they include melodic pop ballads, a "humble and warm" personality, plenty of in-person promotion, and a cooperative attitude on the part of his management, Los Angeles-based Ray Anderson Entertainment.

"Our companies in Southeast Asia are always on the lookout for acts which, while not charting in the U.S. or Europe, may be suitable for their particular market," explains Ewing. In addition, he says, "Our strength

with regional artists has given us the important initial media support when launching new international acts. Because of this, Tommy has often appeared on TV shows and in newspapers and magazines normally reserved for the dominant domestic market."

Sandy Lai, marketing director of Warner Music Hong Kong, is even more specific about Page. "He's white, has black hair, is not too tall, and sings very pretty tunes with lyrics that everyone can understand. He also has that boy-next-door personality which has been, and will always

*'He's white,
has black hair,
is not too tall'*

be, popular in Asia."

Page and his management made sure "next door" meant exactly that. While the singer's recording career was flat in the U.S., Ray Anderson reviewed overseas opportunities with Warner Bros. international VP Tom Ruffino, who suggested Asia. It was arranged for Page to visit Singapore in October 1988, where the Warner affiliate had just released his debut album. Press, radio, and TV interviews were organized, plus some track dates and meet-the-fans appearances.

The close-up contact with fans paid dividends, and the media response was positive. "Tommy's thin, polite, dressed nice, and doesn't shake his ass," says Anderson. "There's a real strict code in that part of the world—you can't do anything that's offensive." Confirms Warner's Ewing, "Media in Asia are often put off by foreign artists perceived as arrogant."

Page himself says, "It was a real shot in the dark for Warner to send over an artist from the States who

had no hit going for him, to undertake a major promotional visit to Asia. But that's what I did, and built up a following which was very one-on-one with everyone I came in contact with, as opposed to being a celebrity. And with Asians being extremely romantic, the radio stations started to play more and more of my records."

Ewing affirms that Page's melodic, pop ballads suit a large sector of the Southeast Asian market. After the visit, his single, "A Shoulder To Cry On," became a hit in Singapore, and the Warner affiliate worked hard to parlay it into album sales.

The following June, Page returned to Singapore—greeted by 500 teenage girls at the airport—for another slew of promotion activities, and added Malaysia to the itinerary. In early 1990, the singer expanded his reach into Korea, Taiwan, and Hong Kong. He also visited Indonesia as that country was implementing new copyright laws, and made local headlines as the first international artist to collect personally a gold disc for local sales.

Later the same year, Page toured Korea, Singapore, Taiwan, and Indonesia. "We literally had police escorts," says Anderson, who also speaks of tour experiences not usually seen by Western acts. "In Bandung [Indonesia], they were selling snake venom on the street," he recalls.

The trek also included two sellout shows at Seoul's Chamshil Olympic Gymnasium (15,000 capacity). The correlative impact on record sales in Korea, for example, has seen Page's first album hit the 100,000 mark, with the second at 200,000 and the third close to 100,000. In 1990, he was the biggest-selling international artist in that \$440 million market.

This year, Page has again been on the road to Asia, snaring a pair of prestigious dates in Hong Kong. He performed two songs at the RTKK-backed International Telecommunications Year concert at the Shatin race course, in front of 20,000 screaming teenagers. In the fall, he appeared at a special TVB award show attended by Britain's Duke of Edinburgh. The colony's most popular local singers performed only one song apiece; Page was invited to sing two.

And so Hong Kong and Korea are firm destinations for Page's 1992 tour, according to Anderson, and possibly Taiwan, Singapore, and Malaysia. Warner Music International is assembling a compilation as Page's fourth album, a Southeast Asia-only release that will include several new tracks.

The company is looking, too, at teaming him with Sally Yeh, a Chinese artist signed to Warner. "She'll sing in Mandarin and also Cantonese," says Anderson, "and Tommy will do English." The long-term goal: China. "Warner is looking to open offices there," he adds, "and artists such as Sally can help open the door. That's the big prize, and we want to be part of it—the biggest potential market in the world."

Brits Trophy Gets New Look Also, Awards Brochure Goes Public

LONDON—Together with a number of other firsts, the British Record Industry Awards are introducing a new trophy for 1992, an improved version of the Britannia statuette used in past years. The Brits show is on schedule for its Feb. 12 prime-time telecast from London's Hammersmith Odeon, a first for that venue. Award nominees in 13 categories were announced recently (Billboard, Dec. 14), based on



votes from more than 150 member firms of the British Phonographic Industry.

The awards brochure will be made available to the public, also for the first time, via retail outlets affiliated with the British Assn. of Record Dealers. Another first: BARD members are voting in one of the trophy categories, that of best British newcomer.

One of last year's firsts, however, has been temporarily derailed. There will be no Great British Music Weekend aligned with the '92 Brits, because many of the acts sought for this live showcase were reportedly not available. "If you can't get it right, it's best to leave it," explains Brits executive director Lisa Anderson. She says she hopes the concept can be revived for 1993.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

SOUTH AFRICA: Musical developments continue to mirror the shifting political scene. With the freeing of Nelson Mandela and the unbanning of the African National Congress, the dance step known as toyi-toyi has gained a new pop respectability. Its origins lie in the call and response of the protest song, and in its rawest form the toyi-toyi is the movement of a tightly disciplined pack of marchers jogging to a rhythmic grunt. It is believed to have started in the guerilla training camps of the ANC when the organization was waging its armed struggle against the government. The most celebrated toyi-toyi star is Siphon "Hotstix" Mabuse, whose 1989 album, a highly charged political concoction called "Chant Of The Marching," was banned almost in its entirety by the South African Broadcasting corporation. Even so, in concert, Mabuse's electrifying performance of the title song sets entire crowds toyi-toying. However, the title of his latest album, "What About Tomorrow," indicates a new direction. "Churning out songs that glorified the toyi-toyi was a popular anthem in the last decade, but I do not believe that we can continue doing that today," Mabuse says. "Our role is to raise serious questions that still need to be addressed."

ARTHUR GOLDSTUCK

JAPAN: Heavy metal group X has caused a stir by scheduling three concerts (Jan. 5, 6, and 7) at the 50,000-capacity Tokyo Dome, a feat unheard of for a local act... Following in the footsteps of the all-Japanese salsa band **Orchestra De La Luz** comes the country's first all-female salsa ensemble, **Chiqua Boom**. The band, some of whose members learned their chops in Cuba, is scheduled to make its major-label debut on Victor in January... Another all-female band, the gut-wrenching **Jaco:neco**, has lost the services of its ferocious drummer, **Grace**. No word on who, if anyone, will replace her... Ethno-pop band **Shang Shang Typhoon** will be touring with the **Tokyo Ska Paradise Orchestra** in February. The tour will take in Thailand, Indonesia, Malaysia, Singapore, and the

STEVE McCURE



Philippines.

RUSSIA: A company of Israeli pop singers and musicians has taken advantage of improved diplomatic relations to mount an extended tour of this republic, traveling to venues as far afield as Novosibirsk in Siberia. The show, titled "From Israel With Love" and featuring performances by Israeli stars **Mili Meran**, **Dani Kaz**, **Uzi Meiri** and **Emmanuel Kerten's** band, has allowed Russian audiences to become acquainted, often for the first time, with modern and traditional Israeli musical culture... While rock festivals such as last month's "Concert For Freedom," featuring Soviet superstar **Alla Pugatchova**, are still something of a rarity, there are 40 to 60 jazz festivals of varying caliber held here annually. The two crowning events of the 1991 calendar were last month's international "Autumn Rhythms" festival in St. Petersburg and a local festival in Vladivostok.

VADIM YURCHENKOV

ITALY: Local acts **Jovanotti** and **Claudio Bisio** are reaping the rewards of transforming the Italian art of quickfire smooth-talk into rap without rage. Jovanotti's new album, "Una Tribu Che Balla" (Fri), has sold more than 100,000 units. It signals a return to the roots for the young performer, who was once known as MTV Europe's "white rapper," but later missed his way as a TV variety-show presenter at pubcaster RAI. His messages are apolitical and his music touches a variety of styles. His fondness of reggae is highlighted on two tracks "Buongiorno" and the only English-language track "One Nation." Bisio is a comedian whose 12-inch mix "Rapput (Senza Piato)" lodged in the top three of the singles chart for 23 weeks. Sony is releasing his album.



DAVID STANSFIELD

FRANCE: At a time when so much of popular music depends on rhythmic expression and sheer noise for its effect, **William Sheller** is enjoying unprecedented success with a formula of traditional simplicity: a man, a piano, and songs. Sheller is no newcomer. He recorded pop hits in the '70s and during the '80s he used his classical training to create, compose, and perform ambitious works with either a 70-piece symphonic orchestra or a 15-piece acoustic orchestra. But his new album, "Sheller En Solitaire" (Phonogram), is by far his most successful yet, with more than 200,000 copies already sold. Recorded solo and live at the Studio Davout, the album captures Sheller at his unadorned best.

EMMANUEL LEGRAND

HITS OF THE WORLD



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EUROCHART HOT 100 11/30/91 MUSIC & MEDIA

| SINGLES | |
|---------|-----|
| 1 | 2 |
| 2 | 1 |
| 3 | 4 |
| 4 | 3 |
| 5 | 5 |
| 6 | 11 |
| 7 | 6 |
| 8 | NEW |
| 9 | NEW |
| 10 | 8 |
| 11 | 14 |
| 12 | 1 |
| 13 | 5 |
| 14 | 7 |
| 15 | 3 |
| 16 | 2 |
| 17 | 4 |
| 18 | 6 |
| 19 | 8 |
| 20 | 10 |
| 21 | 10 |
| 22 | 1 |
| 23 | 5 |
| 24 | 7 |
| 25 | 3 |
| 26 | 2 |
| 27 | 4 |
| 28 | 6 |
| 29 | 8 |
| 30 | 10 |

AUSTRALIA (Australian Record Industry Assn.) 12/15/91

| SINGLES | |
|---------|-----|
| 1 | 1 |
| 2 | 2 |
| 3 | NEW |
| 4 | 3 |
| 5 | 6 |
| 6 | 4 |
| 7 | 13 |
| 8 | 7 |
| 9 | 12 |
| 10 | 9 |
| 11 | 14 |
| 12 | 8 |
| 13 | 10 |
| 14 | 11 |
| 15 | 5 |
| 16 | 17 |
| 17 | NEW |
| 18 | 16 |
| 19 | 15 |
| 20 | NEW |
| 21 | 1 |
| 22 | 2 |
| 23 | 3 |
| 24 | 4 |
| 25 | 5 |
| 26 | 6 |
| 27 | 7 |
| 28 | 8 |
| 29 | 9 |
| 30 | 10 |
| 31 | 11 |
| 32 | 12 |
| 33 | 13 |
| 34 | 14 |
| 35 | 15 |
| 36 | 16 |
| 37 | 17 |
| 38 | 18 |
| 39 | 19 |
| 40 | 20 |

GERMANY (Der Musikmarkt) 12/3/91

| SINGLES | |
|---------|-----|
| 1 | 1 |
| 2 | 2 |
| 3 | 4 |
| 4 | 6 |
| 5 | 7 |
| 6 | 3 |
| 7 | 5 |
| 8 | 9 |
| 9 | 12 |
| 10 | 10 |
| 11 | 8 |
| 12 | 11 |
| 13 | 14 |
| 14 | 15 |
| 15 | 13 |
| 16 | 8 |
| 17 | 18 |
| 18 | NEW |
| 19 | NEW |
| 20 | 17 |
| 21 | 1 |
| 22 | 2 |
| 23 | 3 |
| 24 | 4 |
| 25 | 5 |
| 26 | 6 |
| 27 | 7 |
| 28 | 8 |
| 29 | 9 |
| 30 | 10 |
| 31 | 11 |
| 32 | 12 |
| 33 | 13 |
| 34 | 14 |
| 35 | 15 |
| 36 | 16 |
| 37 | 17 |
| 38 | 18 |
| 39 | 19 |
| 40 | 20 |

| ALBUMS | |
|--------|-----|
| 1 | 1 |
| 2 | NEW |
| 3 | 11 |
| 4 | 2 |
| 5 | 5 |
| 6 | 3 |
| 7 | 4 |
| 8 | 6 |
| 9 | NEW |
| 10 | 7 |
| 11 | 8 |
| 12 | 10 |
| 13 | 18 |
| 14 | 9 |
| 15 | 13 |
| 16 | 14 |
| 17 | 17 |
| 18 | NEW |
| 19 | NEW |
| 20 | NEW |

JAPAN (Music Labo) 12/16/91

| SINGLES | |
|---------|-----|
| 1 | 1 |
| 2 | NEW |
| 3 | 2 |
| 4 | 5 |
| 5 | 7 |
| 6 | 3 |
| 7 | 9 |
| 8 | 4 |
| 9 | NEW |
| 10 | NEW |
| 11 | NEW |
| 12 | NEW |
| 13 | 2 |
| 14 | 3 |
| 15 | 1 |

HITS OF THE U.K.™

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| SINGLES | |
|---------|-----|
| 1 | 1 |
| 2 | 4 |
| 3 | 5 |
| 4 | 2 |
| 5 | 3 |
| 6 | 14 |
| 7 | 22 |
| 8 | 11 |
| 9 | NEW |
| 10 | 7 |
| 11 | 6 |
| 12 | 13 |
| 13 | NEW |
| 14 | 8 |
| 15 | 17 |
| 16 | 9 |
| 17 | 36 |
| 18 | 15 |
| 19 | 21 |
| 20 | 33 |
| 21 | 12 |
| 22 | 10 |
| 23 | 28 |
| 24 | 18 |
| 25 | 31 |
| 26 | 25 |
| 27 | 34 |
| 28 | 16 |
| 29 | 26 |
| 30 | 19 |
| 31 | NEW |
| 32 | 35 |
| 33 | 20 |
| 34 | NEW |
| 35 | 30 |
| 36 | NEW |
| 37 | NEW |
| 38 | NEW |
| 39 | NEW |
| 40 | NEW |

| SINGLES | |
|---------|-----|
| 5 | NEW |
| 6 | 3 |
| 7 | NEW |
| 8 | NEW |
| 9 | 7 |
| 10 | 5 |

FRANCE (Nielsen/Europe 1) 12/3/91

| SINGLES | |
|---------|-----|
| 1 | 2 |
| 2 | 1 |
| 3 | 3 |
| 4 | 6 |
| 5 | 10 |
| 6 | 4 |
| 7 | 6 |
| 8 | 12 |
| 9 | 11 |
| 10 | 8 |
| 11 | 15 |
| 12 | 13 |
| 13 | NEW |
| 14 | 7 |
| 15 | 14 |
| 16 | 19 |
| 17 | 9 |
| 18 | 16 |
| 19 | 17 |
| 20 | NEW |
| 21 | 1 |
| 22 | 2 |
| 23 | 1 |
| 24 | 3 |
| 25 | 6 |
| 26 | NEW |
| 27 | 7 |
| 28 | NEW |

HITS OF THE U.K.™

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| ALBUMS | |
|--------|-----|
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 6 |
| 5 | 21 |
| 6 | 7 |
| 7 | 4 |
| 8 | 9 |
| 9 | 8 |
| 10 | 11 |
| 11 | 5 |
| 12 | 10 |
| 13 | 16 |
| 14 | NEW |
| 15 | 17 |
| 16 | 15 |
| 17 | 12 |
| 18 | 13 |
| 19 | 14 |
| 20 | 18 |
| 21 | 31 |
| 22 | 22 |
| 23 | 28 |
| 24 | 19 |
| 25 | 27 |
| 26 | 23 |
| 27 | 25 |
| 28 | 20 |
| 29 | 32 |
| 30 | 26 |
| 31 | 24 |
| 32 | 29 |
| 33 | 30 |
| 34 | NEW |
| 35 | 35 |
| 36 | 33 |
| 37 | 37 |
| 38 | 36 |
| 39 | 40 |
| 40 | 39 |

| SINGLES | |
|---------|-----|
| 9 | 9 |
| 10 | 5 |
| 11 | 8 |
| 12 | 6 |
| 13 | 12 |
| 14 | 10 |
| 15 | 16 |
| 16 | NEW |
| 17 | 15 |
| 18 | 13 |
| 19 | 11 |
| 20 | 17 |

ITALY (Musica e Dischi) 12/9/91

| SINGLES | |
|---------|-----|
| 1 | 2 |
| 2 | 1 |
| 3 | 6 |
| 4 | 3 |
| 5 | 5 |
| 6 | 4 |
| 7 | 7 |
| 8 | 8 |
| 9 | NEW |
| 10 | NEW |
| 11 | 1 |
| 12 | 2 |
| 13 | 3 |
| 14 | 4 |
| 15 | 6 |
| 16 | 5 |
| 17 | 10 |
| 18 | 7 |
| 19 | 8 |
| 20 | NEW |

SPAIN (TVE/AFVVE) 11/30/91

| SINGLES | |
|---------|-----|
| 1 | 1 |
| 2 | 2 |
| 3 | 4 |
| 4 | 8 |
| 5 | 5 |
| 6 | 3 |
| 7 | 10 |
| 8 | 9 |
| 9 | NEW |
| 10 | 7 |
| 11 | 1 |
| 12 | 2 |
| 13 | NEW |
| 14 | 3 |
| 15 | 4 |
| 16 | 6 |
| 17 | 5 |
| 18 | 7 |
| 19 | 8 |
| 20 | NEW |

CANADA (The Record) 12/2/91

| SINGLES | |
|---------|-----|
| 1 | 2 |
| 2 | 3 |
| 3 | 7 |
| 4 | 5 |
| 5 | 4 |
| 6 | 6 |
| 7 | 8 |
| 8 | 1 |
| 9 | NEW |
| 10 | NEW |
| 11 | 1 |
| 12 | 2 |
| 13 | 3 |
| 14 | NEW |
| 15 | 5 |
| 16 | 4 |
| 17 | 6 |
| 18 | 7 |
| 19 | REN |
| 20 | REN |

BRYAN ADAMS H NEIGHBOUR



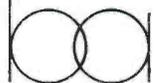
AS WOKEN UP THE S IN EUROPE 1991

BRYAN ADAMS TOUR DATES 1991

| | <u>DATE</u> | <u>PLACE</u> | <u>PROMOTER</u> |
|------------|-------------|-----------------------------------|----------------------|
| <u>OCT</u> | T 24 | BELFAST DUNDONALD ICE RINK | DENIS DESMOND M.C.D. |
| | F 25 | | |
| | S 26 | DUBLIN R.D.S. | DENIS DESMOND M.C.D. |
| | S 27 | | |
| | M 28 | ABERDEEN EXHIBITION CENTRE | MARSHALL ARTS |
| | T 29 | GLASGOW S.E.C. | MARSHALL ARTS |
| | W 30 | WHITLEY BAY ICE RINK | MARSHALL ARTS |
| | T 31 | | |
| <u>NOV</u> | F 1 | SHEFFIELD ARENA | MARSHALL ARTS |
| | S 2 | SHEFFIELD ARENA | MARSHALL ARTS |
| | S 3 | | |
| | M 4 | BIRMINGHAM N.E.C. | MARSHALL ARTS |
| | T 5 | | |
| | W 6 | WEMBLEY THE ARENA | MARSHALL ARTS |
| | T 7 | WEMBLEY THE ARENA | MARSHALL ARTS |
| | F 8 | WEMBLEY THE ARENA | MARSHALL ARTS |
| | S 9 | BIRMINGHAM N.E.C. | MARSHALL ARTS |
| | S 10 | | |
| | M 11 | GHENT FLANDERS EXPO | N.V. ON THE ROX |
| | T 12 | | |
| | W 13 | ROTTERDAM AHOY | MOJO CONCERTS |
| | T 14 | ROTTERDAM AHOY | MOJO CONCERTS |
| | F 15 | | |
| | S 16 | GOTHENBURG SCANDINAVIUM | E.M.A. TELSTAR |
| | S 17 | OSLO SPECTRUM | E.M.A. TELSTAR |
| | M 18 | COPENHAGEN VALBYHALLEN | ERIK THOMSEN |
| | T 19 | | |
| | W 20 | HELSINKI ICE HALL | E.M.A. TELSTAR |
| | T 21 | | |
| | F 22 | STOCKHOLM GLOBE | E.M.A. TELSTAR |
| | S 23 | | |
| | S 24 | COLOGNE SPORTHALLE | MAREK LEIBERBERG |
| | M 25 | MUNICH RUDI SEDLMAYER HALL | MAREK LEIBERBERG |
| | T 26 | STUTTGART SCHLEYERHALLE | MAREK LEIBERBERG |
| | W 27 | | |
| | T 28 | WURZBURG CARL DIEM HALLE | MAREK LEIBERBERG |
| | F 29 | HANNOVER FILEN REIDER | MAREK LEIBERBERG |
| | S 30 | FRANKFURT FESTHALLE | MAREK LEIBERBERG |
| <u>DEC</u> | S 1 | | |
| | M 2 | PARIS ELYSEE MONTMARTRE | GARANCE PRODUCTIONS |
| | T 3 | SAARBRUKEN SAARLANDHALLE | MAREK LEIBERBERG |
| | W 4 | ZURICH HALLEN-STADIUM | GOOD NEWS |
| | T 5 | NEUCHATEL PATINOIRE | GOOD NEWS |
| | F 6 | MILAN PALATRUSARDI | BARLEY ARTS |
| | S 7 | | |
| | S 8 | | |
| | M 9 | BARCELONA PALACIO DE LOS DEPORTES | DOCTOR MUSIC |
| | T 10 | MADRID PABELLON DEL REAL MADRID | DOCTOR MUSIC |
| | W 11 | BILBAO PABELLON DE LA CASILLA | DOCTOR MUSIC |
| | T 12 | | |
| | F 13 | LISBON ESTADIO ALVALADE | R&B PRODUCTIONS |
| | S 14 | OPPORTO EXPO | R&B PRODUCTIONS |
| | S 15 | | |
| | M 16 | | |
| | T 17 | REYKJAVIK LAUGADALLS HOLLON | ALAN BALL/BORGARFOSS |
| | W 18 | REYKJAVIK LAUGADALLS HOLLON | ALAN BALL/BORGARFOSS |

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MANAGEMENT

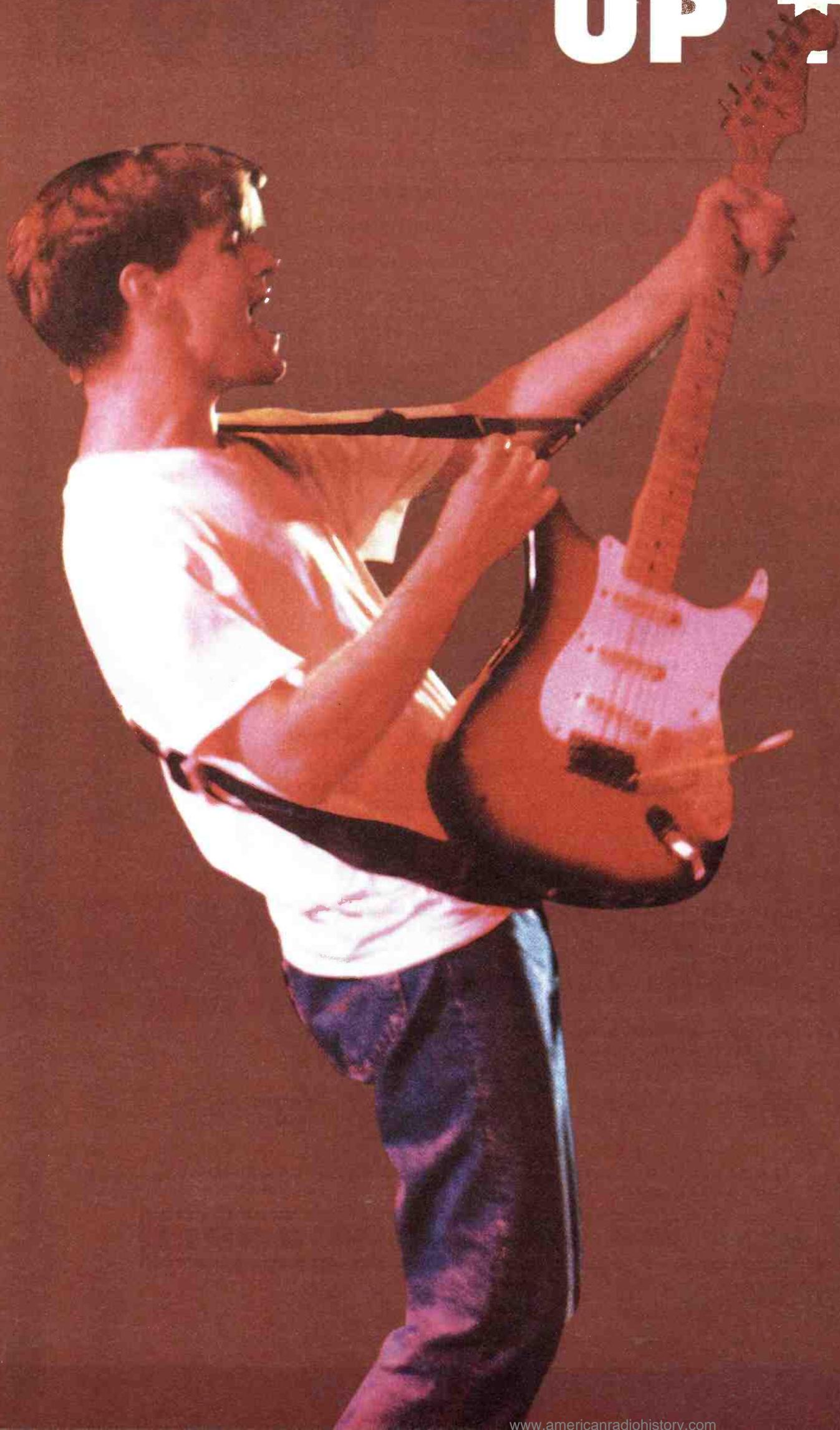


bruce allen

EUROPEAN AGENCY



BRYAN ADAMS UP THE WO

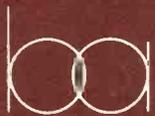


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BRYAN ADAMS TOUR 1992

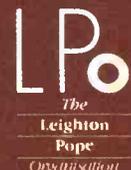
| <u>DATE</u> | <u>PLACE</u> | <u>CAPACITY</u> | <u>PROMOTER</u> | |
|---------------|--------------|---------------------------|-----------------|------------------------------------|
| <u>MAY</u> 30 | ATHENS | PAO STADIUM | 22,000 | HALF NOTE PRODUCTIONS |
| 31 | | | | |
| <u>JUNE</u> 1 | ROME | STADIO OLIMPICO | 10,000 | BARLEY ARTS |
| 2 | BOLOGNA | ARENA BARCO NORD | 10,000 | BARLEY ARTS |
| 3 | | | | |
| 4 | PARIS | BERCY | 15,000 | GARANCE PRODUCTIONS |
| 5 | | | | |
| 6 | NURNBERG | FRANKENHALLE | 25,000 | MAREK LEIBERBERG |
| 7 | NURBERGRING | ROCK AT THE RING | 40,000 | MAREK LEIBERBERG |
| 8 | | | | |
| 9 | KIEL | OSTSEEHALLE | 10,000 | MAREK LEIBERBERG |
| 10 | BERLIN | WALDBUHNE | 22,000 | MAREK LEIBERBERG |
| 11 | MUNICH | OLYMPIAHALLE | 10,000 | MAREK LEIBERBERG |
| 12 | | | | |
| 13 | HANNOVER | SPORTPARK GARBSEN | 25,000 | MAREK LEIBERBERG |
| 14 | | | | |
| 15 | HEERENVEEN | IJSSTADION THIALF | 13,000 | MOJO CONCERTS |
| 16 | | | | |
| 17 | DEN BOSCH | BRABANTHALLEN | 14,000 | MOJO CONCERTS |
| 18 | DORTMUND | WESTFALENHALLE | 16,000 | MAREK LEIBERBERG |
| 19 | | | | |
| 20 | COPENHAGEN | VALBY STADIUM | 25,000 | ERIK THOMSEN |
| 21 | AALBORG | MOLLEPARKEN | 20,000 | ERIK THOMSEN |
| 22 | | | | |
| 23 | | | | |
| 24 | STOCKHOLM | MUSEET | 15,000 | E.M.A. TELSTAR |
| 25 | | | | |
| 26 | | | | |
| 27 | OSLO | ISLE OF CALF FESTIVAL | 18,000 | D.K.B. |
| 28 | TURKU | FESTIVAL | 18,000 | E.M.A. TELSTAR |
| 29 | | | | |
| 30 | WARSAW | LEGIA STADIUM | 35,000 | ANDREJ MARZAC |
| <u>JULY</u> 1 | | | | |
| 2 | PRAGUE | SPARTA STADIUM | 40,000 | GRIMAUX, KUDELKA & PRAGOKONCERT |
| 3 | | | | |
| 4 | TORHOUT | ROCK TORHOUT FESTIVAL | 50,000 | HERMAN SCHUEREMANS |
| 5 | WERCHTER | ROCK WERCHTER FESTIVAL | 50,000 | HERMAN SCHUEREMANS |
| 6 | | | | |
| 7 | MANCHESTER | MAINE ROAD | 35,000 | MARSHALL ARTS |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |
| 11 | GLASGOW | CELTIC PARK F.C. | 35,000 | MARSHALL ARTS |
| 12 | GATESHEAD | ATHLETIC STADIUM | 33,000 | MARSHALL ARTS |
| 13 | | | | |
| 14 | IPSWICH | PORTMAN ROAD | 25,000 | MARSHALL ARTS |
| 15 | | | | |
| 16 | | | | |
| 17 | | | | |
| 18 | WEMBLEY | THE STADIUM | 60,000 | MARSHALL ARTS |
| 19 | CARDIFF | THE ARMS PARK | 34,500 | MARSHALL ARTS |
| 20 | | | | |
| 21 | | | | |
| 22 | LYON | THE ARENA | 8,000 | GARANCE PRODUCTIONS |
| 23 | | | | |
| 24 | ZURICH | HARDTURM STADIUM | 30,000 | |
| 25 | VIENNA | VIENNA FESTIVAL | 30,000 | JEFF MAXIAN |
| 26 | BUDAPEST | BOZSIC STADIUM | 30,000 | MARSHALL ARTS |
| 27 | | | | |
| <u>AUG</u> 1 | | | | |
| 2 | THURLES | FEILE '92, SEMPLE STADIUM | 30,000 | DENIS DESMOND M.C.D. |

MANAGEMENT



bruce allen

EUROPEAN AGENCY



RECORDS



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Canada

Biz Copes With Rash Of Bad Tidings

Recession, New Tax, Visa Scare Hit Trade

■ BY LARRY LeBLANC

TORONTO—For the Canadian music industry, 1991 was a series of intense and painful nightmares.

Battered by a prolonged recession, the federal 7% goods and service tax initiated Jan. 1, 1991, the selloff of the 269-store A&A Records and Tapes retail chain, which left suppliers collectively owed \$18 million, rotating postal and federal labor strikes, and a continuing drop in overall unit shipments (mostly by cassettes), the record industry had few things to cheer about.

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U.K.'s RECORD MARKET

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MUSIC NEWS FROM AROUND THE WORLD IN 365 DAYS

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Ohayon says he is "not too optimistic" over prospects for the French record industry. "The slowdown affecting the overall economy is also affecting us. It is a little bit worrying, although experts expect a recovery for the second semester."

In Germany, Fest comments, "I do not think that we are going to

suffer recession the same way as other territories do, but the days of two-digit growth rates as we experienced in previous years are over. We will see a tougher life but this could bring back some of the creativity."

In Japan, Abramoff points out that the growth rate for record production remains in two digits. He adds, "I think the record business in Japan is quite healthy. Although I don't think we'll see the immediate impact of DCC and any other new carrier which might come out, I think there are signs that the market will continue to grow—and I think people in Japan are starting to listen to real music instead of so-called 'idols.'" That, he concludes, may lead to better sales for international product because it is "real stuff."

Assistance in preparing this story was provided by Steve McClure in Japan, Emmanuel Legrand in France, and Ellie Weinert in Germany.

Industry Forced To Meet Challenge Of Hard Times

BY ED CHRISTMAN

NEW YORK—Retail and wholesale accounts may long remember 1991 as the year that made them better merchandisers. That is because it also was the year that found the industry suffering through a dreadful sales slump, thanks to a recessionary economy and a scarcity of hit titles.

All year long, accounts, reacting to tough times, searched for ways to sharpen their operations to become better managers of inventories, be more innovative in merchandising, and control expenses more stringently. At the same time, retailers greatly slowed down new-store openings during 1991. That slower pace comes on the heels of 1990, which also saw stores operated by chains grow by only 3%, after 1989's 10% increase.

In the first half of 1991, unit shipments were down 11.1%, while the second six months found retailers, wholesalers, and label sales executives complaining that things had hardly improved despite the plethora of superstar titles released in the last

quarter for the holiday selling season.

At the end of last year, label sales and distribution executives were praying that Christmas would come in a big way and deliver accounts to safer waters. In January and February, a number of accounts came up short when payments came due from the 1990 fall restocking programs and labels were hoping to avoid a repeat performance in 1992.

Consolidation continued to occur rapidly among wholesale accounts but slowed considerably in retail, although 1992 is beginning to look like the latter sector will see a lot of mergers and acquisitions.

GETTING A GRIP ON HANDLEMAN

The big news among rackjobbers in 1991 occurred in July, when 800-pound gorilla the Handleman Co. of Troy, Mich., became a 1,600-pound gorilla after acquiring its longtime rival—the LIVE Entertainment-owned, Minneapolis-based Lieberman Enterprises—for about \$100 million. Many regarded the elimination of Lieberman as the end of an era.

Prior to buying Lieberman, Handleman had bought Portland, Ore.-based Sight & Sound Distributing,

for about \$20 million-\$25 million in April. Along the way, the company promoted Stephen Strome to president and CEO.

While label and distribution executives worried about how Handleman would wield its enormous clout, other rackjobbers saw the demise of Lie-



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LUCKHURST

berman as an opportunity. In fact, Rank Retail Services in Pittsburgh already has capitalized on the fact that not all discount department stores want to be serviced by the same supplier by picking off the Caldor account, among others, from Lieberman's client base.

In November, Handleman announced that Wal-Mart-owned Western Merchandisers was taking over some 270 stores of the 1,100 stores it racked for the Bentonville, Ark.-based chain. Although the stock market perceived that as a blow to Handleman, the move was expected among industry observers. As early as June, John Marmaduke president of Western Merchandisers, was telling the industry that his company's wholesalers division would gain at least another 150 Wal-Mart stores in 1992, but he maintained that the discount department-store chain would always have another home-entertainment supplier other than his company.

ONE-STOP ACTIVITY

The one-stop business also saw its share of activity in 1991. In California, Santa Ana-based Abbey Road Distributors acquired Los Angeles-based City 1-Stop from Show Industries. Meanwhile, Atlanta-based Justin Entertainment, which also considered purchasing City 1-Stop, said it would open offices in Dallas and Los Angeles in the near future. This year, Justin has begun reaping the benefits of its late-1990 acquisition of Bib Distributing of Charlotte, N.C.

Also, the one-stop business enjoyed the introduction of investors into the field in the first quarter of 1991 when Jerry Bassin Distributing in Miami sold an undisclosed majority interest in the company to CIGNA Corp., the giant Connecticut-based financial services company. In the summer, CD One Stop in Bethel, Conn., also was said to be in negotiations to sell a majority interest to an unidentified suitor, but that deal fell through.

A small consolation, at least among sales and distribution executives, was that retail consolidation slowed for the second year in a row. After the feeding frenzy large retailers enjoyed as they gobbled up smaller merchants from 1987-1989, 1990 saw W.H. Smith, the British retailing giant that owns Philadelphia-based Wee Three, as the sole predator on

the prowl for acquisitions.

In 1991, deals slowed to a trickle, with the only multistore acquisitions actually a holdover from the previous year. In the opening days of 1991, North Canton, Ohio-based Camelot Music completed its buyout of 11 stores from the defunct Wall To Wall chain, the remainder of which was acquired by W.H. Smith in the last months of 1990.

Consolidation, however, did take place in the form of Dallas-based Super Club N.A. merging its two music chains, Turtle's and Record Bar, into the 300-store Super Club Music Corp., based in Atlanta. Despite that money-saving step, parent Super Club N.V. in Belgium continued to experience financial difficulties, forcing Philips, the giant Dutch conglomerate, to take control of the company in March. At the time, Philips proposed raising capital by issuing about \$215

million in new shares to current holders, but it shelved those plans when they were not warmly received.

On another front, Philips raised doubts about its long-term commitment to Super Club when it agreed to invest money in the chain's longtime rival, Fort Lauderdale, Fla.-based Blockbuster Entertainment.

CHAINS FACE CASH CRUNCH

Although the industry was bereft of retail acquisitions during the year, it does not mean that none was attempted or rumored to be on the boards. In fact, all summer long rumors swirled around the fate of Port Washington, N.Y.-based Record World, Pittsburgh-based National Record Mart, and Milford, Mass.-based LIVE Specialty Retail Group. The three Northeast-based chains were hit hard by the recession and

(Continued on next page)

Thorny Issues Pricked Distrib/Dealer Relations

BY PAUL VERNA

NEW YORK—In 1991 music manufacturers and accounts continued their long history of behaving like a married couple, continually arguing about the relationship but professing that they are partners who need each other.

During the year, the two camps squared off over ancient issues like CD pricing and returns policies as well as long-dormant ones like record clubs.

While dealers continued to clamor for lower prices, manufacturers started off 1991 by raising cassette-singles prices and followed later in the year by hiking the price of a good number of front-line CD releases from \$13.98 list to \$15.98.

Another area of controversy, at least among one-stops, was exporting, as manufacturers clamped down on the shipment of product to overseas markets. Also, one-stops caught heat from the six majors for street-date violations by independent retailers.

On the other hand, labels drew the ire of merchandisers over some of their returns policies, especially Sony for its refusal to take back opened CDs in exchange for a 1% credit on all sales. The controversial policy has resulted in a number of major chains selling off some of those opened discs in their stores. The fire still burns on that issue.

On the configuration front, CDs continued their ascendancy to the dominant carrier, overtaking cassettes on a dollar basis, while pulling close to even on a unit basis. Also, the 12-inch, the last viable vinyl format, appeared to be on its last legs, as returns to manufacturers grew at an unhealthy rate, prompting distributors to begin considering one-way sales.



DROZ



BONK

PRICING AND RETURNS

On the issues of pricing and returns, 1991 was a typical year in that manufacturers established policies that raised the hackles of music merchants. Before the first month of the year had run its course, MCA Records, Sony Distribution, and BMG Distribution had raised their cassette-single prices to \$3.49-list equivalents, with the other three majors soon falling in line.

Then, CEMA became the first distributor in 1991 to raise catalog prices, bringing it in line with WEA's increase of a year earlier. CEMA raised the suggested list of its mid-line cassettes from \$6.98 to \$7.98 and

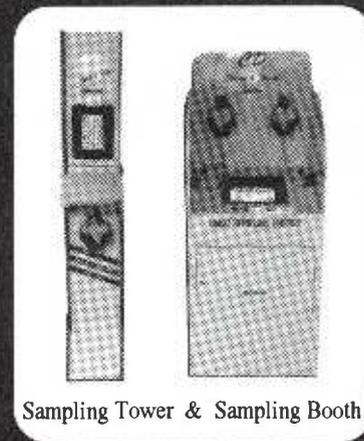
(Continued on page 68)

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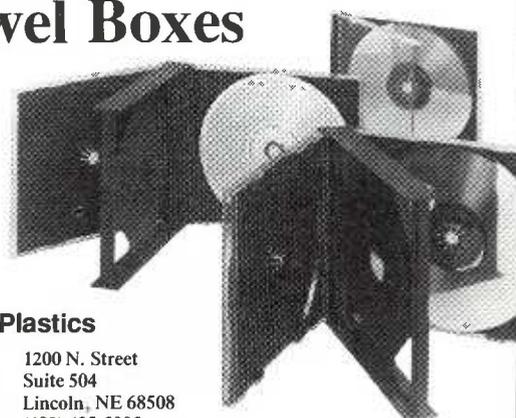
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In Germany, Fest comments, "I do not think that we are going to

suffer recession the same way as other territories do, but the days of two-digit growth rates as we experienced in previous years are over. We will see a tougher life but this could bring back some of the creativity."

In Japan, Abramoff points out that the growth rate for record production remains in two digits. He adds, "I think the record business in Japan is quite healthy. Although I don't think we'll see the immediate impact of DCC and any other new carrier which might come out, I think there are signs that the market will continue to grow—and I think people in Japan are starting to listen to real music instead of so-called 'idols.'" That, he concludes, may lead to better sales for international product because it is "real stuff."

Assistance in preparing this story was provided by Steve McClure in Japan, Emmanuel Legrand in France, and Ellie Weinert in Germany.

Industry Forced To Meet Challenge Of Hard Times

BY ED CHRISTMAN

NEW YORK—Retail and wholesale accounts may long remember 1991 as the year that made them better merchandisers. That is because it also was the year that found the industry suffering through a dreadful sales slump, thanks to a recessionary economy and a scarcity of hit titles.

All year long, accounts, reacting to tough times, searched for ways to sharpen their operations to become better managers of inventories, be more innovative in merchandising, and control expenses more stringently. At the same time, retailers greatly slowed down new-store openings during 1991. That slower pace comes on the heels of 1990, which also saw stores operated by chains grow by only 3%, after 1989's 10% increase.

In the first half of 1991, unit shipments were down 11.1%, while the second six months found retailers, wholesalers, and label sales executives complaining that things had hardly improved despite the plethora of superstar titles released in the last

quarter for the holiday selling season.

At the end of last year, label sales and distribution executives were praying that Christmas would come in a big way and deliver accounts to safer waters. In January and February, a number of accounts came up short when payments came due from the 1990 fall restocking programs and labels were hoping to avoid a repeat performance in 1992.

Consolidation continued to occur rapidly among wholesale accounts but slowed considerably in retail, although 1992 is beginning to look like the latter sector will see a lot of mergers and acquisitions.

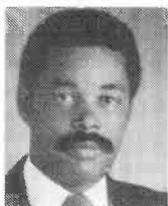
GETTING A GRIP ON HANDLEMAN

The big news among rackjobbers in 1991 occurred in July, when 800-pound gorilla the Handleman Co. of Troy, Mich., became a 1,600-pound gorilla after acquiring its longtime rival—the LIVE Entertainment-owned, Minneapolis-based Lieberman Enterprises—for about \$100 million. Many regarded the elimination of Lieberman as the end of an era.

Prior to buying Lieberman, Handleman had bought Portland, Ore.-based Sight & Sound Distributing,

for about \$20 million-\$25 million in April. Along the way, the company promoted Stephen Strome to president and CEO.

While label and distribution executives worried about how Handleman would wield its enormous clout, other rackjobbers saw the demise of Lie-



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berman as an opportunity. In fact, Rank Retail Services in Pittsburgh already has capitalized on the fact that not all discount department stores want to be serviced by the same supplier by picking off the Caldor account, among others, from Lieberman's client base.

In November, Handleman announced that Wal-Mart-owned Western Merchandisers was taking over some 270 stores of the 1,100 stores it racked for the Bentonville, Ark.-based chain. Although the stock market perceived that as a blow to Handleman, the move was expected among industry observers. As early as June, John Marmaduke president of Western Merchandisers, was telling the industry that his company's wholesalers division would gain at least another 150 Wal-Mart stores in 1992, but he maintained that the discount department-store chain would always have another home-entertainment supplier other than his company.

ONE-STOP ACTIVITY

The one-stop business also saw its share of activity in 1991. In California, Santa Ana-based Abbey Road Distributors acquired Los Angeles-based City 1-Stop from Show Industries. Meanwhile, Atlanta-based Justin Entertainment, which also considered purchasing City 1-Stop, said it would open offices in Dallas and Los Angeles in the near future. This year, Justin has begun reaping the benefits of its late-1990 acquisition of Bib Distributing of Charlotte, N.C.

Also, the one-stop business enjoyed the introduction of investors into the field in the first quarter of 1991 when Jerry Bassin Distributing in Miami sold an undisclosed majority interest in the company to CIGNA Corp., the giant Connecticut-based financial services company. In the summer, CD One Stop in Bethel, Conn., also was said to be in negotiations to sell a majority interest to an unidentified suitor, but that deal fell through.

A small consolation, at least among sales and distribution executives, was that retail consolidation slowed for the second year in a row. After the feeding frenzy large retailers enjoyed as they gobbled up smaller merchants from 1987-1989, 1990 saw W.H. Smith, the British retailing giant that owns Philadelphia-based Wee Three, as the sole predator on

the prowl for acquisitions.

In 1991, deals slowed to a trickle, with the only multistore acquisitions actually a holdover from the previous year. In the opening days of 1991, North Canton, Ohio-based Camelot Music completed its buyout of 11 stores from the defunct Wall To Wall chain, the remainder of which was acquired by W.H. Smith in the last months of 1990.

Consolidation, however, did take place in the form of Dallas-based Super Club N.A. merging its two music chains, Turtle's and Record Bar, into the 300-store Super Club Music Corp., based in Atlanta. Despite that money-saving step, parent Super Club N.V. in Belgium continued to experience financial difficulties, forcing Philips, the giant Dutch conglomerate, to take control of the company in March. At the time, Philips proposed raising capital by issuing about \$215

million in new shares to current holders, but it shelved those plans when they were not warmly received.

On another front, Philips raised doubts about its long-term commitment to Super Club when it agreed to invest money in the chain's longtime rival, Fort Lauderdale, Fla.-based Blockbuster Entertainment.

CHAINS FACE CASH CRUNCH

Although the industry was bereft of retail acquisitions during the year, it does not mean that none was attempted or rumored to be on the boards. In fact, all summer long rumors swirled around the fate of Port Washington, N.Y.-based Record World, Pittsburgh-based National Record Mart, and Milford, Mass.-based LIVE Specialty Retail Group. The three Northeast-based chains were hit hard by the recession and

(Continued on next page)

Thorny Issues Pricked Distrib/Dealer Relations

BY PAUL VERNA

NEW YORK—In 1991 music manufacturers and accounts continued their long history of behaving like a married couple, continually arguing about the relationship but professing that they are partners who need each other.

During the year, the two camps squared off over ancient issues like CD pricing and returns policies as well as long-dormant ones like record clubs.

While dealers continued to clamor for lower prices, manufacturers started off 1991 by raising cassette-singles prices and followed later in the year by hiking the price of a good number of front-line CD releases from \$13.98 list to \$15.98.

Another area of controversy, at least among one-stops, was exporting, as manufacturers clamped down on the shipment of product to overseas markets. Also, one-stops caught heat from the six majors for street-date violations by independent retailers.

On the other hand, labels drew the ire of merchandisers over some of their returns policies, especially Sony for its refusal to take back opened CDs in exchange for a 1% credit on all sales. The controversial policy has resulted in a number of major chains selling off some of those opened discs in their stores. The fire still burns on that issue.

On the configuration front, CDs continued their ascendancy to the dominant carrier, overtaking cassettes on a dollar basis, while pulling close to even on a unit basis. Also, the 12-inch, the last viable vinyl format, appeared to be on its last legs, as returns to manufacturers grew at an unhealthy rate, prompting distributors to begin considering one-way sales.



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PRICING AND RETURNS

On the issues of pricing and returns, 1991 was a typical year in that manufacturers established policies that raised the hackles of music merchants. Before the first month of the year had run its course, MCA Records, Sony Distribution, and BMG Distribution had raised their cassette-single prices to \$3.49-list equivalents, with the other three majors soon falling in line.

Then, CEMA became the first distributor in 1991 to raise catalog prices, bringing it in line with WEA's increase of a year earlier. CEMA raised the suggested list of its mid-line cassettes from \$6.98 to \$7.98 and

(Continued on page 68)

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INDUSTRY CHALLENGED

(Continued from preceding page)

found themselves with a cash-flow problem most of the year.

Record World's problems came to the forefront after it was unable to pay off labels for merchandise bought under 1990's fall restocking programs. In February, the 92-unit chain began cutting back, letting go about 20 employees and announcing plans to close 10 to 12 stores.

Eventually, Chemical Bank, which financed the chain's leveraged buyout, took control of Record World, forcing out investment firm General Atlantic Corp. and founder Roy Imber and putting the web on the block.

After negotiations with W.H. Smith failed to turn up an offer to Chemical Bank's liking, The Musicland Group stepped into the picture and almost reached an agreement to buy Record World, before the deal fell through when the Minneapolis-based company asked for one too many concessions. The final straw, according to sources, was a clause Musicland wanted inserted that would provide Jack Eugster's company with certain guarantees that, if not met, could have reduced the agreed-upon \$34.5 million price.

Along the way, Imber was replaced by David Bloom. Bloom continues to run the chain, which will likely be sold next year, though no one knows to whom.

Also uncertain is the fate of National Record Mart. That company has been on the ropes for more than a year as its owner, Bill Teitelbaum, failed in three attempts to put together a deal that would refinance the cash-strapped chain. After the last attempt fell by the wayside, Teitelbaum first tried to raise cash by selling off portions of the chain. But by December, Teitelbaum was said to be telling his creditors—i.e., labels—that he was close to selling the entire chain.

On the other hand, the LIVE Specialty Retail Group, which runs the Strawberries and Waxie Maxie chains, received a massive cash infusion from its parent, LIVE Entertainment, which went a long way in alleviating its debt to labels and banks, as well as somewhat curtailing rumors that it was up for sale. After that money was made available to the LIVE Specialty Retail Group in September, Mel Wilmore, the chain's president and CEO, said flatly that the chain was not for sale, although industry observers continue to ques-

(Continued on page 64)

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GRASS ROUTE takes this time and space to look back on a year in which the eyes and ears of the world were trained on everything from Saddam Hussein's evil ambitions to Pee-wee Herman's private parts. Below is a limited look at some of the more intriguing highlights we came across in the independent sector of this fascinating business.

MUSIC NOTES: L.A.-based **Priority Records** was a top priority for a number of retailers and distributors who cashed in on the success of such controversial rap acts as N.W.A and **Ice Cube**, whose albums peaked at No. 1 and No. 2, respectively, on The Billboard 200 Top Albums chart. Priority was named indie label of the year at the **National Assn. of Recording Merchandisers Wholesalers Conference** in October, and the label led the award-winners list with three trophies ... Burbank, Calif.'s **Disney Records** made quite a splash with its "Fantasia" and "Beauty And The Beast" film soundtracks, both of which are well over the 500,000-unit mark, as well as the multiplatinum "The Little Mermaid" soundtrack, which won the award for best-selling children's album at the annual NARM confab in March. Meanwhile, the label's gold-certified charity album "For Our Children" raised more than \$2 million for the

Pediatric AIDS Foundation ... L.A.'s **Quality Records** hit the No. 1 spot on the pop singles chart with **Timmy T's** gold-certified "One More Try" ... Orlando, Fla.-based **Cheetah Records** had a banner year, as the imprint's gold-certified rapper **D.J. Magic Mike** charted four separate album titles ... New York's **Tommy Boy** exploded with gold-certified **Naughty By Nature** and the infectious "O.P.P." single ... And Cambridge, Mass.-based **Rounder Records** and Durham, N.C.'s **Sugar Hill Records** topped the **National Assn. of Independent Record Distributors' Indie Awards** in May with five trophies apiece.

LAW & ORDER: Seattle-based **Sub Pop Records** and grunge rocker **Tad** were courted with legal briefs twice this year, once for running an unauthorized photo of a man with his hand on a woman's breast on the cover of the "8-Way Santa" album, and once for trademark infringement for using a very recognizable soft drink logo on the "Jack Pepsi" release ... Los Alamitos, Calif.'s **SST Records** and its band **Negativland** also felt the strong arm of the law when **Island Records** and **Warner/Chappell Music** slapped them with an expensive copyright-infringement suit for the parody single "U2."

1991 IN REVIEW

GRASS ROUTE



by Deborah Russell

MOVERS & SHAKERS: Rapper **Sir Mix-A-Lot** and his former label, **Nastymix** of Seattle, finally split after a protracted legal battle over unpaid royalties. Mix wound up at **Def American** ... San Rafael, Calif.-based **Music West** lost its top-earning artist, **Ray Lynch**, in a royalty dispute, and Lynch is now working his catalog through his own **Ray Lynch Productions** ... New age sensation **Ottmar Liebert** left L.A.'s **Higher Octave** and jumped to **Epic**.

DISTRIBUTION Convolution: Important **Record Distributors** changed its name to **Relativity Entertainment Distribution** in the fall. **RED** began streamlining its distribution entity with an eye toward paring its roster of indie labels, while stepping up activity with some of the majors. **Relativity Records** absorbed the **Combat** and **In Effect** imprints, and

launched its grindcore **Earache** division, as well ... The **Independent National Distributors Inc.** web lost **VP Dick Kline** in October, and **Ira Leslie** of INDI-owned **Malverne Distributors** in November. INDI has yet to expand beyond its acquisitions of Long Island City, N.Y.'s **Malverne** and San Fernando, Calif.'s **California Record Distributors**.

CLOSE THAT CHAPTER: New York-based **Rough Trade Records** filed Chapter 7 status in May, and **Dutch East India** bought the label's trademark at the bankruptcy auction in October ... New age indie leader **Backroads** of Corte Madera, Calif., filed for Chapter 11 status in August

... Cambridge, Mass.-based **Rounder Distribution** bought the assets of the financially insolvent **House Distributors** of Olathe, Kan., in November and expanded its own operation into the Midwest.

STAR WATCH: A number of big names appeared on various indie rosters this year. **Stephen Stills** released an album on Miami's **Gold Hill/Vision**; **Nils Lofgren** rocked on **Rykodisc**; **Jefferson Airplane** founder/archivist **Marty Balin** could be found on Hancock, N.J.'s **WGA**; **Santana** lead singer **Greg Walker** released a solo album on L.A.'s **Taylor Made**; and **Tyrone Davis** signed to Atlanta's **Ichiban**.

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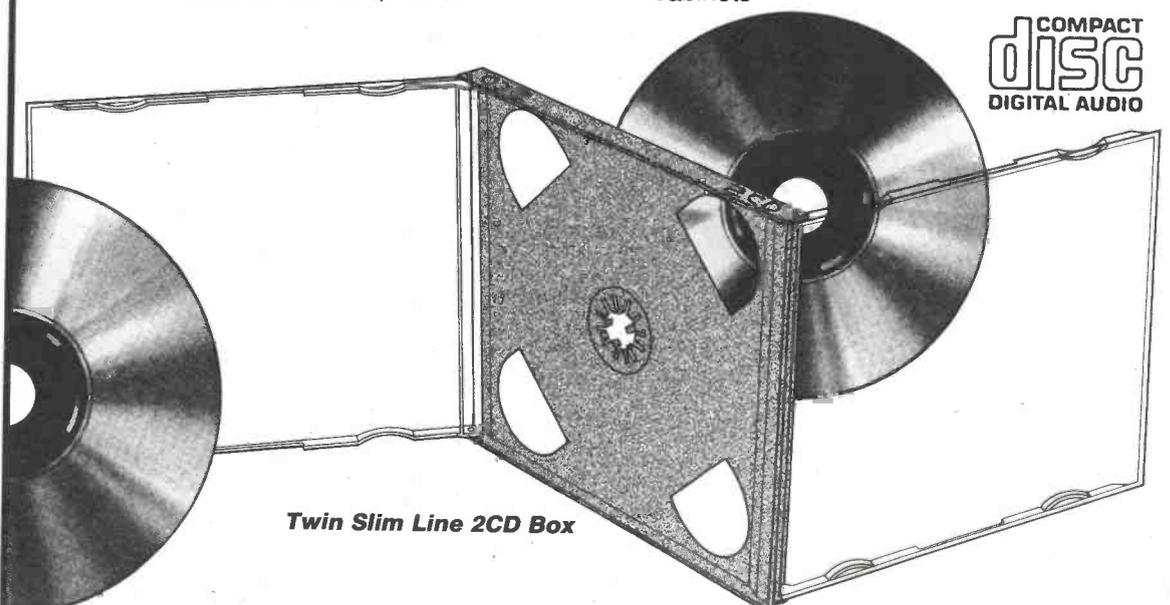
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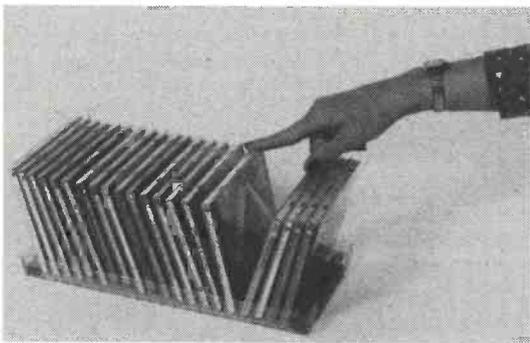
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*Annual Survey Of All Music Accounts, Mar. 30, 1991

Retail

Packaging Debate Continues

The Long Road To Rid Biz Of Longbox

BY PAUL VERNA

1991 IN REVIEW

NEW YORK—Whoever said good things come in small packages probably had no idea that the size of a package would emerge as one of the most volatile issues in the entertainment industry, pitting multibillion-dollar corporate giants against one another and galvanizing environmentalists, music shoppers, legislators, and artists across the globe.

Even though the past 12 months have been extraordinarily eventful in the area of compact-disc packaging, the only major to settle on a replacement package is WEA, which has endorsed Ivy Hill's Eco-Pak. After rejecting that package, the other majors have searched for an alternative but so far are keeping quiet about

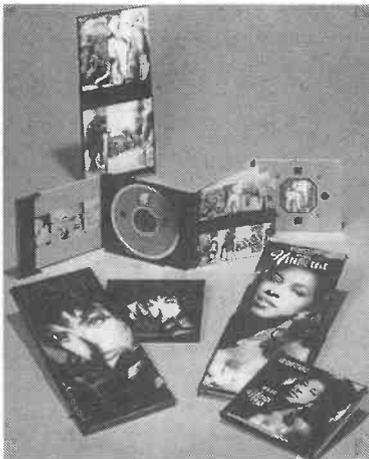
their current intentions, although some sources suggest that things should start falling into place come Jan. 1.

The first note in this cacophonous, seemingly interminable opus was sounded last January when the National Assn. of Recording Merchandisers relinquished its support of the 6-by-12-inch longbox in favor of a set of guidelines that are still in effect today: An "environmentally friendly" package measuring approximately 5-by-11 inches, "made from recycled material where possible, [with] a minimum amount of discarded material and a maximum amount of re-

(Continued on next page)



Above, Bonnie Raitt's "The Luck Of The Draw," Sting's "The Soul Cages," and the Grateful Dead's "One From The Vault" in the AGI DigiTrak. Below left are three prototypes of the Ivy Hill Eco-Pak in its various forms. Below right are two prototypes of JAM's open, shrink-wrapped jewel box, the JAM-Pak.



INDUSTRY CHALLENGED BY HARD TIMES

(Continued from page 62)

tion the health of Waxie Maxie.

In general, Van Nuys, Calif.-based LIVE appears to have decided to unravel its vertical-integration strategy. In addition to unloading Lieberman, it sold Navarre Corp., a Minneapolis-based distributor and one-stop, back to its former principals.

With the troubles of LIVE Specialty Retail Group and Super Club, Musieland, W.H. Smith, and Albany, N.Y.-based Trans World Music appear to be the only companies interested in and able to make large retail acquisitions.

In other retailing news, West Sacramento, Calif.-based Tower Records

continued its aggressive expansion program, no doubt in part inspired by the stateside presence of British retail giant HMV.

On the people front, Tony Hirsch, who led HMV's invasion into the U.S., resigned suddenly and was replaced by Peter Luckhurst. Also, in early September, Terry Worrell stepped down from his post as president and CEO of Dallas-based Sound Warehouse, with the slack being picked up by executive VP Joe Malone and chairman Mark Siegal. And in August, the industry lost a giant when Sam Goody, 87, passed away.

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RECORDS

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CD PACKAGING DEBATE*(Continued from preceding page)*

tained material."

State legislators in New York and California chimed in, proposing bills that would make the longbox illegal and force the industry to have an alternative by Jan. 1, 1992. The California measure was tabled after the industry showed signs of dealing with the problem, but is slated to be re-introduced this January, depending on what progress has been made.

As packaging companies went to work developing prototypes that they hoped would become the next standard package, two opposing camps formed: plastic and paper.

On the plastic side, Sony tested a shrink-wrapped, open jewel box in stores early in the year, but the plan did not succeed. Retailers reported too many problems.

The paper camp made its first major stride in early February with the release of Sting's "The Soul Cages" disc in AGI's DigiTrak, a package that conformed to NARM's specifications. But the DigiTrak was plagued by several drawbacks. For one, it contained two throwaway plastic struts—not a violation of NARM's guidelines but a liability given that the other leading alternatives that were to be proposed contained no spare parts. Also, the DigiTrak is subject to dogearing, is difficult to fold, and stands out from jewel-box packages because it does not have a clear-cut spine.

Without a clear alternative in sight, retailers and rackjobbers were faced with a scenario they had been trying to avoid all along: a jewel-box-only retail environment. Although reluctant to accept that solution, NARM president Jim Bonk, executive VP of Camelot Music, was said to be ready to hammer out an agreement with manufacturers, making way for a jewel-box-only world.

(Continued on next page)

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CD PACKAGING DEBATE

(Continued from preceding page)

However, the introduction of the cardboard Eco-Pak, created by Time Warner subsidiary Ivy Hill Corp., at the NARM Convention in March derailed plans to adopt the jewel box as the sole standard.

The Eco-Pak seemed to possess all the desirable properties of the Digi-Trak and almost none of its unwelcome ones. It folded firmly shut, had a spine that was indistinguishable from those of jewel boxes, and produced no waste.

The package was instantly endorsed by WEA president Henry Droz and well-received by the other five major-label groups. Retailers were quick to support it, noting that the new package addressed their three main concerns: security, merchandisability, and size.

However, the package also took its share of criticism. For one, WEA was attacked for its arrogance in throwing all its weight behind a product without first testing it in the marketplace. The Eco-Pak was also criticized by people who assumed it was just like the DigiTrak, because only a handful of Eco-Pak prototypes were available, and most people had not even seen it.

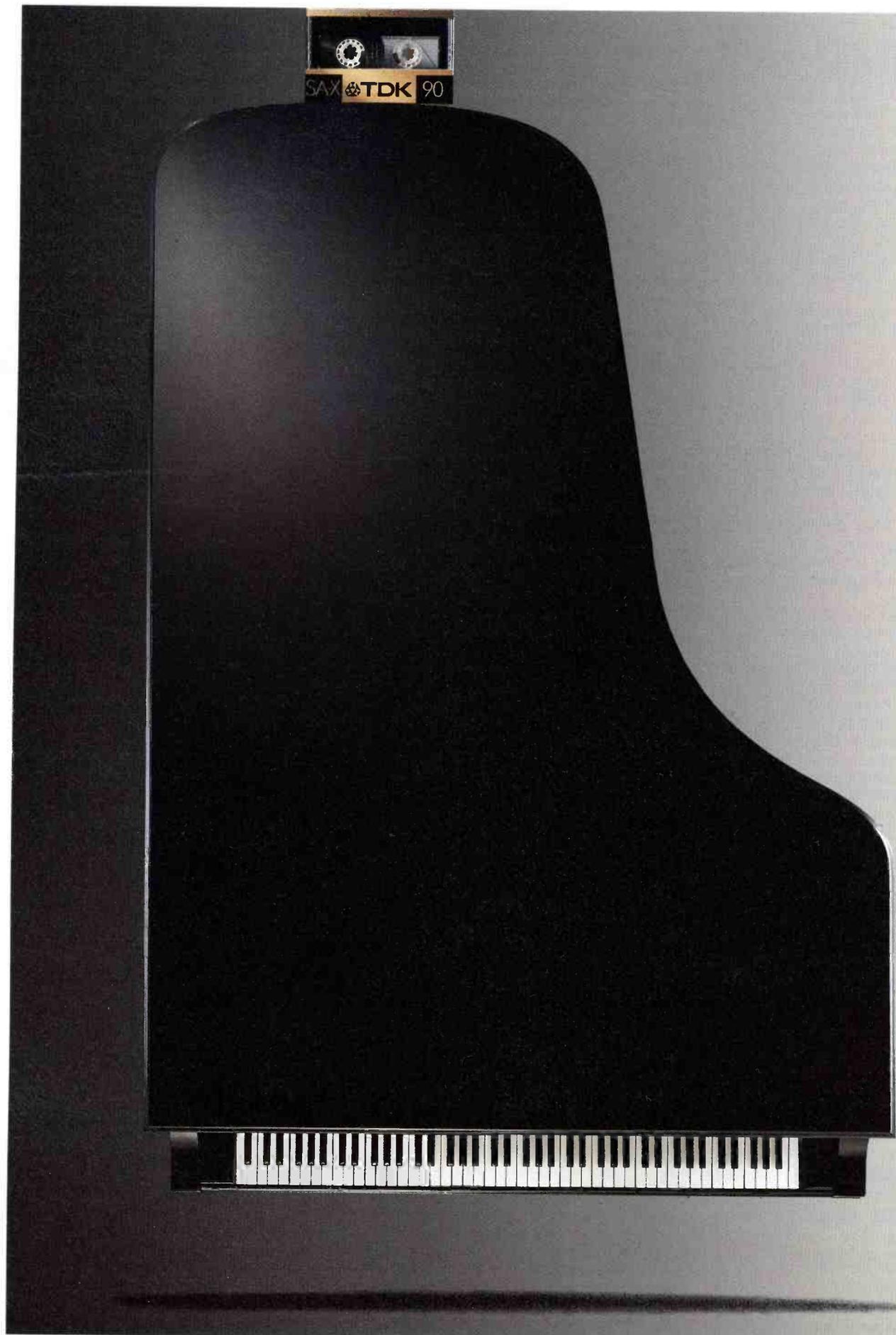
The Eco-Pak criticism first took the form of letters to the editor to Billboard, then gained momentum with the formation of the Jewelbox Advocates and Manufacturers group, which took out high-profile trade and consumer magazine ads attacking the Eco-Pak. And while some of JAM's criticisms were valid, the group's campaign was just as divisive as WEA's stubborn refusal to test the Eco-Pak.

WEA eventually appeased its detractors by announcing that it would conduct a market study of the Eco-Pak, asking consumers to compare it with some of the other packaging alternatives. But when news broke that WEA had compared its product only with the existing longbox/jewelbox combination, critics denounced it as a meaningless experiment.

Sony emerged as the leader of the plastic packaging camp. After reacting positively to the Eco-Pak at NARM, Sony came to support a plastic-based model, developed by New York designer David Cowan, which became known in industry circles as the Inch-Pack, the Cowan package, or the Sony package.

Like WEA with the Eco-Pak, Sony was obligated to test the package it

(Continued on next page)



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CD PACKAGING DEBATE*(Continued from preceding page)*

had championed. Unfortunately, Sony's study of the Inch-Pack was riddled with the same methodological flaws that undermined the Eco-Pak experiment: the Inch-Pack was compared with the soon-to-be-extinct longbox/jewel-box formula, not with other vying packages. Also, sources say Cowan was inflexible in negotiations about payments for his creation, thus weakening Sony's interest in his package.

Subsequently, Sony announced it had created a new package without officially withdrawing its support of the Inch-Pack. But the new model—at least in the version that was presented at the time—contained what some described as a fatal design flaw: a 5-by-11-inch throwaway part that Sony advertised as a "collectible poster." Critics, however, say the poster is excess packaging that will get thrown away when brought home by the consumer.

Another plastic alternative that came into play this year was the Laserfile, developed by New York-based Reynard CVC. Though this package fits all the necessary specifications and many major-label executives have praised it, no record-company group has taken the package seriously, and its fate is shaky.

JAM itself proposed a simple open jewel box enclosed in a shrink-wrap so strong that the package stays open. Though JAM maintains its alternative is a sound one, some critics say the package's design would create shoddy merchandising.

Another company that developed an alternative package—albeit late in the game—is Alpha Corp., a leading manufacturer of plastic CD keepers and other plastic packaging products for the entertainment industry. The Alpha-Pak, like all the other contenders, fits into existing store bins and is collapsible to jewel-box dimensions.

In addition to the packages described above, there were batteries of lesser models introduced by opportunists who demonstrated little knowledge of the industry.

Ultimately, the debate will be settled not in the head office of a record company or retail chain, nor on the drafting table of a design wiz, nor in the mind of a marketing expert. The real drama will be played out in music stores nationwide by the consumer—the end-user who supplies every dollar that flows into the coffers of the music industry.

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THORNY ISSUES PRICKED DISTRIBUTOR/DEALER RELATIONS IN '91

(Continued from page 61)

of its budget series from \$4.98 to \$5.98. CEMA's CDs underwent a complex series of shifts that resulted in a net increase.

In the summer, EMI, Atlantic, and Elektra began pricing most of their front-line CDs and cassettes at \$15.98 and \$10.98, respectively, a tier usually reserved for superstar acts.

Then in late September, the week after the annual National Assn. of Recording Merchandisers' Retailers Conference, at which NARM president Jim Bonk warned of "a weak, troubled, delicate . . . business climate," CEMA raised its wholesale prices again. The move prompted Jim Dobbe, VP of sales merchandise at Warehouse Entertainment, to ask, "Wasn't anybody listening last week?" Bonk himself responded by remarking, sarcastically, "It's good to know the account base is still being heard in our industry."

Other label policies also drew criticism from retailers. For instance, in March Sony announced it would no longer accept returned CDs unless they are in their outer package. The company provided an across-the-board 1% return allowance, which some retailers said fell way short of actual return levels. Other retailers, however, said they liked the Sony policy because they regarded the 1% credit as found money, since their returns of opened CDs were below the distributor's allowance.

Although Sony caught heat from some retailers for its return policy, some of the other majors regarded the move on opened CDs as a necessary tactic because they said they, too, were experiencing return abuses by accounts. Among the abuses, the majors reported, were used CDs bought at, say, \$4, and then returned to manufacturers as opened CDs to get full credit. Also, manufacturers wanted to know why they and other accounts should subsidize those dealers with generous return policies.

But while some of the other majors agreed with Sony for the need to clamp down on opened CD returns, they also said that leaving such product in the marketplace is a mistake that encourages retailers to embrace the used-CD business.

Indeed, the Sony policy appears to have prompted a number of major chains, including Miami-based Spec's Music & Video, Dallas-based Sound Warehouse, Torrance, Calif.-based Warehouse Entertainment, and Troy, Mich.-based Harmony House, to sell off previously listened-to product in their stores. Also, some retailers have retaliated against Sony by refusing to give in-store play to albums from labels in the distributor's camp.

When BMG recently made its stand on opened-CD returns, it embraced a policy that allows them to be returned but carries higher penalties as the percentage goes higher.

BMG said it will provide a 1.5% allowance for returns. Once returns climb above that level, a two-tier penalty kicks in: a \$1.50 fee for each breached package above 1.5% and a \$3 charge once levels exceed 3%.

CEMA and Uni both said they are considering policies to deal with rising returns of opened CDs.

UNIT SALES

One phenomenon for which retailers and manufacturers could not blame each other was the sharp decline in unit shipments during the first half of 1991.

Early in the year, the industry got a shot in the arm when the Recording Industry Assn. of America an-

nounced that shipments of prerecorded music for 1990 were up 7.3% over 1989, with the dollar figure jumping 14.6% for the same period.

However, with the recession at its zenith the first half of 1991, the RIAA had much grimmer news to report when it tabulated the results for (Continued on next page)

Billboard.

FOR WEEK ENDING DECEMBER 21, 1991

| | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY | |
|-----------|------------|---|---|
| THIS WEEK | LAST CHART | ARTIST TITLE | Label & Number/Distributing Label (SUG. LIST PRICE) |
| | | ★ ★ NO. 1 ★ ★ | |
| 1 | 2 | MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ ² | AMERICAN GRAMAPHONE 1988 (9.98) |
| 2 | 1 | MANNHEIM STEAMROLLER CHRISTMAS | AMERICAN GRAMAPHONE 1984 (9.98) |
| 3 | 3 | VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ ² | A&M 3911 (9.98) |
| 4 | 4 | NAT KING COLE THE CHRISTMAS SONG ● | CAPITOL 1967* (6.98) |
| 5 | 6 | THE CARPENTERS CHRISTMAS PORTRAIT ● | A&M 5171 (8.98) |
| 6 | 10 | BARBRA STREISAND CHRISTMAS ALBUM ▲ ³ | COLUMBIA 9557* (5.98 EQ) |
| 7 | 7 | GEORGE WINSTON DECEMBER | WINDHAM HILL 1025 (9.98) |
| 8 | 5 | AMY GRANT CHRISTMAS ALBUM ▲ | REUNION 5057*/Geffen (9.98) |
| 9 | 9 | VARIOUS ARTISTS 50 CHRISTMAS FAVORITES | MADACY 4-10* (5.98) |
| 10 | 12 | BING CROSBY MERRY CHRISTMAS ● | MCA 15024* (11.97 CD) |
| 11 | 8 | BARRY MANILOW BECAUSE IT'S CHRISTMAS ● | ARISTA 8644* (9.98) |
| 12 | 20 | THE JUDDS CHRISTMAS TIME WITH THE JUDDS ● | CURB/RCA 6422*/RCA (7.98) |
| 13 | 13 | TAKE 6 HE IS CHRISTMAS | WARNER BROS. 26665* (9.98) |
| 14 | 19 | KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS ▲ ² | RCA 5307* (7.98) |
| 15 | 25 | BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT | RHINO 70636* (6.98) |
| 16 | 14 | CHIEFTAINS BELLS OF DUBLIN | RCA VICTOR 60824* (9.98) |
| 17 | 21 | JOHNNY MATHIS MERRY CHRISTMAS ▲ | COLUMBIA 8021 (5.98 EQ) |
| 18 | 23 | VINCE GUARALDI A CHARLIE BROWN CHRISTMAS | FANTASY 8431* (8.98) |
| 19 | 27 | VARIOUS ARTISTS CHRISTMAS ALBUM | COLUMBIA 30763* (9.98 CD) |
| 20 | 11 | VARIOUS ARTISTS WINTER SOLSTICE III | WINDHAM HILL 1098* (9.98) |
| 21 | 24 | ANNE MURRAY CHRISTMAS WISHES ▲ ² | CAPITOL 16232* (6.98) |
| 22 | 18 | LUCIANO PAVAROTTI O HOLY NIGHT ▲ | LONDON 414 044 (10.98) |
| 23 | 17 | GRP CHRISTMAS COLLECTION VOLUME 2 | GRP 9650* (9.98) |
| 24 | — | BILLBOARD'S GREATEST CHRISTMAS HITS 1935 - 1954 | RHINO 70637* (6.98) |
| 25 | 15 | ALABAMA ALABAMA CHRISTMAS ▲ | RCA 7014* (7.98) |
| 26 | 29 | RANDY TRAVIS AN OLD TIME CHRISTMAS | WARNER BROS. 25972* (9.98) |
| 27 | 28 | GLENN MILLER & HIS ORCHESTRA CHRISTMAS | LASERLIGHT 15418* (4.99) |
| 28 | — | KENNY ROGERS CHRISTMAS IN AMERICA | REPRISE 25973/WARNER BROS. (9.98) |
| 29 | — | MORMON TABERNACLE CHOIR SILENT NIGHT | SONY CLASSICAL 37206* (5.98) |
| 30 | — | BOB RIVERS COMEDY GROUP TWISTED CHRISTMAS | ATLANTIC 90671 (8.98) |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | WKS. ON CHART |
|-----------|-----------|--|--|---------------|
| | | ★ ★ No. 1 ★ ★ | | |
| 1 | 2 | MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1988 (9.98) | A FRESH AIRE CHRISTMAS 2 weeks at No. 1 | 5 |
| 2 | 1 | MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1984 (9.98) | CHRISTMAS | 5 |
| 3 | 3 | VARIOUS ARTISTS ▲ ² A&M 3911 (9.98) | A VERY SPECIAL CHRISTMAS | 5 |
| 4 | 4 | NAT KING COLE ● CAPITOL 46318 (6.98) | CHRISTMAS SONG | 5 |
| 5 | 6 | THE CARPENTERS ▲ A&M 5171 (8.98) | CHRISTMAS PORTRAIT | 3 |
| 6 | 7 | LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98) | LED ZEPPELIN | 30 |
| 7 | 18 | BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ) | CHRISTMAS ALBUM | 3 |
| 8 | 11 | GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98) | DECEMBER | 6 |
| 9 | 5 | AMY GRANT ▲ REUNION 24397*/Geffen (9.98) | CHRISTMAS ALBUM | 3 |
| 10 | 10 | THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98) | BEST OF RIGHTEOUS BROTHERS | 31 |
| 11 | 16 | VARIOUS ARTISTS MADACY 4-10* (5.98) | 50 CHRISTMAS FAVORITES | 4 |
| 12 | 9 | AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ) | GREATEST HITS | 31 |
| 13 | 33 | BING CROSBY ● MCA 15024* (11.97) | MERRY CHRISTMAS | 2 |
| 14 | 13 | JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ) | JOURNEY'S GREATEST HITS | 31 |
| 15 | 8 | LED ZEPPELIN ▲ ¹⁹ ATLANTIC 19129 (7.98) | LED ZEPPELIN IV | 31 |
| 16 | 15 | THE DOORS ▲ ELEKTRA 60345* (12.98) | BEST OF THE DOORS | 20 |
| 17 | 14 | BARRY MANILOW ● ARISTA 8644* (9.98) | BECAUSE IT'S CHRISTMAS | 3 |
| 18 | 20 | PATSY CLINE ▲ ³ MCA 12 (4.98) | GREATEST HITS | 31 |
| 19 | 12 | JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98) | GREATEST HITS | 31 |
| 20 | 21 | BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ) | GREATEST HITS VOL. I & II | 31 |
| 21 | 49 | THE JUDDS ● CURB/RCA 6422*/RCA (7.98) | CHRISTMAS TIME WITH THE JUDDS | 2 |
| 22 | 19 | MEAT LOAF ▲ ⁵ CLEVELAND INT'L 34974/EPIC (5.98 EQ) | BAT OUT OF HELL | 31 |
| 23 | 17 | STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98) | GREATEST HITS | 31 |
| 24 | 23 | THE EAGLES ▲ ¹² ELEKTRA 105 (7.98) | GREATEST HITS 1971-1975 | 31 |
| 25 | 24 | ELTON JOHN ● MCA 1689 (4.98) | GREATEST HITS | 30 |
| 26 | 31 | PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ) | THE WALL | 31 |
| 27 | 47 | KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (7.98) | ONCE UPON A CHRISTMAS | 2 |
| 28 | — | BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT RHINO 70636* (6.98) | | 1 |
| 29 | 30 | AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98) | BACK IN BLACK | 31 |
| 30 | 29 | ENYA ▲ REPRISE 26774* (10.98) | WATERMARK | 8 |
| 31 | 50 | JOHNNY MATHIS ▲ ² COLUMBIA 8021 (5.98) | MERRY CHRISTMAS | 2 |
| 32 | 25 | BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210/ISLAND (9.98) | LEGEND | 20 |
| 33 | — | VINCE GUARALDI FANTASY 8431* (8.98) | CHARLIE BROWN CHRISTMAS | 1 |
| 34 | — | VARIOUS ARTISTS COLUMBIA 30763* (9.98 CD) | CHRISTMAS ALBUM | 1 |
| 35 | 26 | ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ) | TIME PIECES - THE BEST OF ERIC CLAPTON | 31 |
| 36 | 28 | JIMMY BUFFETT ▲ MCA 5633 (7.98) | SONGS YOU KNOW BY HEART | 31 |
| 37 | 27 | GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98) | APPETITE FOR DESTRUCTION | 31 |
| 38 | 32 | WINTER'S SOLSTICE WINDHAM HILL 1098* (9.98) | VOLUME 3 | 3 |
| 39 | — | ANNE MURRAY ▲ ² CAPITOL 16232* (6.98) | CHRISTMAS WISHES | 1 |
| 40 | 36 | ANDREW LLOYD WEBBER ● MCA 6284* (10.98) | PREMIERE COLLECTION | 8 |
| 41 | 22 | THE EAGLES ● ELEKTRA 60205* (7.98) | GREATEST HITS VOL. 2 | 31 |
| 42 | 46 | LUCIANO PAVAROTTI ▲ LONDON 414044/POLYDOR (10.98) | O HOLY NIGHT | 2 |
| 43 | 37 | METALLICA ▲ ² ELEKTRA 60812* (9.98) | ...AND JUSTICE FOR ALL | 22 |
| 44 | — | BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70637* (6.98) | 1935 - 1954 | 1 |
| 45 | 40 | PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98) | DARK SIDE OF THE MOON | 31 |
| 46 | 38 | ALABAMA ▲ RCA 7014* (7.98) | ALABAMA CHRISTMAS | 2 |
| 47 | — | METALLICA ▲ ELEKTRA 60396* (9.98) | RIDE THE LIGHTNING | 17 |
| 48 | — | RANDY TRAVIS WARNER BROS. 25972* (9.98) | AN OLD TIME CHRISTMAS | 1 |
| 49 | 44 | ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98) | LES MISERABLES | 24 |
| 50 | 43 | METALLICA ▲ ² ELEKTRA 60439* (9.98) | MASTER OF PUPPETS | 18 |

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

THORNY ISSUES PRICKED DISTRIBUTOR/DEALER RELATIONS IN '91

(Continued from preceding page)

that period. Shipments dropped 11% in the half, compared with a rise of 10.8% in the comparable half of 1990.

CONFIGURATION MIX

Meanwhile, the cassette also appears to be in trouble at year-end, with many retailers saying it is losing steam fast. At the annual NARM convention in March, WEA president Henry Droz acknowledged the issue by announcing his company would use an enhanced duplication technique, called Digalog, to raise the sound quality of the cassette.

Also, the 12-inch single continued its downward spiral this year. Droz declared in September, "At some point in 1992, the 12-inch will suffer the same fate as the vinyl LP."

Sources differ on the strength of the other singles formats. Sony Music president Paul Smith said in February that "the maxicassette is clearly a replacement for the 12-inch" but that "it could come down that the CD-5 can be a replacement."

Droz's more recent assessment: The CD-5 will be "the definitive max-single configuration."

The trend is clear: The labels are targeting the cassette single and CD-5 toward consumers and the 12-inches to clubs and DJs. Some majors, like Atlantic and Elektra, have begun channeling their 12-inch releases through independent dance labels. As of the early fall, Atlantic had signed with Big Beat while Elektra was said to be considering a similar arrangement with Select Records. Capitol and EMI were thought to be considering going through the newly formed Slammin' Records. Also CEMA initiated new codes that allow its labels to sell select 12-inch titles on a one-way basis.

RECORD CLUBS

The long-dormant issue of record clubs got a wake-up call at NARM's main convention in March. Retailers spoke out vociferously against the labels' practice of undercutting them by selling CDs for pennies.

Labels were surprisingly responsive to retailers' complaints. Almost instantly, executives at such companies as Geffen, EMI, and PolyGram sided with retailers, saying their labels would thoroughly investigate

the situation.

Many artists said they would withhold or restrict some of their work from record clubs on the grounds that the clubs offer them a low royalty rate.

Then, CEMA took a big step by announcing it would let its current deals with clubs expire without re-

newing them. EMI went as far as cutting off its product from BMG Direct Marketing and said its arrangement with Columbia House, the largest club, would be dissolved next. And Geffen also did not renew its deals.

However, both BMG and Columbia have continued such generous offers as giving away eight CDs for a penny.

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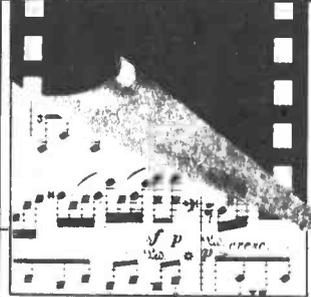
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Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

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Home Vid '91: Record Victories, Defeats

BY PAUL SWEETING

NEW YORK—Records are made to be broken, or so the sports cliché has it, and in 1991 the home video industry saw its share of Olympian feats.

In March, Paramount Home Video set a new record for rental titles by pre-booking orders for 642,000 copies of "Ghost" (Billboard, March 30). That record lasted all of five

months before being eclipsed by Orion Home Video's "Dances With Wolves," which pre-booked 649,000 units (Billboard, Aug. 24).

By November, both "Ghost" and "Wolves" were blown away by Arnold Schwarzenegger's "Terminator 2: Judgment Day." LIVE Home Video pre-booked orders for around 685,000 units (Billboard, Nov. 30), but ended up shipping closer to 700,000 units by the Dec. 11 street date.

Along the way, such rental titles as FoxVideo's "Die Hard 2: Die Harder" and Orion's "The Silence Of The Lambs" shipped over 500,000 units apiece, a feat nearly unheard of only a year ago.

On the sell-through side, FoxVideo's "Home Alone" shipped 9.2 million units and Disney's "Fantasia" shipped 9.45 million, both on their way past the 10 million-units market. "Fantasia" also set a record for laser-discs, shipping nearly 200,000 units, making it the first title to ship even

half that many in the laser format (Billboard, Sept. 7).

Good year, right? Unfortunately, the view from the top of Mount Olympus is a rarefied one. For most of the year, the industry turned in a sluggish, uninspired performance, as it struggled to cope with a persistent economic recession, the Persian Gulf war (which nearly wiped out the first quarter) and an inconsistent supply of strong product (see story this page).

SLOW FIRST HALF

The strong shipments of "Die Hard 2" and "Ghost" notwithstanding, the first half of the year was particularly sluggish for retailers. The Gulf war and its protracted buildup kept consumers glued to their TV sets (mostly tuned to CNN) and out of the video stores through most of the first quarter.

Even after the war ended, dealers reported that consumers did not return to the stores in their accustomed numbers, perhaps because consumers had fallen out of the habit of renting (the industry hopes only temporarily) and perhaps because the recession was depressing consumer spending across the board.

The 10th annual Video Software Dealers Assn. convention in July reflected the softness in the business, coming off as a sober and subdued affair (Billboard, July 27). Many second-tier suppliers significantly scaled back their presence at the show, reflecting the particular hardships en-

countered by marketers of B movies (Billboard, July 6).

Also particularly hard hit in the first half were those retailers who had made significant commitments to sell-through. The lack of high-profile, heavily advertised sale-priced titles during the first six months depressed

By Nov., 'Ghost' and 'Wolves' were blown away by 'Terminator 2: Judgment Day'

business in the sell-through market.

"There has been a screeching brake to sell-through this year," Cindy Barr, director of purchasing for Miami-based Spec's Music & Video complained during VSDA. Added Steve Berns, COO with New York-based RKO/Warner Video, "A tremendous amount of retailers have aggressively put their foot forward for sell-through but the studios

haven't backed us up" (Billboard, July 27).

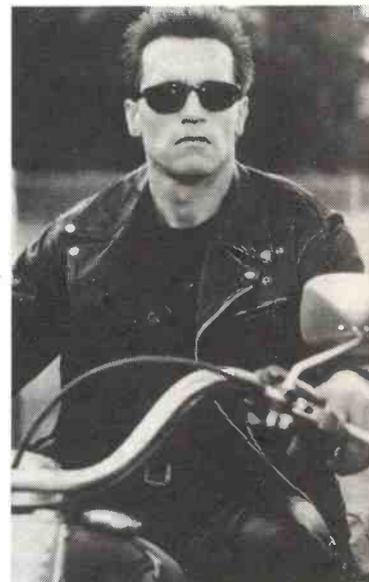
While the second half of the year has brought a wider variety of sell-through releases—including "Home Alone" and "Fantasia," as well as "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," "Rescuers Down Under," "Robin Hood: Prince Of Thieves," and the re-priced "Ghost"—it will be January or February before it can be definitively determined whether there was enough sell-through activity in the second half to salvage the year.

VICTIM OF SUCCESS

Ironically, the sell-through ambitions of the studios—not to mention those of retailers who heeded the studios' earlier clarion calls—were in some measure a victim of the suppliers' very success in the rental market.

A variety of factors influenced the studios' cautious approach to sell-through in 1991. Also, the staggering numbers posted by "Ghost," "Dances

(Continued on page 74)



Judgment Craze. LIVE Home Video's "Terminator 2: Judgment Day," starring Arnold Schwarzenegger, topped a record-setting year by shipping nearly 700,000 units into the rental market. "T2" surpassed the 649,000 units of Orion Home Video's "Dances With Wolves" and Paramount's 642,000 units on "Ghost."

Hollywood's '91 Saga: Mixed Reviews

BY JIM McCULLAUGH

LOS ANGELES—Hollywood may well look back on 1991 as one of its most critical periods—a year when the industry suddenly, and unexpectedly, had to adjust to declining box-office receipts.

For the previous several years, Tinsel Town's box office has been on an upward spiral.

In 1988, for example, record box-office revenues were set with receipts soaring to almost \$4.5 billion, up from about \$3.7 billion in 1986 and \$4.2 billion in 1987.

In 1989, the box office jumped to \$5 billion, while 1990 came close to the \$5.2 billion mark. Hollywood, seemingly, was on a major roll.

When 1991 is tallied, however, the results will be somewhat different.

Industry analysts predict that 1991's final box-office tally will dip back to between \$4.5 billion and \$5 billion.

Certainly, those figures are not real cause for alarm. But Hollywood received an unusually firm wake-up call during the midsummer and late fall. The box office hit the doldrums for a surprisingly sustained period as people began staying away from theaters.

SUMMER HITS . . .

Yes, the summer of 1991 had its share of blockbusters.

Arnold Schwarzenegger detonated the screen in the much-anticipated "Terminator 2: Judgment Day." By all critical and audience accounts it

"delivered the goods" and led all 1991 movies with more than \$200 million in U.S. box-office receipts.

"Robin Hood: Prince Of Thieves," anchored by the powerful pull of actor Kevin Costner, came in second, finishing the year near the \$170 million range.

Billy Crystal's new age, feel-good comedy "City Slickers" was third, racking up about \$120 million in box-office receipts.

And during the early part of the year, the industry rode the wave of the phenomenal "Home Alone," released the prior Thanksgiving. It went on to earn \$285 million. Two other late-1990/early-1991 releases also fared well, including Julia Roberts' "Sleeping With The Enemy," which earned \$100 million; and the Arnold Schwarzenegger-starring "Kinder-

garten Cop," which muscled in \$90 million.

After the \$100 million summer trio, the year's strongest box-office films were "Naked Gun 2 1/2" (\$87 million), "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" (\$79 million), and "Backdraft" (\$75 million).

AND SOME ARE MISSES

But after those films, the Glitter Capital was hard-pressed to find any films from the midsummer to midfall that came anywhere near those figures.

Only two late-summer/early-fall films managed to crack the \$60 million barrier ("Hot Shots" and the Walt Disney reissue of its animated classic "101 Dalmatians"). Only two broke the \$50 million mark—"Doc Hollywood" and "Boyz N The Hood."

A few managed to reach the \$30 million to \$40 million plateau, such as "The Fisher King," "Dead Again," "The Doctor," "The Rocketeer," "Regarding Henry," "Thelma & Louise," and "Bill & Ted's Bogus Journey." But many films released during the second half of 1991 fell well below that.

Even a slate of high-profile, high-potential films for the holiday season—including Steven Spielberg's long-awaited "Hook," Walt Disney's animated "Beauty And The Beast," "The Addams Family," "Star Trek VI: The Undiscovered Country," "Cape Fear," "For The Boys," "Bugsy," "An American Tail 2: Fievel Goes West," "The Prince Of Tides," and "My Girl"—was considered unlikely to boost overall yearly performance.

(Continued on page 76)

THE SWEET SOUND OF SUCCESS.



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The 'Addams' Chronicles. The strong showing of "The Addams Family" at theaters is boosting hopes that some strong holiday releases will pull the box office out of its doldrums. The Paramount Pictures release stars Raul Julia and Anjelica Huston.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|---------------|-----------|---------------|---|---|--------------------------------|-----------------|--------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | | | |
| 1 | 1 | 6 | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G | 24.99 |
| 2 | 2 | 5 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 | 24.98 |
| 3 | 5 | 16 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG | 24.98 |
| 4 | 4 | 12 | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G | 24.99 |
| 5 | 3 | 16 | GHOST | Paramount Pictures Paramount Home Video 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 | 19.95 |
| 6 | 12 | 16 | HOW THE GRINCH STOLE CHRISTMAS! | MGM/UA Home Video M201011 | Animated | 1966 | NR | 14.95 |
| 7 | 6 | 32 | THE JUNGLE BOOK | Walt Disney Home Video 0602 | Animated | 1967 | G | 24.99 |
| 8 | 7 | 6 | THE SIMPSONS CHRISTMAS SPECIAL | FoxVideo 1915 | Animated | 1989 | NR | 9.98 |
| 9 | 9 | 82 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 10 | 14 | 8 | SPARTACUS♦ | Universal City Studios MCA/Universal Home Video 81133 | Kirk Douglas Laurence Olivier | 1960 | NR | 19.95 |
| 11 | 11 | 5 | 1992 PLAYBOY VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. TBV0702 | Various Artists | 1991 | NR | 19.98 |
| 12 | 8 | 54 | THE TERMINATOR | Hemdale Film Corp. Hemdale Home Video 7000 | A. Schwarzenegger | 1984 | R | 14.95 |
| 13 | 10 | 14 | CITIZEN KANE: 50TH ANNIVERSARY EDITION | Turner Home Entertainment 6097 | Orson Welles Joseph Cotton | 1941 | NR | 19.98 |
| 14 | 16 | 62 | THREE TENORS IN CONCERT▲² | London 071-223-3 | Carreras - Domingo - Pavarotti | 1990 | NR | 24.95 |
| 15 | 21 | 3 | IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION | Republic Pictures Home Video 20623 | James Stewart Donna Reed | 1946 | NR | 19.98 |
| 16 | 13 | 7 | THE HUNT FOR RED OCTOBER | Paramount Pictures Paramount Home Video 32020 | Sean Connery Alec Baldwin | 1990 | PG | 19.95 |
| 17 | RE-ENTRY | | FROSTY THE SNOWMAN | Family Home Entertainment 27311 | Animated | 1989 | NR | 14.95 |
| 18 | 28 | 5 | STAR TREK COLLECTOR'S SET | Paramount Pictures Paramount Home Video 12953 | William Shatner Leonard Nimoy | 1991 | NR | 74.75 |
| 19 | 33 | 11 | RUDOLPH THE RED NOSED REINDEER | Family Home Entertainment 27309 | Animated | 1989 | NR | 14.95 |
| 20 | 18 | 5 | PENTHOUSE: PASSPORT TO PARADISE/HAWAII | Penthouse Video A*Vision Entertainment 50288-3 | Various Artists | 1991 | NR | 19.98 |
| 21 | 22 | 35 | ROBIN HOOD | Walt Disney Home Video 228 | Animated | 1973 | G | 24.99 |
| 22 | 27 | 18 | TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE | New Line Home Video Columbia TriStar Home Video 75183 | Paige Turco David Warner | 1991 | PG | 22.95 |
| 23 | 29 | 8 | MARCH OF THE WOODEN SOLDIERS | GoodTimes Home Video 7012 | Stan Laurel Oliver Hardy | 1934 | NR | 19.95 |
| 24 | 15 | 5 | PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF | Penthouse Video A*Vision Entertainment 50290-3 | Various Artists | 1991 | NR | 19.98 |
| 25 | 31 | 3 | ROCKY & BULLWINKLE: VOL. VIII | Buena Vista Home Video 1245 | Animated | 1991 | NR | 12.99 |
| 26 | NEW ▶ | | CHERFITNESS: A NEW ATTITUDE | CBS/Fox Video FoxVideo 2576 | Cher | 1991 | NR | 19.98 |
| 27 | 25 | 3 | ROCKY & BULLWINKLE: VOL. VII | Buena Vista Home Video 1244 | Animated | 1991 | NR | 12.99 |
| 28 | 19 | 5 | JANE FONDA'S LOWER BODY SOLUTION | Jane Fonda Warner Home Video 655 | Jane Fonda | 1991 | NR | 19.97 |
| 29 | RE-ENTRY | | SANTA CLAUS IS COMING TO TOWN | Family Home Entertainment 27312 | Animated | 1989 | NR | 14.95 |
| 30 | 34 | 3 | A CHARLIE BROWN CHRISTMAS | Hi-Tops Video HT0059 | Animated | 1990 | NR | 9.98 |
| 31 | 35 | 60 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R | 19.99 |
| 32 | 26 | 12 | PRINCE AND THE N.P.G.: GETT OFF ● | Warner Reprise Video 38259 | Prince And The N.P.G. | 1991 | NR | 14.98 |
| 33 | 38 | 2 | PLAYBOY'S PLAYMATES: THE EARLY YEARS | Playboy Home Video Uni Dist. Corp. PBV0701 | Various Artists | 1991 | NR | 19.95 |
| 34 | 20 | 18 | GARTH BROOKS ▲⁴ | Capitol Video 40023 | Garth Brooks | 1991 | NR | 14.95 |
| 35 | 17 | 7 | ERIC CLAPTON: 24 NIGHTS | Warner Reprise Video 3-38193 | Eric Clapton | 1991 | NR | 24.98 |
| 36 | 37 | 12 | NATALIE COLE: UNFORGETTABLE | Elektra Entertainment 40135 | Natalie Cole | 1991 | NR | 9.98 |
| 37 | 32 | 62 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 38 | 36 | 6 | ELTON JOHN/BERNIE TAUPIN: TWO ROOMS | PolyGram Video 083589-3 | Various Artists | 1991 | NR | 19.95 |
| 39 | 23 | 49 | PLAYBOY 1991 VIDEO PLAYMATE CALENDAR♦ | Playboy Home Video Uni Dist. Corp. 90520 | Various Artists | 1990 | NR | 19.99 |
| 40 | 40 | 6 | OZZY OSBOURNE: DON'T BLAME ME | SMV Enterprises 19V-49103 | Ozzy Osbourne | 1991 | NR | 19.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Home Video

VSDA Stable In A Year That Racked Up Distrib Changes

VSDA'S NEW YEAR: Video retailers got through 1991 holding their own, if the stability of regional Video Software Dealers Assn. groups is any indication.

According to Rick Karpel, director of regional and governmental activity, there were no new regional groups founded but none folded, either. Several existing regionals, however, expanded the scope of their activities.

"Many are rotating their meetings around the state or region," says Karpel. "I attended the Chicago Chapter meet-

ing held in Bloomington, Ill., and it was surprising to see retailers who were attending their first VSDA chapter meeting and yet were so familiar with our activities."

VSDA, as a whole, saw the year usher in a new era, complete with new headquarters and new leadership under executive VP Don Rosenberg. In was also a year in which the group severed most of its ties with the National Assn. of Recording Merchandisers.

DISTRIBUTION DYNAMICS: The year saw more consolidation in distribution create many dynamics, including subtle effects at the VSDA chapter level, Karpel explains. "There is tension when one distributor has always been dominant in a region and then another comes in" due to a merger or acquisition.

Although VSDA rarely has a distributor represented on its national board, wholesalers continue to be active on regional boards and are playing crucial roles in terms of promoting chapter activity.

KARAOKE KRAZE: It was also the year in which karaoke ignited in America, says Ernie Taylor, who, with Ron Roy, operates the Van Nuys, Calif.-based Singing Store U.S.A. and Trax Distributors, perhaps the first specialty store and one-stop devoted to the sing-along phenomenon.

Taylor believes certainly the business turned toward the mass mar-

ket with the launch of karaoke product on VHS (Zoom Quest's Vocomotion tapes are on display at the store).

As many as 80 karaoke-oriented firms are expected to attend Winter CES, Jan. 9-12 in Las Vegas, the first such event that will see an exhibit from trade group the Karaoke International Industry Assn.

RACK REVOLUTION: "There are so many new opportunities out there in rackjobbing now that there's just the one big player, Handleman Co.," says Alan

Meltzer, president of CD One-Stop. "But you have to service both video and audio."

Meltzer indicates Handleman's acquisition of Lieberman Enterprises was a seminal event of 1991. Meltzer wants his firm to move cautiously into any rack activity, if at all. Like others, he speculates that with video such a presence at the annual fall NARM Wholesalers Conference, it will be larger as well as the NARM main event, set for March.

GROCERY GROWTH: Some say the growth of video in grocery stores ranks as the major retailing factor of the year, but Karen Brown, VP of communication at the Food Marketing Institute, downplays the organization's launch of a committee to enlarge FMI's role.

"Entertainment video is different from anything else in our supermarket member stores, so we have been asked to create some educational sessions" at the next annual "nonfood" General Merchandise/Health & Beauty Care confab, Oct. 25-28 at the New Orleans Convention Center.

OLD STORES FOLD: It wasn't a year when many veteran operations closed shop—or even more than usual—but it's still shocking when high-profile dealers, such as Ed and Cindy Empey of Lake Stevens Video near Se-

(Continued on next page)

1991 IN REVIEW

STORE MONITOR



by Earl Paige

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Bundles Of Reasonably Priced Releases Crown Laser-Sharp Year

FILM COLLECTOR'S UTOPIA: There were so many positive developments in the laserdisc industry in 1991 that we can't possibly list them all in just one column. But certainly an important element was the impressive number of excellent titles released this year—including wide-screen versions, deluxe editions, and laserdisc exclusives. **Pioneer, Image, Warner, MGM/UA, MCA, Voyager, Republic, LumiVision,** and others released just about everything you ever wanted to find on laser, replete with letterboxing, second audio tracks, restored footage, and elaborate packaging.

Film fans found themselves in the proverbial candy store, surrounded on all sides by tempting items to buy. And this year, more than ever before, the consumer could indeed afford discs—**Warner Home Video** continued to release legions of A titles and classics for less than \$30; **Image, FoxVideo,** and **MGM/UA** cut prices to \$25 on several dozen desirable titles; **Pioneer Artists** and **Warner Reprise** kept prices below \$30 on numerous music-video discs; and virtually every label released selected A titles at \$30 or less, day-and-date with VHS versions that were often \$60 more.

STORE MONITOR

(Continued from preceding page)

attle, call it quits.

"It just wasn't fun anymore," says Ed Empey, who once ran for the VSDA national board and was a pioneer with the trade group. The Empeys' peak year was 1985, when the store grossed \$200,000. "We were in business 10 years and six months," says Empey, who had to get an outside job a few years back. Cindy, too, works as a librarian for the City of Everett... While it wasn't the inexorable expansion of **Blockbuster Video** that did in the Empeys, the giant web's growth continues to be felt in many regions, notes **Herb Stark**, owner of **The Cinema Store** in Encino, a suburb of Los Angeles. "Our July and August were great and then September..." Stark doesn't finish the sentence but instead motions with a mock-knife gesture across the throat. **Blockbuster** took over **L.A. Entertainment**, a glitzy store near Stark and his 10-year-old, 900-square-foot outlet. Like stores facing off **Blockbuster** everywhere, Stark went to two-night rentals for \$2.50. "We then tried two for one on Tuesday and Wednesday, and have kept that."

Even prices on CAV special editions were significantly lower than in years past.

Amid such a bumper crop, you have to bend the rules in compiling a year-end "top 10." So, here instead is a "notable 15" of some of the year's best laserdisc releases (in no particular order):

1. **Voyager/Home Vision's** "Les Enfants Du Paradis (Children Of Paradise)" (three audio tracks, side 4 CAV, extras, \$89.95). The 1945 Marcel Carne epic, one of the greatest movies ever made.

2. **MGM/UA's** "It's A Mad, Mad, Mad, Mad World" (widescreen, restored footage, \$39.98). For all those years, we had to watch a pan-scan version of this wonderfully orchestrated chaos. Now it's letterboxed, with 32 minutes not seen since its theatrical premiere in 1963. And, whatever you do, don't enrage Jonathan Winters.

3. **LumiVision's** "The Lost World" (side 2 CAV, extras, \$44.95). This 1925 adventure film uses animation effects by Willis O'Brien, who later worked on "King Kong." Another great restorative laserdisc effort by LumiVision.

4. **Image/FoxVideo's** "The War Of The Roses" (widescreen, second audio track, extras, \$69.98). Director/actor Danny DeVito tells all about marital strife and reveals his secrets of film making. Don't go on the set or into divorce court without it.

5. **Voyager/Turner's** "Citizen Kane" (CAV, three audio tracks, extras, \$99.95). There are several laser versions of the 1941 Orson Welles classic now available, but this 50th-anniversary edition is the definitive one. Rosebud.

6. **Teldec's** "Giovanna D'Arco" (side 3 CAV, extras, \$49.97). Would you believe a Giuseppe Verdi opera with a CAV supplementary section? And directed by German film maker Werner Herzog? You got it.

7. **Pioneer Artists'** "Gipsy Kings: U.S. Tour '90" (laser exclusive, \$29.95). Pioneer had "Madonna: Blond Ambition" all to itself from December '90 to now, and they did it again with the Gipsy Kings.

8. **Image/Walt Disney's** "Fantasia" (CLV, \$39.99; CAV, extras, \$99.99). A superb production, packaging, and marketing effort of this beloved Disney title.

9. **Warner Home Video's** "Dreams" (widescreen, \$34.98). Another masterpiece by Japanese director Akira Kurosawa, and one that is incredible to watch on laser.

1991 IN REVIEW

LASER SCANS

by Chris McGowan

10. **MCA/Universal's** "Henry And June" (widescreen, side 3 CAV, \$39.98). A compelling evocation of '30s bohemian Paris and the oeuvre of American novelist Henry Miller.

11. **Warner Reprise's** "Paul Simon's Concert In The Park" (\$34.98). Re-

leased simultaneously with the VHS and audio CD versions, this title is a vibrant retrospective of Simon's greatest hits.

12. **Warner Home Video's** "The Searchers" (widescreen, restored, extras, \$39.98). The 1956 John Ford epic Western.

13. **MGM/UA's** "2001: A Space Odyssey" (widescreen, \$29.98). What a film, what a price! The 1968 Stanley Kubrick sci-fi classic.

14. **Pioneer/Paramount's** "Star Trek Collectors Edition Gift Set" (five movies, widescreen, \$149.95). Beam the Enterprise right onto your TV screen.

15. **Voyager's** "I Love Lucy" (CLV/CAV, extras, \$49.95). Voyager gives the "deluxe treatment" to a TV classic, and again expands the possibilities of the laser medium. The above selections were just a small part of a remarkable year ("Terminator 2: Judgment Day," the "Aliens" boxed set, "Dances With Wolves," "Ghost," "Home Alone," "The Silence Of The Lambs," "Robin Hood: Prince Of Thieves," the restored "Birth Of A Nation," the special edition of "Tootsie"—the list goes on and on). We'll look at 1991 in more detail in the Billboard "Year In Video" spotlight in the Jan. 4 issue.

Billboard®

FOR WEEK ENDING DECEMBER 21, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|---------------|------------|---------------|----------------------------------|--|---------------------------------|-----------------|--------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | | | |
| 1 | 1 | 5 | FANTASIA | Walt Disney Home Video Image Entertainment 1132AS | Animated | 1940 | G | 39.99 |
| 2 | 4 | 3 | DANCES WITH WOLVES | Orion Pictures Image Entertainment ID8283 | Kevin Costner | 1990 | PG-13 | 49.95 |
| 3 | 2 | 5 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 | 39.98 |
| 4 | NEW ▶ | | THE SILENCE OF THE LAMBS | Orion Pictures Image Entertainment ID74340R | Jodie Foster Anthony Hopkins | 1991 | R | 29.95 |
| 5 | 5 | 3 | BACKDRAFT | Universal City Studios MCA/Universal Home Video 81078 | Kurt Russell Robert De Niro | 1991 | R | 39.98 |
| 6 | 3 | 7 | THE GODFATHER PART III | Paramount Pictures Pioneer LDCA, Inc. LV32318-2 | Al Pacino Diane Keaton | 1990 | R | 39.95 |
| 7 | 21 | 3 | THE BEATLES: THE FIRST U.S. TOUR | Apple Corps Ltd. MPI Home Video 6218 | The Beatles | 1991 | NR | 39.98 |
| 8 | 7 | 15 | HOME ALONE | FoxVideo Image Entertainment C1866-85 | Macaulay Culkin Joe Pesci | 1990 | PG | 29.98 |
| 9 | 8 | 26 | THE TERMINATOR | Hemdale Film Corp. Image Entertainment ID8318HD | A. Schwarzenegger | 1984 | R | 29.95 |
| 10 | NEW ▶ | | SOAPDISH | Paramount Pictures Pioneer LDCA, Inc. LV32445 | Sally Field Kevin Kline | 1991 | PG-13 | 34.95 |
| 11 | NEW ▶ | | HUDSON HAWK | TriStar Pictures Pioneer LDCA, Inc. 70596 | Bruce Willis Danny Aiello | 1991 | R | 34.95 |
| 12 | 6 | 5 | APOCALYPSE NOW | Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS | Marlon Brando Martin Sheen | 1979 | R | 44.95 |
| 13 | 9 | 7 | THE RESCUERS DOWN UNDER | Walt Disney Home Video Image Entertainment 1142 | Animated | 1991 | G | 39.99 |
| 14 | 15 | 23 | GOODFELLAS | Warner Bros. Inc. Warner Home Video 12039 | Robert De Niro Joe Pesci | 1990 | R | 29.98 |
| 15 | 18 | 3 | MORTAL THOUGHTS | Columbia TriStar Home Video Pioneer LDCA, Inc. 50746 | Demi Moore Bruce Willis | 1991 | R | NR |
| 16 | 11 | 37 | GHOST | Paramount Pictures Pioneer LDCA, Inc. 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 | 29.95 |
| 17 | 16 | 5 | I LOVE LUCY | Criterion Collection CTC1000L | Lucille Ball Desi Arnaz | 1951 | NR | 49.95 |
| 18 | 17 | 13 | IT'S A MAD, MAD, MAD, MAD WORLD | MGM/UA Home Video Pioneer/Image Ent. ML102194 | Milton Berle Sid Caesar | 1963 | G | 49.98 |
| 19 | 10 | 9 | THE DOORS | Carolco Home Video Image Entertainment ID82751V | Vai Kimer Meg Ryan | 1991 | R | 39.95 |
| 20 | NEW ▶ | | THE GRIFTERS | Miramax Films Pioneer LDCA, Inc. 90545 | John Cusack Anjelica Huston | 1990 | R | 29.98 |
| 21 | 19 | 21 | MISERY | Nelson Home Entertainment Image Entertainment 7777 | Kathy Bates James Caan | 1990 | R | 34.98 |
| 22 | 23 | 9 | A CLOCKWORK ORANGE | Warner Bros. Inc. Warner Home Video 12251 | Malcolm McDowell | 1971 | R | 39.98 |
| 23 | 13 | 7 | GODFATHER GIFT SET | Paramount Pictures Pioneer LDCA, Inc. | Al Pacino Diane Keaton | 1991 | R | 129.95 |
| 24 | 12 | 11 | PREDATOR 2 | FoxVideo Image Entertainment 1853 | Danny Glover Gary Busey | 1990 | R | 39.98 |
| 25 | 14 | 3 | THE SEARCHERS | Warner Bros. Inc. Warner Home Video 12235 | John Wayne Jeffrey Hunter | 1956 | NR | 39.98 |

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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HOME VID '91: YEAR OF RECORD VICTORIES & DEFEATS

(Continued from page 70)

With *Wolves* and *Terminator 2* are changing the rental vs. sell-through equation for suppliers.

With the roof having come off the rental market for A-plus titles (the only sort other than animated features that would be considered for direct-to-sell-through release), it is very difficult for the studios, particularly in uncertain economic times, to pass up the 600,000-700,000 high-priced, high-margin rental units for the far more speculative returns from a sell-through release.

Paramount, for example, claims to have grossed \$41 million from the rental release of *"Ghost,"* fully 25% higher than any title up to that time. Moreover, because of its first-quarter street date, the studio was able to let six months go by and still have the title out in time for the fourth quarter at \$19.95.

"Ghost" set a record by shipping 2.3 million copies into the sell-through market, the highest number yet for a re-priced title (Billboard, Oct. 19). Assuming the studio was making roughly \$14 per unit on the re-priced *"Ghost,"* Paramount grossed another \$32.2 million from the title, for a grand total of \$73.2 million.

That's called maximizing a title's revenue potential and is likely to become the paradigm for blockbuster titles so long as the timing works out.

Adding to the *"Ghost"* paradigm's attraction for the studios is the comparatively low risk encountered in the rental market and the lower marketing costs required to be successful.

Though Paramount claims to have spent record amounts for a rental title on marketing *"Ghost"*—including an elaborate consumer campaign to help dealers sell off used rental copies and to clear out the pipeline for the title's re-priced re-release—it did not have to engage in the kind of intensive, long-haul marketing and advertising effort required for a sell-through title.

A LIFE OF TRADEOFFS

The enormous success achieved by a handful of titles in the league of *"Ghost"* and *"Dances With Wolves,"* however, has involved a number of tradeoffs, which illustrate the difficulty the industry has getting all segments of the business to thrive simultaneously.

Without the high-profile, highly-promoted titles to drive the sell-through market, many mass merchants and other sales-oriented retailers cut back the space dedicated to sell-through video, particularly in the first half of the year.

The added competition for shelf space that resulted put increasing pressure on the studios to drive down price points. This year, FoxVideo, Columbia TriStar, and MCA/Universal embraced the \$14.95 list price for catalog product, joining Paramount, HBO, and MGM/UA, who were already at that price point.

Orion Home Video went so far as releasing six catalog titles at \$7.98 list, duplicated in the extended play (EP) mode (Billboard, June 19). While that experiment was not regarded as a success by the studio, it's indicative of how competitive the shelf space battle and the sell-through market have become.

According to A.C. Nielsen, the average price paid by consumers for a prerecorded cassette has fallen from \$17.32 in 1989 to \$14 today (Billboard, Dec. 14).

That decrease has cut into both retailers' and studios' profit margins at a time when the catalog sell-through market has become an increasingly critical component of the overall video business.

Another tradeoff for the success of the most popular rental titles has been a decline at the lower end of the market.

While each A-plus rental title released in 1991 seemed to outperform the one before, shipments of lesser titles actually declined during the year.

Even LIVE executives, while obviously pleased with the performance of *"Terminator 2,"* voiced concern over the increasingly narrow range of titles being purchased by retailers.

"Ultimately, as a long-term strategy, it will hurt the industry," says David Bishop, senior VP/GM at LIVE. "I can understand it in a recessionary economy, but the great benefit of video retail is that they can show a breadth of titles to expose people to" (Billboard, Nov. 30).

Even certified theatrical hits have been hurt by retailers' all-eggs-in-one-basket approach to buying. Columbia TriStar's *"City Slickers,"* for example, which grossed over \$120 million at the box office, was hurt by its proximity in the release schedule to *"Terminator 2."*

According to trade estimates, *"City Slickers"* topped out at about 480,000 units. That's respectable, but well below the 500,000-plus units being caged by other big rental titles (and being sought by Columbia).

The studios began taking steps to cope with these problems in 1991. In sell-through, they have embarked on a long-range effort to shift market share away from the mass merchants—where price competition is most intense—and back to the specialists and music/video combo retailers.

The principal lever suppliers have used in this effort is the elimination of the functional discount—the incremental discount generally given rack-jobbers to compensate for the additional services they supply to accounts. The elimination of the functional discount will take away some of the mass merchants' price advantage over specialists.

The studios are also eagerly eyeing Blockbuster Video's aggressive move into the sell-through business after years on the sidelines (Billboard, Aug. 10). In the fourth quarter of 1991, the giant Fort Lauderdale, Fla.-based chain rolled out its expanded sell-through offerings, filling stores with 250-450 titles priced for sale, and stocking hit titles 45-90 copies deep.

On the rental side, the studios have yet to develop a consistent, long-term strategy for dealing with the fall-off in shipments, beyond hoping things will get better when the economy finally turns around.

Throughout 1991, the studios fenced with the VSDA over the proposed, industry-wide advertising campaign intended to boost the business. The proposal is backed by VSDA but viewed skeptically by most studios.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|--------------|---------------|---------------------------------|---|--|-----------------|--------|
| | | | | ★ ★ NO. 1 ★ ★ | | | |
| 1 | 1 | 5 | BACKDRAFT | Universal City Studios MCA/Universal Home Video 81078 | Kurt Russell Robert De Niro | 1991 | R |
| 2 | 2 | 6 | THE SILENCE OF THE LAMBS | Orion Pictures Orion Home Video 8767 | Jodie Foster Anthony Hopkins | 1991 | R |
| 3 | 3 | 6 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 |
| 4 | 4 | 5 | WHAT ABOUT BOB? | Touchstone Pictures Touchstone Home Video 1224 | Bill Murray Richard Dreyfuss | 1991 | PG |
| 5 | 5 | 5 | MORTAL THOUGHTS | Columbia TriStar Home Video 50743-5 | Demi Moore Bruce Willis | 1991 | R |
| 6 | NEW ▶ | | SOAPDISH | Paramount Pictures Paramount Home Video 32445 | Sally Field Kevin Kline | 1991 | PG-13 |
| 7 | 23 | 2 | FX2: THE DEADLY ART OF DELUSION | Orion Pictures Orion Home Video 8772 | Bryan Brown Brian Dennehy | 1991 | PG-13 |
| 8 | 13 | 3 | OUT FOR JUSTICE | Warner Bros. Inc. Warner Home Video 12219 | Steven Seagal | 1991 | R |
| 9 | 8 | 15 | DANCES WITH WOLVES | Orion Pictures Orion Home Video 8786 | Kevin Costner | 1990 | PG-13 |
| 10 | 6 | 6 | CLASS ACTION | FoxVideo 1869 | Gene Hackman Mary Elizabeth Mastrantonio | 1991 | R |
| 11 | 7 | 6 | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G |
| 12 | 16 | 2 | HUDSON HAWK | TriStar Pictures Columbia TriStar Home Video 70593-5 | Bruce Willis Danny Aiello | 1991 | R |
| 13 | 10 | 8 | THE GODFATHER PART III | Paramount Pictures Paramount Home Video 32318 | Al Pacino Diane Keaton | 1990 | R |
| 14 | 9 | 4 | V.I. WARSZAWSKI | Hollywood Pictures Hollywood Home Video 1254 | Kathleen Turner | 1991 | R |
| 15 | 12 | 9 | MADONNA: TRUTH OR DARE | Live Home Video 68976 | Madonna | 1991 | R |
| 16 | 17 | 7 | DEFENDING YOUR LIFE | Warner Bros. Inc. Warner Home Video 12049 | Albert Brooks Meryl Streep | 1991 | PG |
| 17 | 11 | 8 | ONE GOOD COP | Hollywood Pictures Hollywood Home Video 1212 | Michael Keaton | 1991 | R |
| 18 | 15 | 3 | GUILTY BY SUSPICION | Warner Bros. Inc. Warner Home Video 12053 | Robert De Niro Annette Bening | 1991 | PG-13 |
| 19 | 22 | 15 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG |
| 20 | 14 | 7 | SWITCH | HBO Video 90550 | Ellen Barkin Jimmy Smits | 1991 | R |
| 21 | NEW ▶ | | ONLY THE LONELY | FoxVideo 1877 | John Candy Maureen O'Hara | 1991 | PG-13 |
| 22 | 25 | 2 | A RAGE IN HARLEM | HBO Video 90532 | Forest Whitaker Danny Glover | 1991 | R |
| 23 | NEW ▶ | | TOY SOLDIERS | SVS/Triumph Home Video Columbia TriStar Home Video 70623-5 | Louis Gossett Jr. Sean Astin | 1991 | R |
| 24 | 19 | 12 | THE HARD WAY | Universal City Studios MCA/Universal Home Video 80123 | Michael J. Fox James Woods | 1990 | R |
| 25 | 18 | 5 | STONE COLD | Stone Group Home Video Columbia TriStar Home Video 50723-5 | Brian Bosworth | 1991 | R |
| 26 | 20 | 10 | THE DOORS | Carolco Home Video Live Home Video 68956 | Val Kilmer Meg Ryan | 1991 | R |
| 27 | 28 | 18 | AWAKENINGS | Columbia TriStar Home Video 50563-5 | Robert De Niro Robin Williams | 1990 | PG-13 |
| 28 | 21 | 9 | A KISS BEFORE DYING | Universal City Studios MCA/Universal Home Video 81068 | Sean Young Matt Dillon | 1991 | R |
| 29 | 26 | 19 | SLEEPING WITH THE ENEMY | FoxVideo 1871 | Julia Roberts Patrick Bergin | 1991 | R |
| 30 | 24 | 9 | THE MARRYING MAN | Hollywood Pictures Hollywood Home Video 1150 | Kim Basinger Alec Baldwin | 1991 | R |
| 31 | 35 | 3 | VINCENT & THEO | Hemdale Home Video 12219 | Tim Roth Paul Rhys | 1990 | PG-13 |
| 32 | 33 | 13 | LE FEMME NIKITA | Vidmark Entertainment 5471 | Anne Parillaud Jeanne Moreau | 1990 | R |
| 33 | 32 | 12 | THE FIVE HEARTBEATS | FoxVideo 1868 | Robert Townsend Michael Wright | 1991 | R |
| 34 | 31 | 21 | MISERY | New Line Home Video Columbia TriStar Home Video 7777 | Kathy Bates James Caan | 1990 | R |
| 35 | NEW ▶ | | DICE RULES | Vestron Video Live Home Video 9976 | Andrew Dice Clay | 1990 | NC-17 |
| 36 | 34 | 18 | NEW JACK CITY | Warner Bros. Inc. Warner Home Video 12073 | Wesley Snipes Ice-T | 1991 | R |
| 37 | 27 | 4 | IMPROMPTU | Hemdale Home Video 7007 | Judy Davis Hugh Grant | 1991 | PG-13 |
| 38 | 29 | 9 | CADENCE | Republic Pictures Home Video 482 | Charlie Sheen Martin Sheen | 1991 | PG-13 |
| 39 | NEW ▶ | | CITY SLICKERS | New Line Home Video Columbia TriStar Home Video 75263 | Billy Crystal Daniel Stern | 1991 | PG-13 |
| 40 | 36 | 12 | OSCAR | Touchstone Pictures Touchstone Home Video 1203 | Sylvester Stallone | 1991 | PG |

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Reel Good Stuff: Separating Best From The Rest

For this year-end issue, *2nd Features* provides its picks for the Best of 1991.

Best Video Movies That Bypassed Theaters: "Mr. Frost" (Sony Video Software), "Cast A Deadly Spell" (HBO Video), "Hoxsey—How Healing Becomes A Crime" (Mystic Fire), "Murder On The Bayou" (Vidmark), "Zandalee" (LIVE), "Paris Trout" (Media Home Entertainment), "The Long Way Home" (Fox Lorber), "Eversmile, New Jersey" (Media Home Entertainment), "Conagher" (Turner Home Entertainment), "Hardware" (HBO Video).

Best Tapes To Put On The In-Store Monitor To Drive Customers Out Of The Store: "A Nite With A

1991 IN REVIEW



by Michael Dare

Lava Lite," "Dead Men Don't Die," "Virgin High," "Graffiti Bridge," "Death Merchant," "Groggazer," "L. Ron Hubbard—An Introduction To Scientology," any "Desert Storm" tapes.

Best Collection Of Oldies: Leonard Maltin's "Forbidden Hollywood" series (MGM/UA Home Video). From "Red-Headed Woman" (1932) to "Baby Face" (1933), this is a priceless selection of obscure pre-Hayes code films that are as fascinating as they are entertaining. There isn't one I've heard of before, or one I haven't enjoyed enormously.

Best Tape That's Impossible To Categorize: "Borders" (Mystic Fire Video). Part documentary, part dramatic fiction, part a collection of interviews, all intellectual and impressionistic, this is a brilliant piece of free-thinking propaganda with a surprising range of information concerning immigration, the Star Wars project, drugs, religion, and education.

Most Elaborate Rerelease: "Citizen Kane" (Turner Home Entertainment). With a full-length book, the entire script, and stacks of photos enclosed, by the time you've gone through all the supplemental material you'll be too exhausted to watch the movie.

Most Politically Savvy TV Show Available On Tape: "Yes, Prime Minister" (CBS/Fox). If any American networks ever attempted to do a show half as biting and satirical as this marvel from the BBC, the Bush administration would gladly trade arms to TV executives to get it off the air.

Best Children's Movie Never Seen In Theaters: "The Brave Little Toaster" (Walt Disney Home Video).

(Continued on next page)

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| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | | Suggested List Price |
|-----------|-----------------|---------------|--|--------------------------------|------|----------------------|
| | | | TITLE, Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Type | |
| | | | ★ ★ NO. 1 ★ ★ | | | |
| 1 | 1 | 63 | THE THREE TENORS IN CONCERT ▲ ² London 071223-3 | Carreras - Domingo - Pavarotti | LF | 24.95 |
| 2 | 2 | 19 | GARTH BROOKS ▲ ⁴ Capitol Video 40023 | Garth Brooks | LF | 14.95 |
| 3 | 10 | 3 | BECAUSE IT'S CHRISTMAS ● ⁶ West Home Video 5716-3 | Barry Manilow | LF | 14.98 |
| 4 | 3 | 5 | TWO ROOMS PolyGram Video 083589-3 | Various Artists | LF | 19.95 |
| 5 | 7 | 7 | 24 NIGHTS Warner Reprise Video 3-389193 | Eric Clapton | LF | 24.98 |
| 6 | 9 | 5 | FUNKY MONKS Warner Reprise Video 3-38281 | Red Hot Chili Peppers | LF | 19.98 |
| 7 | NEW | | CAPTIVATED Virgin Music Video 50268 | Paula Abdul | SF | 16.98 |
| 8 | 6 | 13 | THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095 | Luther Vandross | LF | 19.98 |
| 9 | NEW | | THE HEART IN MOTION A&M Video/PolyGram Video 617433 | Amy Grant | SF | 14.95 |
| 10 | 5 | 9 | DON'T BLAME ME SMV Enterprises 19V-49103 | Ozzy Osbourne | LF | 19.98 |
| 11 | 4 | 13 | GETT OFF ● Warner Reprise Video 38259 | Prince And The N.P.G. | SF | 14.98 |
| 12 | 8 | 11 | SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217 | Various Artists | LF | 19.99 |
| 13 | 28 | 3 | STORYTELLER 1984-1991 Warner Reprise Video 3-38255 | Rod Stewart | LF | 19.98 |
| 14 | NEW | | LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111 | Stevie Ray Vaughan | LF | 19.98 |
| 15 | 14 | 11 | UNFORGETTABLE Elektra Entertainment 40135 | Natalie Cole | SF | 9.98 |
| 16 | 26 | 3 | LIVE BABY LIVE A*Vision Entertainment 50284-3 | INXS | LF | 19.98 |
| 17 | RE-ENTRY | | PHOTOGRAFFITI PolyGram Video 7502617140-3 | Extreme | SF | 14.95 |
| 18 | 11 | 5 | EVERYBODY DANCE NOW SMV Enterprises 19V-49084 | C&C Music Factory | LF | 19.98 |
| 19 | 12 | 11 | THIS FILM IS ON ● Warner Reprise Video 3-38254 | R.E.M. | LF | 19.98 |
| 20 | 15 | 7 | THE SOUL CAGES CONCERT PolyGram Video 7502617423 | Sting | LF | 19.95 |
| 21 | 18 | 55 | THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195 | Madonna | LF | 19.98 |
| 22 | 16 | 13 | IN CONCERT SMV Enterprises 19V-49098 | James Taylor | LF | 19.98 |
| 23 | NEW | | CONCERT IN THE PARK Warner Reprise Video 3-38277 | Paul Simon | LF | 29.98 |
| 24 | 13 | 9 | TOUR OF A BLACK PLANET SMV Enterprises 19V-49050 | Public Enemy | LF | 19.98 |
| 25 | 21 | 14 | HOME FOR CHRISTMAS ▲ SMV Enterprises 17V-49059 | Johnny Mathis | LF | 17.98 |
| 26 | 19 | 7 | YESYEARS A*Vision Entertainment 50250 | Yes | LF | 19.98 |
| 27 | 22 | 43 | THE FIRST VISION ▲ SMV Enterprises 19V-49072 | Mariah Carey | LF | 19.98 |
| 28 | 24 | 13 | HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265 | k.d. lang | LF | 19.98 |
| 29 | 17 | 15 | REBA IN CONCERT MCA Music Video 10380 | Reba McEntire | LF | 14.95 |
| 30 | 23 | 11 | FOREVER AND EVER Warner Reprise Video 3-38257 | Randy Travis | LF | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1991, Billboard/BPI Communications Inc.

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Home Video

HBO Vid Says Revenues Are \$100 Mil

NEW YORK—HBO Video president Eric Kessler said at a news conference in New York that the company will post revenues of \$100 million this year, despite the general slump in the industry. "The year started slow, but picked up starting in May," Kessler said.

Highlights of the year included "Switch," which shipped 190,000 units, "The Grifters" (150,000), "A Rage In Harlem" (125,000), "Mr. And Mrs. Bridge" (80,000), "Kickboxer II" (75,000), and "Straight

Outta Brooklyn" (55,000).

Kessler forecasts revenues in excess of \$150 million for 1992, based on what he described as a strong slate of releases. Its first big push will come from "Don't Tell Mom The Babysitter's Dead," a February title for which HBO has elaborate marketing plans and is expecting to ship in the range of 250,000 units. It has similar expectations for the upcoming "Ricochet."

HBO is running separate, \$1 million retailer and consumer contests

for "Don't Tell Mom," which involve answering questions about the title. Retailers stand to win the \$1 million grand prize, a 1956 Buick, and T-shirts.

The company will release 40 feature-film titles in 1992 and is expecting to break the 100,000-unit level on seven. Also in the works is a sequel to the 25th anniversary Sports Illustrated swimsuit video at \$19.98 in March. HBO shipped more than 700,000 copies of the first tape.

PAUL SWEETING

HOLLYWOOD'S '91 SAGA: MIXED REVIEWS

(Continued from page 70)

CAUSE FOR THANKS

The industry did breathe a collective sigh of relief, during the Thanksgiving weekend, when "The Addams Family" opened to \$25 million.

Other strong holiday films included the Macauley Culkin-starring "My Girl," which earned \$27 million during its first two weeks; "Beauty And The Beast," which earned \$26 million its first two weeks; "Cape Fear," which brought in nearly \$40 million during its first two weeks; and "Star Trek IV: The Undiscovered Country," which beamed up \$18 million during its first weekend. The consensus seems to be that Hollywood—on the strength of "Hook"—will finish 1991 with a flourish.

Amid any year-end celebration, however, movie moguls will continue to ponder the recent box-office slump.

The questions a lot of movie industry watchers are asking are: Why the falloff in consumer interest? And

why is Hollywood in such a bad mood?

Industry observers and critics say the Gulf war and the recession were part of the equation but there were other reasons as well.

Among them: the recession combined with higher ticket prices and out-of-sight concession costs; too many films around; not enough diversity; weak stories; the impact of home video; previously reliable directors and actors who have surrounded themselves with weak projects; and a one-step-behind-consumer-taste production logjam.

Such high-profile "bombs" as "Hudson Hawk," "V.I. Warshawski," and "The Two Jakes" support some of these contentions, say observers.

Compounding the picture are runaway production costs, slower growth in ancillary markets such as home video, and lenders' increasing reluctance to finance independent production.

Despite some of the high-profile films slated for 1992 release, many of the major studios intend to trim back the number of films they will release.

LESSONS LEARNED

Illustrating the attempt to stay

ahead of always mercurial consumer tastes is the lesson of "Ghost" and "Pretty Woman," the surprise hits of 1990.

The message seemed to be that viewers were tiring of sequels and megabudget "hardware" films like "RoboCop 2," "Die Hard," and others. Instead, moviegoers apparently wanted adult-driven, story-appeal films that catered to more of a female and couple audience.

Yet, in an attempt to emulate such films as "Ghost" and "Pretty Woman," several subsequent films that sprinkled in an "afterlife" theme or emphasized an offbeat love story, such as "Dead Again," "The Butcher's Wife," and "Frankie And Johnny," did not work nearly as well.

Some observers think Hollywood may now be confused as to exactly what kind of films to make. At least for the near term, however, it will continue to make and market a variety of story-driven, adult-themed films.

But studios will also go back to sequels and big-action "hardware" in 1992 with "Aliens 3," "Batman Returns," "Lethal Weapon 3," "Honey, I Blew Up The Baby," "New Jack City 2," and "RoboCop 3."

2ND FEATURES

(Continued from preceding page)

Most Ridiculous Children's Tape: "Dominion Tank Police" (U.S. Manga Corps). I don't know exactly what the market is for Japanese animation in America, but it has got to be a heck of a lot larger than the market for Japanese animation in Japanese with subtitles that children can't read.

Best Argument For Colorization: "March Of The Wooden Soldiers" (GoodTimes Home Video). This Laurel and Hardy classic is made much more watchable by an excellent job of colorization.

Funniest Single Moment On A Tape: In a hysterical satire of "Thriller" on "The Best Of Lenny Henry" (CBS/Fox), a young girl on a date with a normal everyday werewolf is driven to hysteria when the full moon changes her partner into (gasp!) Michael Jackson.

FOR THE RECORD

Pizza Hut and M&M/Mars helped promote the theatrical release of Disney's "The Rocketeer." They will have no involvement in the February video release.

| THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES | | | | | |
|---|---|--------------------|---------------------------------|------------|--------------------------|
| THIS WEEK | PICTURE/(STUDIO) | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
| 1 | Star Trek VI (Paramount) | 18,162,837 | 1,804 10,068 | — | 18,162,837 |
| 2 | The Addams Family (Paramount) | 8,606,326 | 2,411 3,570 | 2 | 67,112,265 |
| 3 | My Girl (Columbia) | 6,724,962 | 2,082 3,230 | 1 | 25,827,217 |
| 4 | Beauty and the Beast (Buena Vista) | 5,969,372 | 1,118 5,339 | 3 | 34,112,416 |
| 5 | Cape Fear (Universal) | 4,856,355 | 1,701 2,855 | 3 | 46,044,067 |
| 6 | For the Boys (20th Century Fox) | 2,597,491 | 1,308 1,986 | 2 | 9,754,780 |
| 7 | American Tail: Fievel (Universal) | 1,638,570 | 1,698 965 | 2 | 10,518,620 |
| 8 | Curly Sue (Warner Bros.) | 819,107 | 1,346 608 | 6 | 29,247,283 |
| 9 | The People Under the Stairs (Universal) | 635,910 | 902 705 | 5 | 20,700,328 |
| 10 | All I Want for Christmas (Paramount) | 576,926 | 1,484 389 | 4 | 13,072,351 |

Pro Audio

Changing Times Challenged Biz

■ BY SUSAN NUNZIATA

NEW YORK—As a year of transition and economic uncertainty draws to a close, the professional audio industry attempts to come to grips with a changing business landscape. Recording studios, prerecorded-cassette duplicators, and CD replicators are attempting to compensate for ever-diminishing profit margins,

while pro audio equipment manufacturers continue to merge and restructure in the face of slow sales.

Echoing 1990, business in the pro audio industry was flat overall, with some manufacturers reporting increases of 5%-10%. An epidemic of cautiousness swept much of the industry, and purchasing decisions were more carefully considered this year than in previous years, according to most industry observers.

Despite the difficulties facing all segments of the industry, most observers expect the industry to weather this economic storm, albeit with some casualties.

A number of recording studios are reportedly operating on shaky ground, and some, like New York's Sigma Sound, have exited the business (Billboard, Nov. 16). Sources note that a shakeout is under way nationwide and expected to continue, particularly among the midlevel studios, as recording budgets tighten and the number of project studios grows.

"A shakeout is happening and I don't think it's isolated to major markets," says Richard Trump, president of Triad Productions, Des Moines,

Iowa, and president of the Society of Professional Audio Recording Services. "People who have both the interest and enough finances to put in project studios are [doing so] all over the country. It isn't restricted to any given markets. The size of the studio that's impacted is likely to vary on location, but ... midrange studios are being impacted and need to adjust. The facilities that do adjust and make sure that they find a niche that's right for their market will survive."

While New York, Los Angeles, Nashville, and Chicago remain primary recording centers, the industry has continued to become less centralized (Billboard, Feb. 2). Atlanta, Seattle, and Austin, Texas, are among the many cities with studios that are now competing on a national basis.

With record companies facing their own budget-consciousness, recording studios are caught between demands for ever-lower rates and the need to keep technologically competitive.

"The facility that has been able to keep up just with inflation has been fortunate," says Trump. "That studio is hot, has locked onto some key element for them that keeps rates up, like a new piece of technology or an engineer or producer that has settled there and makes a difference. Those are times that rates can rise, but on the average when there is nothing new, major to sell, rates have gone downward, rather than up. Yet you're still making the same payments you were on that equipment a year or two ago."

Not every studio is suffering, however. "We had a very good year," says Steve Stephens, studio manager with the seven-room Soundtrack in New York. "And I think that was due to accommodating clients in terms of

what their budget needs are. Budgets aren't the same, nor is the economy, to what it was five years ago. Studios have to stay with their clients and whatever our clients need to see, budgetary-wise, we try to help out in whatever way we can."

Because of its multiple-room status, Soundtrack is better positioned than a one- or two-room facility to accommodate client rate needs, according to Stephens. He adds that the facility saw a 10%-15% increase in business this year and has purchased several high-ticket pieces of gear, including a Sony 48-track digital recorder.

The Hit Factory in New York and Larrabee Sound in Los Angeles are also among the facilities that are expanding in a year of cutbacks. In addition, new luxury studios in Capri, Italy, and Bophuthatswana, South Africa, attest to the fact that there are still some big budgets out there.

However, most industry observers note that equipment purchases have been sharply curtailed this year. "There's less disposable income out there," says Keith Clark, public relations director with Electro-Voice, a Mark IV Audio company based in Buchanan, Mich. "People are in a situation where they're sticking with the things they have. Music equipment is an investment, and a lot of times it requires a substantial amount of money, [so] a lot of people will sit tight with what they have. They're buying what they need, but I don't think there's any frivolous expense."

According to Doug Sheer of Sheer & Chaskelson, New York, a market research firm that tracks the pro audio industry, "The most riveting question is: What are the plans to buy? That will indicate if there will be a turn-around in 1992."

At press time, Sheer's data on the 1991 pro audio marketplace was not yet complete.



Triad Stays Healthy In Tough Year. Richard Trump's Triad Productions, Des Moines, Iowa, is among the studios weathering the recession. The facility recently installed a Euphonix CSII digitally controlled analog console. Trump, left, president of Triad, is pictured with staff engineer Rick Condon. "The facilities that do adjust and make sure that they find a niche that's right for their market will survive," says Trump.

"With the realities of the '90s here, any equipment purchases or any change in business is looked at over a much longer period of time and is looked at under a microscope," says Wayne Freeman, president and CEO of Trident Audio USA. "When this [recession] is finished, whoever hangs in there the longest, on a studio level and a manufacturing level, will become very strong. The business is not going to go away. It may be put on hold, but people are still going to buy music. It's just a matter of weathering the excesses of the last part of the '80s."

Consolidation among the major audio manufacturers has been a continual theme in the last several years, and that trend has continued. Additionally, a flurry of restructuring is occurring as these manufacturers adjust to their corporate changes (see story, this page).

Like the recording-studio market, the duplicator and replication seg-

ments of professional audio are faced with serious demands being placed on rates. In addition, the market is faced with uncertainty brought about by the pending introduction of Philips' digital compact cassette and Sony's mini disc.

Most industry observers are confident, however, that the pro audio industry as a whole will weather the recession and adapt to the resultant changes.

"There are good companies that have been around a long time and established themselves as viable players in the market," says Clark. "I don't think they're as subject to the whims of the economy as some other companies. We've been through this before. Electro-Voice has been here over 60 years. A lot of it comes down to sound management philosophies, not reacting with a panic in bad times, and not going overboard in good times."

Consolidation Sparks Restructuring

NEW YORK—Professional-audio-equipment manufacturers, once a collection of midsize, dedicated companies, have consolidated in recent years into huge, multipurpose conglomerates with products in a variety of market segments.

Although most industry observers feel the trend will have little effect on the end user, some note that the combining of research and development departments could be beneficial in the creation of future products.

With many mergers occurring in 1989 and 1990, 1991 was a year of housekeeping for many major pro audio conglomerates. Siemens is currently restructuring its U.S. operations, which encompass Neve North America and AMS Industries, in Bethel, Conn. The companies have merged into a single firm, Siemens Audio Inc., headed by Barry Roche.

BASF, which merged with Agfa

last year, underwent a reshaping in 1991. A new company, BASF Audio Video Professional Products, was formed at BASF headquarters in Bedford, Mass., headed by director of national sales Terry O'Kelly.

The company also promoted Joe Ryan, former Western Zone manager, to the newly created position of national sales manager.

Studer Revox America restructured its pro audio operations, appointing former Western regional manager Thomas Jeny to the newly created position of VP/GM of the Studer Division of the company. Tore Nordahl, formerly president of Studer Revox America, is no longer with the company.

Ampex Corp. and New England

Digital also restructured their respective global operations this year.

Several new deals were struck in 1991, in the form of takeovers, distribution arrangements, or mergers, including the following:

- The acquisition of Akai parent RBI/IMC by a private investor group.

- Otari's buyout of Digital Dynamic.

- JBL's gain of the Audio Digital product line.

- Mark IV's product development agreement with Intellix.

- Studer's purchase of a 51% controlling interest in Digitec.

- AKG's buy of a 30% stake in Amek; Klark-Teknik's assumption of U.S. distribution of Dynacord products.

- A co-distribution agreement deal between Focusrite and George Massenburg Labs.

SUSAN NUNZIATA



First Annual Audio Week. Professional audio got a week of its own in New York this year. New York Mayor David Dinkins proclaimed Oct. 4-8, 1991, Audio Week in honor of the 91st Audio Engineering Society Convention. The city honored AES for contributions to the development of audio technology. On hand to accept the official mayoral proclamation in Dinkins' City Hall office, from left, are AES executive director Donald Plunkett; 91st AES chairman Jerry Bruck; Deputy Mayor of the City of New York Sally Hernandez-Pinero; AES president Dr. Marshall Buck; and AES president-elect Roger Furness.

OTARI...

MTR-90

MTR-100

DTR-900

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... when compromise
is out of
the question.

Pro Audio

Billboard.

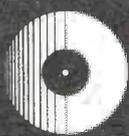
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC. 14, 1991)

| CATEGORY | HOT 100 | R&B | COUNTRY | DANCE-SALES | DANCE-CLUB |
|--|---|--|---|--|--|
| TITLE Artist/ Producer (Label) | BLACK OR WHITE Michael Jackson/ M. Jackson B. Bottrell (Columbia) | PRIVATE LINE Gerald Levert/ G. Levert, E. Nichols (East West) | FOR MY BROKEN HEART Reba McEntire/ T. Brown, R. McEntire (MCA) | SET ADRIFT ON MEMORY BLISS PM Dawn/ PM Dawn (Gee Street) | CHANGE Lisa Stansfield I. Devaney, A. Morris (Arista) |
| RECORDING STUDIO(S) Engineer(s) | OCEANWAY (Los Angeles) Bill Bottrell | RIGHT TRACK (Cleveland) Peter Tokar | EMERALD (Nashville) John Guess | BERWICK/GEE STREET (London, ENGLAND) Tyrell Leblanc | MATRIX (London ENGLAND) I. Devaney, A. Morris, B. Boughton |
| RECORDING CONSOLE(S) | Neve 8078 Custom | Trident Series 65 | SSL 4064 E Series | DDA/Soundtracs | SSL 4000 G Series |
| MULTITRACK RECORDER(S) (Noise Reduction) | Mitsubishi X-850 | Otari MTR-90 | Mitsubishi X-850 | Otari/Fostex 16 Track | Otari MTR-90 Mark III |
| STUDIO MONITOR(S) | Custom Oceanway | Yamaha NS10M | Kinoshita/Hidley Model 2, TAD Comp. | Quested | ATC |
| MASTER TAPE | Ampex 467 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 456 |
| MIXDOWN STUDIO(S) Engineer(s) | OCEANWAY (Los Angeles) Bill Bottrell | SOUNDWORKS (New York) Martin Blockson Stephen Seltzer | MASTERFONICS (Nashville) John Guess | OLYMPIC (London, ENGLAND) Mark Stent | QUAD Frankie Knuckles |
| CONSOLE(S) | Neve 8078 Custom | SSL 6000 E Series | SSL 4000 G Series G Computer | SSL 4064 G Series | Yamaha NS10 |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Mitsubishi X-86HS | Mitsubishi X-880 | Otari DTR-900B | Studer A-820 | Studer A-800 |
| STUDIO MONITOR(S) | Custom Oceanway | UREI 813 | Kinoshita/Hidley | Genelec 1035A | Yamaha NS10 |
| MASTER TAPE | Ampex 467 | Ampex 467 | Ampex 267 | 3M 996 | Ampex 456 |
| MASTERING (ALBUM) Engineer | BERNIE GRUNDMAN Bernie Grundman | FRANKFORD WAYNE Carlton Batts | MASTERFONICS John Guess Glenn Meadows | THE EXCHANGE "Mike" | HIT FACTORY DMS Chris Gehringer |
| PRIMARY CD REPLICATOR (ALBUM) | Sony Manufacturing | WEA Manufacturing | MCA Manufacturing | WEA Manufacturing | DMI |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Sony Manufacturing | WEA Manufacturing | MCA Manufacturing | WEA Manufacturing | Sonopress |

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

HAMMER /mastered by Eddy Schreyer ICE-T /mastered by Tom Baker
LUTHER VANDROSS /mastered by Steve Hall



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FUTURE DISC SYSTEMS

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 16, "Promotion and Marketing—the Record's Delivered," panel discussion presented by the Los Angeles chapter of NARAS, Chaplin Stage, A&M Records, Hollywood. 818-843-8253.

Dec. 26-28, Rap-A-Thon '91, location to be announced, New York. 609-340-5824.

JANUARY

Jan. 9-11, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 11, Genesis Music Group R&B Showcase, Holiday Inn City Center, Chicago. 312-645-0300.

Jan. 13-14, Investing in Broadcast Stations, Radisson Park Terrace, Washington, D.C. 202-232-7000.

Jan. 15, Rock and Roll Hall of Fame Induction Ceremony, the Waldorf, New York. Susan Evans, 212-484-1755.

Jan. 17-19, 1992 Winter NAMM International Music Market, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 19-23, MIDEM '92, Festival des Palais, Cannes. 212-689-4220.

Jan. 24, Gospel Showcase 1992, sponsored by Premier Entertainment Group, Holiday Inn Crowne Plaza, Washington, D.C. 202-398-4693.

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

Jan. 30-Feb. 2, Miami Rocks, Too!, various locations, Miami. 305-783-2124.

Jan. 30-Feb. 2, The Folk Alliance Fourth Annual Conference, Marlborough Inn, Calgary, Alberta. 919-542-3997.

FEBRUARY

Feb. 1, American Jewish Committee Music and Video Division's Human Relations Award Black-Tie Dinner Dance, honoring Musicland executive VP Arnie Bernstein, Sheraton Centre Hotel, New York. 212-751-4000 ext.338.

Feb. 1-2, East Coast Music Forum, Fountainbleau Hilton, Miami. 305-783-2124.

Feb. 5-9, IRTS 20th Annual Faculty Industry Seminar, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?," New York Marriott East Side, New York. 212-867-6650.

Feb. 13-15, Gavin Seminar, St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 12-13, Broadcast Regulation Today, Park Hyatt, San Francisco. 415-392-1234.

Feb. 21-23, Second Annual Southeastern Music Conference, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 25, 34th Annual Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

MARCH

March 4-7, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 7, 15th Annual Bay Area Music Awards (BAMMIES), San Francisco Civic Auditorium, San Francisco. Jeff Nead, 415-864-2333.

March 11-15, Sixth Annual South by Southwest Music and Media Conference, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, 34th Annual NARM Convention, Marriott, New Orleans. 609-596-2221.

March 24-28, Winter Music Conference, Fountainbleau Hilton, Miami. 305-563-4444.

March 24-27, Audio Engineering Society Convention, Austria Center, Vienna. 212-661-8528.



Always Say Die. Members of Fiction/Atlantic group Die Warzau relax after their SRO show at New York's Lighthouse, which was taped for MTV's "120 Minutes." The show was part of their headlining U.S. tour, promoting their new album, "Big Electric Metal Bass Face." The album's first single, "Funkopolis," reached the top 10 of Billboard's Hot Dance Music Club Play chart. Shown, from left, are Atlantic national promotion manager/alternative music Tod Elmore; Fiction director of marketing and A&R Randall Barbera; Fiction president Marcus Peterzell; Atlantic VP of A&R Jason Flom; Atlantic A&R rep Nick Ferrara; Van Christie, Die Warzau; Atlantic A&R rep Ivan Brotman; and Jim Marcus, Die Warzau.

GOOD WORKS

CHAIR-ITY LADY: The National Assn. For the Advancement of Colored People (NAACP) has chosen Janet Jackson to receive the group's Chairman's Award at the 24th annual NAACP Image Awards ceremony, Jan. 11 at the Wilton Theatre in Los Angeles. The award is given to an individual or group to recognize special achievement, public service, and professionalism. Over the years, an announcement says, Jackson has given support to the educational system. A Jackson benefit concert at New York's Madison Square Garden raised almost \$500,000 for the United Negro College Fund.

SAFE DRIVING: James Cannings, who has recorded a song, "Don't Drink And Drive," on New York-based J.C. Records, has been performing the song for high school children in the New York City area, where the Dept. of Transportation sponsors Yes Conferences as part of its safety-education program. Cannings' song is part of a cassette called "Music For All Seasons."

DANCE OF LIFE: Melissa Manchester will be among those who perform at Vital Options' seventh annual Dance For Life benefit, Thursday (19) at UCLA's Royce Hall in Westwood, Calif. Vital Options is a psychological, emotional, and resource support agency to meet the needs of young adults, from age 17 through 49, with cancer and other life-threatening illnesses. Event is open to the public, with ticket prices beginning at \$35. For more ticket info, call 818-508-5657.

HAIL STEPHANIE: Singer Stephanie Mills paid a recent visit to Hale House in New York to announce a donation of part of the proceeds of her new MCA album, "Christmas," to the charity home for Harlem's disadvantaged children, including those born suffering from drug addiction and/or infection with the HIV virus. She also met with Mother Hale, founder of the Hale House, and hosted a special holiday meal for the children and their mothers.

Brazil Firm Files Suit Over Song's Use

NEW YORK—The song "Mamae Eu Quero" is the subject of a suit filed against nine entertainment-related companies by the Brazilian firm Mangione, Filhos & Cia, Ltda., which seeks between \$500,000 and \$1 million in royalties and damages.

The suit, filed in United States District Court here Dec. 4, alleges that each of the plaintiffs has, at one time or another since 1966, "dealt with and received monies from the song and has failed to properly account to [the] plaintiff."

In addition to failure to account for and pay royalties, the suit alleges that the companies concealed

the issuance of licenses for uses of the song in motion pictures, short films, and cartoons, including "Harlem Nights," "Stella," "Babes On Broadway," and "Tom and Jerry's Cartoon Festival." The suit further alleges that these companies failed to issue licenses and monitor the uses of that song in videocassettes, and failed to obtain revenues from their uses.

Listed as defendants are Catparco Ltd., CBS Inc., EMI Catalogue Partnership, EMI Catalogue Partnership Inc., EMI Robbins Catalogue Inc., Entertainment World Music Inc., Peer International Corp., SBK En-

tertainment World Inc., and Southern Music Publishing Company Inc.

According to the suit, these companies have been wrongfully paying royalties since 1967 to Ralph S. Peer, "which found their way into the coffers of Peer and Southern, [who] knew and concealed the fact that . . . no one in the Southern and Peer group of companies had any rights to receive any monies from the exploitation of said song."

Mangione seeks a full accounting of all defendants and payment of "all sums found to be due and all sums wrongfully paid and wrongfully received." **PHYLLIS STARK**

LIFELINES

BIRTHS

Boy, Miles Casimir, to Chris and Diane Kelly LaSalle, Oct. 25 in Los Angeles. He is head of marketing, video promotion, and production for the Walt Disney Co.'s Hollywood BASIC rap label.

Boy, Graham MacKenzie, to Stephen (Doc) and Yvonne Kupka, Nov. 6 in Los Angeles. He is the baritone saxophone player and main songwriter for Tower Of Power.

Girl, Hillary Grace, to Denny and Catrina Sanders, Nov. 14 in Cleveland. He is an air personality at WMJI Cleveland. She is president of A.B.S. Video, an international video production firm in Cleveland, and was formerly an air personality at WGCL Cleveland, WNCX Cleveland, and FM Osaka in Japan.

Boy, George, to Cary and Joanne Goldner, Nov. 16 in Honolulu. The baby is the grandson of the late George Goldner, who founded several indie labels, including Roulette and Gone End, and produced early R&B groups such as Little Anthony & the Imperials, Frankie Lymon & the Teenagers, and the Chantels.

Girl, Rachel Hood, to Robert Biniaz and Lucy Hood, Nov. 26 in Los Angeles. He is senior VP of business development for MCA Music Entertainment Group. She is VP of basic cable at 20th Century Fox.

Boy, Carson Hittner, to Don Vitello and Juli Hittner Vitello, Nov. 29 in Philadelphia. He is a producer/director with Center City Film and Video. She is manager of promotions and publicity for Electric Factory Concerts in Philadelphia.

Twin boys, Christopher Wallace and Alexander Garlan, to Timothy White and Judy Garlan, Dec. 5 in Boston. He is editor-in-chief of Billboard. She is art director of the Atlantic Monthly.

Boy, Brian Joseph, to Jim and Joanne Cowan, Dec. 7 in Los Angeles. He is West Coast regional promotion director for MCA Records.

Girl, Justice, to Ziggy Marley and Lorraine Bogle, Dec. 9 in Kingston, Jamaica. He is the leader of reggae group Ziggy Marley & the Melody Makers and son of the late reggae star Bob Marley.

MARRIAGES

Paul Schulman to Maura Christopher, Oct. 19 in New York. He is president of CMP Records. She is a free-lance music writer and editor.

David Thornton to Cyndi Lauper, Nov. 24 in New York. She is an Epic recording artist.

Donnie Coleman to Rhonda Manning, Nov. 25 in Santa Barbara, Calif. He is VP of Macey Lipman Marketing.

DEATHS

Howard Siegel, 36, of AIDS complications, Dec. 3 in Los Angeles. Siegel was a recording engineer, sound designer, and computer programmer whose album credits include Devo's "Freedom Of Choice," David Sanborn's "As We Speak," Weather Report's "This Is This" and "Sportin' Life," Branford Marsalis' "Renaissance," Wayne Shorter's "Atlantis," and Oingo Boingo's "Good For Your Soul."

Siegel began his career in 1979 as assistant to producer/engineer Robert Margoueff. In 1983, he became Margoueff's partner, and they worked together until 1986. Aside from producing, they consulted for architect John Storyk on several recording studio construction projects. In 1985, Siegel supervised the installation of a new sound system at the Ritz in New York. Two years later, he helped design and install a digital/MIDI music studio for film composer Dominic Frontiere. Siegel also started his own computer support company, which provided custom hardware and software for clients in the entertainment industry.

Siegel is survived by his parents, Bud Siegel and Judy Cohen; his sister, Rachel; his brothers, Neil and Jack; and his stepparents, Margot Siegel and David Katz. Donations in his name may be made to the Center for Living, 650 N. Robertson Blvd., Los Angeles, Calif. 90069.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In a story about Al Cafaro assuming new duties as executive VP of PolyGram Holding Inc. (Billboard, Dec. 14), it was noted that he reports to PolyGram CEO Alain Levy. But as president of A&M Records, Cafaro also continues to report to A&M chairman Jerry Moss.

The Light Of Lady Day: Holiday's Artistic Legacy Examined In Handsome New Tome

LADY DAY AND PREZ: With **Billie Holiday** retrospective sets out currently on Columbia, MCA/GRP, and Verve, it's especially appropriate that there's also a superlative new book about Lady Day on the market.

"Lady Day: The Many Faces Of Billie Holiday" (Arcade, \$29.95), by Columbia Univ. professor **Robert O'Meally**, is a coffee-table-style item produced by **Toby Byron**, art director of similarly handsome books about **Charlie Parker** and **Louis Armstrong** by Village Voice jazz critic **Gary Giddins**. But O'Meally's book is more than just a treat for the eyes—it's an alert rethinking of Holiday's artistic achievements that eschews the usual sensationalism of works on this nonpareil vocalist in favor of insights into her musical development.

Working from welcome new research, O'Meally debunks the idea that Holiday was a "natural" artist and reveals the improvisational roots of her style from a new perspective. He also makes a compelling case for her '50s recordings, cut after her voice was shot, but with her musicianly instincts at their peak.

Tenor saxophonist **Lester Young** bestowed the nickname of Lady Day upon Holiday, and she repaid the honor by dubbing him "Prez," as in "president." The new Smithsonian Institution publication "A Lester Young Reader" (\$19.95) is an addition to the slim Young bibliography as welcome as O'Meally's book.

Edited by Young biographer **Lewis Porter**, the "Reader" contains biographical pieces, interpretations of Young's instrumental work, and, best of all, a collection of his scattered, fascinating interviews, including the first complete English translation of **Francois Postif's** monumental session with the jazzman. For starving Prezologists, it's a veritable feast.

TRUE CONFESSIONS: Pulse!, the monthly magazine available in Tower Records outlets across the country, may be the best reading about music you can find for the ultimate price—free. Beyond the usual cornucopia of disc info, the pugnacious critiques and rantings of columnist **Nesbitt Birely** (aka senior editor **Jackson Griffith**), and the staff's 1991 top 10 lists, the current December issue contains a very funny piece about progressive rock, "Bongloads Of Bogosity? No Way!" by frequent Los Angeles Times contributor **Steve Hochman**.

Hochman's central thesis—that prog-rock is, well, OK—cuts through 20 years of critical disdain, and he couches his affection for the much-maligned genre humorously. The intro to the piece takes the form of an Alcoholics Anonymous-style confession: "Hi, I'm Steve, and I'm a progger."

"Bongloads" is a useful antidote to an overdose of poisonous put-downs (hey, the Blitz is a Can fan). It has an amusing, rarely heard, and improbable central message: Just say yes to Yes.

SILENCE ISN'T GOLDEN: The Washington Post's astute TV columnist **Tom Shales** may have a point worthy of consideration by record company executives. In a syndicated column about the flap over **Michael Jackson's** car-smashing and crotch-grabbing in the video for "Black Or White," Shales makes a sharp observation about star power and its potential for calamity if it's not held in check by responsible colleagues.

Shales writes, "Jackson is a fabulously talented fellow, and no one should begrudge him getting richer. He gives lots of money to worthy causes. But the embarrassing, now-deleted section of the video suggests Jackson is such an unreachable star that nobody around him dares to tell him when one of his ideas stinks.

"Someone should have noticed during filming that Michael had gone a trifle overboard."

Shales concludes, "Jackson didn't just trash a car in 'Black Or White.' He also trashed himself." Maybe, the writer suggests, if someone had been honest with Jackson from the git-go, four minutes of his costly video wouldn't have hit the scrapheap, too.

TRAILERS: New York-based Vanguard Films has announced it will produce a feature film based on the life of the late reggae great **Bob Marley**. The \$11 million production will be based on Billboard editor in chief **Timothy White's** Marley biography, "Catch A Fire." **Rita Marley** and **Ziggy Marley & the Melody Makers** will spearhead the production of the film's music... **Jackie Jackson** of the **Jacksons** has formed a new feature film and television production company, **Legacy Entertainment**. The company plans to produce "classic music-based family entertainment."

The Blitz



CHRIS MORRIS

ON SCREEN

YOUNG SOUL REBELS Directed by Isaac Julien (Released by Prestige Films)

While not strictly a music film, "Young Soul Rebels," which won the Critics Week Prize at the 1991 Cannes Film Festival, may involve those with an interest in the U.K.'s youth-culture ferment of the late '70s.

Set in June 1977, at the height of England's patriotic mania during Queen Elizabeth II's Silver Jubilee, "Young Soul Rebels" focuses on two young DJs—Chris (Valentine Nonyela), an ambitious mulatto, and Caz (Mo Sesay), a self-assured black gay—who run a pirate radio show called "Soul Patrol" and spin records at a punk/funk club called the Crypt.

The movie delineates the conflicts the two young men face amid the tumult of raging subculture clash-

es, as they face off with National Front fascists, intolerant West Indian brothers, conservative broadcasters, and flag-waving citizens. It also follows the protagonists' growing disaffection with one another and their developing relationships—Chris' romance with a radio network production assistant, and Caz's involvement with a white, left-wing punk rocker.

"Young Soul Rebels" does an authentic, understated job of depicting English culture at its '77 boiling point, in which "soul boys," punks, skinheads, and reggae fans coexisted in the musical underworld.

Unfortunately, the film's narrative progress is hamstrung by a moldy, compromised thriller plot line (written in part by **Derrick Saldan** McClintock, who collaborated on U.S. documentaries about the Stop The Violence Movement and **Boogie Down Productions**). The in-

vestigation of the murder of a black gay man nudges the film along to its dramatically unsatisfying conclusion, and much overheated melodrama is manufactured in the service of this swayed story.

Nonyela, Sesay, and the rest of the youthful cast deliver appealing performances, although American audiences may have some trouble cutting through the British patois in some sequences. Another impediment to broader acceptance may be some extremely graphic homosexual sex scenes, which will jar more conservative audiences.

The film's soundtrack (available on Big Life Records) is a lively brew of funk and R&B tracks. One major gaffe: Funkadelic's "One Nation Under A Groove," used as a kind of musical leitmotif, was released in 1978, a full year after the movie's action takes place.

CHRIS MORRIS

THE TROUSER PRESS RECORD GUIDE: FOURTH EDITION

Edited by Ira Robbins
(Collier Books, \$18.95)

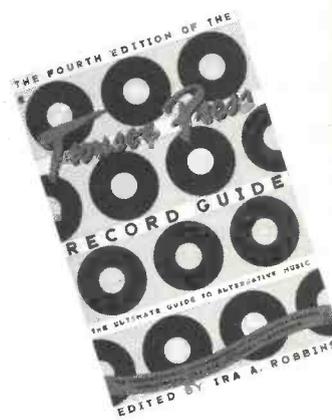
Where else could you find a critical overview of artists from ABC to Zvuki Mu, embracing edge-of-the-mainstream recordings by Big Star, the Mekons, Ice-T, Vulgar Boatmen, and scores of greater- and lesser-known acts?

Only in "The Trouser Press Record Guide." A sprawling and indispensable guide to alternative music in all its forms, the guide, which takes its name from editor Robbins' now-defunct magazine, was first published in 1983. This fourth edition is the most ambitious, expansive, eclectic, and useful volume yet. It offers 1,600 entries covering 2,500 artists and about 9,500 records in nearly 800 pages.

Its entries highlight the links between bands with similar members, while extensive discographies provide the indie-label roots of acts like Nirvana that are just now enjoying major-label success. Like earlier editions, the book rejects the consumer-guide philosophy of a quickie rating system for individual records. But that merely invites the reader

to explore the nuances of the reviews further.

Originally conceived in response to the mid-'70s explosion of new wave music—back when the term was a critical description and not a marketing hook—"The Trouser Press Record Guide" has grown to reflect the past decade's dramatic genre-mixing in rock, dance, punk, rap, and more. Most notably, this edition chronicles the rise of hip-hop, offering the best survey available thus far of noteworthy rap albums.



Robbins concedes that earlier criteria for acts in the guide—"bands and artists who favor experimentation, radicalism, innovation and self-expression"—don't always apply to all acts reviewed here.

"Finding myself out on this stylistic limb," he writes with characteristic wit, "I tried to concoct some editorial guidelines as I went along, but wound up just winging it... I think the heart of what the book now covers is eccentricity."

With 46 contributing critics celebrating those acts who defy the established order, "The Trouser Press Record Guide" offers the most enlightening exploration yet of the musical universe beyond the Hot 100.

THOM DUFFY

TELEVISORY

Forthcoming television programming of note:

"Pee-wee's Playhouse Christmas Special," Sat., Dec. 14 (MTV, 11 a.m. EST): **Little Richard**, **Chero**, **Grace Jones**, **k.d. lang**, and the **Del Rubio Triplets** are among Pee-wee's holiday guests in this special, originally shown on CBS in 1988. Repeats Sun., Dec. 15, at 2 p.m. EST.

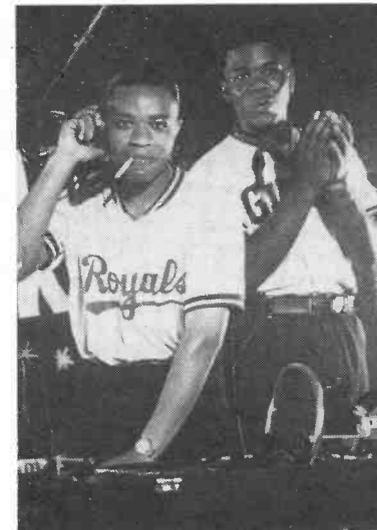
"Christmas The Cowboy Way," Fri., Dec. 13 (TNN, check local listings): **Riders In The Sky** celebrate the holidays. Repeats Thurs., Dec. 19.

"John Denver And The Muppets," Tues., Dec. 17 (Disney Channel, check local listings): The troubadour toasts Christmas in the Rockies with the manic puppet crew. Repeats Dec. 18-25.

"Charlie Daniels: Christmas Time Down South," Fri., Dec. 20 (TNN, check local listings): The country rocker sings his own seasonal songs. Repeats Dec. 23-24.

"Videosyncrasy: In Sync With Christmas," Fri., Dec. 20 (Family Channel, 11:30 p.m. EST): **Harry Connick Jr.** and **Indigo Girls** join host **Jimmy Hodson** in New York.

"Great Performances: La Pastorella," Mon., Dec. 23 (PBS, check local listings): **Linda Ronstadt** and **Freddy Fender** are among the cast members in director **Luis Valdez's** retelling of the Nativity.



"Young Soul Rebels" principal actors Valentine Nonyela, left, and Mo Sesay, in a scene from the film.

Televisory is a biweekly feature listing TV programming of special interest to the music industry. News of forthcoming events—live performances, specials, and talk-show appearances on network and cable shows—should be sent to Medialine editor **Chris Morris** at Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Radio

So What Else Can Go Wrong?

BY SEAN ROSS

NEW YORK—What major-market station changed its name to "Hell Radio" this year?

Answer: All of them.

The real answer is WYTZ Chicago, aka Z95, Hot 94.7, Hell 94.7, and WLS-FM. Normally, a major-market, network O&O that goes top 40/dance (twice), mainstream top 40

(twice), and simulcast N/T during the course of one year would have a good shot at being the oddest story of 1991. Even without the liners in Polish.

But this was a year that gave us:

- The alleged sabotage of the music rotation software by a departing PD at KOY-FM Phoenix.

- A series of on-air staff walkouts at WKXX Birmingham, Ala., where the sign out front also managed to get shot up in the process.

- Danny Bonaduce's fistfight with a transvestite hooker. That got him fired at KKFR Phoenix, which would have been a problem if WEGX Philadelphia hadn't rehired him.

- The revelation that last year's KROQ Los Angeles on-air murder confession was a hoax, and the surprise FCC decision—after much saber rattling—to let owner Infinity off the hook. This at least bodes well for the other stations that got bad press this year for various crank phone calls or bogus confessions involving their on-air teams.

- The Portland, Ore., broadcasters who let a broadcast school run their AM; the two Seattle AMs that ended up being run by volunteer staffs; the Grand Rapids, Mich., station that went all-advertising.

- The Sunny Joe White/Steve Rivers PD swap at WZOU and WXKS-FM Boston, also involving two MDs, an APD, and everything but a left-fielder to be named later.

- The continuing top 40 bailout that claimed WYTZ, WLOL Minneapolis, KZZP Phoenix, KKBQ Houston, and any station that was still the second-ranked top 40 in most other markets. (Or the only top 40 in Macon, Ga., and Toledo, Ohio.) Personally, I was encouraged by a year when Iggy Pop,

Nirvana, and Natalie Cole performing her dad's songbook could all have hits at the stations that remained.

But any other sign of the top 40 panic attack ending was a ways off at year's end. Especially given...

- The banker decisions to take two prominent top 40s—WPFR Terre Haute, Ind., and KZZB Beaumont, Texas—off the air. More Chapter 11 filings than you can count. And debtors-in-possession becoming America's fastest-growing broadcast group.

- Chase Communications' decision to leave U.S. radio and go where the real action was, Eastern Europe.

- The murder/suicide of WDRC Hartford, Conn., GM Dick Korson and his wife, Ursula.

- The arrest of KMET/KOLA San Bernardino, Calif., owner Fred Cote for allegedly killing his ex-wife's male roommate.

- Pee-wee Herman and Jeffrey Dahmer prize packages.

- Geffen suing WMMS Cleveland, at least until WMMS helped finger the source of a Guns N' Roses leak.

- The arrest of two Detroit air talents, one of them a Love Songs host, on domestic-violence charges.

- The firing and almost immediate reinstatement of WABC New York PD John Mainelli and the sudden retirement of WABC GM Fred Weinhaus just as a memo full of allegations from Mainelli to ABC corporate started to leak.

- The fistfight in the parking lot between the former morning team at KBXX Houston; two reported fistfights at WGCI-FM Chicago.

- The ongoing allegations against KMEL San Francisco; the court case between Rick Dees and former partner Cos Capellino; the drug charges against WPOW Miami personalities Bill Tanner and G. Michael McKay.

- The talk-host junket to Alaska



BONADUCE



WHITE



STERN



Slime Of The Season. "Doubledare" host Marc Summers, left, and WKCI New Haven, Conn., midday jock Kelly Nash didn't intend this as a metaphor for the state of radio in 1991. But it was.

country. By fall, it was hard to know how many had happened that week.

LMA's were like nuclear weapons; if a station's competitor had one, they needed one also. Especially since the point of such arrangements was often to either disable a pesky direct competitor, or shave a few points off of another rival.

Two radio pirates in Odessa, Texas, effectively worked out an LMA; WSIX Nashville GM David Manning was, for awhile, overseeing three FMs at once—his own, WWTN (via an LMA), and WRMX (where he was a management consultant); and LMA's continued to proliferate even after October, when a House bill was introduced that would effectively disable most of them.

The LMA issue evoked a strange mix of *laissez faire* and protectionism that was evident at the National Assn. of Broadcasters convention this September when group owners said, in essence, that it was the FCC's responsibility to protect them from

the new stations that had popped up during deregulation by lifting the duopoly rule and the limit on group ownership. In other words, deregulation made our lives hell, so please deregulate further.

LMA's (and simulcasting) did boost proponents of N/T on FM who suddenly had not just WYTZ (which was not an LMA) but other combos from Jacksonville, Fla., to Williamsport, Pa., which were to brag about by year's end.

Who else had good news this year? Howard Stern, who added Los Angeles and Baltimore to his morning-show network. Country programmers, who overtook top 40 as the mass-appeal format in their markets. Owners like Herb McCord and Bud Paxson, who were among the handful of broadcasters who found some reasonably priced stations available and actually closed on them. And the sports networks that found a lot of AM takers, even as other networks collapsed left and right.

paid for by the oil lobby.

- KEGL Dallas' decision to comfort listeners on the eve of the Gulf war by trying to sneak a toy gun through airport security.

The Gulf War did, of course, get things off to an odd start. On Jan. 15, stations were holding on-air peace vigils. By the next day, they were pulling "Allentown" and "The End Of The Innocence" off the air, lest they seem un-American.

The chief casualty of this war may have been broadcasters' memories. For a few weeks in January and February, some PDs—many of whom had to put a TV set in the control room because they no longer had a news service—came to grips with the possibility that adults might want some news after 9:45 a.m. You didn't hear much of that talk after March 1, even though news/talk ratings, after an initial leveling off, were back up by year's end.

That sort of flux also showed in the number of stations that changed format not once but twice this year. Of course, most of those stations that launched during the Gulf war had to change format again, not just WYTZ but also stations in Baltimore, San Diego, and Houston.

Though it had a lot of competition from the above, the local marketing agreement was clearly the biggest story of 1991. At the beginning of 1991, you could keep track of how many LMA's there were across the

LMA's, DAB Topped '91 Slate In D.C.

BY BILL HOLLAND

WASHINGTON, D.C.—With congressional scrutiny and pending legislation to severely regulate them, local marketing agreements displaced even digital audio broadcasting as the most significant Washington issue of a year in which half the radio stations in the country did not break even.

LMA's, and the controversy surrounding their treatment by the FCC, were in the news throughout the year, but the topper came in November, when Rep. John Dingell, D-Mich., the powerful chairman of the House Commerce Committee, stepped in to introduce a bill that would virtually chop the deals off at the knees.

Dingell has made it clear he found the FCC's response to the practice insufficient. The commission has issued no general ruling on LMA's, and has preferred to rule on them on a case-by-case basis. And at year's end, the FCC was saying it would no longer even do that.

Dingell's bill, H.R. 3715, puts a 25% time brokerage or leasing limit on stations and a 10% cap on the amount of time that can be brokered to any one programmer. A hearing is scheduled when Congress returns after the

would testify at the hearing against the bill, making his opposition an exception in his mending-fences policy with Congress.

At the same time, the congressional probe has forced the Sikes FCC to prepare for a general rulemaking on LMA's, setting out clear guidelines to owners on fulfilling their public-interest and local-service obligations.

In addition to the LMA controversy, radio rode through a rough year with DAB. By July it was obvious to NAB planners, who had championed the European Eureka system and L-band use to get a jump on satellite industry digital radio service rivals,

that a large percentage of members felt NAB had chosen prematurely or needed to study in-band alternatives before coming to irreversible decision on the path to DAB.

By autumn, the NAB brass had been forced to explore these alternatives, and in October, the U.S. government announced it would not ask for L-band DAB use at next year's World Administrative Radio Conference. NAB officials told Congress shortly afterward that NAB would now choose from a wider range of still-in-planning systems, including within-band and adjacent in-band systems. The Eureka system, however, can be adapted to terrestrial use.

Another acronym also made itself felt in the radio community this year among financial planners—HLTs, shorthand for highly leveraged transaction. The term has had another meaning to those in the banking community not familiar with radio's cash-flow principles, however, and that was "high risk."

This autumn, broadcasters for the first time flooded a number of federal financial departments to exempt broadcast transactions from the red-flag label. The lobbying had its effect, with the feds offering a possible revision of the HLT definition.

KZZP.104.7-FM
THE NUMBER 1 HIT MUSIC STATION

Z95
FM

Y95
The Best Music

710

99.5 WLOL

HOUSTON'S ORIGINAL RADIO STATION

Who's Down With R.I.P.? The M Street Journal estimates that 149 top 40 stations played their last hot-rockin', flame-throwin' hit this year. Here are just a few who found it so hard to say goodbye to yesterday.

FALL '91 BIRCH RATINGS

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| Call | Format | '91 | Sp | Su | Fa | Call | Format | '91 | Sp | Su | Fa |
|---------------------|---------------|-----|-----|------|-----|-----------------------------|---------------|------|------|------|------|
| NEW YORK—(1) | | | | | | | | | | | |
| WRKS | urban | 7.3 | 7.5 | 7.7 | 6.4 | KMEL | top 40/dance | 7.4 | 8.4 | 9.3 | 9.5 |
| WQHT | top 40/dance | 5.0 | 5.2 | 5.5 | 5.7 | KGO | N/T | 9.0 | 8.5 | 7.9 | 8.4 |
| WNEW-FM | album | 4.2 | 4.3 | 5.3 | 4.7 | KSOL | urban | 3.6 | 4.1 | 4.6 | 4.7 |
| WBLS | urban | 4.6 | 5.4 | 4.8 | 4.6 | KCBS | N/T | 5.0 | 4.3 | 4.3 | 4.3 |
| WHTZ | top 40 | 4.4 | 4.0 | 4.1 | 4.2 | KIOI | AC | 3.2 | 3.1 | 3.4 | 3.9 |
| WLTW | AC | 4.0 | 4.4 | 2.7 | 4.1 | KITS | modern | 3.9 | 2.3 | 3.2 | 3.3 |
| WOR | N/T | 3.7 | 3.6 | 3.3 | 4.0 | KSAN | country | 3.1 | 2.8 | 3.3 | 3.3 |
| WINS | N/T | 5.2 | 4.4 | 4.1 | 3.8 | KOIT-AM-FM | AC | 2.9 | 2.8 | 2.0 | 3.0 |
| WXRK | cls rock | 3.3 | 3.5 | 3.9 | 3.8 | KRQR | album | 2.8 | 3.3 | 1.7 | 2.8 |
| WNSR | AC | 3.2 | 3.5 | 3.3 | 3.6 | KKFQ | adult alt | 1.7 | 2.8 | 1.7 | 2.7 |
| WCBS-FM | oldies | 4.7 | 4.3 | 4.1 | 3.5 | KFRK | adult std | 3.1 | 2.8 | 3.2 | 2.6 |
| WFAN | N/T | 2.5 | 3.3 | 4.0 | 3.3 | KFOG | album | 1.9 | 1.9 | 1.7 | 2.5 |
| WABC | N/T | 3.3 | 2.6 | 2.8 | 3.2 | KHQT | top 40/dance | 1.8 | 2.3 | 2.5 | 2.4 |
| WCBS | N/T | 4.1 | 2.7 | 2.7 | 3.2 | KBLX-AM-FM | adult alt | 3.0 | 2.8 | 2.7 | 2.3 |
| WPAT-FM | easy | 2.8 | 2.7 | 2.6 | 2.7 | KNBR | N/T | 2.4 | 3.1 | 2.8 | 2.3 |
| WPLJ | top 40 | 2.7 | 2.3 | 2.8 | 2.6 | KSJO | album | 2.9 | 2.3 | 2.5 | 2.1 |
| WYNY | country | 2.4 | 2.1 | 2.3 | 2.5 | KABL-AM-FM | AC | 2.1 | 1.4 | 2.1 | 2.0 |
| WQCD | adult alt | 2.6 | 2.9 | 3.2 | 2.4 | KOME | album | 2.7 | 1.8 | 2.4 | 1.7 |
| WSKQ-FM | Spanish | 1.4 | 1.2 | 1.7 | 2.0 | KKHI-AM-FM | classical | 1.8 | 2.0 | 1.7 | 1.6 |
| WNEW | adult std | 1.4 | 1.4 | 1.9 | 1.6 | KBRG | Spanish | 1.4 | 1.2 | 1.7 | 1.5 |
| WADO | Spanish | .8 | 1.4 | 1.0 | 1.4 | KEZR | AC | .7 | 1.0 | .9 | 1.5 |
| WQXR-AM-FM | classical | 1.5 | 1.5 | 1.7 | 1.3 | KSFO | oldies | 1.1 | 1.9 | 2.0 | 1.5 |
| WNCN | classical | 1.7 | 1.7 | 1.1 | 1.1 | KUFK | cls rock | .8 | .7 | 1.5 | 1.4 |
| WALK-AM-FM | AC | .8 | .6 | .9 | 1.0 | KBAY | easy | 1.6 | 1.4 | 1.5 | 1.3 |
| WLIB | N/T | 1.6 | 1.5 | .9 | 1.0 | KDFC-AM-FM | country | 1.3 | .7 | .6 | 1.3 |
| KIIS-AM-FM | top 40 | 5.9 | 6.4 | 6.7 | 6.4 | KDFC-AM-FM | classical | 1.6 | 1.4 | 1.5 | 1.2 |
| KKBT | urban | 5.6 | 6.6 | 6.0 | 6.0 | KFRC-FM | oldies | 2.1 | 1.9 | 2.2 | 1.2 |
| KLOS | album | 5.5 | 6.3 | 5.6 | 5.2 | KYA | oldies | 1.2 | 1.4 | 1.0 | 1.0 |
| KOST | AC | 5.3 | 4.6 | 5.3 | 5.1 | PHILADELPHIA—(5) | | | | | |
| KPWR | top 40/dance | 5.1 | 5.0 | 4.4 | 5.0 | WUSL | urban | 9.0 | 10.8 | 8.7 | 9.8 |
| KABC | N/T | 5.1 | 4.6 | 5.4 | 4.0 | WMMR | album | 7.8 | 8.1 | 7.2 | 7.5 |
| KLVE | Spanish | 2.3 | 3.4 | 2.3 | 4.0 | WYSP | cls rock | 6.0 | 7.6 | 6.6 | 6.7 |
| KQLZ | album | 3.2 | 2.6 | 2.7 | 3.5 | KYW | N/T | 9.0 | 6.8 | 7.3 | 6.3 |
| KROQ | modern | 4.2 | 4.4 | 3.7 | 3.4 | WIOQ | top 40/dance | 7.8 | 6.6 | 7.1 | 6.0 |
| KRTH | oldies | 2.5 | 2.3 | 2.9 | 3.3 | WOAS-FM | urban | 4.4 | 5.5 | 4.6 | 5.9 |
| KTWV | adult alt | 3.3 | 3.5 | 2.5 | 3.2 | WEGX | top 40 | 6.1 | 4.7 | 4.5 | 5.2 |
| KWKW | Spanish | 2.6 | 3.1 | 3.0 | 3.1 | WVDB | N/T | 5.2 | 4.5 | 4.4 | 4.2 |
| KBIG | AC | 2.9 | 2.5 | 2.8 | 2.9 | WMGK | AC | 2.7 | 3.4 | 2.7 | 4.1 |
| KLSX | cls rock | 2.6 | 3.1 | 3.2 | 2.8 | WUOL-FM | oldies | 2.7 | 3.4 | 4.1 | 4.0 |
| KFI | N/T | 2.3 | 2.8 | 2.4 | 2.7 | WPEN | adult std | 4.5 | 5.3 | 5.8 | 3.9 |
| KFWB | N/T | 3.9 | 2.9 | 2.7 | 2.6 | WXTU | country | 4.2 | 4.1 | 5.1 | 3.8 |
| KNX | N/T | 3.5 | 2.9 | 2.6 | 2.5 | WIP | N/T | 2.5 | 2.3 | 2.5 | 3.6 |
| KMPC | adult std | 1.9 | 2.0 | 2.4 | 2.3 | WEAZ-FM | AC | 4.4 | 3.2 | 2.8 | 3.5 |
| KTHQ | Spanish | 1.8 | 2.3 | 1.7 | 2.3 | WYXR | AC | 3.0 | 3.1 | 3.6 | 2.9 |
| KZLA | country | 1.7 | 1.6 | 2.6 | 2.3 | WFLN | classical | 2.5 | 2.2 | 3.2 | 2.3 |
| KKEZ | AC | 2.0 | 1.2 | 1.1 | 1.7 | WHYY | noncommercial | 1.1 | 1.6 | 1.1 | 2.0 |
| KALI | Spanish | 1.7 | 1.0 | .8 | 1.4 | WRTI | jazz | 1.4 | 1.3 | 1.6 | 1.4 |
| KKGO | classical | .8 | 1.3 | 1.2 | 1.4 | WKSZ | AC | 2.4 | 2.5 | 2.1 | 1.3 |
| KKHJ | Spanish | 1.5 | 1.5 | 1.6 | 1.4 | WHAT | N/T | 1.2 | .8 | 1.0 | 1.2 |
| KNAC | album | 1.2 | 1.4 | 1.3 | 1.4 | WPST | top 40 | .9 | 1.0 | .5 | 1.0 |
| KCBS-FM | oldies | 1.7 | 1.4 | 1.3 | 1.3 | DETROIT—(6) | | | | | |
| KJLH | urban | 1.5 | 1.8 | 2.2 | 1.2 | WJLB | urban | 7.2 | 8.8 | 8.5 | 8.8 |
| KUSC | classical | 1.3 | 1.4 | 1.2 | 1.1 | WJR | AC | 7.9 | 7.0 | 7.2 | 7.5 |
| CHICAGO—(3) | | | | | | | | | | | |
| WGCI-FM | urban | 9.9 | 9.4 | 10.6 | 9.3 | WVWW | country | 5.3 | 5.1 | 5.5 | 7.4 |
| WGN | N/T | 8.2 | 8.0 | 8.2 | 8.9 | WVHT | top 40 | 6.5 | 7.3 | 6.2 | 5.2 |
| WBBM-FM | top 40 | 8.6 | 8.7 | 7.4 | 6.6 | WLLZ | album | 3.3 | 5.9 | 4.4 | 4.9 |
| WBZ | album | 1.6 | 4.1 | 5.8 | 6.0 | WRIF | album | 4.3 | 4.7 | 4.2 | 4.9 |
| WVAZ | urban | 4.8 | 6.7 | 4.5 | 5.1 | WWJ | album | 5.4 | 3.6 | 3.5 | 4.8 |
| WUSN | country | 4.2 | 4.7 | 4.0 | 4.7 | WCSX | cls rock | 3.8 | 4.4 | 5.3 | 4.3 |
| WXRT | album | 3.2 | 3.2 | 3.8 | 3.8 | WMXD | urban | 2.4 | 2.9 | 5.3 | 4.2 |
| WLUP-FM | album | 4.7 | 3.6 | 3.8 | 3.7 | WXYT | N/T | 3.8 | 3.7 | 3.7 | 4.1 |
| WBBM | N/T | 5.1 | 3.9 | 3.4 | 3.6 | WKQI | AC | 3.8 | 4.5 | 3.8 | 3.6 |
| WLS-AM-FM | N/T | 4.0 | 4.5 | 3.5 | 3.5 | WLTJ | AC | 3.2 | 3.3 | 3.0 | 3.6 |
| WNJA | adult alt | 2.5 | 3.2 | 3.3 | 3.5 | WJZZ | adult alt | 6.4 | 4.8 | 5.6 | 3.3 |
| WCKG | cls rock | 4.9 | 4.5 | 4.0 | 3.3 | WOMC | oldies | 1.8 | 3.3 | 3.3 | 3.3 |
| WJJD | adult std | 2.2 | 2.4 | 2.6 | 3.2 | WDFX | top 40 | 5.9 | 4.6 | 5.2 | 3.2 |
| WLUP | N/T | 3.0 | 3.2 | 2.9 | 2.6 | WJDI | easy | 3.2 | 2.1 | 2.4 | 3.0 |
| WKQX | AC | 2.3 | 2.3 | 2.1 | 2.5 | WNIC | AC | 3.8 | 3.2 | 2.7 | 2.6 |
| WJMK | oldies | 2.3 | 2.0 | 1.7 | 2.3 | CIMX | modern | .6 | 1.0 | 1.6 | 2.5 |
| WMAQ | N/T | 3.9 | 3.0 | 2.7 | 2.3 | CKLW | adult std | 2.6 | 2.9 | 1.6 | 2.2 |
| WLIT | AC | 1.5 | 2.0 | 1.9 | 2.1 | WORS | classical | 2.0 | 1.8 | 1.3 | 1.7 |
| WBZ | noncommercial | 1.7 | 1.2 | 1.5 | 1.6 | WDET | modern | 1.1 | 1.0 | 1.2 | 1.6 |
| WPNT-FM | AC | .9 | .9 | 1.8 | 1.6 | WQBH | oldies | .8 | .5 | .6 | 1.2 |
| WMBI-FM | religious | 1.5 | 1.1 | 1.0 | 1.4 | WCXI | country | 1.3 | 1.4 | 1.0 | 1.0 |
| WFMT | classical | 1.4 | 1.3 | 1.9 | 1.3 | WMUZ | religious | 1.1 | 1.1 | 1.0 | 1.0 |
| WQJO | Spanish | 1.2 | .8 | 1.5 | 1.3 | WASHINGTON, D.C.—(7) | | | | | |
| WIND | Spanish | .9 | .6 | .8 | 1.2 | WPCC-FM | urban | 11.8 | 12.2 | 13.4 | 12.4 |
| WNIB | classical | .9 | 1.1 | 1.0 | 1.2 | WMZO-AM-FM | country | 5.2 | 4.8 | 5.9 | 5.9 |
| | | | | | | WKYS | urban | 6.4 | 6.4 | 6.3 | 5.4 |
| | | | | | | WWDC-FM | album | 4.5 | 3.9 | 5.4 | 4.7 |

| Call | Format | '91 | Sp | Su | Fa |
|-----------------------|---------------|------|------|------|-----|
| WAVA | top 40 | 4.6 | 5.2 | 4.2 | 4.2 |
| WCXR | cls rock | 3.8 | 3.3 | 3.8 | 4.0 |
| WGAY | easy | 3.8 | 4.2 | 4.5 | 4.0 |
| WHFS | modern | 2.6 | 2.5 | 2.8 | 3.6 |
| WMAL | N/T | 4.3 | 4.0 | 2.7 | 3.6 |
| WRQX | top 40 | 3.8 | 3.1 | 3.3 | 3.6 |
| WASH | AC | 2.6 | 4.3 | 3.8 | 3.5 |
| WMMJ | urban | 3.1 | 3.3 | 3.3 | 3.5 |
| WTOP | N/T | 4.2 | 4.0 | 2.9 | 3.4 |
| WHUR | urban | 3.9 | 4.0 | 2.9 | 3.3 |
| WJFK | album | 1.7 | 2.5 | 1.5 | 3.0 |
| WGMS-AM-FM | classical | 2.7 | 2.1 | 2.0 | 2.9 |
| WXTR | oldies | 2.4 | 2.4 | 3.4 | 2.9 |
| WLTT | AC | 3.0 | 3.0 | 2.4 | 2.2 |
| WETA | classical | 2.2 | 2.2 | 2.3 | 1.9 |
| WAMU | noncommercial | 2.5 | 2.4 | 1.6 | 1.8 |
| WWRC | N/T | 2.8 | 2.0 | 2.1 | 1.6 |
| WYCB | religious | 1.1 | .7 | 1.0 | 1.6 |
| WJZE | jazz | 1.7 | 2.0 | 1.6 | 1.3 |
| WOL | oldies | 1.4 | 1.3 | 1.4 | 1.2 |
| BOSTON—(9) | | | | | |
| WZOU | top 40 | 10.5 | 10.0 | 10.8 | 8.3 |
| WBZ | AC | 6.5 | 5.6 | 5.4 | 7.0 |
| WBZN | album | 6.8 | 6.6 | 7.3 | 6.7 |
| WXKS-FM | top 40 | 7.1 | 7.0 | 7.9 | 6.7 |
| WRKO | N/T | 6.5 | 6.2 | 5.2 | 5.1 |
| WBMX | AC | 1.9 | 3.2 | 4.2 | 4.8 |
| WZLX | cls rock | 4.1 | 4.1 | 4.2 | 4.7 |
| WVBF | AC | 3.5 | 3.5 | 3.5 | 4.5 |
| WAAF | album | 3.2 | 3.9 | 3.8 | 3.8 |
| WMJX | AC | 4.2 | 3.4 | 3.0 | 3.8 |
| WODS | oldies | 4.3 | 4.2 | 4.0 | 3.8 |
| WBHD | N/T | 3.7 | 3.5 | 4.1 | 3.7 |
| WBUR | noncommercial | 2.8 | 2.7 | 2.0 | 3.3 |
| WSSW-FM | AC | 4.1 | 4.7 | 3.9 | 3.1 |
| WEEI | N/T | 4.1 | 3.3 | 2.5 | 2.8 |
| WCRB | classical | 1.7 | 1.8 | 2.1 | 2.4 |
| WBOS | album | 2.1 | 1.7 | 1.9 | 2.1 |
| WCDJ | adult alt | 3.1 | 2.3 | 2.2 | 2.1 |
| WCGY | album | 1.4 | 2.0 | 2.0 | 1.8 |
| WFNX | modern | 2.0 | 2.1 | 1.8 | 1.7 |
| WGBH | noncommercial | 1.4 | 1.6 | .9 | 1.5 |
| WPLM-FM | adult std | 1.9 | 1.7 | 2.8 | 1.5 |
| WILD | urban | 1.2 | 1.8 | 2.3 | 1.2 |
| WXKS | adult std | .7 | 1.5 | 1.1 | 1.0 |
| SAN DIEGO—(15) | | | | | |
| KSON-AM-FM | country | 7.9 | 8.3 | 7.8 | 8.8 |
| KKLO-AM-FM | top 40 | 8.1 | 8.8 | 8.1 | 7.8 |
| KFMB-FM | AC | 5.9 | 4.9 | 5.5 | 6.4 |
| XETRA-FM | modern | 8.4 | 7.8 | 7.9 | 6.3 |
| KGB | cls rock | 7.9 | 6.7 | 5.3 | 6.2 |
| XHTZ | top 40/dance | 7.3 | 5.4 | 5.7 | 6.2 |
| KIOZ | album | 2.8 | 3.0 | 5.9 | 5.3 |
| KSDO | N/T | 6.5 | 4.6 | 5.0 | 4.3 |
| KJOY | AC | 2.7 | 2.4 | 4.0 | 4.2 |

tokyo bay area hyper fm station

BAY

bay fm's
international
program providers

U.S.A.

- KSSK (HONOLULU, HAWAII)
- VINNY BROWN OF KISS FM (N.Y.)
- FRANKIE BLUE OF Z100 (N.Y.)
- JHANI KAYE OF KOST (L.A.)
- BOB O'CONNOR OF KIFM (SAN DIEGO)
- ROCKLINE
(GLOBAL SATELLITE NETWORK)
- HITLINE USA
(ENTERTAINMENT RADIO NETWORKS)
- TOP 30 USA
(SHERIDAN BROADCASTING NETWORK)

EUROPE

- STEVEN SALTZMAN
OF ROCK OVER LONDON
- CAPITAL RADIO (LONDON)
- KISS FM (LONDON) • EUROPE 2 (PARIS)
- RETE 105 NETWORK (MILAN)
- RADIO MONTE CARLO NETWORK
- RIVIERA RADIO

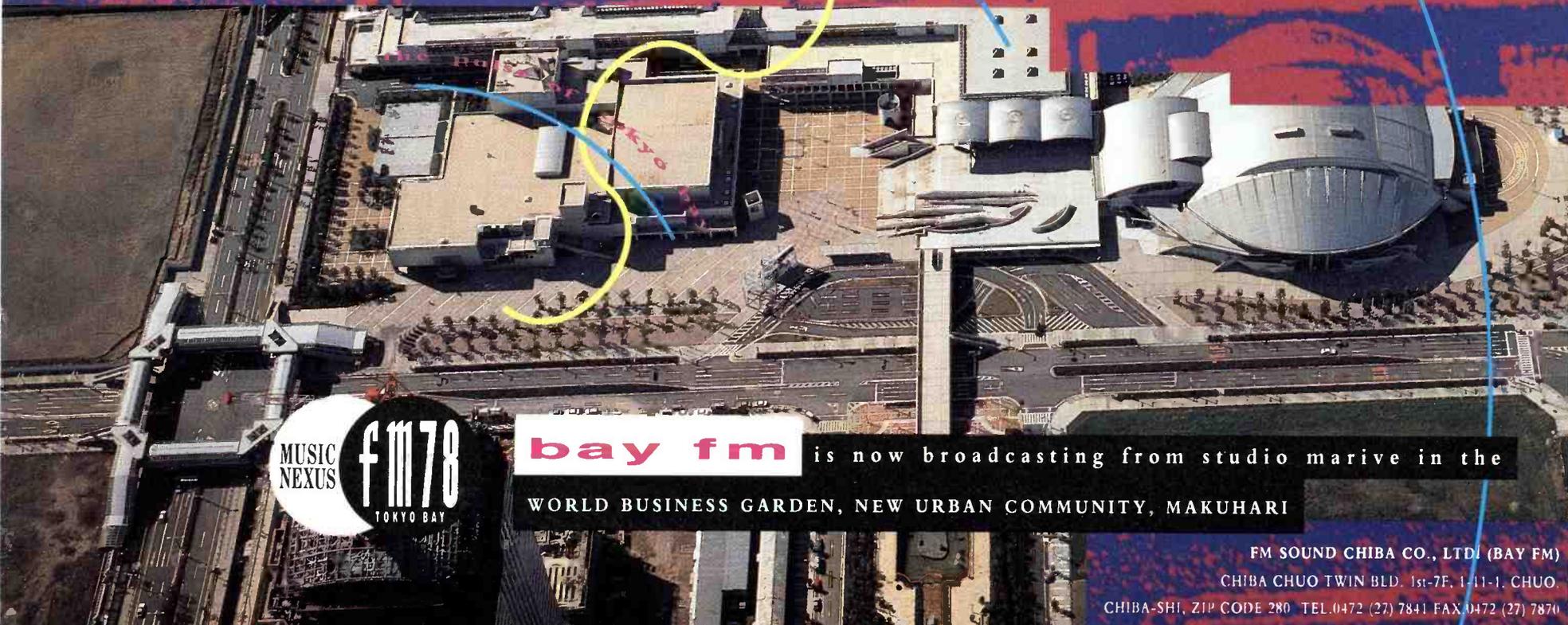
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Budget Battles, Gulf War Make Major Impact On Lighter Side, 'Butt Bowls' & Disney Ties Flourished

NEW YORK—Although Jacor executive VP/chief operating officer Randy Michaels was only joking when he called radio promotions “a sick thing to do with your life” during a speech at the Broadcast Promotions and Marketing Executives conference in June, many promotion directors were inclined to agree with him, particularly after they found themselves flying solo when their entire support staffs were eliminated due to budget cuts.

While the weak economy meant staff cuts in all facets of the radio business, promotion departments were particularly hard hit. At several stations, including WEGX (Eagle 106) Philadelphia, the entire department was eliminated with the exception of the promotion director.

In addition to the economy, the war in the Persian Gulf was on everyone's mind and, for the second year in a row, troop-related events overshadowed everything else that happened in radio promotions.

The question of what constitutes good taste in war-related promotions was raised after the fighting started. Unsure of what to do in an unprecedented situation, many stations eliminated or toned down promotions to reflect the grave national tone. Others forged ahead with promotional plans, citing the need for radio to be an entertainment medium, especially

during serious times. When the troops came home, however, there was no question about what was appropriate. Station-sponsored welcome-home celebrations and parades took place across the country.

The outbreak of war, and the ensuing promotional scramble, reminded

1991 IN REVIEW



by Phyllis Stark

promotion directors why flexibility is a key component of their jobs. WLZR Milwaukee, for example, had to alter plans to accommodate a contest winner who could not claim his prizes because he was called up for Army duty.

GOOD, BAD, & UGLY

As usual, the year was highlighted by promotions ranging from the good to the bad to the ugly. Displaying radio's good side, country stations showed support for Reba McEntire when she lost her band members and

road manager in a plane crash. And stations in several formats sent cards and messages to basketball star Earvin “Magic” Johnson when he announced that he had tested positive for the HIV virus.

But Paul Reubens (aka Pee-wee Herman) saw the side of radio that makes light of personal misfortune when he was arrested on morals charges in Florida. Stations gave away everything from raincoats, to handcuffs, to trips to the porn theater where the arrest was made.

As for the ugly, there were the “butt bowl” or “new rear for a new year” contests held at WPHR (Power 108) Cleveland, WAPW (Power 99) Atlanta, and several other stations. In this contest, obese listeners submit photos of their rear ends, or come to the station and have them measured, and one wins a “butt tuck” surgery procedure.

This year's “butt bowls” easily rivaled last year's popular “breeders cup” contests, in which women competed to see who would become pregnant first, and the “outrageous” contests of two years ago in which listeners pulled crazy stunts like bobbing for apples in manure in efforts to win cash prizes.

MICKEY, NOT MOTHER EARTH

Although there were a few scattered Earth Day promotions, there was nothing like last year's onslaught of environmental-themed events that marked the 20th anniversary of Earth Day. Instead, the hot event this year was the 20th anniversary of Walt Disney World in Orlando, Fla. One hundred seventy stations and networks participated in a weeklong fall broadcast from the theme park.

If there was one promotional standout this year it would have to be WNCI Columbus, Ohio, which sponsored one creative promotion after another, such as the “diamond in the rough” contest in which listeners had to dive for a diamond ring in a baby pool filled with salsa.

Among the best WNCI events was a weeklong campaign in which advertising slogans of various products were put to the test. A construction worker applied Secret anti-perspirant before running a jackhammer to see if the product was “strong enough for a man.” The morning team wore Depends undergarments to see if they really could help adults with bladder-control problems get “back into life.” More recently, three listeners lived in a car, dubbed the “B.O. Sphere,” in an effort to win it. After 295½ hours, someone finally did.

PRO-MOTIONS

KPWR (Power 106) Los Angeles promotion director Duncan Payton moves to crosstown KOST as marketing director, replacing Sharon Fratello, who exits to form her own agency. KPWR assistant promotion director John Boyle becomes promotion director. Former listener relations manager Kim Martinez replaces Boyle, while promotions assistant Debbie Deshotel is upped to assistant/marketing & promotions.

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 93 MONITORED ALBUM ROCK STATIONS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------|-----------|-----------|---------------|---|------------------------------------|
| ★ ★ No. 1 ★ ★ | | | | | |
| 1 | 1 | 2 | 4 | MYSTERIOUS WAYS ISLAND 866 189-4/PLG | U2 2 weeks at No. 1 |
| 2 | 2 | 1 | 14 | HEAVY FUEL WARNER BROS. 4-19094 | DIRE STRAITS |
| 3 | 4 | 6 | 7 | THE SKY IS CRYING EPIC ALBUM CUT | STEVIE RAY VAUGHAN |
| 4 | 3 | 3 | 8 | NO SON OF MINE ATLANTIC 4-87571 | GENESIS |
| 5 | 6 | 19 | 20 | RIGHT NOW WARNER BROS. ALBUM CUT | VAN HALEN |
| 6 | 5 | 5 | 25 | TOP OF THE WORLD WARNER BROS. 4-19151 | VAN HALEN |
| 7 | 13 | 23 | 3 | THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588 | BRYAN ADAMS |
| 8 | 14 | 12 | 12 | ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372 | QUEENSRYCHE |
| 9 | 12 | 18 | 8 | LOVE & HAPPINESS MERCURY ALBUM CUT | JOHN MELLENCAMP |
| 10 | 10 | 11 | 10 | ROLL THE BONES ATLANTIC ALBUM CUT | RUSH |
| 11 | 7 | 7 | 13 | I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/EASTWEST | THE STORM |
| 12 | 8 | 8 | 14 | INTO THE GREAT WIDE OPEN MCA 54131 | TOM PETTY/HEARTBREAKERS |
| 13 | RE-ENTRY | 2 | | SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT | EDDIE MONEY |
| 14 | 11 | 4 | 12 | GET A LEG UP MERCURY 867 890-4 | JOHN MELLENCAMP |
| 15 | 18 | 14 | 8 | SMELLS LIKE TEEN SPIRIT DGC 19050 | NIRVANA |
| 16 | 22 | 31 | 4 | TAKE A CHANCE CAPITOL ALBUM CUT | BOB SEGER & THE SILVER BULLET BAND |
| 17 | 9 | 10 | 8 | SATURDAY NIGHT'S ALRIGHT FOR FIGHTING POLYDOR ALBUM CUT/PLG | THE WHO |
| 18 | 19 | 20 | 8 | THE UNFORGIVEN ELEKTRA 4-64814 | METALLICA |
| 19 | 16 | 9 | 16 | DREAMLINE ATLANTIC ALBUM CUT | RUSH |
| 20 | 17 | 16 | 13 | NOVEMBER RAIN Geffen ALBUM CUT | GUNS N' ROSES |
| 21 | 15 | 13 | 14 | NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC | OZZY OSBOURNE |
| ★ ★ ★ POWER TRACK ★ ★ ★ | | | | | |
| 22 | 28 | 34 | 3 | I CAN'T DANCE ATLANTIC ALBUM CUT | GENESIS |
| 23 | 24 | 28 | 6 | CALL IT WHAT YOU WANT Geffen 19113 | TESLA |
| 24 | 20 | 17 | 8 | PRETZEL LOGIC GIANT ALBUM CUT | THE NEW YORK ROCK & SOUL REVUE |
| ★ ★ ★ FLASHMAKER ★ ★ ★ | | | | | |
| 25 | NEW ▶ | 1 | | KINGS HIGHWAY MCA ALBUM CUT | TOM PETTY/HEARTBREAKERS |
| 26 | 26 | 26 | 9 | IT'S BEEN A LONG TIME IMPACT 54241/MCA | JOHNNY/ASBURY JUKES |
| 27 | 23 | 15 | 17 | SEND ME AN ANGEL MERCURY 868 956-4 | SCORPIONS |
| 28 | 21 | 21 | 8 | SHOT OF POISON RCA 62074 | LITA FORD |
| 29 | 25 | 22 | 14 | DON'T CRY Geffen 19027 | GUNS N' ROSES |
| 30 | 27 | 25 | 19 | ENTER SANDMAN ELEKTRA 4-64857 | METALLICA |
| 31 | 30 | 36 | 5 | ALL SHE WROTE EPIC 34-73984 | FIREHOUSE |
| 32 | 29 | 32 | 11 | TO BE WITH YOU ATLANTIC 4-87580 | MR. BIG |
| 33 | 50 | — | 4 | IN HEAVEN SBK ALBUM CUT | MCQUEEN STREET |
| 34 | 38 | 48 | 4 | GHOST OF A CHANCE ATLANTIC ALBUM CUT | RUSH |
| 35 | 33 | — | 2 | WASTED TIME ATLANTIC 4-87565 | SKID ROW |
| 36 | 34 | 40 | 4 | LOVE WALKED IN Geffen ALBUM CUT | THUNDER |
| 37 | 35 | 41 | 5 | TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT | SMITHEREENS |
| 38 | 32 | 35 | 7 | WILD ON THE RUN EPIC ALBUM CUT | TALL STORIES |
| 39 | 36 | 42 | 3 | SWEET EMOTION COLUMBIA 38-74101 | AEROSMITH |
| 40 | 39 | — | 3 | ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE | THE FOUR HORSEMEN |
| 41 | 44 | — | 2 | MAMA I'M COMING HOME EPIC ASSOCIATED ALBUM CUT/EPIC | OZZY OSBOURNE |
| 42 | 47 | — | 2 | HOME SWEET HOME ELEKTRA 4-64818 | MOTLEY CRUE |
| 43 | 31 | 33 | 10 | THE INNOCENT ISLAND ALBUM CUT/PLG | DRIVIN' N' CRYIN' |
| 44 | 40 | 37 | 10 | WATCH YOURSELF DUCK ALBUM CUT/REPRISE | ERIC CLAPTON |
| 45 | 48 | 44 | 9 | WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG | VAN MORRISON |
| 46 | 46 | 47 | 9 | MOVIN' ON UP SIRE 4-19072/WARNER BROS. | PRIMAL SCREAM |
| 47 | 49 | 39 | 15 | CAN'T STOP THIS THING WE STARTED A&M 1576 | BRYAN ADAMS |
| 48 | NEW ▶ | 1 | | DID YA COLUMBIA ALBUM CUT | THE KINKS |
| 49 | 37 | 29 | 12 | THERE'S ANOTHER SIDE GIANT ALBUM CUT | RTZ |
| 50 | NEW ▶ | 1 | | JESUS HE KNOWS ME ATLANTIC ALBUM CUT | GENESIS |

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1991, Billboard/BPI Communications, Inc.

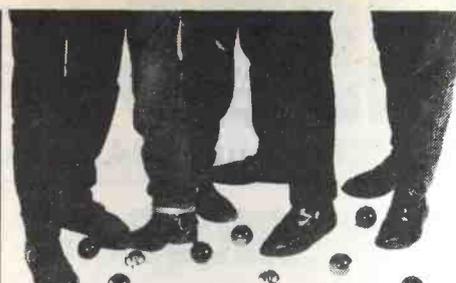
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Billboard® FOR WEEK ENDING DECEMBER 21, 1991

Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|--|--------------------------|
| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 1 | 5 | MYSTERIOUS WAYS ISLAND 866 189-4/PLG | ◆ U2 4 weeks at No. 1 |
| 2 | 2 | 2 | 14 | SMELLS LIKE TEEN SPIRIT DGC 21673 | ◆ NIRVANA |
| 3 | 3 | 3 | 11 | MOVIN' ON UP SIRE 2-40193/WARNER BROS. | ◆ PRIMAL SCREAM |
| 4 | 5 | 7 | 6 | BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE | ◆ THE OCEAN BLUE |
| 5 | 6 | 4 | 7 | SHINING STAR ATLANTIC 4-87576 | ◆ INXS |
| 6 | 9 | 15 | 4 | STAR SIGN DGC ALBUM CUT | ◆ TEENAGE FANCLUB |
| 7 | 8 | 8 | 11 | HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA | DRAMARAMA |
| 8 | 4 | 5 | 10 | MOVE ANY MOUNTAIN EPIC 34-74044 | ◆ THE SHAMEN |
| 9 | 13 | 9 | 9 | THE FLY ISLAND 868 885-2/PLG | ◆ U2 |
| 10 | 15 | 19 | 3 | CARIBBEAN BLUE REPRISE 4-19089 | ◆ ENYA |
| 11 | 10 | 13 | 5 | PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA | ◆ THE DYLAN'S |
| 12 | 7 | 6 | 10 | LOVE TO HATE YOU SIRE 2-40218/REPRISE | ◆ ERASURE |
| 13 | 11 | 14 | 8 | TELL ME WHEN DID THINGS GO SO WRONG CAPITOL ALBUM CUT | SMITHEREENS |
| 14 | 19 | 26 | 3 | HEY THAT'S NO WAY TO SAY GOODBYE ATLANTIC ALBUM CUT | IAN MCCULLOCH |
| 15 | 16 | 12 | 15 | THERE'S NO OTHER WAY SBK 97880 | ◆ BLUR |
| 16 | 14 | 10 | 14 | GIVE IT AWAY WARNER BROS. 4-19147 | ◆ RED HOT CHILI PEPPERS |
| 17 | 12 | 17 | 7 | COAST IS CLEAR CHARISMA ALBUM CUT | ◆ CURVE |
| 18 | 29 | — | 2 | TELL YOUR SISTER CAPITOL ALBUM CUT | ◆ LLOYD COLE |
| 19 | 20 | 28 | 4 | #1 DOMINATOR ISLAND ALBUM CUT/PLG | ◆ TOP |
| 20 | 23 | 25 | 4 | JESUS BUILT MY HOTROD WARNER BROS. 2-40211 | ◆ MINISTRY |
| 21 | 25 | — | 2 | SUCK MY KISS WARNER BROS. ALBUM CUT | ◆ RED HOT CHILI PEPPERS |
| 22 | 21 | 16 | 11 | NAKED RAIN DEDICATED 62052/RCA | ◆ THIS PICTURE |
| 23 | 17 | 11 | 7 | ROCKET MAN POLYDOR ALBUM CUT/PLG | KATE BUSH |
| 24 | NEW | — | 1 | NOTHING NATURAL 4.A.D. 2-40231/REPRISE | ◆ LUSH |
| 25 | 22 | 24 | 5 | A DREAM LIKE MINE COLUMBIA ALBUM CUT | ◆ BRUCE COCKBURN |
| 26 | NEW | — | 1 | DIVINE INTERVENTION ZOO ALBUM CUT | ◆ MATTHEW SWEET |
| 27 | 18 | 18 | 6 | YOU WOKE UP MY NEIGHBOURHOOD ELEKTRA 2-66483 | ◆ BILLY BRAGG |
| 28 | NEW | — | 1 | SAX AND VIOLINS WARNER BROS. ALBUM CUT | TALKING HEADS |
| 29 | 30 | — | 2 | IT WON'T BE LONG COLUMBIA 38-73872 | ◆ ALISON MOYET |
| 30 | 27 | 29 | 7 | BABY UNIVERSAL VICTORY ALBUM CUT/PLG | TIN MACHINE |

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

Nets Exit '91 With Few Holes As Country Fare Blossomed

LOS ANGELES—In a year rife with employee layoffs and company shut-downs, network radio escaped reasonably unscathed. There were few cutbacks in programming by the major players and, for the most part, the industry settled down after the re-configuration craze of 1990.

Several smaller entities found times tough, however, as the adult alternative 24-hour network **The Breeze**, the satellite incarnation of the adult standards **Music Of Your Life**, the first incarnation of the children's network **Imagination Station**, **Pat Robertson's News/Talk Network**, and the **Winners News Network** all either went dark or scaled back their operations.

On the countdown front, this year's new syndicated fare reflects the format flux. With top 40 no longer the dominant format, programmers are now taking their pick from new national countdown shows in country, oldies, AC, hot AC, and even classical music. In January, "The National Airtopic Review," a talk radio countdown show, makes its debut.

Syndicated country programming has especially blossomed this year, as more stations are switching to that format. **Premiere Radio Networks' "Plain-Wrap Country Countdown,"** which debuted in October, is going strong, and the success of "NASCAR Country" is evidence that a country countdown can incorporate more than just the music.

Country also saw its share of controversy this year with **Westwood One's Mutual Broadcasting System** ending its nine-year association with the **Country Music Assn. Awards** amid accusations regarding the negotiation process. **MJI Broadcasting** now has the rights to that broadcast.

Earlier this year, **Westwood** lost veteran oldies host **Dick Bartley**, who later joined the **ABC Radio Networks**. **Bartley's ABC** shows now include "Rock And Roll's Greatest Hits" and "American Gold." Meanwhile, **WW1** retained **Bartley's "New Gold On CD,"** with a new host, **KRTH** Los Angeles' **Brian Beirne**. In addition, "Dick Bartley's Original Rock & Roll Oldies Show" became "The Rockin' Gold Radio Show," now hosted by **KRTH's Humble Harve Miller**, thus making the oldies arena even more competitive.

Rick Dees and **Wally Clark's CD Media** launched its own AC-oriented show last summer. **Westwood** also has plans to go the AC route in January with "Casey's 'Hot' 40." Boston-based **Superaudio** began distributing what it called a "hot AC" format, "City FM," which still had no affiliates at press time.

Radio networks and radio stations engaged in their own battles during the Gulf war, with **Unistar Radio Network** accusing at least six stations and the **Satellite Music Network** of pirating its **CNN Radio News** feed. **ABC** and **CBS** radio networks often used television feeds in its coverage, citing the familiarity of anchors such as **Dan Rather** and **Peter Jennings**. The general consensus, however, named **CNN** the clear winner for comprehensive coverage. That boosted af-

filiate numbers for **CNN Radio News**—40 new affiliates signed on after the first four days of war.

Meanwhile, **ABC**, **WW1**, **CBS Radio Networks**, and **Unistar** all lost thousands of dollars in advertising revenue when the U.S. Army and Navy pulled spots as soon as the war began. When the ads were reinstated a week after the war ended, the networks were banking on consumers' newfound pride in America and American products.

Network radio continues to expand

1991 IN REVIEW



by Rochelle Levy

its symbiotic relationship with the television arena. **WW1** aired versions of "MTV News" and "MTV Unplugged." Meanwhile, the cable network borrowed from radio when it took **Global Satellite Network's "Rockline"**—which celebrated its 10th anniversary this year—to the tube with the **Martha Quinn**-hosted "Rockline On MTV." And **VH-1** teamed up with **MJI** for "Countdown To The Grammys," which ran on TV and radio. Even **Billboard** got into the act with **MediaAmerica** offering a radio version of the "1991 **Billboard Music Awards**."

Former TV host **Deborah Norville** crossed over to radio in September and received mixed reviews when she replaced **Sally Jessy Raphael** as a nightly talk host on **ABC**. And "Entertainment Tonight" host **Leeza Gibbons'** two new shows are among the new features that are helping to make **Entertainment** a real force in the industry. The **Culver City, Calif.**-based **Entertainment** introduced three other new shows during the final quarter of this year and has three ready to go in early 1992.

Urban radio's two full-service networks, **Sheridan Broadcasting Network** and rival **National Black Network**, merged this November, becoming the **American Urban Radio Networks**. The new network combines sales forces, programming departments, and affiliate relations. **NBN** had already shut down many of its programs earlier this year.

In radio sports, **CBS** threw surprised affiliates a curve in January, announcing the network would begin charging for its **NFL** and **Major League Baseball** coverage. A few weeks later, that unprecedented move was nixed.

The **National Basketball Assn.** is banking on the success of its own radio network, set for a February debut. In October, the **NBA** severed ties with **PIA Radio Sports**, with which it had had a four-year pact. The **NBA** hopes its own network will be more successful than **PIA** had been in securing advertising.

Radio

Hits! in Tokio

Week of December 1, 1991

- 1 Change Lisa Stansfield
- 2 Caribbean Blue Enya
- 3 No Son Of Mine Genesis
- 4 Black Or White Michael Jackson
- 5 Emotions Mariah Carey
- 6 Keep Coming Back Richard Marx
- 7 Old Friends Everything But The Girl
- 8 Romantic Karyn White
- 9 2 Legit 2 Quit Hammer
- 10 When A Man Loves A Woman Michael Bolton
- 11 All 4 Love Color Me Badd
- 12 I Want You Jody Watley
- 13 Blowing Kisses In The Wind Paula Abdul
- 14 The Fly U2
- 15 Your Song Rod Stewart
- 16 Never In My Life Cherrelle
- 17 Can't Let Go Mariah Carey
- 18 Family Affair Lalah Hathaway
- 19 Set The Night To Music Roberta Flack & Maxi Priest
- 20 Something Got Me Started Simply Red
- 21 Talk Walk Drive Julia Fordham
- 22 Saltwater Julian Lennon
- 23 When You Wish Upon A Star Billy Joel
- 24 What A Fool Believes Matt Bianco
- 25 Cream Prince & The New Power Generation
- 26 Tell Me What You Want Me To Do Tevin Campbell
- 27 Stand By My Woman Lenny Kravitz
- 28 The Way I Feel About You Karyn White
- 29 Live Your Life Be Free Belinda Carlisle
- 30 It Should Have Been Me Adeva
- 31 It's So Hard To Say Goodbye To Yesterday Boyz II Men
- 32 Now That We Found Love Heavy D. & The Boyz
- 33 Daniel Wilson Phillips
- 34 Sayonara Ryuichi Sakamoto
- 35 Set Adrift On Memory Bliss P.M. Dawn
- 36 Love Crazy Atlantic Starr
- 37 Do Anything Natural Selection
- 38 Up From The Skies Rickie Lee Jones
- 39 The One And Only Chesney Hawke
- 40 Conviction Of The Heart Kenny Loggins
- 41 Never Stop The Brand New Heavies
- 42 Too Much Tara Kemp
- 43 Blue Light Red light Harry Connick, Jr.
- 44 Sexuality Billy Bragg
- 45 You Make Me Feel Brand New Roberta Flack
- 46 Cherie G-Race
- 47 It's Too Late Gene Rice
- 48 What You Won't Do For Love Nick Pyltas
- 49 I Thought It Was You Julia Fordham
- 50 (Everybody) Get Up Roger

J-WAVE
81.3FM

POWER PLAYLISTS™

Sample playlists from a rotating panel derived from the 122 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100
WBZZ

Pittsburgh

- 1 Color Me Badd, All 4 Love
- 2 Karyn White, Romantic
- 3 Amy Grant, That's What Love Is For
- 4 Firehouse, Love Of A Lifetime
- 5 Ce Ce Peniston, Finally
- 6 Guns N' Roses, Don't Cry
- 7 Nia Peeples, Street Of Dreams
- 8 Extreme, Hole Hearted
- 9 Mariah Carey, Can't Let Go
- 10 Michael Bolton, When A Man Loves A Woman
- 11 Natural Selection, Hearts Don't Think Storm, I've Got A Lot To Learn About
- 12 Paula Abdul, Blowing Kisses In The Wind
- 13 Salt-N-Pepa, Let's Talk About Sex
- 14 Boyz II Men, It's So Hard To Say Good
- 15 PM Dawn, Set Adrift On Memory Bliss
- 16 Van Halen, Top Of The World
- 17 Marky Mark & The Funky Bunch, Good Vibrations
- 18 Bad English, Straight To Your Heart
- 19 Paula Abdul, Vibeology
- 20 Richard Marx, Keep Coming Back
- 21 U2, Mysterious Ways
- 22 Natural Selection Feat. Niki H, Do An
- 23 Naughty By Nature, O.P.P.
- 24 Scorpions, Send Me An Angel
- 25 Bryan Adams, Can't Stop This Thing We
- 26 Hi-Five, I Can't Wait Another Minute
- 27 Nirvana, Smells Like Teen Spirit
- 28 C & C Music Factory, Just A Touch Of
- 29 Michael Jackson, Black Or White

KPVR

El Paso

- 1 Jodeci, Forever My Lady
- 2 Tracie Spencer, Tender Kisses
- 3 Kevin Campbell, Tell Me What You Want
- 4 Michael Bolton, When A Man Loves A Woman
- 5 Pm Dawn, Set Adrift On Memory Bliss
- 6 Michael Jackson, Black Or White
- 7 Vanessa Williams, Running Back To You
- 8 Color Me Badd, All 4 Love
- 9 Jasmine Guy, Just Want To Hold You
- 10 Ce Ce Peniston, Finally
- 11 Michael Bolton, When A Man Loves A Woman
- 12 Boyz II Men, It's So Hard To Say Good
- 13 Jodeci, Forever My Lady
- 14 Ex-Girlfriend, Why Can't You Come Home
- 15 Tony Terry, With You
- 16 Atlantic Starr, Love Crazy
- 17 Karyn White, The Way I Feel About You
- 18 Heavy D & The Boyz, It's Good To Be A Boyz II Men, It's So Hard To Say Good
- 19 Vanessa Williams, Running Back To You
- 20 Jody Watley, I Want You
- 21 Keith Sweat, Keep It Comin'
- 22 Marky Mark & The Funky Bunch, Good Vibrations
- 23 Stacy Earl, Love Me All Up
- 24 Karyn White, Romantic
- 25 Sheena Ranks, Housecall
- 26 Boyz II Men, Motown Philly
- 27 Salt-N-Pepa, Let's Talk About Sex
- 28 Naughty By Nature, O.P.P.
- 29 Farm, Groovy Train
- 30 Bryan Adams, (Everything I Do) I Do I

KGGI

San Bernardino/Riverside

- 1 Tracie Spencer, Tender Kisses
- 2 A Lighter Shade Of Brown, On A Sunday
- 3 Kevin Campbell, Tell Me What You Want
- 4 Icy Blu, I Wanna Be Your Girl
- 5 Michael Bolton, When A Man Loves A Woman
- 6 Lisa Lisa & Cult Jam, Forever
- 7 Michael Jackson, Black Or White
- 8 Color Me Badd, All 4 Love
- 9 Jasmine Guy, Just Want To Hold You
- 10 Ce Ce Peniston, Finally
- 11 Boyz II Men, It's So Hard To Say Good
- 12 Vanessa Williams, Running Back To You
- 13 Jodeci, Forever My Lady
- 14 Atlantic Starr, Masterpiece
- 15 Vanessa Williams, Save The Best For Last
- 16 Angelica, Angel Baby
- 17 Shaniece, I Love Your Smile
- 18 Paula Abdul, Blowing Kisses In The Wind
- 19 Mariah Carey, Emotions
- 20 Tony Terry, With You
- 21 Stacy Earl, Love Me All Up
- 22 Pm Dawn, Set Adrift On Memory Bliss
- 23 Tevin Campbell, Tell Me What You Want
- 24 Tom Wopat, Back To The Web
- 25 Corina, Missing You
- 26 David D, I Go Crazy
- 27 Laissez Faire, In Paradise
- 28 Gloria Estefan, Live For Loving You
- 29 Tone Loc, All Through The Night
- 30 Boyz II Men, Motown Philly

WFLS

Washington, D.C.

- 1 Restless Heart, You Can Depend On Me
- 2 Vince Gill, Look At Us
- 3 Collin Raye, Love, Me
- 4 Tanya Tucker, (Without You) What Do I Remingtons, A Long Time Ago
- 5 Mary Chapin Carpenter, Going Out Toni
- 6 Brooks & Dunn, My Next Broken Heart
- 7 Steve Wariner, Leave Him Out Of This
- 8 Tracy Lawrence, Sticks And Stones
- 9 Sammy Kershaw, Cadillac Style
- 10 Hal Ketchum, I Know Where Love Lives
- 11 Sawyer Brown, The Dirt Road
- 12 Kathy Mattea, Asking Us To Dance
- 13 Ricky Van Shelton, After The Lights G
- 14 Travis Tritt, The Whiskey Ain't Worki
- 15 Lionel Cartwright, What Kind Of Fool
- 16 Mike Reid, I'll Stop Loving You
- 17 Mark Chesnut, Broken Promise Land
- 18 Pam Tillis, Maybe It Was Memphis
- 19 Diamond Rio, Mama Don't Forget To Pr
- 20 Pirates Of The Mississippi, Fighting
- 21 John Anderson, Straight Tequila Night
- 22 Tom Wopat, Back To The Web
- 23 Paulette Carlson, I'll Start With You
- 24 Ronnie Milsap, Turn That Radio On
- 25 George Strait, The Chill Of An Early
- 26 Doug Stone, A Jukebox With A Country
- 27 Suzy Bogguss, Someday Soon
- 28 Mark Collie, She's Never Comin' Back

WQDR

Raleigh

- 1 Garth Brooks, Shameless
- 2 Billy Dean, You Don't Count The Cost
- 3 Randy Travis, Forever Together
- 4 Collin Raye, Love, Me
- 5 Tanya Tucker, (Without You) What Do I Remingtons, A Long Time Ago
- 6 Reba McEntire, For My Broken Heart
- 7 Brooks & Dunn, My Next Broken Heart
- 8 Little Texas, Some Guys Have All The
- 9 George Strait, The Chill Of An Early
- 10 Alabama, Then Again
- 11 Trisha Yearwood, Like We Never Had A
- 12 Tracy Lawrence, Sticks And Stones

- 13 Suzy Bogguss, Someday Soon
- 14 Sammy Kershaw, Cadillac Style
- 15 Steve Wariner, Leave Him Out Of This
- 16 Doug Stone, A Jukebox With A Country
- 17 Vince Gill, Look At Us
- 18 Davis Daniel, For Crying Out Loud
- 19 Mary Chapin Carpenter, Going Out Toni
- 20 Mark Chesnut, Broken Promise Land
- 21 Restless Heart, You Can Depend On Me
- 22 Tanya Tucker, (Without You) What Do I
- 23 Rob Crosby, Still Burnin' For You
- 24 Remingtons, A Long Time Ago
- 25 Travis Tritt, Anymore
- 26 Alan Jackson, Someday
- 27 Hal Ketchum, I Know Where Love Lives
- 28 Kathy Mattea, Asking Us To Dance
- 29 Travis Tritt, The Whiskey Ain't Worki
- 30 Mark Collie, She's Never Comin' Back
- 31 Patty Loveless, Hurt Me Bad (In A Rea

WHYI

Miami

- 1 Genesis, No Son Of Mine
- 2 Gloria Estefan, Live For Loving You
- 3 Roberta Flack, The Way I Feel About You
- 4 Bonnie Raitt, Something To Talk About
- 5 Paula Abdul, Blowing Kisses In The Wind
- 6 Michael Bolton, When A Man Loves A Woman
- 7 Rod Stewart, Your Song
- 8 Mariah Carey, Emotions
- 9 Firehouse, Love Of A Lifetime
- 10 Amy Grant, That's What Love Is For
- 11 Curtis Stigers, I Wonder Why
- 12 Luther Vandross, Don't Want To Be A F
- 13 Michael Jackson, Black Or White
- 14 Richard Marx, Keep Coming Back
- 15 Lisa Stansfield, Change
- 16 George Michael & Elton John, Don't Le
- 17 Bette Midler, Every Road Leads Back T
- 18 Cher, Save Up All Your Tears
- 19 Celine Dion & Peabo Bryson, Beauty An
- 20 Mariah Carey, Can't Let Go
- 21 R.E.M., Losing My Religion
- 22 Hi-Five, I Can't Wait Another Minute
- 23 Amy Grant, Every Heartbeat
- 24 Michael Bolton, Time, Love And Tender
- 25 Rod Stewart, Broken Arrow
- 26 Mariah Carey, Someday
- 27 Bryan Adams, (Everything I Do) I Do I
- 28 After 7, Can't Stop
- 29 Luther Vandross, Power Of Love/Love P
- 30 Robert Palmer, Mercy Mercy Me

WWCK

Flint

- 1 Ce Ce Peniston, Finally
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 Color Me Badd, All 4 Love
- 4 Michael Jackson, Black Or White
- 5 Michael Bolton, When A Man Loves A Woman
- 6 Pm Dawn, Set Adrift On Memory Bliss
- 7 George Michael & Elton John, Don't Le
- 8 Van Halen, Top Of The World
- 9 Firehouse, All She Wrote
- 10 Kym Sims, Too Blind To See It
- 11 Genesis, No Son Of Mine
- 12 Wilson Phillips, Daniel
- 13 Roxette, Spending My Time
- 14 Lita Ford, Shot Of Poison
- 15 Mariah Carey, Can't Let Go
- 16 Bryan Adams, Can't Stop This Thing We
- 17 Amy Grant, That's What Love Is For
- 18 Party, In My Dreams
- 19 Motley Crue, Home Sweet Home
- 20 Harry White, The Way I Feel About You
- 21 Van Halen, Set Adrift On Memory Bliss
- 22 U2, Mysterious Ways
- 23 Naughty By Nature, O.P.P.
- 24 Extreme, Hole Hearted
- 25 Maritka, Maritka's Kitchen
- 26 Boyz II Men, It's So Hard To Say Good
- 27 EMF, Unbelievable
- 28 Hammer, 2 Legit 2 Quit
- 29 Nirvana, Smells Like Teen Spirit
- 30 Richard Marx, Keep Coming Back

WRNQ

Des Moines

- 1 Paula Abdul, Blowing Kisses In The Wind
- 2 Gloria Estefan, Live For Loving You
- 3 Michael Bolton, When A Man Loves A Woman
- 4 Amy Grant, That's What Love Is For
- 5 Curtis Stigers, I Wonder Why
- 6 Roberta Flack, Set The Night To Music
- 7 Roxette, Spending My Time
- 8 Storm, I've Got A Lot To Learn About
- 9 Genesis, No Son Of Mine
- 10 Extreme, Hole Hearted
- 11 Richard Marx, Keep Coming Back
- 12 Michael Jackson, Black Or White
- 13 Nia Peeples, Street Of Dreams
- 14 Boyz II Men, It's So Hard To Say Good
- 15 Cher, Save Up All Your Tears
- 16 Lisa Stansfield, Change
- 17 George Michael & Elton John, Don't Le
- 18 Billy Joel, Shameless
- 19 Rod Stewart, Broken Arrow
- 20 Eddie Money, I'll Get By
- 21 Van Halen, Top Of The World
- 22 Mariah Carey, Can't Let Go
- 23 Prince & The N.P.G., Cream
- 24 Lita Ford, Shot Of Poison
- 25 Wilson Phillips, Daniel
- 26 Clint Black, Where Are We Going Now
- 27 Ricky Van Shelton, Keep It Between Th
- 28 George Strait, The Chill Of An Early
- 29 Bryan Adams, Can't Stop This Thing We
- 30 Stacy Earl, Love Me All Up
- 31 Karyn White, Romantic

WKSJ

Mobile

- 1 Collin Raye, Love, Me
- 2 Sammy Kershaw, Cadillac Style
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Steve Wariner, Leave Him Out Of This
- 5 Tracy Lawrence, Sticks And Stones
- 6 Restless Heart, You Can Depend On Me
- 7 Remingtons, A Long Time Ago
- 8 Tanya Tucker, (Without You) What Do I
- 9 Vince Gill, Look At Us
- 10 Hal Ketchum, I Know Where Love Lives
- 11 Doug Stone, A Jukebox With A Country
- 12 Kathy Mattea, Asking Us To Dance
- 13 Shelby Lynne, Don't Cross Your Heart
- 14 Diamond Rio, Mama Don't Forget To Pr
- 15 Mark Chesnut, Broken Promise Land
- 16 Travis Tritt, The Whiskey Ain't Worki
- 17 Mary Chapin Carpenter, Going Out Toni
- 18 Sawyer Brown, The Dirt Road
- 19 Ronnie Milsap, Turn That Radio On
- 20 Mike Reid, I'll Stop Loving You
- 21 Mark Collie, She's Never Comin' Back
- 22 Ricky Van Shelton, After The Lights G
- 23 Travis Tritt, Anymore
- 24 Alabama, Then Again
- 25 Randy Travis, Forever Together
- 26 Clint Black, Where Are We Going Now
- 27 Ricky Van Shelton, Keep It Between Th
- 28 Joe Diffie, New Way (To Light Up An O
- 29 Alan Jackson, Someday
- 30 Patty Loveless, Hurt Me Bad (In A Rea

WBBO

Greenville/Spartanburg

- 1 Ce Ce Peniston, Finally
- 2 Michael Jackson, Black Or White
- 3 Prince & The N.P.G., Diamonds And Pea
- 4 Color Me Badd, All 4 Love
- 5 Boyz II Men, It's So Hard To Say Good
- 6 Richard Marx, Keep Coming Back
- 7 Gloria Estefan, Live For Loving You
- 8 Karyn White, The Way I Feel About You
- 9 Genesis, No Son Of Mine
- 10 Mariah Carey, Can't Let Go
- 11 George Michael & Elton John, Don't Le
- 12 Michael Bolton, When A Man Loves A Woman
- 13 Stacy Earl, Love Me All Up
- 14 Nia Peeples, Street Of Dreams
- 15 Rod Stewart, Broken Arrow
- 16 Jody Watley, I Want You
- 17 Natural Selection Feat. Niki H, Do An
- 18 Keith Sweat, Keep It Comin'
- 19 Storm, I've Got A Lot To Learn About
- 20 Party, In My Dreams
- 21 Shaniece, I Love Your Smile
- 22 Lisa Stansfield, Change
- 23 Pm Dawn, Set Adrift On Memory Bliss
- 24 Roxette, Spending My Time
- 25 Jodeci, Forever My Lady
- 26 Marky Mark & The Funky Bunch, Wildsid
- 27 Natural Selection, Hearts Don't Think
- 28 Eddie Money, I'll Get By
- 29 Mr. Big, To With You
- 30 Bryan Adams, There Will Never Be Anot

KHTK

St. Louis

- 1 Color Me Badd, All 4 Love
- 2 Mariah Carey, Can't Let Go
- 3 Amy Grant, That's What Love Is For
- 4 Karyn White, Romantic
- 5 Michael Jackson, Black Or White
- 6 Prince & The N.P.G., Diamonds And Pea
- 7 Ce Ce Peniston, Finally
- 8 Firehouse, Love Of A Lifetime
- 9 Michael Bolton, When A Man Loves A Woman
- 10 Boyz II Men, It's So Hard To Say Good
- 11 Natural Selection, Hearts Don't Think
- 12 Salt-N-Pepa, Let's Talk About Sex
- 13 Genesis, No Son Of Mine
- 14 Mariah Carey, Can't Let Go
- 15 George Michael & Elton John, Don't Le
- 16 Michael Bolton, When A Man Loves A Woman
- 17 Stacy Earl, Love Me All Up
- 18 Nia Peeples, Street Of Dreams
- 19 Rod Stewart, Broken Arrow
- 20 Jody Watley, I Want You
- 21 Natural Selection Feat. Niki H, Do An
- 22 Keith Sweat, Keep It Comin'
- 23 Party, In My Dreams
- 24 Prince & The N.P.G., Cream
- 25 Extreme, More Than Words
- 26 Hi-Five, I Can't Wait Another Minute
- 27 UB40, Here I Am (Come And Take Me)
- 28 Nia Peeples, Street Of Dreams
- 29 Seal, Crazy
- 30 C & C Music Factory, Things That Make

WPOR

Portland, Me

- 1 Billy Dean, You Don't Count The Cost
- 2 Steve Wariner, Leave Him Out Of This
- 3 Garth Brooks, Shameless
- 4 Brooks & Dunn, My Next Broken Heart
- 5 Reba McEntire, For My Broken Heart
- 6 George Strait, The Chill Of An Early
- 7 Little Texas, Some Guys Have All The
- 8 Vince Gill, Look At Us
- 9 Restless Heart, You Can Depend On Me
- 10 Collin Raye, Love, Me
- 11 Tanya Tucker, (Without You) What Do I
- 12 Remingtons, A Long Time Ago
- 13 Doug Stone, A Jukebox With A Country
- 14 Sammy Kershaw, Cadillac Style
- 15 Alabama, Then Again
- 16 Tracy Lawrence, Sticks And Stones
- 17 Chely Wright, I Know Where Love Lives
- 18 Mary Chapin Carpenter, Going Out Toni
- 19 Mike Reid, I'll Stop Loving You
- 20 Mark Chesnut, Broken Promise Land
- 21 Suzy Bogguss, Someday Soon
- 22 Trisha Yearwood, Like We Never Had A
- 23 Randy Travis, Forever Together
- 24 Ronnie Milsap, Turn That Radio On
- 25 Alan Jackson, Someday
- 26 Pam Tillis, Maybe It Was Memphis
- 27 Kenny Rogers, If You Want To Find Lov
- 28 Conway Twitty, She's Got A Man
- 29 Marty Stuart, Tempted
- 30 Pam Tillis, Put Yourself In My Place

WOW

Omaha/Council Bluffs

- 1 Collin Raye, Love, Me
- 2 Brooks & Dunn, My Next Broken Heart
- 3 Restless Heart, You Can Depend On Me
- 4 Steve Wariner, Leave Him Out Of This
- 5 Sammy Kershaw, Cadillac Style
- 6 Vince Gill, Look At Us
- 7 George Strait, The Chill Of An Early
- 8 Tanya Tucker, (Without You) What Do I
- 9 Tracy Lawrence, Sticks And Stones
- 10 Billy Dean, You Don't Count The Cost
- 11 Remingtons, A Long Time Ago
- 12 Mark Collie, She's Never Comin' Back
- 13 Hal Ketchum, I Know Where Love Lives
- 14 Mary Chapin Carpenter, Going Out Toni
- 15 Mark Chesnut, Broken Promise Land
- 16 Travis Tritt, The Whiskey Ain't Worki
- 17 Ricky Van Shelton, After The Lights G
- 18 Sawyer Brown, The Dirt Road
- 19 Kathy Mattea, Asking Us To Dance
- 20 Paulette Carlson, I'll Start With You
- 21 Ronnie Milsap, Turn That Radio On
- 22 Little Texas, Some Guys Have All The
- 23 Pm Dawn, Set Adrift On Memory Bliss
- 24 Trisha Yearwood, That's What I Like A
- 25 Kenny Rogers, If You Want To Find Lov
- 26 Garth Brooks, Shameless
- 27 Mike Reid, I'll Stop Loving You
- 28 Pam Tillis, Maybe It Was Memphis
- 29 Joe Diffie, New Way (To Light Up An O
- 30 Diamond Rio, Mama Don't Forget To Pr

WDJX

Louisville

- 1 Michael Jackson, Black Or White
- 2 Ce Ce Peniston, Finally
- 3 Color Me Badd, All 4 Love
- 4 Nia Peeples, Street Of Dreams
- 5 Boyz II Men, It's So Hard To Say Good
- 6 Michael Bolton, When A Man Loves A Woman
- 7 Amy Grant, That's What Love Is For
- 8 Genesis, No Son Of Mine
- 9 Stacy Earl, Love Me All Up
- 10 George Michael & Elton John, Don't Le
- 11 Van Halen, Top Of The World
- 12 Karyn White, The Way I Feel About You
- 13 Prince & The N.P.G., Diamonds And Pea
- 14 Rod Stewart, Broken Arrow
- 15 Paula Abdul, Blowing Kisses In The Wind
- 16 Firehouse, Love Of A Lifetime
- 17 Garth Brooks, Shameless
- 18 Richard Marx, Keep Coming Back
- 19 Mariah Carey, Can't Let Go
- 20 Pm Dawn, Set Adrift On Memory Bliss
- 21 Gloria Estefan, Live For Loving You
- 22 Nirvana, Smells Like Teen Spirit
- 23 Roberta Flack, Set The Night To Music
- 24 Marky Mark & The Funky Bunch, Wildsid
- 25 Farm, Groovy Train
- 26 Natural Selection, Hearts Don't Think
- 27 U2, Mysterious Ways
- 28 Cher, Save Up All Your Tears
- 29 Lita Ford, Shot Of Poison
- 30 Prince & The N.P.G., Cream

KOY

Phoenix

- 1 Michael Jackson, Black Or White
- 2 Shaniece, I Love Your Smile
- 3 Color Me Badd, All 4 Love
- 4 Pm Dawn, Set Adrift On Memory Bliss
- 5 Michael Bolton, When A Man Loves A Woman
- 6 Mariah Carey, Can't Let Go
- 7 Tracie Spencer, Tender Kisses
- 8 UB40, Groovin'
- 9 Stacy Earl, Love Me All Up
- 10 Ce Ce Peniston, Finally
- 11 Prince & The N.P.G., Cream
- 12 Atlantic Starr, Love Crazy
- 13 Damian Dame, Right Down To It
- 14 Nia Peeples, Street Of Dreams
- 15 Tevin Campbell, Tell Me What You Want
- 16 Paula Abdul, Blowing Kisses In The Wind
- 17 Prince & The N.P.G., Diamonds And Pea
- 18 Party, In My Dreams
- 19 Karyn White, The Way I Feel About You
- 20 Jody Watley, I Want You
- 21 Marky Mark & The Funky Bunch, Wildsid
- 22 Gloria Estefan, Live For Loving You
- 23 Boyz II Men, Motown Philly
- 24 Bell Biv DeVoe, Word To The Mutha
- 25 Natural Selection Feat. Niki H, Do An
- 26 Salt-N-Pepa, Let's Talk About Sex
- 27 Lisa Stansfield, Change
- 28 Richard Marx, Keep Coming Back
- 29 Karyn White, Romantic
- 30 Vanessa Williams, Running Back To You

WBEE

Rochester, Ny

- 1 Steve Wariner, Leave Him Out Of This
- 2 Vince Gill, Look At Us
- 3 Michael Bolton, When A Man Loves A Woman
- 4 Restless Heart, You Can Depend On Me
- 5 Billy Dean, You Don't Count The Cost
- 6 Brooks & Dunn, My Next Broken Heart
- 7 Collin Raye, Love, Me
- 8 Suzy Bogguss, Someday Soon
- 9 Remingtons, A Long Time Ago
- 10 Tanya Tucker, (Without You) What Do I
- 11 Reba McEntire, For My Broken Heart
- 12 Kenny Rogers, If You Want To Find Lov
- 13 Doug Stone, A Jukebox With A Country
- 14 George Strait, The Chill Of An Early
- 15 Tracy Lawrence, Sticks And Stones
- 16 Trisha Yearwood, Like We Never Had A
- 17 Garth Brooks, Shameless
- 18 Mary Chapin Carpenter, Going Out Toni
- 19 Loretta Morgan, A Picture Of Me (Witho
- 20 Kathy Mattea, Asking Us To Dance
- 21 Joe Diffie, New Way (To Light Up An O
- 22 Travis Tritt, Anymore
- 23 Randy Travis, Forever Together
- 24 Garth Brooks, Rodeo
- 25 Little Texas, Some Guys Have All The
- 26 Alabama, Then Again
- 27 Pam Tillis, Put Yourself In My Place
- 28 Hal Ketchum, I Know Where Love Lives
- 29 Ricky Van Shelton, Keep It Between Th
- 30 Alan Jackson, Someday

KSAN

San Francisco

- 1 Collin Raye, Love, Me
- 2 Restless Heart, You Can Depend On Me
- 3 Tanya Tucker, (Without You) What Do I
- 4 Vince Gill, Look At Us
- 5 Brooks & Dunn, My Next Broken Heart
- 6 Billy Dean, You Don't Count The Cost
- 7 Reba McEntire, For My Broken Heart
- 8 Alabama, Then Again
- 9 George Strait, The Chill Of An Early
- 10 Sammy Kershaw, Cadillac Style
- 11 Steve Wariner, Leave Him Out Of This
- 12 Remingtons, A Long Time Ago
- 13 Garth Brooks, Shameless
- 14 Mary Chapin Carpenter, Going Out Toni
- 15 Doug Stone, A Jukebox With A Country
- 16 Sawyer Brown, The Dirt Road
- 17 Little Texas, Some Guys Have All The
- 18 Mark Collie, She's Never Comin' Back
- 19 Rob Crosby, Still Burnin' For You
- 20 Tracy Lawrence, Sticks And Stones
- 21 Dolly Parton, Eagle When She Flies
- 22 Kathy Mattea, Asking Us To Dance
- 23 Hal Ketchum, I Know Where Love Lives
- 24 Bob Seger, Blind Love
- 25 Travis Tritt, The Whiskey Ain't Worki
- 26 Mike Reid, I'll Stop Loving You
- 27 Ricky Van Shelton, After The Lights G
- 28 Judy, Why Not Me
- 29 Pam Tillis, Maybe It Was Memphis
- 30 Lionel Cartwright, What Kind Of Fool

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations
(These playlists are not based on monitored airplay, but are supplied by the stations.)

Philadelphia

- 1 7 Shaniece, I Love Your Smile
- 2 6 Atlantic Starr, Love Crazy
- 3 4 Fourplay Featuring El Debarge, After
- 4 5 Phyllis Hyman, Living In Confusion
- 5 9 Tevin Campbell, Tell Me What You Want
- 6 14 Vanessa Williams, The Comfort Zone
- 7 14 The Brand New Heavies, Stay This Way
- 8 15 Keith Washington, Make Time For Love
- 9 16 Luther Vandross, The Rush
- 10 17 Mariah Carey, Can't Let Go
- 11 11 Ready For The World, Can He Do It (Li
- 12 3 Jody Watley, I Want You
- 13 19 Michael Jackson, Black Or White
- 14 20 Keith Sweat, Keep It Comin'
- 15 23 Karyn White, The Way I Feel About You
- 16 1 Gerald Levert, Private Line
- 17 2 Chris Walker, Giving You All My Love
- 18 3 B.B. & CeCe Winans Featuring Mavis St
- 19 21 Lisa Stansfield, Change
- 20 22 Prince And The N.P.G., Insatiable
- 21 25 Whitney Houston, I Belong To You
- 22 26 Boyz II Men, Uuh Aah
- 23 27 J.C. Lodge, Home Is Where The Hurt Is
- 24 31 Michael Change, This Must Be Love
- 25 37 Stevie Wonder, These Three Words
- 26 38 Tony Terry, Everlasting Love
- 27 28 Riff, Everytime My Heart Beats
- 28 29 Ex-Girlfriend, You (You're The One Fo
- 29 30 The Temptations, The Jones'
- 30 32 Ann G, Get A Life
- 31 33 R. Kelly And Public Announcement, She
- 32 34 Patti Austin, Guin' In To Love
- 33 35 Marva Hicks, One Good Reason
- 34 36 Roger, (Everybody) Get Up
- 35 39 James Ingram, Get Ready
- 36 40 Jennifer Holliday, Love Stories
- 37 EX Jodeci, Stay
- 38 EX Lenny Kravitz, What Goes Around Comes
- 39 EX Lisa Fischer, So Intense
- 40 EX Gene Rice, Love Is Calling You
- A — Patti LaBelle, Somebody Loves You
- A — Roberta Flack, You Make Me Feel Brand
- A — Guy, Let's Stay Together
- EX Level III, Groove Ya
- EX EX Kevin Owens, Such Good Love
- EX EX Gladys Knight, Meet Me In The Middle
- EX EX The Mac Family, Everything
- EX EX Gary Taylor, In And Out Of Love
- EX EX David Alexis, You Are The Lady

P.D.: Joe Tamburro

Mobile

- 1 Collin Raye, Love, Me
- 2 Sammy Kershaw, Cadillac Style
- 3 Brooks & Dunn, My Next Broken Heart
- 4 Steve Wariner, Leave Him Out Of This
- 5 Tracy Lawrence, Sticks And Stones
- 6 Restless Heart, You Can Depend On Me
- 7 Remingtons, A Long Time Ago
- 8 Tanya Tucker, (Without You) What Do I
- 9 Vince Gill, Look At Us
- 10 Hal Ketchum, I Know Where Love Lives
- 11 Doug Stone, A Jukebox With A Country
- 12 Kathy Mattea, Asking Us To Dance
- 13 Shelby Lynne, Don't Cross Your Heart
- 14 Diamond Rio, Mama Don't Forget To Pr
- 15 Mark Chesnut, Broken Promise Land
- 16 Travis Tritt, The Whiskey Ain't Worki
- 17 Mary Chapin Carpenter, Going Out Toni
- 18 Sawyer Brown, The Dirt Road
- 19 Ronnie Milsap, Turn That Radio On
- 20 Mike Reid, I'll Stop Loving You
- 21 Mark Collie, She's Never Comin' Back
- 22 Ricky Van Shelton, After The Lights G
- 23 Travis Tritt, Anymore
- 24 Alabama, Then Again
- 25 Randy Travis, Forever Together
- 26 Clint Black, Where Are We Going Now
- 27 Ricky Van Shelton, Keep It Between Th
- 28 Joe Diffie, New Way (To Light Up An O
- 29 Alan Jackson, Someday
- 30 Patty Loveless, Hurt Me Bad (In A Rea

Omaha/Council Bluffs

- 1 Collin Raye, Love, Me
- 2 Brooks & Dunn, My Next Broken Heart
- 3 Restless Heart, You Can Depend On Me
- 4 Steve Wariner, Leave Him Out Of This
- 5 Sammy Kershaw, Cadillac Style
- 6 Vince Gill, Look At Us
- 7 George Strait, The Chill Of An Early
- 8 Tanya Tucker, (Without You) What Do I
- 9 Tracy Lawrence, Sticks And Stones
- 10 Billy Dean, You Don't Count The Cost
- 11 Remingtons, A Long Time Ago
- 12 Mark Collie, She's Never Comin' Back
- 13 Hal Ketchum, I Know Where Love Lives
- 14 Mary Chapin Carpenter, Going Out Toni
- 15 Mark Chesnut, Broken Promise Land
- 16 Travis Tritt, The Whiskey Ain't Worki
- 17 Ricky Van Shelton, After The Lights G
- 18 Sawyer Brown, The Dirt Road
- 19 Kathy Mattea, Asking Us To Dance
- 20 Paulette Carlson, I'll Start With You
- 21 Ronnie Milsap, Turn That Radio On
- 22 Little Texas, Some Guys Have All The
- 23 Pm Dawn, Set Adrift On Memory Bliss
- 24 Trisha Yearwood, That's What I Like A
- 25 Kenny Rogers, If You Want To Find Lov
- 26 Garth Brooks, Shameless
- 27 Mike Reid, I'll Stop Loving You
- 28 Pam Tillis, Maybe It Was Memphis
- 29 Joe Diffie, New Way (To Light Up An O
- 30 Diamond Rio, Mama Don't Forget To Pr

Cleveland

- 1 Gerald Levert, Private Line
- 2 Shaniece, I Love Your Smile
- 3 Phyllis Hyman, Living In Confusion
- 4 Fourplay Featuring El Debarge, After
- 5 Hammer, 2 Legit 2 Quit
- 6 Prince And The N.P.G., Insatiable
- 7 Sybil, Let It Rain
- 8 11 Chris Walker, Giving You All My Love
- 9 9 Public Enemy, Can't Truss It
- 10 14 Michael Jackson, Black Or White
- 11 13 Luther Vandross, The Rush
- 12 12 P.M. Dawn, Set Adrift On Memory Bliss
- 13 18 Atlantic Starr, Love Crazy
- 14 15 Roger, (Everybody) Get Up
- 15 16 Stevie Wonder, These Three Words
- 16 17 Keith Sweat, Keep It Comin'
- 17 35 Jodeci, Stay
- 18 21 Ready For The World, Can He Do It (Li
- 19 19 Whitney Houston, I Belong To You
- 20 20 Jody Watley, I Want You
- 21 22 Lisa Stansfield, Change
- 22 24 Tone-Loc, All Through The Night
- 23 25 Vanessa Williams, The Comfort Zone
- 24 26 Karyn White, The Way I Feel About You
- 25 27 Mariah Carey, Can't Let Go
- 26 28 The Temptations, The Jones'
- 27 29 Tevin Campbell, Tell Me What You Want
- 28 30 Keith Washington, Make Time For Love
- 29 31 Cherelle, Never In My Life
- 30 32 Big Daddy Kane, Groove With It
- 31 33 Boyz II Men, Uuh Aah
- 32 34 Gene Rice, Love Is Calling You
- 33 38 R. Kelly And Public Announcement, She
- 34 39 Redhead Kingpin & The F.B.I., Nice &
- 35 EX Jeff Reed, You Called & Told Me (From
- 36 EX Tony Terry, Everlasting Love
- 37 EX Level III, Groove Ya
- 38 EX The Brand New Heavies, Stay This Way
- 39 EX Riff, Everytime My Heart Beats
- 40 EX Digital Underground, Kiss You Back
- A — Ex-Girlfriend, You (You're The One Fo

Dallas

P.D.: Michael Spears

- 1 2 Ready For The World, Can He Do It (Li
- 2 3 Tevin Campbell, Tell Me What You Want
- 3 4 Shaniece, I Love Your Smile
- 4 5 Prince And The N.P.G., Insatiable
- 5 6 Digital Underground, Kiss You Back
- 6 7 Rude Boys, Are You Lonely For Me
- 7 8

D.C.'s WGAY Moves Off Of Easy Street; KRSR Staff Taking Hike; KRMX/KSON Go LMA

JUST TO TAKE your mind off the top 40 bailout for a while, 1991 hasn't been such a great year for easy listening outlets either. Although there continues to be a trickle of new converts (see below), a lot of the other stations that got in over the last two to three years have gotten out. And there's another shocker this week at longtime easy outlet **WGAY** Washington, D.C., which has announced it will go "all vocal" (read "soft AC") Dec. 26. **WWRG/WGAY** GM **Ted Dorf**, after 38 years with the station, exits for the VP/affiliate relations job with Metro Traffic. **Bob Chandler** remains with the station as OM, but **Bob Moke**, last with **WLIF** Baltimore, joins as PD. **Bob Lowry** will consult.

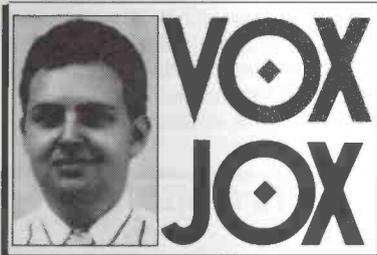
PROGRAMMING

When Alliance Broadcasting closes on AC **KRSR** Dallas, GM **Jenny Sue Rhodes** and PD **Bill Pasha**, as well as the entire jock staff, will exit. **Rick Torcasso**, CEO/owner of the Teleconversions marketing firm, will be senior VP/operations for Alliance and will program the station initially.

After closing on AC **KRMX** San Diego, Anaheim Broadcasting then announced a local marketing agreement with country **KSON**. No format change at **KRMX** yet. Anaheim's **Tim Sullivan** will oversee **KRMX**. **KSON** PD **Mike Shepard** will be involved in programming somehow. GM **Bob Vicotsky** and PD **Howie Castle** (619-450-0138) are out. Meanwhile, there has reportedly been an LMA signed between Jacor's **WEBN** Cincinnati and crosstown **WAQZ**, currently a Satellite Music Network top 40 affiliate. **WAQZ** would supposedly go top 40/dance to compete with rival **WKRQ**. **WAQZ's** AM, **WCVG**, has started brokering its N/T format.

PD **Bob Agnew** is upped to the newly created OM position at N/T **KNBR** San Francisco. Also,

KNBR/KFOG manager of station administration **Dwight Walker** is upped to station manager for album **KFOG** . . . PD **Bill Troy**, MD/midday host **Dan Marcus**, and promotion director **Jim Neeb** are out at oldies **WZTR** Milwaukee. Group PD **Dave Dunkin** is handling PD duties for now . . . PD **John Roberts** is out at top 40 **WBZZ** (B94) Pittsburgh . . . N/T **KARN** Little Rock, Ark., PD **Dennis Kelly** is the new PD of



by Sean Ross with
Phyllis Stark & Rochelle Levy

N/T **KXL** Portland, Ore.

Acting PD **Cory Draper** will be official at album **KBER** Salt Lake City by the time you read this. Across town at modern **KJQN**, **Jon McGann** from album **KFMX** Lubbock, Texas, is the new PD. **Kimmy Stevens** from **KWHL** Anchorage, Alaska, joins for MD/nights as **Jane Ramone**. **Dave Roche** joins for overnights from **KVFX** Modesto, Calif. **Dom Casual**, **Todd Newcombe**, and **Andrea Gappmeyer** are out. **KKZZ** Spokane, Wash., morning man **Wes Nessman** is the new PD at **KFMX**.

Urban/AC **KMEN** San Bernardino, Calif., will start its transition to all-sports around Jan. 1. Simulcast classic rocker **WFXF** Indianapolis will do the same. Meanwhile, long-pending sports outlet **WSCR** Chicago will be on before the end of the year. **Ron Gleason**, sports anchor with rival **WMAQ**, has been named sports director for **WSCR**.

Satellite Music Network Real Country affiliate **WBMH** Birming-

ham, Ala., keeps its format but returns to its previous **Kix 106** nickname and changes calls to **WIKX**. **Ron Burgess**, from co-owned **KMJJ** Shreveport, La., is the new GM, assuming duties from **Jim Reeder** of the parent SunGroup . . . Competing N/T AMs **KDEN** and **KNUS** Denver are now being repped in combo. As part of the move, **KDEN** sends the talk portion of its programming to **KNUS** in a trade for **CNN** Headline News. **KDEN** will be all-news; **KNUS** will be all-talk when the transition is done.

Country **WCRJ** Jacksonville, Fla., which was already billing itself as "the Rooster," has changed calls to **WROO**. Former **WABB-FM** Mobile, Ala., morning man **Jim Prewett** joins for mornings, replacing **Mike McCoy**. Sports director **David Lamb** moves to mornings on co-owned **WNZS**. With **WROO** now billing itself as "today's continuous country favorites," rival **WQIK** has countered with a new jingle package and the slogan, "Hot country hits; hot country stars." Elsewhere in town, album **WAIA** has returned to its previous classic rock format.

At jazz **WQCD** New York, morning producer **Quincy McCoy** is now serving as an in-house consultant to PD **Shirley Maldonado** . . . All-sports **WKNR** Cleveland picks up rights to the Indians from longtime flagship outlet **WWWE** . . . Country **WOBM** Monmouth/Ocean, N.J., goes to Unistar adult standards.

WUJM-FM Charleston, S.C., gets out of that market's three-way FM urban race, picking up Bonneville easy listening. PD **Earl Boston** and his staff are out. **WUJM-AM** will go all-news after Jan. 1. Elsewhere in Charleston, **Randy James** from **WFMK** Lansing, Mich., is the new PD at **WSUY** (Sunny 100), which also drops Unistar Format 41 for locally programmed soft AC. Former PD **Dave Sousa** moves from afternoons to mornings.

Top 40 **WGOR** Lansing, Mich., be-

newslines...

FAN DANCE: The New York Post reports that Infinity will buy all-sports **WFAN** New York from Emmis for \$70 million. The deal, which Emmis would only say was "very close" at press time, would give Infinity the right to syndicate **WFAN** personalities **Don Imus** and **Mike & Mad Dog** as it does with **Howard Stern**. The rumors follow Emmis head **Jeff Smulyan's** recent announcement that his **Seattle Mariners** were up for sale, and that he would move the team out of town unless a buyer emerges by March 27.

DON BOULOUKOS, who had been handling the GM duties at **WABC** New York on an interim basis, now says he will replace GM **Fred Weinhaus** permanently. He is **Capital Cities/ABC** radio group president.

GERRY DEFRANCESCO has been upped to president/GM of **KIIS** Los Angeles. He was VP/station manager there and remains executive VP for **Gannett Radio**.

At **XETRA-AM-FM** San Diego, senior VP/operations **Tom McKinley**, who had been overseeing the AM, is now GM for both stations. **XETRA-FM** GM **Mike Glickenhau** becomes executive VP/station manager for both. Eight positions have been eliminated at the two stations.

BILL HASSON is out as GM of **KLUV** Dallas; **TK's** **Steve Humphreys** will handle those duties for now.

ALFRED LIGGINS will be GM of **WWIN** Baltimore when that station's sale to **Almic Broadcasting** closes next week. **Liggins** will continue to manage **WOL/WMMJ** Washington, D.C. **Pam Summers** will be **WWIN's** station manager.

JOHN DRESSEL is upped from AE to GM at **KJR/KLTX** Seattle, replacing **Bob Hogan**.

DEBORAH KAISER exits as GM of **WXLN** Louisville, Ky. Co-owner **Ken Kilgore** assumes her duties.

BERNIE BARKER, GM of **WAPI** Birmingham, Ala., has been elected chairman of the **Arbitron Advisory Council**, replacing **John Cravens**. **Dick Williams** from **WIL** St. Louis succeeds **Barker** as vice chairman.

OTHER NEW APPOINTMENTS: **James McLendon** is upped from director of sales and marketing to VP/GM at **WMAZ/WAYS** Macon, Ga., replacing **Don McGuirk** of **WMAZ-TV**; controller **Gina Maxwell** is upped to GM at **WOWO** Fort Wayne, Ind.; **Ramona Rideout** is upped from director to VP of affiliate relations at **Radio Today Entertainment**. **Unistar's** **Ron Ruth** joins the senior management team at the **Radio Advertising Bureau**.

comes adult alternative **WXXM**. Owner **Charles McIrevey** assumes station-manager duties. Across town, top 40 **WVIC** PD **Haz Montana** is out; he can be reached at 517-394-5426 . . . Former **WQEN** Gadsden, Ala., PD **Leo Davis** resur-

faces as PD/middays at top 40 **WCGQ** Columbus, Ga. . . **WZYQ** (Z104) Frederick, Md., PD **Ted Alexander** goes to **WHAG-TV** Hagerstown, Md.

Longtime urban outlet **KBUS** Wichita, Kan., has changed owners and gone **Christian/AC**, simulcasting **KTCM**. **Elly Singer** joins the stations from co-owned **Christian/top 40** outlet **KZZD** . . . MD **Kim Dobson** is upped to PD/mornings at urban **WSKX** Savannah, Ga., replacing **Stanton Jay**.

WISM-FM Eau Claire, Wis., is on the air with classic rock. **Jeff Stevens**, last with **KKPR** Kearney, Neb., is PD/mornings. **Jeff King** from **KFMQ** Lincoln, Neb., will do middays. **Phil Conrad**, last with **WJZE** Washington, D.C., will do afternoons. **Angel Head** from **KRNQ** Des Moines, Iowa, does nights. Veteran PD **Gabe Baptiste**, who was supposed to be part of the management team, is no longer with the station . . . **Jack Hicks** of **KQRS** Minneapolis is now OM at **KCLD** St. Cloud, Minn.

Top 40 **KCHX** Midland, Texas, has taken satellite AC rival **KIOL** to Unistar's adult rock format. **KCHX** launched **KIOL** by buying spots on rival stations saying, "The Classic is Coming" . . . Morning co-host **Eric Worden** is upped to PD at **KLCX** Eugene, Ore.

PEOPLE: MOJICA VICTORY; DID SUDDUTH FORGE AHEAD?

WGCI Chicago overnights **Irene Mojica**, who alleged that she was paid less than superstar co-workers **Doug Banks** and **Tom Joyner** because she was a female Hispanic, has been awarded \$160,000 in damages in her racial-discrimination suit against station owner **Gannett**. But the Dec. 6 jury award was a lot less than the \$3.42 million that **Mojica** had sought. And **Mojica's** allegations of sexual harassment and sex discrimination were thrown out. **Gannett** has not decided whether to appeal the decision.

The New Orleans Times-Picayune reports that former **WZRH** GM **Ben Sudduth** was arrested Dec. 5 on six counts of forgery and one count each of attempted forgery and theft after allegedly cashing \$9,500 worth of checks from **WZRH's** account after his dismissal. **Sudduth** is free on bond.

ESPN-TV night host **Dan Patrick**, who had been doing morning sports for a number of album rock outlets, has had to discontinue his radio involvement, apparently at **ESPN's** behest. Among the stations involved: **WLZR** Milwaukee, **WKLS** Atlanta, **WLVQ** Columbus, Ohio, and **WNOR** Nor-

folk, Va.

Weekend host **Roe Conn** is upped to middays at N/T **WLS** Chicago, replacing **Stacy Taylor**, who returns to San Diego for middays at full-service AC **KFMB**. **Taylor** replaces **Clark Anthony** and **Geni Cavitt**, who stay on for weekends . . . **Mike Wall** goes from mornings at **KLOU** St. Louis to mornings at crosstown rock/AC **KFXB/WFXB** . . . Album **KDJK** Modesto, Calif., MD **Randy Maranz** takes MD duties at album **KNAC** Los Angeles. **Jeff Riedel** replaces him.

At urban/AC **WMYA** Norfolk, Va., **Morris Baxter** joins for afternoons from rival top 40 **WNVZ** (Z104), replacing **J.J. Carmichael**. **Dee Shannon** from Z104 joins for morning news . . . Satellite Music Network's **Hubeap Carter** goes to late-nights at oldies **KODZ** Dallas. **Blake Lindsey** from **KBTS** Austin, Texas, joins **KODZ** for weekends. Meanwhile, former **KODZ** morning man **Jack Murphy** should be confirmed at **WKZL** Winston Salem, N.C., by the time you read this.

Album **KSAQ** (96 Rock) San Antonio, Texas, morning man **Lee Cruize** exits; no replacement is

named. Call 512-654-9747 . . . **Ron Scott** joins oldies **WYMJ** Dayton, Ohio, for afternoons from rival **WGTZ** (Z93), replacing **Jerry Davis** . . . PD **Dino Matella** goes from nights to afternoons at oldies **KCBQ-FM** San Diego, replacing **Ken Copper**. **Beau Woods** from **KWAV** Monterey, Calif., joins for nights . . . Overnights **Max McDonald** and reporter **Tom Andrews** are out at N/T **WTMJ** Milwaukee. At crosstown AC **WLTQ**, midday host **Mike Cromwell** is out.

Research director **Dirk Slamm** adds night duties at top 40 **WSNX** (Sunny 104.5) Muskegon, Mich., replacing **Lou Mitchell** . . . **Calvin Hicks**, who had been out of radio, returns to mornings at top 40 **WYAV** Myrtle Beach, S.C., replacing PD **Steve Bender** . . . Morning man **Chase Thomas** is out at hot AC **KTHT** (Mix 102.7) Fresno, Calif. T&R to PD **Art Farkas** . . . **Alan White**, who recently returned to album **KILO** Colorado Springs, Colo., for weekends, is now APD/p.m. driver again . . . **Dave Mendez**, last at **KYKS** Lufkin, Texas, is the new p.m. driver at country **KRYS** (K99) Corpus Christi, Texas, replacing **John Elliott**.

STREETSIDE CHAIN IGNORES ADVISORY ON SALE OF 2 LIVE CREW SET IN ILLINOIS TOWN

(Continued from page 5)

Police Department. Camelot Music, which has one outlet in Fairview Heights, carries only the band's edited version of the album chain-wide, sources say. The city's Best Buy store has not ordered the album, which was released on Luke Records in October and is ranked at No. 93 on this week's Billboard 200.

According to local sources, all of these stores carry albums by N.W.A., Ice Cube, and the Geto Boys, among others that have been stickered for explicit lyrics. Observers also report that, with the exception of Streetside, none of the retailers in the area has a chainwide 18-to-purchase policy, although one source reports that Musicland issued a chainwide 18-to-buy policy Dec. 11 because of the Fairview Heights situation.

Executives at The Musicland Group, Minneapolis, and Camelot Music, North Canton, Ohio, declined comment. Executives of Albany, N.Y.-based Trans World Music Corp., which operates a Tape World outlet in Fairview Heights, and CML of St. Louis, which holds a Mu-

sic Vision unit there, could not be reached by press time.

The album is still being carried at all of the chains' St. Louis outlets except for Camelot, which stocks only the edited version.

According to Lt. Dale Fredeking of the Fairview Heights Police Dept., the brouhaha began when police investigated a complaint by a woman from a nearby town whose 16-year-old son purchased "Sports Weekend" at the Tape World outlet in Fairview Heights. After reading the song titles and listening to the material, the police deemed that the album might be in violation of the city's ordinance on the sale of obscene material—an ordinance that bars the sale of Playboy and Penthouse magazines within the city.

The police then went to those outlets that were carrying the album and informed them that it could be in violation of the ordinance and asked them to refrain from selling it, says Fredeking.

At press time, the album was being evaluated by City Attorney Robert Becker to determine whether it

violated the ordinance. Becker could not be reached for comment, but sources said his decision could be available by Dec. 13.

"They said we should withdraw it and if we didn't withdraw it, we may be subject to arrest," says Streetside's Mandelker. "They didn't tell us at that time that material was under review."

However, according to Fredeking, "We went around to places in town and told them we feel there is a possibility that this thing could be in violation of our obscenity ordinance and we advised that they should refrain from selling it. We haven't told them to stop selling it, we just asked them to voluntarily stop selling it."

Fredeking adds that no one would be arrested or fined unless Becker determined that sales of the album violate city or state laws and a judge agrees with him.

"If this goes to court and this record was found obscene, Streetside wouldn't carry it [in Fairview

Heights] either," says Mandelker, who adds that he feels the police department's advisory constitutes prior restraint.

ASKS NARM FOR HELP

In his letter to NARM, copies of which were sent to the other four retailers concerned, Mandelker says that the "swift capitulation of Musicland, Camelot, Tape World, and Music Vision gives credence to [the police's] obscenity charge." He adds that "it would be beneficial in this matter if Musicland, Camelot, Tape World, and Music Vision reviewed their decision and restored 2 Live Crew to their shelves."

NARM executive VP Pam Horvitz says: "The basic First Amendment right of both our retailers to stock the products they wish and our customers to purchase them is paramount. But we must also comment that the vast majority of our retail members have been in business for a very long time and we trust that they know what is appropriate for their

communities... NARM has never interfered with any individual company's chosen response to this dilemma, but should we be called upon for advice or counsel we will be there."

2 Live Crew's Luther Campbell vows to support Streetside by assisting with any legal fees it may incur.

"I don't know anything about a trial being held to find if it's obscene or not," says Campbell. "Nobody told us what their community standard was. One store [in Fairview Heights] told me 'We've got Public Enemy and Ice Cube sitting up there pretty and it's selling, and we've got the Geto Boys selling, and nobody's bothering with all that... If everybody else is in there then, why are you going to single me out and claim community standards?'"

Campbell has also offered to make in-store appearances at Streetside and hold a concert at a Streetside outlet in St. Louis, but Mandelker says he has declined those offers thus far.

RADIO CONSULTANTS NETWORK WITH ARBITRON

(Continued from page 10)

the preliminary results of a new study of 18-24 males who did not return diaries. Asked about their initial reaction to the diary, 45% of the survey respondents said it looked easy, 19% said it looked fun or interesting, and 15% said it looked complicated or looked like too much work.

Asked what they did with the diaries they received, 55% claimed to have filled them out and sent them back, despite the fact that the study surveyed only nonreturners, which led consultant Dwight Douglas to quip, "You're talking about someone who took the money and ran." Twenty-three percent of the respondents said they started, but never finished the diary. Seven percent gave the diary away. Five percent forgot to fill it out or lost it, and 3% threw it away.

WALKING THE MINE FIELD

The issue of advertising the diary on-air to encourage a greater response rate came up in an afternoon panel discussion. There, Feldhaus said, "We believe [survey announcements] would improve return rate, but we also believe it's a real mine field for the industry we're in."

Douglas said, "Doing a generic an-

nouncement about a diary confuses the playing field. I don't trust radio broadcasters. [This] aspect of it being self-policing... Someone will find a way to do something that everybody will be arguing about."

Saga's Steve Goldstein defended the idea of survey announcements, citing the value on "just making people more aware of the Arbitron name." But Charlie Cook of McVay media countered that "there isn't a person in America who doesn't know that television is rated, and yet you say the response rate for television is about the same... We're just goofing ourselves if we think this is going to make any difference."

During a discussion of Arbitron's new fall population estimates, which are based on the 1990 census for the first time (Billboard, Nov. 30), Arbitron VP sales and marketing/radio station services Jay Guyther said he would look into a suggestion that Arbitron place a sticker on the front of the fall book drawing attention to the use of the new population figures.

Several consultants complained that, except for sending the standard presurvey mailer in August, Arbitron had done nothing to make them

aware of the change to new fall estimates. Bob Neil of Cox Broadcasting said, "When something dramatic like that happens, you need to slap us around a little."

Responding to the perennial suggestion that a programmer be appointed to the Arbitron Advisory Council, made up largely of GMs, Guyther noted that the council was looking at some compositional changes. He got a laugh by noting that, with two easy listening seats on the board, "both easy listening stations [in the country] are represented."

Guyther announced that Arbitron will be introducing two new products in January. One is a radio version of its television commercial monitoring service, Mediawatch. Arbitron expects to have 75 markets on-line by January. The second new product, Fingerprint Express, will be a disc-supplied version of Arbitron's current Radio Fingerprint product, which breaks down raw diary data into age, sex, ZIP code, and format preferences.

The fly-in attracted nearly 40 consultants and group programmers, the event's largest turnout to date.

ORION PICTURES FILES FOR CHAPTER 11 PROTECTION

(Continued from page 10)

comes at the end of a year in which Orion enjoyed two of its biggest successes to date, "The Silence Of The Lambs" and "Dances With Wolves," both of which grossed more than \$150 million at the box office and are substantial hits on video.

Revenues from those movies, however, were insufficient to stave off Orion's cash crises brought about by its heavy debt load.

In its bankruptcy petition, Orion says, "Despite the enormous success over the past year and a half of many of [the company's] films, many of [Orion's] releases during the prior two year period have been economically disappointing." The statement adds that the cost of expanding TV operations plus increasing overhead and debt service costs "placed [Orion] under enormous economic pressure."

Orion has suspended all television

production.

In an effort to raise cash last year, Orion sold off international theatrical and home video distribution rights to 50 films to Columbia Pictures, so it did not benefit fully from the worldwide success of its titles.

As part of the debt-restructuring talks, bondholders had insisted that Orion renegotiate the terms of its home video distribution agreement with Columbia to provide Orion with a greater share of the video revenues.

In his statement, Bernstein said, "We will pursue all available avenues to enable Orion Pictures to return to financial strength, to retain its ability to produce high-quality motion picture entertainment and to complete the release of its current slate of motion pictures in a timely fashion."

Orion recently announced that in

1992, it would release 12 films that had been delayed by the company's financial problems (Billboard, Nov. 30). However, that was premised on reaching a deal with the bondholders.

The company currently has one title in theatrical release, "Little Man Tate," which has grossed about \$22 million to date. No other releases are scheduled for 1991.

Any further delay in the release of its finished films could severely impact the home video operation by depriving it of titles to release on cassette.

Beyond "Bill And Ted," which has a scheduled street date of Jan. 9, Orion Home Video has announced "Mystery Date" and a package of four foreign films from Orion Classics to fill out its first-quarter release slate.

Carter, Celebs Do 'Human' Thing At Reebok Awards

BY GREG REIBMAN

BOSTON—A bevy of musicians and actors joined former president Jimmy Carter at an often emotional ceremony here Dec. 10 to honor young human rights activists from Cuba, El Salvador, Guatemala, Mozambique, and the U.S.

The 1991 Reebok Human Rights Awards, held at the Boston Park Plaza Castle, drew media attention and buses of school kids because of the presence of R.E.M.'s Michael Stipe, Ruben Blades, Lou Reed, James Taylor, KRS-One, Sinbad, Johnny Clegg, Jackson Browne, Lou Diamond Phillips, and others.

But thanks to some careful planning by organizers (who made sure the celebrities were never photographed or interviewed separately from the recipients), the real heroes were the young activists who were honored for leading the human rights fight against great odds.

Among those presented with cash prizes and trophies were 11-year-old Ashley Black from Marlboro, N.J., who spearheaded a campaign in her state to stop a pro-Nazi video game that advocates the extermination of Jews and Turks. Other recipients included Abubacar Sultan, 28, founder of Save the Children Foundation/Mozambique, and Mirtala Lopez, 22, who had been previously arrested, tortured, and imprisoned for work advocating the rights of Salvadoran refugees.

Jackson Browne also offered a moving tribute to the late Bill Graham, citing the former concert promoter's escape from Nazi Germany as a boy and his later work promoting Live Aid, Amnesty International, and other human rights benefit concerts.

"Bill Graham was a giant in the music industry and a remarkable

man," Browne said. "He was a man who fought long and hard for human rights with persistence, skill, and grace."

Following Browne's eulogy, Phoebe Snow sang a soul-searching "Amazing Grace," while tears welled up in Lou Reed's and others' eyes.

Paul Fireman, CEO of sponsoring organization Reebok International, also acknowledged Graham's contributions and influence. He noted that Reebok originally aligned itself with human rights issues in 1988 when it contributed \$10 million to underwrite the Amnesty International Human Rights Now! world concert tour, which Graham helped orchestrate.

Recipients for the Reebok Human Rights Awards are chosen annually by a board of advisers that includes former President Carter, Peter Gabriel, Sting, and Fireman. The award is the only established human rights presentation that exclusively honors young people and the only private sector initiative.

R.E.M.'s Stipe said he hoped the publicity would encourage "all citizens to take responsibility for injustices."

Continued Stipe, "It's one thing to look at human rights abuses that are outside of the U.S. and it's another to look at the abuses that [the U.S.] is responsible for. It's high time that we as citizens said, 'We're responsible for a lot of injustices. We need to face the music.'"

"Work like this has to be supported at all levels," Blades added. "Music is usually used as a means to escape from reality, but music can also be used to report facts, to enlarge communication, and document events. Because music is universal, those of us in the music industry have the responsibility to articulate positions, show concerns, and help these extraordinary people know that they are not alone."

RETAIL FEAST LASTS INTO DECEMBER FOR MUSIC BUSINESS

(Continued from page 5)

ments, "Traditionally, when there's the extra week, there's a slight drop-off the week after Thanksgiving. This year it sort of kicked in right afterward."

Appelbaum reports tremendous increases in hits and catalog alike for the first week of this month over the prior week. The chain's top 20 titles, he says, posted a cumulative unit increase of 42%, while catalog titles were up 18% in that period.

Kemp Mill's November business, on a same-store basis, is up 15% over last year's numbers for that month, according to Appelbaum.

At Minneapolis-based Musicland Stores Corp., which operates 800 music stores and 200 video outlets, executive VP of operations and marketing Arnie Bernstein says overall sales increased 15% in the week after the holiday compared with the week of Thanksgiving.

BETTER EACH WEEK

Bernstein projects that each week will produce a greater percentage increase than the week before, culminating with the week of Christmas.

Angie Diehl Jacobs, director of marketing at 92-store, Los Angeles-based Show Industries, attributes good results in the week following Thanksgiving to a fortuitous calendar and an unusually high caliber of product in the stores.

"We're very happy this Christmas season that there's so much good product out there for every genre," she says. "It's a combination of the releases hitting when they did com-

Eight Of Top 10 B'board 200 Gain

NEW YORK—Eight of the top 10 albums on this week's Billboard 200 albums chart show significant unit sales increases over last week's figures.

According to SoundScan data, the top three albums, Michael Jackson's "Dangerous," Garth Brooks' "Ropin' The Wind," and Hammer's "Too Legit To Quit," post gains of 14%, 16%, and 23%, respectively, over their totals from last week.

binced with Thanksgiving falling when it did."

Chuck Papke, VP of marketing and purchasing at 34-store Harmony House, based in Detroit, says the week after Thanksgiving was "fabulous." Same-store business for November is up 8% over last year's figures for the month, he adds.

However, while these retailers were licking their fingers in the aftermath of the turkey holiday, some were less fortunate. At Miami-based Spec's Music & Video, a 57-outlet chain, director of marketing Ron Phillips says, "We saw an increase immediately after Thanksgiving, but it trailed off."

He speculates that the chain was behind the national average because of the Pan American Airlines shutdown, which he says demoralized the entire region. "There were 6,500 em-

The No. 4 album, U2's "Achtung Baby," registers a decrease in unit sales.

The Nos. 5 and 6 titles, Michael Bolton's "Time, Love And Tenderness" and Nirvana's "Nevermind," experience unit increases of 18% and 3%, respectively.

Natalie Cole's "Unforgettable" rises from No. 13 to No. 7 this week on a surge of 51%, the week's most dramatic increase.

Boyz II Men's "Cooleyhighhar-

mony" and Metallica's current, self-titled album, flip-flop positions with respect to last week's chart. Boyz II Men rises to No. 8 on a percentage gain of 28%, and Metallica drops to No. 9 while still posting a sales increase of 12%.

Sales of this week's No. 10 album, Guns N' Roses' "Use Your Illusion II," dipped slightly compared with last week's performance.

PAUL VERNA

ployees and others who depended on Pan Am. The psychological impact was great," he observes.

UPBEAT PROJECTIONS

Bruce Carlock, president of Nashville-based Music City Record Distributors, which owns the 17-store Cat's chain, says he does not have all the store reports comparing the week ended Nov. 29 with the week after; but his sense, from the reports he has received, is that business was "up marginally" for the second week.

However, he says, "I'm optimistic. The product's there, and the shorter selling season bodes well for the industry." He anticipates Cat's will end the fourth quarter 15% ahead of last year's fourth quarter, on a same-store basis.

In the extremely competitive Dallas music market, five-store Sound

Future Compact Disc Centers registered a double-digit percentage increase in the two-week period in question. But the chain's advertising and promotions director, Dean Harmer, is not terribly optimistic about the remainder of the selling season.

"The shorter period between Thanksgiving and Christmas is definitely detrimental to us," he says. "I don't think the Christmas shopping spirit necessarily hits people buying music the same way it does for the traditional 'go-to-the-mall-after-Thanksgiving' shoppers. People aren't necessarily shopping for music that week."

AT THE VIDEO STORE

While some video dealers are also boasting good results for the week after Thanksgiving, others report disappointing figures.

Some chains, like Los Angeles-based Music Plus, report good rental turnouts as well as phenomenal sales figures for such titles as "Fantasia."

Musicland's Bernstein says the Disney classic "is probably the strongest release we've ever had in sell-through."

However, the video business, like the music retail trade, is subject to sharp regional fluctuations, according to Ted Engen, president of Video Buyers Group, which represents more than 1,000 stores in 28 states.

Sell-through and rental were good everywhere "Thanksgiving week, but it's fallen back for a lot of people, especially in the South," says Engen. "Out in Kansas and Missouri, week-end business is staying up but the weekdays are poor. One account here in Minneapolis had the worst October in eight years of business and had the best November."

While the week following Thanksgiving often drops off 20% for Giant Food Markets in southeastern Missouri, "it was only off 10%," says buyer Greg Ryan, describing comparative-store revenues for overall business in the 42 grocery stores plus four freestanding Fun Flicks combo outlets. "We are sold out on 'Fantasia' in some markets," Ryan says, reporting good sales for "Robin Hood" as well.

Assistance in preparing this story was provided by Susan Nunziata in New York, Edward Morris in Nashville, and Earl Paige in L.A.

IS THE CASSETTE-SINGLE FORMAT WINDING DOWN ALREADY?

(Continued from page 5)

his company has seen cassette-single sales decline by 50% this year. And Luke Lewis, Uni Distribution's senior VP of audio distribution, says that while his company's cassette single sales are up this year, "that's because of hits. We think the format has peaked."

On the retail side, Ron Phillips, director of marketing at 59-unit Spec's Music & Video in Miami, says his chain also is losing some cassette-single sales. Six months ago, he says, cassette singles were about 5.5%-6% of overall sales, and now the format has dropped by about two percentage points. Jim Dobbe, VP of sale merchandise at 300-unit Warehouse Entertainment in Torrance, Calif., agrees that cassette-single sales "have flattened and gone down somewhat." And at Rose Records/Stirling Ventures in Chicago, CEO Dave Rogger says a year ago, cassette singles were 4% of the company's total sales and now they are about 2%.

Not everyone agrees. Rick Cohen, BMG Distribution's senior VP, says his cassette-single sales are flat. "Of all our single configurations sales, cassette singles were 63% this fiscal year in the last five months," he says. "Going back eight months, they were 65% of all singles sales. I don't think a two-percentage-point decline is something to worry about." At PolyGram Group Distribution, Betsy Grant, national director of single sales, also says she has not seen a decline in cassette-single sales.

Among merchants, Mike Meyer, VP/GM of 32-unit, Sausalito, Calif.-based Record Shop, says, "Cassette sales continue to be very strong. We do not see any decline." Indeed, Mary Wilson, cassette-singles buyer at One

Stop Record House/Peppermints Record & Tapes in Atlanta, says her company has experienced a gradual increase in sales. According to Ivan Lipton, senior VP of retail operations at Milford, Mass.-based LIVE Specialty Retail Group, "As a percentage of its overall business, cassette-single sales are about the same or have grown slightly."

PRICE IS KEY

Among the retail and sales executives who believe the cassette-single format is on the decline, the most commonly cited reason is price. One senior distribution executive says, "If you graph unit sales and cassette-singles prices over the last two years, you can see that as price goes up, cassette single sales goes down."

Droz agrees: "I think price is one reason—and probably the main reason."

At the beginning of the year, most labels raised the cassette single's list price to \$3.49. But Uni's Lewis says the higher prices are justified because now the labels are making a profit instead of just using singles as a promotional tool. "The price increases had an impact on runaway growth, and I am not too sure that we didn't want that to happen, anyway," he says.

Some observers also believe that, since overall cassette sales are falling, so are those of cassette singles.

While giving credence to these reasons, Sue Snyder, CEMA's national director of single sales, says she also thinks the cassette single is a victim of the economy. "The only cassette singles selling are the real teen urban singles, but any cassette singles outside that genre are flat or not selling

that well," she adds.

WHERE ARE THE HITS?

However, some suggest that there is nothing wrong with cassette-single sales that a couple of hits couldn't fix. Says Carl Rosenbaum, president of 21-unit Flip Side in Chicago, "I have found cassette singles decline when [manufacturers] release lousy songs. When there's good songs, they sell like crazy. I'm looking out the window right now, and I don't see a whole lot of hits."

"Any time something declines in this industry, everyone says it's the end of the configuration. I think the overall numbers have declined, but all they have to do is look at Bryan

Adams' '(Everything I Do) I Do It For You,' which sold more cassette singles than any in history."

On the other hand, Michael Goldwasser, merchandise manager at 16-unit Starship Records & Tapes in Atlanta, says, "I think that the hit single sales are stronger than they were maybe a year or 18 months ago, but overall cassette-single sales are down because of the higher price."

CUTTING 'EM OFF AT PEAK

Others suggest the practice of deleting cassette singles at their peak also is a factor in declining sales. Droz, Bach, and Lewis say the labels under their umbrellas have deleted hardly any singles this year. But at

other labels, the practice is still employed. For instance, Island recently cut out P.M. Dawn's smash hit "Set Adrift On Memory Bliss."

Those who believe the cassette single is on the decline say they are concerned but not yet alarmed about the trend. But Starship's Goldwasser argues there are good reasons to be concerned.

"Cassette singles are good because [they] bring kids into the stores," he says. "One of the most important parts of our business is getting the record consumer in the habit of shopping every week, looking for something new. I really feel that by cutting out singles and having a higher price, you're hurting that."

Heart Burns Over MTV Refusal Of Clip

NEW YORK—Heart and its management are charging MTV with rejecting the group's current video, "You're The Voice," for political reasons. The video is mainly composed of footage of anti-war protests and pro-choice demonstrations.

MTV acknowledges it turned down the video in October, but attributes the decision to a glut of strong product. "It had nothing to do with it being political," says a representative of the network. "If it had been a stronger video or a new song, we would have given it different consideration."

"You're The Voice" peaked at No. 20 on Billboard's Album Rock Tracks chart in late October, and has since fallen off the chart. The

group's current album, "Rock The House Live," debuted at No. 107 in October on The Billboard 200 Top Albums chart and slipped off the chart seven weeks later.

But Heart's Ann Wilson says the band is convinced the clip was rejected by MTV—as well as VH-1—because the networks are not interested in political statements from women. "If U2 were doing this video, it probably would not have been rejected," says Wilson.

She claims MTV told the act's management: "This is not what we want from you."

The "Voice" clip differs from past Heart videos in that it concentrates on the causes they support, rather than on images of the band. They do

appear in the video, but in street clothes and without makeup—far from the image Heart has established over the last decade in its videos.

"People in the industry tend to pigeonhole a band into one image and if they step outside that image, it's rejected," says Wilson. "When people think of Ann and Nancy Wilson, they think of white bread, all-American... We definitely plan to alter this image in our next projects—even if it means being discriminated against."

Wilson continues, "I guess we see now exactly what is expected out of females in the rock industry and it has not changed in the past 15 years we've been in the business."

JACQUIE GRANGER

Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

FOR WEEK ENDING DEC. 21, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|---|
| 1 | 1 | 1 | 5 | BLACK OR WHITE M. JACKSON, B. BOTTRELL (M. JACKSON) | ★ ★ NO. 1 ★ ★ 3 weeks at No. 1 ◆ MICHAEL JACKSON (C) (CD) (V) EPIC 34-74100 |
| 2 | 2 | 4 | 14 | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY D. AUSTIN (F. PERREN, C. YARIAN) | ◆ BOYZ II MEN (C) MOTOWN 2136 |
| 3 | 5 | 5 | 7 | ALL 4 LOVE H. TEE (COLOR ME BADD, H. THOMPSON) | ◆ COLOR ME BADD (C) (V) GIANT 4-19236 |
| 4 | 3 | 3 | 10 | SET ADRIFT ON MEMORY BLISS P. M. DAWN (A. CORDES, G. KEMP) | ◆ P. M. DAWN (C) (CD) (M) (T) GEE STREET/ISLAND 866 094-4/PLG |
| 5 | 4 | 2 | 11 | WHEN A MAN LOVES A WOMAN W. AFANASIEFF, M. BOLTON (C. LEWIS, A. WRIGHT) | MICHAEL BOLTON (C) (V) COLUMBIA 38-74020 |
| 6 | 7 | 8 | 6 | CAN'T LET GO W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF) | MARIAH CAREY (C) (V) COLUMBIA 38-74088 |
| 7 | 6 | 6 | 10 | BLOWING KISSES IN THE WIND V. J. SMITH, P. LORD (P. LORD) | ◆ PAULA ABDUL (C) (V) CAPTIVE 4-98683/VIRGIN |
| 8 | 8 | 11 | 13 | FINALLY F. DELGADO (C. PENISTON, F. DELGADO, E. L. LINNEAR) | ◆ CE CE PENISTON (C) (M) (T) A&M 1586 |
| 9 | 11 | 17 | 7 | 2 LEGIT 2 QUIT HAMMER, F. C. PILATE II (HAMMER, F. C. PILATE II, J. EARLEY, M. KELLY, L. K. BURRELL) | ◆ HAMMER (C) (CD) (T) CAPITOL 44785 |
| 10 | 10 | 15 | 7 | WILDSIDE D. WAHLBERG, SPICE (L. REEO, SPICE, D. WAHLBERG, M. WAHLBERG) | ◆ MARKY MARK & THE FUNKY BUNCH (C) (M) (T) INTERSCOPE 4-98673/EASTWEST |
| 11 | 9 | 9 | 13 | THAT'S WHAT LOVE IS FOR M. OMARTIAN (M. OMARTIAN, M. MUELLER, A. GRANT) | ◆ AMY GRANT (C) A&M 1566 |
| 12 | 13 | 13 | 8 | KEEP COMING BACK R. MARX (R. MARX) | ◆ RICHARD MARX (C) (CD) (V) CAPITOL 44753 |
| 13 | 17 | 20 | 8 | NO SON OF MINE GENESIS, N. DAVIS (T. BANKS, P. COLLINS, M. RUTHERFORD) | ◆ GENESIS (C) (CD) (V) ATLANTIC 4-87571 |
| 14 | 12 | 7 | 13 | CREAM PRINCE, N. P. G. (PRINCE, NEW POWER GENERATION) | ◆ PRINCE AND THE N.P.G. (C) (CD) (M) (T) (V) PAISLEY PARK 4-19175/WARNER BROS. |
| 15 | 14 | 10 | 16 | O.P.P.▲ NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, THE CORPORATION) | ◆ NAUGHTY BY NATURE (CD) (M) (T) TOMMY BOY 988* |
| 16 | 15 | 14 | 18 | LET'S TALK ABOUT SEX HURBY LUV BUG & THE INVINCIBLES (FINGERPRINTS) | ◆ SALT-N-PEPA (C) (M) (T) NEXT PLATEAU 333 |
| 17 | 23 | 40 | 3 | SMELLS LIKE TAIN SPIRIT B. VIG, NIRVANA (K. COBAIN, NIRVANA) | ◆ NIRVANA (C) (CD) (V) DGC 19050 |
| 18 | 16 | 16 | 14 | DON'T CRY M. CLINK, GUNS N' ROSES (STRADLIN, ROSE) | ◆ GUNS N' ROSES (C) (V) GEFEN 19027 |
| 19 | 34 | 72 | 3 | DON'T LET THE SUN GO DOWN ON ME G. MICHAEL (E. JOHN, B. TAUPIN) | ◆ GEORGE MICHAEL/ELTON JOHN (C) (CD) (M) (V) COLUMBIA 38-74086 |
| 20 | 36 | 84 | 3 | ADAMS GROOVE HAMMER, F. C. PILATE II (HAMMER, F. C. PILATE II, V. MIZZY) | ◆ HAMMER (C) (T) (V) CAPITOL 44794 |
| 21 | 18 | 12 | 15 | CAN'T STOP THIS THING WE STARTED R. J. LANGE, B. ADAMS (B. ADAMS, R. J. LANGE) | ◆ BRYAN ADAMS (C) (CD) (V) A&M 1576 |
| 22 | 22 | 25 | 11 | LIVE FOR LOVING YOU E. ESTEFAN, JR., J. CASAS, C. OSTWALD (E. ESTEFAN, E. ESTEFAN, JR., D. WARREN) | ◆ GLORIA ESTEFAN (C) (T) (V) EPIC 34-73962 |
| 23 | 20 | 19 | 14 | SET THE NIGHT TO MUSIC A. MARDIN (D. WARREN) | ◆ ROBERTA FLACK WITH MAXI PRIEST (C) (V) ATLANTIC 4-87607 |
| 24 | 26 | 28 | 10 | BROKEN ARROW P. LEONARD (R. ROBERTSON) | ◆ ROD STEWART (C) WARNER BROS. 4-19274 |
| 25 | 29 | 42 | 5 | I LOVE YOUR SMILE N. M. WALDEN (N. M. WALDEN, S. WILSON, J. JACKSON, J. BAKER) | ◆ SHANICE (C) MOTOWN 2093 |
| 26 | 33 | 48 | 5 | MYSTERIOUS WAYS D. LANOIS, B. ENO (U2) | ◆ U2 (C) (CD) (M) (T) ISLAND 866 189-4/PLG |
| 27 | 19 | 18 | 20 | DO ANYTHING E. ERICKSON, F. THOMAS (F. THOMAS, E. ERICKSON, I. CHAVEZ) | ◆ NATURAL SELECTION (C) (T) EASTWEST 4-98724 |
| 28 | 25 | 27 | 9 | FOREVER MY LADY D. SWING (D. SWING, AL B. SURE) | ◆ JODECI (C) UPTOWN 54197/MCA |
| 29 | 24 | 22 | 19 | ROMANTIC J. JAM, T. LEWIS (K. WHITE, J. JAM, T. LEWIS) | ◆ KARYN WHITE (C) (CD) (M) (T) (V) WARNER BROS. 4-19319 |
| 30 | 49 | 88 | 3 | DIAMONDS AND PEARLS PRINCE & THE N.P.G. (PRINCE & THE N.P.G.) | ◆ PRINCE AND THE N.P.G. (C) (V) PAISLEY PARK 4-19083/WARNER BROS. |
| 31 | 31 | 36 | 8 | CHANGE I. DEVANEY, A. MORRIS (L. STANSFIELD, I. DEVANEY, A. MORRIS) | ◆ LISA STANSFIELD (C) (CD) (M) (T) (V) ARISTA 1-2362 |
| 32 | 37 | 38 | 7 | TELL ME WHAT YOU WANT ME TO DO N. M. WALDEN (N. M. WALDEN, T. CAMPBELL, S. DAKOTA) | ◆ TEVIN CAMPBELL (C) (V) QWEST 4-19131/WARNER BROS. |
| 33 | 21 | 21 | 11 | STREET OF DREAMS C. STURKEN, E. ROGERS (C. STURKEN, E. ROGERS) | ◆ NIA PEEPLES (C) (CD) (M) (T) CHARISMA 4-98690 |
| 34 | 35 | 35 | 9 | SPENDING MY TIME C. OFWERTMAN (P. GESSLE, P. PERSSON) | ◆ ROXETTE (C) EMI 50366 |
| 35 | 43 | 55 | 4 | THE WAY I FEEL ABOUT YOU C. TROY, Z. HARMON (K. WHITE, B. STERLING, Z. HARMON, C. TROY) | ◆ KARYN WHITE (C) (V) WARNER BROS. 4-19088 |
| 36 | 42 | 43 | 6 | LOVE ME ALL UP D. SEMBELLO (D. SEMBELLO, S. EARL, D. RUDOLPH) | STACY EARL (C) (T) (V) RCA 62116 |
| 37 | 28 | 23 | 17 | EMOTIONS D. COLE, R. CLIVILLES, M. CAREY (M. CAREY, R. CLIVILLES, D. COLE) | ◆ MARIAH CAREY (C) (CD) (M) (T) (V) COLUMBIA 38-73977 |
| 38 | 30 | 31 | 10 | ANGEL BABY M. ECKART, J. ERICKSEN (R. HAMLIN) | ◆ ANGELICA (C) ULTRA 1517/QUALITY |
| 39 | 32 | 30 | 12 | MIND PLAYING TRICKS ON ME J. SMITH, J. BIDO, SIMON, SCARFACE, WILLIE D. (R. SHAW, B. JORDAN, W. DENNIS) | ◆ GETO BOYS (C) (T) RAP-A-LOT 724-1/PRIORITY |
| 40 | 46 | 46 | 10 | SAVE UP ALL YOUR TEARS B. ROCK, R. ZITO (D. WARREN, D. CHILD) | ◆ CHER (C) (V) GEFEN 19105 |
| 41 | 53 | 66 | 4 | KEEP IT COMIN' K. SWEAT, L. JOB (L. JOB, J. CARTER, J. SAYLES, D. WYATT, K. SCOTT, K. SWEAT) | ◆ KEITH SWEAT (C) (T) ELEKTRA 4-64812 |
| 42 | 45 | 45 | 10 | TENDER KISSES M. SHERROD, P. SHERROD (M. SHERROD, P. SHERROD, SIR SPENCE, T. SPENCER) | ◆ TRACIE SPENCER (C) CAPITOL 44680 |
| 43 | 39 | 32 | 20 | RUNNING BACK TO YOU K. HAIRSTON, T. GALE (K. HAIRSTON, T. GALE) | ◆ VANESSA WILLIAMS (C) (CD) (M) (T) (V) WING 867 518-4/MERCURY |
| 44 | 47 | 47 | 7 | HOME SWEET HOME T. WERMAN (N. SIXX, V. NEIL, T. LEE) | ◆ MOTLEY CRUE (C) ELEKTRA 4-64818 |
| 45 | 55 | 58 | 9 | I'VE GOT A LOT TO LEARN ABOUT LOVE B. HILL (G. ROLIE, B. MARLETTE, K. CHALFANT) | THE STORM (C) INTERSCOPE 4-98726/EASTWEST |
| 46 | 38 | 26 | 16 | I WONDER WHY G. BALLARD (C. STIGERS, G. BALLARD) | ◆ CURTIS STIGERS (C) ARISTA 1-2331 |
| 47 | 40 | 33 | 18 | ENTER SANDMAN B. ROCK, HETFIELD, ULTRICH (HETFIELD, ULTRICH, HAMMETT) | ◆ METALLICA (C) ELEKTRA 4-64857 |
| 48 | 41 | 34 | 11 | TOP OF THE WORLD A. JOHNS, TEMPLEMAN, VAN HALEN (HAGAR, E. VAN HALEN, ANTHONY, A. VAN HALEN) | ◆ VAN HALEN (C) (V) WARNER BROS. 4-19151 |
| 49 | 44 | 37 | 9 | HOUSECALL M. BENNETT, C. DILLON (R. GORDON, M. BENNETT, M. PRIEST, B. THOMPSON, C. DILLON) | ◆ SHABBA RANKS (FEATURING MAXI PRIEST) (C) (T) EPIC 34-73928 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|--|
| 50 | 50 | 51 | 5 | IS IT GOOD TO YOU T. RILEY (HEAVY D., T. RILEY) | ◆ HEAVY D. & THE BOYZ (C) (M) (T) (V) UPTOWN 54200/MCA |
| 51 | 52 | 52 | 6 | TOO BLIND TO SEE IT S. HURLEY, F. RODRIGO (S. HURLEY) | ◆ KYM SIMS (C) (T) I.D. 4-96255/ATCO |
| 52 | 48 | 39 | 11 | RING MY BELL MR. LEE (F. KNIGHT) | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE (C) (CD) (M) (T) JIVE 42024/RCA |
| 53 | 56 | 65 | 3 | THE UNFORGIVEN B. ROCK (HETFIELD, ULTRICH, HAMMETT) | ◆ METALLICA (C) ELEKTRA 4-64814 |
| 54 | 57 | 57 | 8 | SHOT OF POISON T. WERMAN (L. FORD, J. VALLANCE, M. GRÖMBACHER) | ◆ LITA FORD (C) RCA 62074 |
| 55 | 62 | 64 | 6 | IN MY DREAMS J. RAYMOND (D. DOKKEN, G. LYNCH, J. PILSON, M. BROWN) | ◆ THE PARTY (C) HOLLYWOOD 4-64832/ELEKTRA |
| 56 | 67 | 68 | 5 | I CAN'T MAKE YOU LOVE ME D. WAS, B. RAITT (M. REID, A. SHAMBLIN) | ◆ BONNIE RAITT (C) (CD) (V) CAPITOL 44729 |
| 57 | 60 | 62 | 7 | SEND ME AN ANGEL K. OLSEN, SCORPIONS (R. SCHENKER, K. MEINE) | ◆ SCORPIONS (C) (V) MERCURY 868 956-4 |
| 58 | 54 | 54 | 10 | CAN'T TRUSS IT IMPERIAL MINISTERS OF FUNK (RIDENHOUR, ROBERTZ, G. WIZ, DEPPER) | ◆ PUBLIC ENEMY (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA |
| 59 | 72 | 92 | 3 | HEARTS DON'T THINK (THEY FEEL) K. THOMAS (F. THOMAS, E. ERICKSON) | NATURAL SELECTION (C) EASTWEST 4-98652 |
| 60 | 68 | 69 | 6 | ALL SHE WROTE D. PRATER (LEVERTY, SNARE) | ◆ FIREHOUSE (C) (V) EPIC 34-73984 |
| 61 | 66 | 67 | 8 | I WANNA BE YOUR GIRL T. FLEMING (T. FLEMING) | ◆ ICY BLU (C) GIANT 4-19170 |
| 62 | 61 | 61 | 6 | AIN'T GONNA HURT NOBODY QUICKSILVER (R. HARGIS, E. JOHNSON, C. REID) | ◆ KID 'N PLAY (C) (M) (T) SELECT 4-64847/ELEKTRA |
| 63 | 65 | 71 | 4 | ON A SUNDAY AFTERNOON J. CARTER, C. RICHEY, JR. (RAMIREZ, CARTER, GUTIERREZ, CHULO, WHITFIELD, STRONG, BLOUIN) | ◆ A LIGHTER SHADE OF BROWN (C) (M) (T) PUMP 15186/QUALITY |
| 64 | 63 | 63 | 6 | KISS YOU BACK UNDERGROUND PROD. SQUAD (G. JACOBS, R. BROOKS, G. CLINTON, JR., P. WYNN) | ◆ DIGITAL UNDERGROUND (CD) (M) (T) TOMMY BOY 993* |
| 65 | 64 | 50 | 7 | JUST A TOUCH OF LOVE R. CLIVILLES, D. COLE (R. CLIVILLES) | ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS (C) (CD) (M) (T) COLUMBIA 38-74033 |
| 66 | 59 | 49 | 13 | GROOVY TRAIN G. MCPHERSON (HOOTON, GRIMES) | ◆ THE FARM (C) (CD) (T) (V) SIRE 4-19209/REPRISE |
| 67 | NEW | 1 | 1 | I'M TOO SEXY TOMMY D. (F. FAIRBRASS, R. FAIRBRASS, R. MANZOLI) | ◆ RIGHT SAID FRED (C) (CD) (T) CHARISMA 4-98671 |
| 68 | 70 | 59 | 13 | A DAY IN MY LIFE (WITHOUT YOU) C. BERRIOS (F. REYES, L. MELENDEZ, C. BERRIOS) | ◆ LISETTE MELENDEZ (C) (M) (T) FEVER 38-73787/COLUMBIA |
| 69 | 71 | 74 | 15 | AIN'T NO FUTURE IN YO' FRONTING E. BREED, H. LANG, S. HARRIS (E. BREED, H. LANG) | ◆ M.C. BREED & D.F.C. (C) (T) S.D.E.G. 077/HIBAN |
| 70 | 77 | 86 | 3 | THE COMFORT ZONE K. JONES, G. E. BROWN (G. E. BROWN) | ◆ VANESSA WILLIAMS (C) (M) (T) (V) WING 865 072-4/MERCURY |
| 71 | 73 | 79 | 4 | I WANT YOU A. CYMONE (J. WATLEY, A. CYMONE) | ◆ JODY WATLEY (C) (T) MCA 54137 |
| 72 | 74 | 73 | 8 | POP THAT COOCHIE D. HOBBS (L. CAMPBELL, L. HOBBS, M. ROSS, C. W. WON) | ◆ THE 2 LIVE CREW (C) (M) (T) LUKE 4-98712/ATLANTIC |
| 73 | 76 | 77 | 4 | NO MORE TEARS D. BARON, J. PURDELL (O. OSBOURNE, Z. WYLDER, R. CASTILLO, M. INEZ, J. PURDELL) | ◆ OZZY OSBOURNE (C) (V) EPIC ASSOCIATED 35-73973/EPIC |
| 74 | 84 | 83 | 13 | WHISPERS C. RODGERS (P. ZIZZO) | ◆ CORINA (C) (M) (T) CUTTING 4-98775/ATCO |
| 75 | 78 | 75 | 5 | LOVE CRAZY D. LEWIS, W. LEWIS (D. LEWIS, W. LEWIS) | ◆ ATLANTIC STARR (C) (CD) (T) REPRISE 4-19150 |
| 76 | 87 | 97 | 3 | IN PARADISE J. GOLD (J. GOLD) | LAISSEZ FAIRE (M) (T) METROPOLITAN 4475* |
| 77 | 82 | 87 | 4 | WITHIN MY HEART C. BERRIOS, A. LEBRON, JR. (A. LEBRON, JR., M. CORDERO, C. COLON, C. BERRIOS) | ◆ VOYCE (C) (M) (T) ATCO 4-98759 |
| 78 | 88 | — | 2 | UHH AHH D. AUSTIN (N. MORRIS, W. MORRIS, M. BIVINS) | ◆ BOYZ II MEN (C) MOTOWN 2141 |
| 79 | 75 | 53 | 12 | GET A LEG UP J. MELLENCAMP (J. MELLENCAMP) | ◆ JOHN MELLENCAMP (C) (V) MERCURY 867 890-4 |
| 80 | 83 | — | 2 | ALL THROUGH THE NIGHT TONE-LOC, T. JOSEPH, QUICKSILVER (SMITH, JOSEPH, JOHNSON) | ◆ TONE-LOC (C) (CD) (M) (T) (V) DELICIOUS VINYL 866 104-4/PLG |
| 81 | 81 | 82 | 9 | CONVICTION OF THE HEART K. LOGGINS, T. NELSON (K. LOGGINS, G. THOMAS) | ◆ KENNY LOGGINS (C) (V) COLUMBIA 38-74029 |
| 82 | NEW | 1 | 1 | TO BE WITH YOU K. ELSON (E. MARTIN, D. GRAHAME) | ◆ MR. BIG (C) ATLANTIC 4-87580 |
| 83 | 80 | 76 | 14 | RUSH M. JONES, OLIMAX, D. J. SHAPPS (M. JONES) | ◆ BIG AUDIO DYNAMITE II (C) (CD) COLUMBIA 38-73987 |
| 84 | 86 | 70 | 18 | REAL REAL REAL M. EDWARDS (JESUS JONES) | ◆ JESUS JONES (C) (CD) (T) SBK 07364 |
| 85 | NEW | 1 | 1 | I'LL GET BY K. OLSEN, E. MONEY (A. ARMATO, A. HILL, E. MONEY) | ◆ EDDIE MONEY (C) COLUMBIA 38-74109 |
| 86 | NEW | 1 | 1 | EVERY ROAD LEADS BACK TO YOU A. MARDIN, J. MARDIN (D. WARREN) | ◆ BETTE MIDLER (C) (V) ATLANTIC 4-87572 |
| 87 | NEW | 1 | 1 | THERE WILL NEVER BE ANOTHER TONIGHT R. J. LANGE, B. ADAMS (B. ADAMS, R. J. LANGE, J. VALLANCE) | ◆ BRYAN ADAMS (C) A&M 1588 |
| 88 | 92 | — | 2 | EMOTIONS PRINCE & THE N.P.G. (PRINCE & THE N.P.G.) | ◆ PRINCE AND THE N.P.G. (C) (V) PAISLEY PARK 4-19083/WARNER BROS. |
| 89 | 100 | — | 2 | MOVE ANY MOUNTAIN THE SHAMEN (ANGUS, WEST, SHAMEN) | ◆ THE SHAMEN (C) (CD) (M) (T) EPIC 34-74044 |
| 90 | 93 | — | 2 | RIGHT DOWN TO IT L. A. REID, BABYFACE (L. A. REID, BABYFACE, D. SIMMONS) | ◆ DAMIAN DAME (C) (V) LAFACE 2-4002/ARISTA |
| 91 | 89 | 80 | 7 | THE FLY D. LANOIS (U2) | ◆ U2 (C) (T) ISLAND 868 885-4/PLG |
| 92 | 85 | 85 | 9 | WHAT TIME IS LOVE? THE KLF (J. CAUZY, W. DRUMMOND, L. BELLO, L. MCFARLAND) | ◆ THE KLF (C) (CD) (M) (T) (V) ARISTA 1-2365 |
| 93 | NEW | 1 | 1 | GIVE IT AWAY R. RUBIN (A. KIEDIS, FLEA, J. FRUSCIANTE, C. SMITH) | ◆ RED HOT CHILI PEPPERS (C) (CD) WARNER BROS. 4-19147 |
| 94 | 79 | 56 | 13 | SOMETHING GOT ME STARTED S. LEVINE (HUCKNALL, MCINTYRE) | ◆ SIMPLY RED (C) (CD) (T) EASTWEST 4-98711 |
| 95 | NEW | 1 | 1 | LIVE AND LET DIE M. CLINK, GUNS N' ROSES (P. MCCARTNEY, L. MCCARTNEY) | ◆ GUNS N' ROSES (C) (V) GEFEN 19114 |
| 96 | 90 | — | 2 | EVERYBODY MOVE C. DENNIS, P. BODGER (C. DENNIS, T. BRITTEN, M. LEESON) | ◆ CATHY DENNIS (T) POLYDOR 867 988-4/PLG |
| 97 | 95 | 90 | 5 | GROOVIN' UB40 (B. CHARLES) | ◆ UB40 (C) VIRGIN 4-98654 |
| 98 | 94 | 91 | 5 | JUST ANOTHER GIRLFRIEND E. F. WHITE (E. F. WHITE) | ◆ HI-FIVE (C) (T) JIVE 42009/RCA |
| 99 | 96 | 78 | 13 | LIES P. GABRIEL, R. JEZZARD, J. G. THIRLWELL (I. DENCH) | ◆ EMF (C) (CD) (T) EMI 50363 |
| 100 | 91 | 81 | 12 | ALL I NEED IS YOU G. DALY, BLUE TRAIN (T. OSBORNE, S. HUSBANDS, A. FEARN, P. BETTS) | ◆ BLUE TRAIN (C) (T) ZOO 14018 |

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BLACK OR WHITE" BY Michael Jackson (Epic) logs its third week at No. 1, and its lead is widening. It continues to gain in both airplay and sales. Next week's chart is frozen, and it is likely to continue at No. 1 for one or two weeks after that. So a four-week run at the top is guaranteed and a six-week stay is quite possible. Both "All 4 Love" by Color Me Badd (Giant) and "Can't Let Go" by Mariah Carey (Columbia) are strong contenders in airplay but are too far behind in sales—Nos. 11 and 24, respectively—to challenge for No. 1 yet. And "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men (Motown) loses its bullet at No. 2, making it unlikely to overtake "Black Or White." "Hard" is still gaining in airplay but sales, although still strong, have begun to decline.

IN OTHER STRONG ACTIVITY, Hammer's "2 Legit 2 Quit" (Capitol) is No. 2 in sales, but it is only a surprisingly low No. 48 in airplay, so it cannot go to No. 1 overall. Both of Hammer's singles, "Legit" and "Addams Groove," are sales smashes—"Addams" would be the Power Pick/Sales but leaps into the top 20 and is thus not eligible. Both singles are held back on the airplay side by severe dayparting at radio. The new chart system is based primarily on the actual amount of airplay rather than the previous popularity rankings supplied by radio stations. Also lagging in airplay but huge on the sales side is "Smells Like Teen Spirit" by new band Nirvana (DGC). It's already No. 7 in sales but just enters the Radio Monitor at No. 73. Overall, it's bulletted at No. 17.

THERE ARE TWO STRONG No. 1 contenders for next month. "Don't Let The Sun Go Down On Me" by George Michael/Elton John (Columbia) at No. 19 makes the second-biggest overall point gain, after "Addams Groove," and is up 53 places in two weeks. With the gains for "Sun" well-balanced between sales and airplay—it's the No. 2 gainer in both airplay and sales—it could be the next No. 1 record. "Diamonds And Pearls" by Prince & The N.P.G. (Paisley Park) shoots up from No. 30 to No. 13 in monitored airplay and is up 58 places on the Hot 100 in just two weeks, winning the Power Pick/Airplay at No. 30. Sales are just starting, so "Diamonds" should continue to move up the chart rapidly.

THREE ARTISTS MAKE THEIR bows on the Hot 100, each with a different mix of large-market airplay, small-market airplay, and sales. U.K. group Right Said Fred is the Hot Shot Debut at No. 67 with its No. 2 U.K. hit, "I'm Too Sexy" (Charisma). The single debuts almost entirely from large-market monitored airplay, with 78 of the 122 monitored stations playing it vs. 12 of the 100 smaller-market reporters. Most records start off with greater small-market airplay, and the Hot 100 debut for Los Angeles-based rock band Mr. Big follows the more typical pattern. "To Be With You" (Atlantic) enters at No. 82, with the small markets providing more than half of its airplay points. And the Red Hot Chili Peppers, a veteran group on the Modern Rock Tracks chart, appears on the Hot 100 for the first time with "Give It Away" (Warner Bros.). The group is boosted onto the Hot 100 primarily by strong sales for the single—more than 70% of its points are from sales.

HOT 100 RECURRENT SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|-----------------------------------|----------------------------------|-----------|-----------|----------|-----------------------------|---|
| 1 | 1 | 4 | (EVERYTHING I DO) I DO IT FOR YOU | BRYAN ADAMS (A&M) | 16 | 15 | 4 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) |
| 2 | 2 | 4 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) | 17 | 13 | 4 | I CAN'T WAIT ANOTHER MINUTE | HI-FIVE (JIVE/RCA) |
| 3 | 3 | 3 | WITH YOU | TONY TERRY (EPIC) | 18 | 18 | 4 | UNFORGETTABLE | NATALIE COLE (ELEKTRA) |
| 4 | — | 1 | HOLE HEARTED | EXTREME (A&M) | 19 | — | 1 | JUST WANT TO HOLD YOU | JASMINE GUY (WARNER BROS.) |
| 5 | 4 | 3 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/EASTWEST) | 20 | 10 | 4 | WIND OF CHANGE | SCORPIONS (MERCURY) |
| 6 | 5 | 4 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) | 21 | 19 | 4 | THE PROMISE OF A NEW DAY | PAULA ABDUL (CAPTIVE/VIRGIN) |
| 7 | 6 | 4 | NOW THAT WE FOUND LOVE | HEAVY D. & THE BOYZ (UPTOWN/MCA) | 22 | 16 | 4 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 8 | 7 | 3 | SOMETHING TO TALK ABOUT | BONNIE RAITT (CAPITOL) | 23 | 17 | 4 | TIME, LOVE AND TENDERNESS | MICHAEL BOLTON (COLUMBIA) |
| 9 | 8 | 2 | I ADORE MI AMOR | COLOR ME BADD (GIANT) | 24 | 24 | 4 | THINGS THAT MAKE YOU GO ... | C&C MUSIC FACTORY (COLUMBIA) |
| 10 | — | 1 | DON'T WANT TO BE A FOOL | LUTHER VANDROSS (EPIC) | 25 | 23 | 4 | THE MOTOWN SONG | ROD STEWART (WARNER BROS.) |
| 11 | — | 1 | THE ONE AND ONLY | CHESNEY HAWKES (CHRYSALIS) | 26 | 26 | 4 | 3 A.M. ETERNAL | THE KLF (ARISTA) |
| 12 | 14 | 4 | CRAZY | SEAL (SIRE/WARNER BROS.) | 27 | 27 | 4 | EVERY HEART BEAT | AMY GRANT (A&M) |
| 13 | 12 | 4 | RIGHT HERE, RIGHT NOW | JESUS JONES (SBK) | 28 | 21 | 4 | GETT OFF | PRINCE AND THE N.P.G. (PAISLEY PARK/WB) |
| 14 | 11 | 4 | TEMPTATION | CORINA (CUTTING/ATCO) | 29 | 22 | 3 | EVERYBODY PLAYS THE FOOL | AARON NEVILLE (A&M) |
| 15 | 9 | 4 | I'LL BE THERE | THE ESCAPE CLUB (ATLANTIC) | 30 | 20 | 4 | LOUDER THAN LOVE | TKA (TOMMY BOY) |

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

| TITLE (Publisher - Licensing Org.) | SHEET MUSIC DIST. |
|--|-------------------|
| 9 2 LEGIT 2 QUIT (Bust-It, BMI) | |
| 20 ADDAMS GROOVE (Bust-It, BMI/Orion, ASCAP) WBM | |
| 62 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP) | |
| 69 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI) | |
| 3 ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP | |
| 100 ALL I NEED IS YOU (Careers-BMG, BMI/Metafour West, BMI) HL | |
| 60 ALL SHE WROTE (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL | |
| 80 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP) | |
| 38 ANGEL BABY (Longitude, BMI) WBM | |
| 1 BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM | |
| 7 BLOWING KISSES IN THE WIND (EMI April, ASCAP/LeoSun, ASCAP) WBM | |
| 24 BROKEN ARROW (Medicine Hat, ASCAP/EMI April, ASCAP) HL | |
| 6 CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM | |
| 21 CAN'T STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP | |
| 58 CAN'T TRUSS IT (Def American, BMI) | |
| 31 CHANGE (Careers-BMG, BMI) HL | |
| 70 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stupid, ASCAP/Almo, ASCAP) HL | |
| 81 CONVICTION OF THE HEART (Gnossos, ASCAP/Southshore, BMI) WBM | |
| 14 CREAM (Controversy, ASCAP/WB, ASCAP) WBM | |
| 68 A DAY IN MY LIFE (WITHOUT YOU) (King Reys, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP/EMI April, ASCAP) | |
| 30 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM | |
| 27 DO ANYTHING (Tuareg, ASCAP/Peasant, ASCAP/SkyFish, ASCAP) | |
| 18 DON'T CRY (Guns N' Roses, ASCAP) CLM | |
| 19 DON'T LET THE SUN GO DOWN ON ME (Big Pig, ASCAP) HL | |
| 37 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP) HL | |
| 47 ENTER SANDMAN (Creeping Death, ASCAP) CLM | |
| 96 EVERYBODY MOVE (Colgems-EMI, ASCAP/Warner Chappell, ASCAP) WBM | |
| 86 EVERY ROAD LEADS BACK TO YOU (Realsongs, ASCAP/TCF, ASCAP) | |
| 8 FINALLY (Wax Museum, BMI/Mainlot, BMI) | |
| 91 THE FLY (Chappell & Co., ASCAP) HL | |
| 28 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSving Mob, ASCAP/Al B. Sure!, ASCAP) HL/WBM | |
| 79 GET A LEG UP (Full Keel, ASCAP) WBM | |
| 93 GIVE IT AWAY (Moebetoblame, BMI) | |
| 97 GROOVIN' (Grand Teton, BMI) | |
| 66 GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL | |
| 59 HEARTS DON'T THINK (THEY FEEL) (Tuareg, ASCAP/Peasant, ASCAP) | |
| 44 HOME SWEET HOME (Warner-Tamerlane, BMI/Motley Crue, BMI) WBM | |
| 49 HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP) | |
| 56 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP | |
| 85 I'LL GET BY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Pillarview B.V., BMI/Cashola, ASCAP) | |
| 25 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) | |
| 67 I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun, BMI) | |
| 55 IN MY DREAMS (WB, ASCAP) WBM | |
| 76 IN PARADISE (Play The Music, ASCAP) | |
| 88 INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM | |
| 50 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme, ASCAP) WBM | |
| 2 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP | |
| 45 I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP) WBM | |
| 61 I WANNA BE YOUR GIRL (One Word, ASCAP/BMG, ASCAP) HL | |
| 71 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM/HL | |
| 46 I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL | |
| 98 JUST ANOTHER GIRLFRIEND (4MW, ASCAP/Zomba, ASCAP) | |
| 65 JUST A TOUCH OF LOVE (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL | |
| 12 KEEP COMING BACK (Chi-Boy, ASCAP) CLM | |
| 41 KEEP IT COMIN' (Harrindur, BMI/Joey Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM | |
| 64 KISS YOU BACK (GLG Two, BMI/Pubhwoyalike, BMI/Willesden, BMI/Bridgeport, BMI) | |
| 16 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP) | |
| 99 LIES (Warner Chappell, PRS/WB, ASCAP) WBM | |
| 95 LIVE AND LET DIE (MPL, ASCAP/EMI Unart, BMI) | |
| 22 LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP | |
| 75 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM | |
| 36 LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI) | |
| 39 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP) | |
| 89 MOVE ANY MOUNTAIN (Amokshasong, PRS) | |
| 26 MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL | |
| 73 NO MORE TEARS (Virgin, ASCAP/Purdell, ASCAP) HL | |
| 13 NO SON OF MINE (Hidden Pun, BMI) WBM | |
| 63 ON A SUNDAY AFTERNOON (RMI, BMI/Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM | |
| 15 O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP | |
| 72 POP THAT COOCHIE (Pac Jam, BMI/2 Live, BMI) | |
| 84 REAL REAL REAL (EMI Blackwood, BMI) HL | |
| 90 RIGHT DOWN TO IT (Keat, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI) HL | |
| 52 RING MY BELL (Two Knight, BMI) | |
| 29 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM | |

Billboard.

FOR WEEK ENDING DECEMBER 21, 1991

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|-----------------------------------|---|-----------|-----------|----------|---------------------------------|--|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 36 | 11 | HOUSECALL | SHABBA RANKS/MAXI PRIEST (EPIC) |
| ① | 1 | 5 | BLACK OR WHITE | MICHAEL JACKSON (EPIC) 3 weeks at No. 1 | 39 | 72 | 2 | MYSTERIOUS WAYS | OZZY OSBOURNE (EPIC ASSOCIATED/EPIC) |
| ② | 2 | 5 | 2 LEGIT 2 QUIT | HAMMER (CAPITOL) | 40 | 41 | 9 | NO MORE TEARS | OZZY OSBOURNE (EPIC ASSOCIATED/EPIC) |
| 3 | 3 | 16 | IT'S SO HARD TO SAY GOODBYE ... | BOYZ II MEN (MOTOWN) | 41 | 43 | 20 | I ADORE MI AMOR | COLOR ME BADD (GIANT) |
| 4 | 4 | 8 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN (GEE STREET/ISLAND/PLG) | 42 | 40 | 12 | POP THAT COOCHIE | THE 2 LIVE CREW (LUKE/ATLANTIC) |
| 5 | 6 | 6 | WILDSIDE | MARKY MARK (INTERSCOPE/EASTWEST) | 43 | 48 | 4 | KEEP COMING BACK | RICHARD MARX (CAPITOL) |
| 6 | 5 | 13 | DON'T CRY | GUNS N' ROSES (Geffen) | 44 | 38 | 21 | AIN'T NO FUTURE IN YO' FRONTING | M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN) |
| ⑦ | 9 | 3 | SMELLS LIKE TEEN SPIRIT | NIRVANA (DGC) | 45 | 51 | 5 | NO SON OF MINE | GENESIS (ATLANTIC) |
| 8 | 7 | 18 | O.P.P. | NAUGHTY BY NATURE (TOMMY BOY) | 46 | 42 | 4 | ON A SUNDAY AFTERNOON | A LIGHTER SHADE OF BROWN (PUMP) |
| ⑨ | 19 | 2 | ADDAMS GROOVE | HAMMER (CAPITOL) | 47 | 45 | 17 | ROMANTIC | KARYN WHITE (WARNER BROS.) |
| 10 | 8 | 9 | WHEN A MAN LOVES A WOMAN | MICHAEL BOLTON (COLUMBIA) | 48 | 46 | 6 | KISS YOU BACK | DIGITAL UNDERGROUND (TOMMY BOY) |
| ⑪ | 15 | 4 | ALL 4 LOVE | COLOR ME BADD (GIANT) | 49 | 32 | 29 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) |
| 12 | 12 | 12 | CREAM | PRINCE & THE N.P.G. (PAISLEY PARK/WB) | 50 | 54 | 3 | I LOVE YOUR SMILE | SHANICE (MOTOWN) |
| 13 | 10 | 16 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PLATEAU) | 51 | 52 | 4 | BROKEN ARROW | ROD STEWART (WARNER BROS.) |
| 14 | 11 | 15 | MIND PLAYING TRICKS ON ME | GETO BOYS (RAP-A-LOT/PRIORITY) | 52 | 49 | 29 | WITH YOU | TONY TERRY (EPIC) |
| ⑮ | 17 | 14 | CAN'T STOP THIS THING WE ... | BRYAN ADAMS (A&M) | 53 | 50 | 6 | AIN'T GONNA HURT NOBODY | KID 'N PLAY (SELECT/ELEKTRA) |
| 16 | 14 | 19 | ENTER SANDMAN | METALLICA (ELEKTRA) | 54 | 44 | 20 | GETT OFF | PRINCE & THE N.P.G. (PAISLEY PARK/WB) |
| ⑰ | 18 | 6 | BLOWING KISSES IN THE WIND | PAULA ABDUL (CAPTIVE/VIRGIN) | 55 | 53 | 19 | HOLE HEARTED | EXTREME (A&M) |
| 18 | 16 | 11 | FOREVER MY LADY | JODECI (UPTOWN/MCA) | 56 | 62 | 2 | IT'S CHRISTMAS TIME | CROSBY/SINATRA/COLE (LASERLIGHT) |
| ⑱ | 22 | 7 | FINALLY | CE CE PENISTON (A&M) | 57 | 75 | 4 | CHANGE | LISA STANSFIELD (ARISTA) |
| 20 | 13 | 25 | (EVERYTHING I DO) I DO IT FOR ... | BRYAN ADAMS (A&M) | 58 | 55 | 26 | 3 A.M. ETERNAL | THE KLF (ARISTA) |
| ⑳ | 26 | 3 | UNFORGIVEN | METALLICA (ELEKTRA) | 59 | 47 | 19 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/EASTWEST) |
| 22 | 23 | 11 | RING MY BELL | D.J. JAZZY JEFF/FRESH PRINCE (JIVE) | 60 | 70 | 2 | ALL SHE WROTE | FIREHOUSE (EPIC) |
| 23 | 20 | 9 | ANGEL BABY | ANGELICA (ULTRA/QUALITY) | 61 | 73 | 2 | UHH AHH | BOYZ II MEN (MOTOWN) |
| ⑳ | 28 | 4 | CAN'T LET GO | MARIAH CAREY (COLUMBIA) | 62 | 57 | 3 | HOME SWEET HOME | MOTLEY CRUE (ELEKTRA) |
| 25 | 21 | 11 | CAN'T TRUSS IT | PUBLIC ENEMY (DEF JAM/COLUMBIA) | 63 | — | 3 | SAVE UP ALL YOUR TEARS | CHER (Geffen) |
| 26 | 24 | 17 | DO ANYTHING | NATURAL SELECTION (EASTWEST) | 64 | 66 | 3 | ALL THROUGH THE NIGHT | STONE-LOC (DELICIOUS VINYL/PLG) |
| ⑳ | 34 | 6 | TELL ME WHAT YOU WANT ME ... | TEVIN CAMPBELL (QWEST/WB) | 65 | 65 | 24 | THINGS THAT MAKE YOU GO ... | C&C MUSIC FACTORY (COLUMBIA) |
| 28 | 27 | 8 | SET THE NIGHT TO MUSIC | ROBERTA FLACK/MAXI PRIEST (ATLANTIC) | 66 | 58 | 15 | RUNNING BACK TO YOU | VANESSA WILLIAMS (WING/MERCURY) |
| 29 | 25 | 22 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) | 67 | 69 | 3 | LIVE FOR LOVING YOU | GLORIA ESTEFAN (EPIC) |
| 30 | 29 | 25 | NOW THAT WE FOUND LOVE | HEAVY D. & THE BOYZ (UPTOWN/MCA) | 68 | 63 | 20 | CRAZY | SEAL (SIRE/WARNER BROS.) |
| ⑳ | 37 | 8 | THAT'S WHAT LOVE IS FOR | AMY GRANT (A&M) | 69 | 71 | 20 | THE PROMISE OF A NEW DAY | PAULA ABDUL (CAPTIVE/VIRGIN) |
| 32 | 31 | 10 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ (UPTOWN/MCA) | 70 | 59 | 24 | YOU COULD BE MINE | GUNS N' ROSES (Geffen) |
| 33 | 33 | 16 | EMOTIONS | MARIAH CAREY (COLUMBIA) | 71 | 61 | 7 | THE FLY | U2 (ISLAND/PLG) |
| 34 | 30 | 10 | TENDER KISSES | TRACIE SPENCER (CAPITOL) | 72 | 67 | 3 | INSATIABLE | PRINCE & THE N.P.G. (PAISLEY PARK/WB) |
| 35 | 35 | 25 | UNFORGETTABLE | NATALIE COLE (ELEKTRA) | 73 | 56 | 26 | I'LL BE THERE | THE ESCAPE CLUB (ATLANTIC) |
| ⑳ | — | 1 | DON'T LET THE SUN GO DOWN ... | GEORGE MICHAEL/E. JOHN (COLUMBIA) | 74 | 64 | 8 | THE ONE AND ONLY | CHESNEY HAWKES (CHRYSALIS) |
| 37 | 39 | 18 | SOMETHING TO TALK ABOUT | BONNIE RAITT (CAPITOL) | 75 | — | 1 | KEEP IT COMIN' | KEITH SWEAT (ELEKTRA) |

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

| | | | |
|----|---|----|---|
| 43 | RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP/Zomba, ASCAP) | 82 | TO BE WITH YOU (EMI April, ASCAP/Eric Martin, ASCAP/Dog Turner, ASCAP/Tasmanian, ASCAP) |
| 83 | RUSH (The Voice Of London, BMI) | 51 | TOO BLIND TO SEE IT (Last Song, ASCAP/Third Coast, ASCAP) |
| 40 | SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM | 48 | TOP OF THE WORLD (Yessup, ASCAP/WB, ASCAP) CLM |
| 57 | SEND ME AN ANGEL (Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL | 78 | UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP) HL |
| 4 | SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) HL | 53 | THE UNFORGIVEN (Creeping Death, ASCAP) CLM |
| 23 | SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM | 35 | THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Souppped, ASCAP/ATV, BMI) WBM/HL |
| 54 | SHOT OF POISON (EMI April, ASCAP/Lisabella, ASCAP/Almo, ASCAP/Testatyme, ASCAP/Tyreach, ASCAP) CPP/HL | 92 | WHAT TIME IS LOVE? (E.G., BMI/Warner Chappell/WB, ASCAP/MCA, ASCAP/Wandee, ASCAP) HL/WBM |
| 17 | SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End Of Music, BMI) HL | 5 | WHEN A MAN LOVES A WOMAN (Pronto, BMI/Quinvy, BMI/Warner-Tamerlane, BMI) WBM |
| 94 | SOMETHING GOT ME STARTED (EMI, ASCAP/So What, ASCAP) HL | 74 | WHISPERS (Pez, BMI/Mister Rodgers, BMI/It's Time, BMI) |
| 34 | SPENDING MY TIME (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM | 10 | WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WBM |
| 33 | STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Baylun Beat, BMI) WBM | 77 | WITHIN MY HEART (Funny Bear, ASCAP/Angel Lebron, Jr., ASCAP/Berrios, ASCAP/ABL, ASCAP/EMI April, ASCAP) |
| 32 | TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) | | |
| 42 | TENDER KISSES (Zdroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM | | |
| 11 | THAT'S WHAT LOVE IS FOR (All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL | | |
| 87 | THERE WILL NEVER BE ANOTHER TONIGHT (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatyme, | | |

THE Billboard 200

TOP ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
DECEMBER 21, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|---------------|-----------|-----------|---------------|--|--|---------------|
| ★ ★ No. 1 ★ ★ | | | | | | |
| 1 | 1 | — | 2 | MICHAEL JACKSON EPIC 45400 (10.98 EQ) 2 weeks at No. 1 | dangerous | 1 |
| 2 | 2 | 2 | 13 | GARTH BROOKS ▲ 4 CAPITOL 96330* (10.98) | ROPIN' THE WIND | 1 |
| 3 | 4 | 3 | 6 | HAMMER CAPITOL 98151 (10.98) | TOO LEGIT TO QUIT | 2 |
| 4 | 3 | 1 | 3 | U2 ISLAND 10347/PLG (9.98 EQ) | ACHTUNG BABY | 1 |
| 5 | 5 | 5 | 33 | MICHAEL BOLTON ▲ 3 COLUMBIA 46771 (10.98 EQ) | TIME, LOVE AND TENDERNESS | 1 |
| 6 | 6 | 4 | 11 | NIRVANA ▲ DGC 24425/GEFFEN (9.98) | NEVERMIND | 4 |
| 7 | 13 | 14 | 26 | NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98) | UNFORGETTABLE | 1 |
| 8 | 9 | 13 | 30 | BOYZ II MEN ▲ 2 MOTOWN 6320* (9.98) | COOLEYHIGHARMONY | 3 |
| 9 | 8 | 7 | 17 | METALLICA ▲ 3 ELEKTRA 61113 (10.98) | METALLICA | 1 |
| 10 | 7 | 6 | 12 | GUNS N' ROSES ▲ 3 GEFFEN 24420 (10.98) | USE YOUR ILLUSION II | 1 |
| 11 | 10 | 10 | 12 | MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ) | EMOTIONS | 4 |
| 12 | 14 | 12 | 66 | GARTH BROOKS ▲ 5 CAPITOL 93866* (9.98) | NO FENCES | 4 |
| 13 | 12 | 8 | 4 | GENESIS ATLANTIC 82344* (10.98) | WE CAN'T DANCE | 4 |
| 14 | 11 | 11 | 12 | GUNS N' ROSES ▲ 2 GEFFEN 24415 (10.98) | USE YOUR ILLUSION I | 2 |
| 15 | 21 | 20 | 30 | PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98) | SPELLBOUND | 1 |
| 16 | 15 | 16 | 11 | BRYAN ADAMS ▲ A&M 5367* (10.98) | WAKING UP THE NEIGHBOURS | 6 |
| 17 | 17 | 18 | 24 | BONNIE RAITT ▲ CAPITOL 96111 (10.98) | LUCK OF THE DRAW | 2 |
| 18 | 22 | 23 | 40 | AMY GRANT ▲ 2 A&M 5321 (9.98) | HEART IN MOTION | 10 |
| 19 | 20 | 19 | 20 | COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98) | C.M.B. | 3 |
| 20 | 16 | 15 | 10 | PRINCE ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98) | DIAMONDS & PEARLS | 3 |
| 21 | 26 | 21 | 10 | MOTLEY CRUE ▲ ELEKTRA 61204* (12.98) | DECADE OF DECADENCE | 2 |
| 22 | 28 | 34 | 4 | BETTE MIDLER ATLANTIC 82329* (10.98) | MUSIC FROM "FOR THE BOYS" | 22 |
| 23 | 23 | 27 | 11 | HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ) | BLUE LIGHT, RED LIGHT | 21 |
| 24 | 19 | — | 2 | KEITH SWEAT ELEKTRA 61216* (10.98) | KEEP IT COMIN' | 19 |
| 25 | 25 | 22 | 7 | VARIOUS ARTISTS POLYDOR 845750*/PLG (10.98) | TWO ROOMS: SONGS OF ELTON JOHN/BERNIE TAUPIN | 19 |
| 26 | 30 | 24 | 10 | REBA MCENTIRE ● MCA 10400* (10.98) | FOR MY BROKEN HEART | 13 |
| 27 | 32 | 30 | 20 | MARKY MARK & THE FUNKY BUNCH ● INTERSCOPE 91737*/EASTWEST (10.98) | MUSIC FOR THE PEOPLE | 27 |
| 28 | 18 | 9 | 6 | ICE CUBE PRIORITY 57155 (10.98) | DEATH CERTIFICATE | 2 |
| 29 | 24 | 17 | 5 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ) | SKY IS CRYING | 10 |
| 30 | 34 | 146 | 3 | SOUNDTRACK WALT DISNEY 60618* (8.98) | BEAUTY & THE BEAST | 30 |
| 31 | 27 | 25 | 15 | JODECI ● MCA 10198* (9.98) | FOREVER MY LADY | 25 |
| 32 | 29 | 26 | 12 | OZZY OSBOURNE ● EPIC ASSOCIATED 46795/EPIC (10.98 EQ) | NO MORE TEARS | 7 |
| 33 | 36 | 43 | 39 | R.E.M. ▲ 3 WARNER BROS. 26496 (9.98) | OUT OF TIME | 1 |
| 34 | 31 | 28 | 10 | PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) | APOCALYPSE 91... THE ENEMY STRIKES BLACK | 4 |
| 35 | 38 | 32 | 50 | C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT | 2 |
| 36 | 40 | 31 | 28 | TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 22 |
| 37 | 37 | 33 | 85 | GARTH BROOKS ▲ 2 CAPITOL 90897 (9.98) | GARTH BROOKS | 22 |
| 38 | 33 | 29 | 14 | NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98) | NAUGHTY BY NATURE | 16 |
| 39 | 35 | 37 | 42 | FIREHOUSE ▲ EPIC 46186* (9.98 EQ) | FIREHOUSE | 21 |
| 40 | 46 | 45 | 40 | VINCE GILL ● MCA 10140* (9.98) | POCKET FULL OF GOLD | 40 |
| 41 | 49 | 40 | 25 | VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98) | FOR UNLAWFUL CARNAL KNOWLEDGE | 1 |
| 42 | 41 | 47 | 3 | ENYA REPRISE 81842* (10.98) | SHEPHERD MOONS | 41 |
| 43 | 39 | 35 | 15 | BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98) | THE FIRE INSIDE | 7 |
| 44 | 51 | 52 | 37 | ROD STEWART ▲ WARNER BROS. 26300* (9.98) | VAGABOND HEART | 10 |
| 45 | 43 | 41 | 54 | EXTREME ▲ A&M 5313 (9.98) | EXTREME II PORNOGRAFFITTI | 10 |
| 46 | 48 | 46 | 10 | JAMES TAYLOR COLUMBIA 46038* (10.98 EQ) | NEW MOON SHINE | 37 |
| 47 | 45 | 44 | 9 | JOHN MELLENCAMP MERCURY 510151* (10.98 EQ) | WHENEVER WE WANTED | 17 |
| 48 | 64 | 80 | 3 | AEROSMITH COLUMBIA 46209* (36.98 EQ) | PANDORA'S BOX | 48 |
| 49 | 47 | 39 | 5 | RICHARD MARX CAPITOL 95874* (10.98) | RUSH STREET | 39 |
| 50 | 60 | 62 | 94 | ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS | 50 |
| 51 | 63 | 57 | 22 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) | HOMEBASE | 12 |
| 52 | 44 | 38 | 11 | RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98) | BLOOD SUGAR SEX MAGIK | 14 |
| 53 | 55 | 49 | 13 | DIRE STRAITS WARNER BROS. 26680 (10.98) | ON EVERY STREET | 12 |
| 54 | 53 | 42 | 127 | MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER | 3 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| 55 | 52 | 51 | 32 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) | POWER OF LOVE | 7 |
| 56 | 42 | 36 | 15 | SOUNDTRACK ● MCA 10286* (10.98) | THE COMMITMENTS | 8 |
| 57 | 62 | 54 | 66 | QUEENSRYCHE ▲ 2 EMI 92806 (9.98) | EMPIRE | 7 |
| 58 | 59 | 55 | 30 | ALAN JACKSON ▲ ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 17 |
| 59 | 50 | 75 | 11 | BARBRA STREISAND ● COLUMBIA 44111* (59.98 EQ) | JUST FOR THE RECORD... | 38 |
| 60 | 86 | 82 | 13 | THE JUDDS CURB 61018*/RCA (9.98) | GREATEST HITS VOL. TWO | 60 |
| 61 | 58 | 50 | 23 | TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98) | INTO THE GREAT WIDE OPEN | 13 |
| 62 | 70 | 88 | 57 | CLINT BLACK ▲ 2 RCA 2372* (9.98) | PUT YOURSELF IN MY SHOES | 18 |
| 63 | 56 | 58 | 14 | RUSH ● ATLANTIC 82293* (10.98) | ROLL THE BONES | 3 |
| 64 | 61 | 53 | 10 | P.M. DAWN GEE STREET/ISLAND 510276*/PLG (9.98) | OF THE HEART, OF THE SOUL & OF THE CROSS | 50 |
| 65 | 71 | 64 | 78 | MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY | 1 |
| 66 | 68 | 59 | 23 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 31 |
| 67 | 54 | 48 | 22 | GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98) | WE CAN'T BE STOPPED | 24 |
| 68 | 66 | 67 | 15 | BELL BIV DEVOE ● MCA 10345 (10.98) | WBBD - BOOTCITY! THE REMIX ALBUM | 18 |
| 69 | 69 | 68 | 23 | SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98) | ROBIN HOOD: PRINCE OF THIEVES | 5 |
| 70 | 74 | 76 | 9 | GEORGE WINSTON WINDHAM HILL 11107 (10.98) | SUMMER | 55 |
| 71 | 75 | 79 | 4 | YANNI PRIVATE MUSIC 82093* (9.98) | IN CELEBRATION OF LIFE | 71 |
| 72 | 57 | 61 | 4 | LISA STANSFIELD ARISTA 18679* (10.98) | REAL LOVE | 57 |
| 73 | 76 | 66 | 92 | THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98) | SHAKE YOUR MONEY MAKER | 4 |
| 74 | 78 | 71 | 29 | RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ) | BACKROADS | 23 |
| 75 | 85 | 99 | 36 | ROXETTE ▲ EMI 94435* (10.98) | JOYRIDE | 12 |
| 76 | 79 | 72 | 56 | MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98) | THE IMMACULATE COLLECTION | 2 |
| 77 | 82 | 98 | 191 | ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ) | PHANTOM OF THE OPERA | 33 |
| 78 | 92 | 93 | 38 | DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ) | EAGLE WHEN SHE FLIES | 24 |
| 79 | 77 | 78 | 5 | D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98) | AIN'T NO DOUBT ABOUT IT | 77 |
| 80 | 73 | 60 | 4 | POISON CAPITOL 98046* (15.98) | SWALLOW THIS LIVE | 51 |
| 81 | 83 | 84 | 45 | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) | INTO THE LIGHT | 5 |
| 82 | 81 | 63 | 26 | SKID ROW ▲ ATLANTIC 82242* (10.98) | SLAVE TO THE GRIND | 1 |
| 83 | 94 | 77 | 23 | TANYA TUCKER CAPITOL 95562* (9.98) | WHAT DO I DO WITH ME | 57 |
| 84 | 84 | 103 | 3 | TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98) | T.E.V.I.N. | 84 |
| 85 | 90 | 69 | 4 | MICHAEL CRAWFORD ATLANTIC 82347* (10.98) | PERFORMS ANDREW LLOYD WEBBER | 69 |
| 86 | 72 | 92 | 9 | ALABAMA RCA 61040* (9.98) | GREATEST HITS, VOL. 2 | 72 |
| 87 | 87 | 115 | 64 | CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ) | IN CONCERT | 35 |
| 88 | 99 | 96 | 94 | HAMMER ▲ 10 CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM | 1 |
| 89 | 80 | 83 | 50 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) | BLACK'S MAGIC | 38 |
| 90 | 88 | 73 | 57 | SCORPIONS ▲ 2 MERCURY 846908 (9.98 EQ) | CRAZY WORLD | 21 |
| 91 | 89 | 81 | 23 | HEAVY D. & THE BOYZ ● MCA 10289 (9.98) | PEACEFUL JOURNEY | 21 |
| 92 | 95 | 74 | 9 | ERIC CLAPTON DUCK 26420*/REPRISE (23.98) | 24 NIGHTS | 38 |
| 93 | 65 | 56 | 9 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) | SPORTS WEEKEND | 22 |
| 94 | 101 | 109 | 5 | PAUL SIMON WARNER BROS. 26737* (24.98) | PAUL SIMON'S CONCERT IN THE PARK | 94 |
| 95 | 67 | 65 | 8 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) | SONS OF THE P | 44 |
| 96 | 138 | 158 | 73 | THE JUDDS ▲ CURB 8318/RCA (9.98) | GREATEST HITS | 76 |
| 97 | 108 | 97 | 15 | RANDY TRAVIS WARNER BROS. 26661* (9.98) | HIGH LONESOME | 43 |
| 98 | 100 | 91 | 66 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 39 |
| 99 | 96 | 70 | 5 | QUEENSRYCHE EMI 97048* (40.98) | OPERATION: LIVECRIME | 38 |
| 100 | 113 | 114 | 89 | WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) | WILSON PHILLIPS | 2 |
| 101 | 128 | 185 | 3 | TAKE 6 WARNER BROS. 26665* (9.98) | HE IS CHRISTMAS | 101 |
| 102 | 118 | 100 | 13 | TESLA ● GEFFEN 24424 (9.98) | PSYCHOTIC SUPPER | 13 |
| 103 | 132 | 143 | 25 | CHER ● GEFFEN 24369* (10.98) | LOVE HURTS | 48 |
| 104 | 97 | 104 | 11 | FOURPLAY WARNER BROS. 26656* (9.98) | FOURPLAY | 97 |
| 105 | 106 | 105 | 134 | BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98) | NICK OF TIME | 1 |
| 106 | 135 | 148 | 4 | COLLIN RAYE EPIC 47468* (9.98) | ALL I CAN BE | 106 |
| 107 | 131 | 144 | 153 | SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98) | BEACHES | 2 |
| 108 | 129 | 133 | 166 | PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) | FOREVER YOUR GIRL | 1 |
| 109 | 104 | 108 | 82 | VAN MORRISON ● MERCURY 841970 (9.98 EQ) | THE BEST OF VAN MORRISON | 41 |

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

Billboard 200 TM Top Albums *continued*

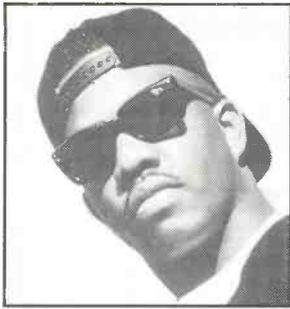
FOR WEEK ENDING DECEMBER 21, 1991

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|------------|---------------|--|-------------------------------------|---------------|
| 110 | 91 | 86 | 14 | STEVIE NICKS MODERN 91711*/ATLANTIC (10.98) | TIMESPACE: BEST OF STEVIE NICKS | 30 |
| (111) | 139 | — | 2 | CHIEFTAINS RCA VICTOR 60824* (9.98) | BELLS OF DUBLIN | 111 |
| 112 | 102 | 101 | 44 | JESUS JONES ▲ SBK 95715* (9.98) | DOUBT | 25 |
| (113) | 123 | 128 | 7 | ROY ROGERS RCA 53024 (10.98) | TRIBUTE | 113 |
| 114 | 105 | 113 | 30 | EMF ▲ EMI 96238 (9.98) | SCHUBERT DIP | 12 |
| (115) | 130 | 119 | 42 | ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) | COOLIN' AT THE PLAYGROUND YA' KNOW! | 7 |
| 116 | 122 | 131 | 75 | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE | 22 |
| 117 | 114 | 106 | 13 | KENNY LOGGINS COLUMBIA 46140* (9.98 EQ) | LEAP OF FAITH | 71 |
| (118) | 160 | 168 | 63 | BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98) | SOME PEOPLE'S LIVES | 6 |
| (119) | 133 | 121 | 65 | VINCE GILL ▲ MCA 42321 (9.98) | WHEN I CALL YOUR NAME | 67 |
| 120 | 103 | 89 | 8 | ERASURE SIRE 26668*/REPRISE (10.98) | CHORUS | 29 |
| 121 | 121 | 123 | 35 | MARC COHN ATLANTIC 82178* (9.98) | MARC COHN | 49 |
| 122 | 112 | 120 | 11 | A TRIBE CALLED QUEST JIVE 1418* (9.98) | LOW END THEORY | 45 |
| (123) | 145 | 117 | 31 | LORRIE MORGAN ● RCA 3021* (9.98) | SOMETHING IN RED | 71 |
| 124 | 115 | 107 | 27 | CANDY DULFER ● ARISTA 8674* (9.98) | SAXUALITY | 22 |
| (125) | 146 | 132 | 11 | VAN MORRISON POLYDOR 849026*/PLG (17.98 EQ) | HYMNS TO THE SILENCE | 99 |
| 126 | 134 | 162 | 53 | SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ) | DANCES WITH WOLVES | 48 |
| 127 | 141 | 139 | 57 | PHIL COLLINS ▲ ATLANTIC 82157 (14.98) | SERIOUS HITS...LIVE! | 11 |
| (128) | 173 | 191 | 3 | LINDA RONSTADT ELEKTRA 61239* (10.98) | MAS CANCIONES | 128 |
| 129 | 119 | 127 | 16 | VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ) | THE COMFORT ZONE | 84 |
| 130 | 124 | 102 | 10 | SIMPLY RED EASTWEST 91773* (10.98) | STARS | 79 |
| (131) | 163 | 165 | 133 | CLINT BLACK ▲ 2 RCA 9668 (9.98) | KILLIN' TIME | 31 |
| 132 | 126 | 118 | 127 | DON HENLEY ▲ 3 GEFEN 24217 (9.98) | THE END OF THE INNOCENCE | 8 |
| 133 | 107 | 95 | 9 | SCARFACE RAP-A-LOT 57167/PRIORITY (9.98) | MR. SCARFACE IS BACK | 51 |
| 134 | 142 | 134 | 15 | NEIL DIAMOND COLUMBIA 48610 (10.98 EQ) | LOVESCAPE | 44 |
| 135 | 109 | 94 | 53 | NINE INCH NAILS TVT 2610 (9.98 EQ) | PRETTY HATE MACHINE | 75 |
| (136) | 166 | 171 | 16 | DOUG STONE EPIC 47357* (9.98 EQ) | I THOUGHT IT WAS YOU | 82 |
| (137) | 152 | — | 2 | VARIOUS ARTISTS GRP 9650* (9.98) | GRP CHRISTMAS COLLECTION, VOLUME 2 | 137 |
| 138 | 111 | 112 | 28 | N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) | EFIL4ZAGGIN | 1 |
| (139) | 167 | 136 | 8 | SOUNDTRACK SBK 97722* (10.98) | COOL AS ICE | 89 |
| 140 | 110 | 90 | 18 | BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) | GLOBE | 76 |
| 141 | 116 | 110 | 7 | ROBERTA FLACK ATLANTIC 82321* (10.98) | SET THE NIGHT TO MUSIC | 110 |
| 142 | 98 | 85 | 7 | SOUNDTRACK MCA 10397 (10.98) | HOUSE PARTY II | 55 |
| (143) | 171 | 153 | 28 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 84 |
| 144 | 140 | 151 | 69 | YANNI ▲ PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION | 29 |
| (145) | 158 | 157 | 64 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT | 16 |
| (146) | 175 | 154 | 38 | GEORGE STRAIT ● MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 45 |
| (147) | 162 | 170 | 22 | NAT KING COLE CAPITOL 93590* (7.98) | COLLECTOR'S SERIES | 86 |
| (148) | 164 | 159 | 64 | AC/DC ▲ 2 ATCO 91413 (9.98) | THE RAZORS EDGE | 2 |
| (149) | 172 | 163 | 71 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 70 |
| 150 | 93 | 87 | 5 | INXS ATLANTIC 82294* (14.98) | LIVE BABY LIVE | 72 |
| 151 | 154 | 180 | 28 | VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98) | FOR OUR CHILDREN | 31 |
| 152 | 125 | 130 | 23 | BEBE & CECE WINANS ● CAPITOL 92078* (9.98) | DIFFERENT LIFESTYLES | 74 |
| (153) | 180 | 178 | 9 | SOUNDGARDEN A&M 5374 (9.98) | BADMOTORFINGER | 95 |
| 154 | 117 | 122 | 7 | TINA TURNER CAPITOL 97152* (13.98) | SIMPLY THE BEST | 113 |
| 155 | 156 | 173 | 6 | 2ND II NONE PROFILE 1416* (9.98) | 2ND II NONE | 134 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|------------|---------------|--|---|---------------|
| 156 | 127 | 116 | 23 | SEAL ● SIRE 26627*/WARNER BROS. (9.98) | SEAL | 24 |
| 157 | 155 | 161 | 105 | KENNY G ▲ ARISTA 8613 (13.98) | LIVE | 16 |
| (158) | RE-ENTRY | 49 | | THE JUDDS ● CURB 2070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE | 62 |
| 159 | 153 | 124 | 7 | CURTIS STIGERS ARISTA 18660* (9.98) | CURTIS STIGERS | 119 |
| 160 | 149 | 164 | 29 | HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ) | | 20 |
| 161 | 157 | 166 | 106 | HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ) | MUSIC FROM "WHEN HARRY MET SALLY..." | 42 |
| 162 | 165 | 156 | 26 | AARON NEVILLE A&M 5354* (9.98) | WARM YOUR HEART | 44 |
| (163) | 177 | 169 | 91 | ALAN JACKSON ▲ ARISTA 8623 (9.98) | HERE IN THE REAL WORLD | 57 |
| 164 | 136 | 137 | 13 | KARYN WHITE WARNER BROS. 26320* (10.98) | RITUAL OF LOVE | 53 |
| 165 | 120 | 111 | 20 | SHABBA RANKS EPIC 47310 (9.98 EQ) | AS RAW AS EVER | 89 |
| 166 | 148 | 138 | 43 | ENIGMA ▲ CHARISMA 91642* (9.98) | MCMXC A.D. | 6 |
| (167) | 194 | 183 | 65 | VANILLA ICE ▲ 7 SBK 95325* (9.98) | TO THE EXTREME | 1 |
| 168 | 137 | — | 2 | D-NICE JIVE 41466* (9.98) | TO THA RESCUE | 137 |
| 169 | 150 | 129 | 26 | THE KLF ● ARISTA 8657* (9.98) | WHITE ROOM | 39 |
| 170 | 143 | 125 | 8 | BARRY WHITE A&M 5377 (9.98) | PUT ME IN YOUR MIX | 96 |
| (171) | 183 | — | 2 | DOC SEVERINSEN AMHERST 54406* (9.98) | MERRY CHRISTMAS | 171 |
| 172 | 174 | 172 | 102 | UB40 ▲ VIRGIN 91324 (9.98) | LABOUR OF LOVE II | 30 |
| (173) | 188 | 167 | 8 | GEORGE JONES MCA 10398* (9.98) | AND ALONG CAME JONES | 148 |
| 174 | 176 | — | 106 | AEROSMITH ▲ 4 GEFEN 24254 (9.98) | PUMP | 5 |
| 175 | 161 | 126 | 5 | PET SHOP BOYS EMI 97097* (13.98) | DISCOGRAPHY - COMPLETE SINGLES COLLECTION | 111 |
| (176) | NEW ► | 1 | | JODY WATLEY MCA 10355 (10.98) | AFFAIRS OF THE HEART | 176 |
| 177 | 189 | 188 | 4 | PAUL MCCARTNEY/CARL DAVIS ANGEL 54371* (15.98) | LIVERPOOL ORATORIO | 177 |
| 178 | 151 | 135 | 8 | GERALD LEVERT EASTWEST 91777* (10.98) | PRIVATE LINE | 111 |
| 179 | 185 | 176 | 61 | CHRIS ISAAK ▲ REPRISE 25837 (9.98) | HEART SHAPED WORLD | 7 |
| (180) | 198 | — | 7 | THE PARTY HOLLYWOOD 61225*/ELEKTRA (9.98) | IN THE MEANTIME, IN BETWEEN TIME | 77 |
| (181) | RE-ENTRY | 105 | | JANET JACKSON ▲ 5 A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 | 1 |
| 182 | 178 | 160 | 7 | SLAYER DEF AMERICAN 26748*/WARNER BROS. (19.98) | LIVE - DECADE OF AGGRESSION | 55 |
| (183) | RE-ENTRY | 22 | | KATHY MATTEA MERCURY 846975* (9.98 EQ) | TIME PASSES BY | 72 |
| 184 | 187 | 152 | 35 | ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ) | FACELIFT | 42 |
| (185) | RE-ENTRY | 26 | | VANILLA ICE ● SBK 96648* (10.98) | EXTREMELY LIVE | 30 |
| (186) | RE-ENTRY | 86 | | SOUNDTRACK ▲ 3 EMI 93492 (10.98) | PRETTY WOMAN | 4 |
| 187 | 169 | 141 | 6 | BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98) | PRINCE OF DARKNESS | 57 |
| (188) | 197 | — | 17 | FRANK SINATRA REPRISE 26501* (13.98) | SINATRA REPRISE: THE VERY GOOD YEARS | 98 |
| (189) | 199 | 177 | 14 | RATT ATLANTIC 82260* (10.98) | RATT & ROLL 8191 | 57 |
| 190 | 168 | 182 | 30 | ICE-T ● SIRE 26492*/WARNER BROS. (9.98) | O.G. ORIGINAL GANGSTER | 15 |
| 191 | 147 | 149 | 10 | PATTI LABELLE MCA 10439 (9.98) | BURNIN' | 78 |
| (192) | NEW ► | 1 | | AMG SELECT 21642* (9.98) | BITCH BETTA HAVE MY MONEY | 192 |
| 193 | 181 | 181 | 11 | QUEEN LATIFAH TOMMY BOY 1035 (9.98) | NATURE OF A SISTA' | 117 |
| 194 | 159 | 150 | 36 | LENNY KRAVITZ ● VIRGIN 91610* (9.98) | MAMA SAID | 39 |
| (195) | RE-ENTRY | 5 | | RESTLESS HEART RCA 61041* (9.98) | BEST OF RESTLESS HEART | 173 |
| 196 | 179 | 145 | 6 | THE STORM INTERSCOPE 91741*/EASTWEST (9.98) | THE STORM | 145 |
| (197) | RE-ENTRY | 11 | | BROOKS & DUNN ARISTA 18658* (9.98) | BRAND NEW MAN | 107 |
| 198 | 190 | 190 | 10 | VARIOUS ARTISTS COLUMBIA 46019* (10.98 EQ) | SIMPLY MAD ABOUT THE MOUSE | 160 |
| 199 | 182 | 147 | 6 | SOUTHSIDE JOHNNY IMPACT 10445*/MCA (9.98) | BETTER DAYS | 96 |
| 200 | 193 | 198 | 31 | MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK | 104 |

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| Another Bad Creation 115 | D.J. Jazzy Jeff & The Fresh Prince 51 | Don Henley 132 | Reba McEntire 26, 98 | Queen Latifah 193 | Soundgarden 153 | | A Tribe Called Quest 122 |
| Beil Biv Devoe 68 | Diamond Rio 143 | Ice Cube 28 | John Mellencamp 47 | Queensryche 57, 99 | SOUNDTRACK | | Travis Tritt 36, 149 |
| Big Audio Dynamite II 140 | Neil Diamond 134 | Ice-T 190 | Metallica 9 | R.E.M. 33 | Beaches 107 | | Tanya Tucker 83 |
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| Michael Bolton 5, 54 | D.J. Magic Mike & M.C. Madness 79 | Janet Jackson 181 | Van Morrison 109, 125 | Red Hot Chili Peppers 52 | Cool As Ice 139 | | UB40 172 |
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| Mary-Chapin Carpenter 200 | Gloria Estefan 81 | The Judds 60, 96, 158 | Nine Inch Nails 135 | Lisa Stansfield 72 | Rod Stewart 44 | | For Our Children 151 |
| Carreras - Domingo - Pavarotti 87 | Extreme 45 | Big Daddy Kane 187 | Nirvana 6 | Rush 63 | Curtis Stigers 159 | | GRP Christmas Collection, Volume 2 137 |
| C&C Music Factory 35 | Firehouse 39 | The KLF 169 | ORIGINAL LONDON CAST | Salt-N-Pepa 89 | | | Simply Mad About The Mouse 198 |
| Cher 103 | Roberta Flack 141 | Lenny Kravitz 194 | Phantom Of The Opera 77 | Scarface 133 | | | |
| Chieftains 111 | | | Phantom Of The Opera Highlights | | | | |



Getting His Money. The biggest gain on this week's national Heatseekers chart belongs to rapper AMG, whose sales increase by more than 250%. The performance moves him 30 places, to No. 4. He jumps 7-2 in the Pacific region, 21-2 in the East North Central, and 15-3 in the West North Central.



Jammin'. Add Pearl Jam to the list of acts who have emerged from the ultrahot Seattle scene. The group sees sales gains in all eight Heatseeker regions and has become a "labor of love" for the Epic promo team. The label claims more than 70 rock stations added "Alive" in the last three weeks.



Like Father. Pam Tillis is following in the footsteps of her famous father, country star Mel Tillis. Her song "Maybe It Was Memphis" jumps 71-42 on the Hot Country Singles & Tracks chart, and prompts a 51% increase in sales. She garners top-25 reports from four of our eight regions.

SIZZLER: The hottest Heatseeker this week is AMG, whose sales more than double. Consequently, his "Bitch Betta Have My Money" jumps 30 places on the Heatseekers chart (34-4), moves 20 spots on the Top R&B Albums (96-76), and debuts on The Billboard 200 Top Albums at No. 192.

As is true of many rap projects, and as one might guess from the title, this is not an album that will be embraced by feminists. In fact, Elektra, which distributes most Select product, found AMG's content too hot to handle. Thus, it is being marketed through independent distributors under Select Street, a new logo. Select, of course, is not unfamiliar with the indie route. Prior to its agreement with Elektra, which went into effect earlier this year, Select sold through independents.

Wyatt Cheek, VP of promotion and marketing for Select, reports this is the first time the Select Street logo has been used, and that it will be used again in the future in those instances when a title goes through indies.

Cheek says AMG is selling well for The Musicland Group, Camelot Music, Trans World Music Corp., and Warehouse. The album's debut follows a 20-week run logged by the title track on Billboard's Hot Rap Singles chart.

JAM JAMS: "Pearl Jam is our life," says Larry Douglas, one of the promotion VPs at Epic. In fact, Douglas has been saying it for weeks, adding, "We're going to work this record through Christmas, through New Year's, through Easter, and if we have to, through Christmas of next year." And, the promotion team's fervor is starting to pay off.

After seeing consecutive weeks in which the track "Alive" garnered more than 15 adds, Epic made its first full-court press during the week of Dec. 9-13 and Douglas says that effort brought more than 40 additional rock stations.

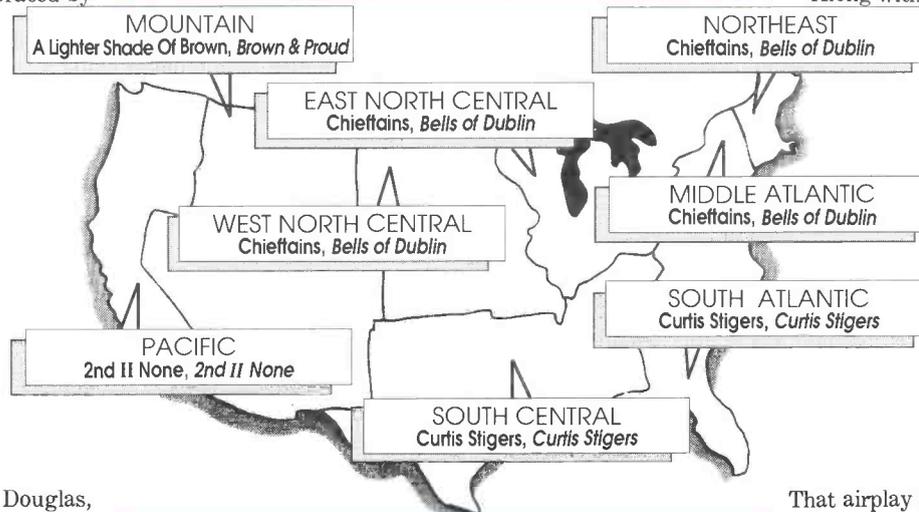
Airplay is driving sales, too, as "Ten" makes upward moves in each of our eight regions, a unique accomplishment.

It now seems a cinch that the band will hit The Billboard 200

within the next issue or two.

SEATTLE CALLING: Pearl Jam, by the by, is yet another buzz band that has emerged from that bubbling Northwest market, which has already given birth to such acts as Nirvana, Soundgarden, Alice In Chains, and Queensryche. Popular Uprisings recently touched base with Seattle music newspaper The Rocket, which runs a chart devoted entirely to Northwest artists, based on reports from stores in a dozen Washington and Oregon cities, including Eugene, Portland, Spokane, and Walla Walla.

REGIONAL HEATSEEKERS #1's



Along with the above-mentioned bands, December's 20-position chart includes titles by Curtis Salgado and Bounce The Ocean. Indie-label acts on the chart were Truly, Walkabouts, Hammerbox, Daddies, Nomeansno, Coffin Break, Waterman's Hollow, and Alcoholics Unanimous.

Considering the Northwest's recent hot streak, we would not be surprised to see any of these bands emerge to national prominence at one point or another.

LIKE FATHER, LIKE DAUGHTER: Her daddy parlayed country music stardom into an acting career. We don't know yet if Hollywood will come calling on Pam Tillis, but her new single, the pop-flavored "Maybe It Was Memphis," is finding a home on country stations. That airplay is creating sales—particularly in the South Central states, where her "Put Yourself In My Place" climbs 13-7.

The new single's impact comes as no surprise to Mike Dungan, senior director of national sales at Arista Nashville (who, since the 1990 Camelot convention, has billed himself as "the real Mike Dungan"). He reports that reorders on the album have been placed by Target, Trans World, Warehouse, Wax-Works, and Best Buy.

Popular Uprisings, which is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page, wishes its readers a great 1992!

THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. | |
|---|---|
| PACIFIC | SOUTH CENTRAL |
| 1. 2nd II None, 2nd II None | 1. Curtis Stigers, Curtis Stigers |
| 2. AMG, Bitch Betta Have My Money | 2. Shanice, Inner Child |
| 3. Chieftains, Bells Of Dublin | 3. Chieftains, Bells Of Dublin |
| 4. A Lighter Shade Of Brown, Brown & Proud | 4. Chris LeDoux, Western Underground |
| 5. Cypress Hill, Cypress Hill | 5. Nemesis, Munchies For Your Bass |
| 6. M.C. Breed & D.F.C., M.C. Breed & D.F.C. | 6. Hal Ketchum, Past The Point Of Rescue |
| 7. Angelica, Angel Baby | 7. Pam Tillis, Put Yourself In My Place |
| 8. Curtis Stigers, Curtis Stigers | 8. Buddy Guy, Damn Right I've Got The Blues |
| 9. Pearl Jam, Ten | 9. The Storm, The Storm |
| 10. Blacksheep, A Wolf In Sheep's Clothing | 10. Marty Brown, High & Dry |

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|--|------------------------------------|
| 1 | 1 | 4 | CHIEFTAINS RCA VICTOR 60824* (9.98) | BELLS OF DUBLIN |
| 2 | 3 | 8 | 2ND II NONE PROFILE 1416 (9.98) | 2ND II NONE |
| 3 | 2 | 9 | CURTIS STIGERS ARISTA 18660* (9.98) | CURTIS STIGERS |
| 4 | 34 | 2 | AMG SELECT STREET 21642/SELECT (9.98) | BITCH BETTA HAVE MY MONEY |
| 5 | 4 | 9 | THE STORM INTERSCOPE 91741*/EASTWEST (9.98) | THE STORM |
| 6 | 7 | 9 | NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ) | GOD FODDER |
| 7 | 5 | 5 | CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98) | CYPRESS HILL |
| 8 | 11 | 3 | SHANICE MOTOWN 6319* (9.98) | INNER CHILD |
| 9 | 9 | 7 | BLACKSHEEP MERCURY 848368 (9.98) | A WOLF IN SHEEP'S CLOTHING |
| 10 | 18 | 8 | PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ) | TEN |
| 11 | 20 | 9 | NANA MOUSKOURI PHILIPS 510229* (10.98 EQ) | ONLY LOVE - BEST OF NANA MOUSKOURI |
| 12 | 6 | 4 | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ) | PENICILLIN ON WAX |
| 13 | 8 | 9 | BUDDY GUY SILVERTONE 1462* (9.98) | DAMN RIGHT I'VE GOT THE BLUES |
| 14 | 12 | 9 | PRIMUS INTERSCOPE 91659*/EASTWEST (9.98) | SAILING THE SEA OF CHEESE |
| 15 | 10 | 8 | INFECTIOUS GROOVES EPIC 47402 (9.98 EQ) | PLAGUE THAT MAKES YOUR BOOTY |
| 16 | 15 | 9 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE |
| 17 | 16 | 9 | SMASHING PUMPKINS CAROLINE 1705* (9.98) | GISH |
| 18 | 14 | 9 | NEMESIS PROFILE 1411 (9.98) | MUNCHIES FOR YOUR BASS |
| 19 | 19 | 5 | A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98) | BROWN & PROUD |
| 20 | 13 | 9 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY |

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|---|--------------------------|
| 21 | 21 | 6 | SUZY BOGDUSS CAPITOL 95847* (9.98) | ACES |
| 22 | 25 | 8 | HAL KETCHUM CURB 77450* (9.98) | PAST THE POINT OF RESCUE |
| 23 | 40 | 3 | PAM TILLIS ARISTA 8642* (8.98) | PUT YOURSELF IN MY PLACE |
| 24 | 23 | 4 | NATURAL SELECTION EASTWEST 91787*/ATLANTIC (10.98) | NATURAL SELECTION |
| 25 | 17 | 9 | M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) | M.C. BREED & D.F.C. |
| 26 | 27 | 9 | CHRIS LEDOUX CAPITOL 96499* (9.98) | WESTERN UNDERGROUND |
| 27 | 22 | 9 | THE FARM SIRE 26600*/REPRISE (9.98) | SPARTACUS |
| 28 | 24 | 9 | BLUES TRAVELER A&M 15373* (9.98) | TRAVELERS & THIEVES |
| 29 | 29 | 9 | SCHOOL OF FISH CAPITOL 94557 (9.98) | SCHOOL OF FISH |
| 30 | 31 | 9 | CRASH TEST DUMMIES ARISTA 8677* (9.98) | GHOSTS THAT HAUNT ME |
| 31 | 28 | 9 | LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98 EQ) | TOGETHER FOREVER |
| 32 | 32 | 3 | THE OCEAN BLUE SIRE 26550*/REPRISE (9.98) | CERULEAN |
| 33 | 35 | 8 | MARTY BROWN MCA 10330* (9.98) | HIGH AND DRY |
| 34 | — | — | DUDLEY MOORE GRP 9661* (9.98) | SONGS WITHOUT WORDS |
| 35 | — | — | MARCIA GRIFFITHS ISLAND 842 334*/PLG (9.98 EQ) | CAROUSEL |
| 36 | 26 | 9 | VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98 EQ) | HONEY LINGERS |
| 37 | 39 | 4 | BRAND NUBIAN ELEKTRA 60946 (9.98) | ONE FOR ALL |
| 38 | 36 | 5 | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98) | BACK TO HAUNT YOU |
| 39 | — | — | CHRIS WHITLEY COLUMBIA 47857* (9.98 EQ) | LIVING WITH THE LAW |
| 40 | 33 | 6 | NITZER EBB GEFEN 24456* (9.98) | EBBHEAD |

JAPAN RENTAL SHOPS MAY BAN INTERNATIONAL PRODUCT

(Continued from page 9)

which from Jan. 1 will include neighboring rights royalties on foreign product—are adequate compensation for rental and that the rental industry makes music accessible to young people with little spending money.

ASKING FOR POSTPONEMENT

Meanwhile, back in Japan, the association is asking the Cultural Affairs Agency and the Ministry of International Trade and Industry (which is discussing the rental issue with its U.S. counterparts at the General Agreement of Tariffs and Trade talks in Geneva) to postpone enactment of the revised Copyright Law. The association hopes the law will be revised again in such a way that the

one-year rental ban will be scrapped and replaced by the one-two-three-week gentlemen's agreement.

"The association's basic stance is that the same rule for domestic CDs should be adopted for foreign CDs," says Wakamatsu. "We first met with U.S. record companies the other week," he adds. "We need time to promote these negotiations. We believe we have a high possibility of success, because the U.S. companies have some misunderstanding of the Japanese rental industry."

An indication of the depth of that "misunderstanding" came Dec. 3, when the RIAA sent out letters to Japanese record-rental shops informing them that as of Jan. 1 "no foreign

sound recordings can be rented without the express authorization of the foreign copyright owner."

In a statement released the same day, the RIAA said it "will consider any action on the part of the Japanese to impede or annul the [Copyright Law] provisions as a violation of Japan's international obligations, which could provoke serious trade tensions."

RIAA spokesman Tim Sites confirms a Japanese newspaper report that the U.S. body may resort to legal action if all else fails. Meanwhile, Berman was to be in Tokyo Dec. 11-13 to meet industry officials, including record-rental association representatives, in an effort to lay out the

options.

For his part, Iwamoto will go to the U.S. Monday (16) as part of his continuing effort to gain the understanding of overseas record firms.

POLITICAL ISSUE

Since the conventional wisdom in Japan is that this country's cumbersome legal system makes it next to impossible to win any lawsuit aimed at enforcing the one-year rental ban, the question is why the rental association simply does not stand its ground instead of exercising "self-restraint" on rental of foreign product in the hope of reaching a compromise.

"It's because the issue has moved onto the stage of politics," says Wakamatsu. "Another reason is that we strongly want to avoid [getting involved in] legal procedures with American companies."

The association Dec. 2 launched a nationwide campaign in which people are being asked to sign a petition in support of the record rental industry, which has annual sales of 80 billion yen. Wakamatsu reiterated the association's position that many rental stores will go bankrupt if they must wait a year from the release date before they can rent foreign product, which accounts for roughly 30% of the average store's stock.

An interesting footnote to the rental dispute is that the Japanese side usually refers to the foreign record makers as "American," when, in fact, of the six major international record makers, only the Warner Music Group can be considered an American firm per se. A flier distributed by the rental association reflects this

mentality. It shows a belligerent American astride a cannon confronting a group of Japanese who supposedly benefit from the record-rental industry holding their ground across the Pacific in Japan. Above the scene is written the slogan "Revive American democracy!"

While the record-rental association tries to drum up support in Japan, Washington and Tokyo appear as far apart as ever on the issue at the ongoing GATT Uruguay Round talks in Geneva.

"The Japanese have dug their feet in even tougher than their previous stance on this issue... We haven't changed our position one bit," says Andy Stoler, deputy chief of mission in the office of the U.S. Trade Representative in Geneva.

"Our intellectual property negotiators here in Geneva have been in touch with Mr. Berman and his crowd over the past day [Dec. 10] to bring them up to speed on the fact that the Japanese are not giving an inch on the issue right now, but also that we have no intention of compromise on it," Stoler says.

Asked about the rental group's moratorium on foreign-product rental, Stoler states, "It sounds like they're trying to avoid making a permanent concession... We really are not going to be satisfied with half a loaf on this issue."

Stoler says the negotiations are due to end about Wednesday (18). "On the 20th, we expect to have a new document containing the elements of an agreement, which would be the point at which we would see how this is resolved."

SINGLE EC CURRENCY TO AFFECT EUROPEAN IMPORT, DISTRIB BIZ

(Continued from page 5)

to form the European Economic Area (EEA) in 1993 (Billboard, Nov. 23) will be subject to a separate set of negotiations.

Otto Zich, chairman of Sony Music International's European operations group, agrees that the ECU will make his pan-European manufacturing and distribution business more simple.

He points out that, at present, he often negotiates a contract in British pounds sterling with the U.K.-based European parent of a company, following which the parent's local affiliate will tender payment in French francs. Because of fluctuations in exchange rates, that can lead to extra costs for the affiliate—something deeply unwelcome in often tough market conditions.

A more obvious effect of the single currency may be its impact on parallel imports. At present, the free movement of goods across national borders enshrined in the EC's constitution means that a wholesaler or retailer can buy his product anywhere within the 12-nation bloc.

If there is a price difference between an album released by a U.K.-based record company and the same album issued by that company's Portuguese or Greek licensee, for example, there is nothing to stop wholesalers and retailers buying at the lower

rate and importing.

Price differentials sufficient to make this worthwhile have regularly occurred, which poses problems for smaller British companies with a string of continental European affiliates.

Tilly Rutherford, director of PWL Records, says parallel imports affected the company's release of albums by Kylie Minogue and Jason Donovan that were popular across Europe. He says one reason why the company signed a pan-European deal with Warner Music this year was to eliminate these difficulties.

Domestic record companies without such multinational protection become particularly annoyed when their expensive advertising campaigns are undermined by imports of cheaper product from abroad.

However, parallel imports within the EC should disappear when ECUs are valid in all 12 EC nations—and

possibly all 17 countries of the EEA. If and when that happens, one price can be set centrally and charged in the same currency across-the-board with no differentials at each distribution point.

At present, major record companies tackle the parallel-import issue by controlling prices across national borders so there is never a differential great enough to make trans-shipment worthwhile.

The ECU is expected to simplify life for all pan-European businesses, including retailers such as Virgin and FNAC that now operate in more than one country. In addition, U.S. companies will benefit when dealing with the EC. Again, instead of 12 currencies to be handled in discussion with affiliates and licensees, there will be one.

As Billboard went to press, an ECU—currently legal tender in the EC but not recognized in the market—was worth \$1.2914.

ACLU, ADULT-VID GROUPS ATTACK OBSCENITY UNIT

(Continued from page 9)

instigated obscenity prosecutions nearly quadrupled. In 1990, they totaled more than 100. This year, more than 88 defendants have been indicted in 54 cases. In addition, 33 companies that produce adult videos have been searched by federal law enforcement authorities, according to the ACLU report.

In Los Angeles, Mark Schwed, spokesman for the Free Speech Legal Defense Fund, called the 12 obscenity-section prosecutors "thugs" and vowed continued action after the Dec. 13 rally. For example, Schwed says the group will have its first booth at the Winter Consumer Electronics Show, Jan. 9-11 in Las Vegas, where it plans to distribute information about the governmental attack on allegedly obscene materials.

Doug Tillet, a spokesman for the Justice Department, criticizes the ACLU for focusing too much on the past and not considering how the unit has changed.

Tillet says members of the original unit were "wedded to a certain ideology. Their function was more in processing information rather than prosecuting violations of the law... That's the interesting thing about the ACLU charges. It's critical of several of the people who were here then."

Referring to H. Robert Showers, the unit's first director, Tillet says, "Rob Showers is not here and has been gone for several years. What's the point? This is 3 years old."

Tillet's criticism of the obscenity unit's early regime is not the first leveled from inside the department, and other government officials have also slammed the unit, notes the ACLU.

The ACLU says two federal judges have ruled that the use of RICO-like tactics—multiple prosecutions at all levels of government in many locations—is illegal and raises serious constitutional problems.

Also, the ACLU charges, the plea-bargaining demands on company owners (in lieu of prosecution and out-of-state legal defense costs) robs them of First-Amendment rights.

The ACLU also points out that the Justice Department has discouraged such prosecutions because of their inherent "unfairness." It released documents showing that the unit leadership ignored that warning and others from local prosecutors and national staff that it was overstepping its authority.

Showers, the ACLU charges, helped develop the multiple-prosecution strategy. He was taken off the job after he ordered the shredding of an internal memo suggesting his strategy was unconstitutional, according to a deposition.

The current director, Patrick Trueman, was described by an FBI agent in a deposition as "another individual whose religiosity" clouded his judgment about the difference between sexual explicitness and obscene pornography.

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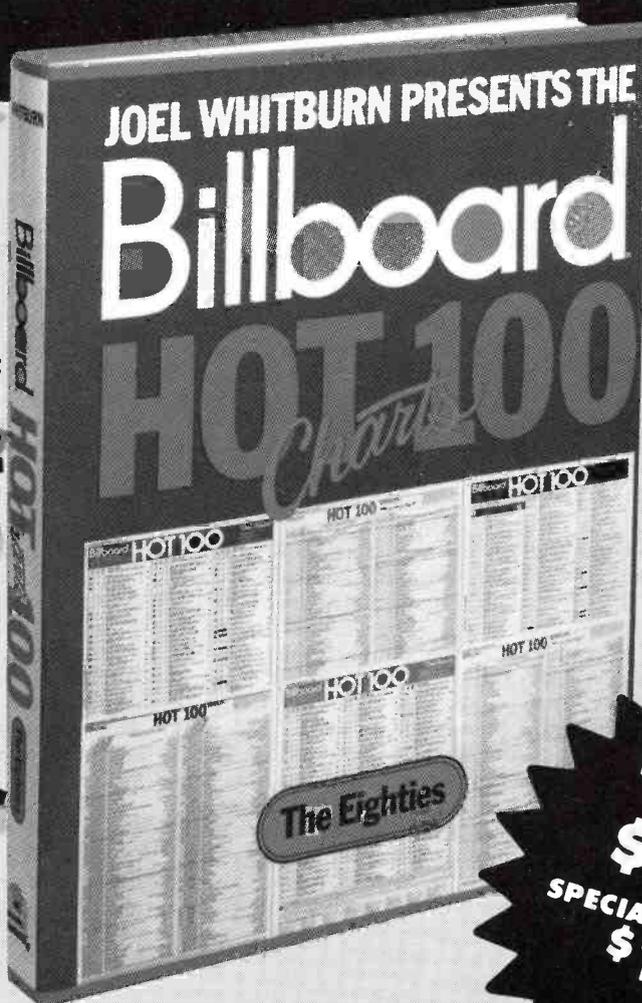
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| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|-----------------------------------|---|-----------|-----------|----------|--------------------------------|------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 5 | BLACK OR WHITE | MICHAEL JACKSON (EPIC) 3 weeks at No. 1 | 38 | 34 | 18 | DON'T WANT TO BE A FOOL | LUTHER VANDROSS (EPIC) |
| 2 | 2 | 11 | ALL 4 LOVE | COLOR ME BADD (GIANT) | 39 | 32 | 17 | O.P.P. | NAUGHTY BY NATURE (TOMMY BOY) |
| 3 | 4 | 9 | CAN'T LET GO | MARIAH CAREY (COLUMBIA) | 40 | 41 | 20 | SOMETHING TO TALK ABOUT | BONNIE RAITT (CAPITOL) |
| 4 | 3 | 12 | WHEN A MAN LOVES A WOMAN | MICHAEL BOLTON (COLUMBIA) | 41 | 40 | 7 | ANGEL BABY | ANGELICA (ULTRA/QUALITY) |
| 5 | 6 | 16 | IT'S SO HARD TO SAY GOODBYE . . . | BOYZ II MEN (MOTOWN) | 42 | — | 1 | I'M TOO SEXY | RIGHT SAID FRED (CHARISMA) |
| 6 | 5 | 12 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN (GEE STREET/ISLAND/PLG) | 43 | 46 | 5 | I WANNA BE YOUR GIRL | ICY BLU (GIANT) |
| 7 | 7 | 14 | FINALLY | CE CE PENISTON (A&M) | 44 | 52 | 3 | ADDAMS GROOVE | HAMMER (CAPITOL) |
| 8 | 8 | 12 | BLOWING KISSES IN THE WIND | PAULA ABDUL (CAPTIVE/VIRGIN) | 45 | 47 | 10 | TENDER KISSES | TRACIE SPENCER (CAPITOL) |
| 9 | 9 | 12 | THAT'S WHAT LOVE IS FOR | AMY GRANT (A&M) | 46 | 48 | 5 | IN MY DREAMS | THE PARTY (HOLLYWOOD/ELEKTRA) |
| 10 | 13 | 7 | NO SON OF MINE | GENESIS (ATLANTIC) | 47 | 55 | 3 | I'VE GOT A LOT TO LEARN . . . | THE STORM (INTERSCOPE/EASTWEST) |
| 11 | 10 | 8 | KEEP COMING BACK | RICHARD MARX (CAPITOL) | 48 | 50 | 8 | 2 LEGIT 2 QUIT | HAMMER (CAPITOL) |
| 12 | 19 | 6 | I LOVE YOUR SMILE | SHANICE (MOTOWN) | 49 | 44 | 9 | HOUSECALL | SHABBA RANKS/MAXI PRIEST (EPIC) |
| 13 | 30 | 2 | DIAMONDS AND PEARLS | PRINCE & THE N.P.G. (PAISLEY PARK/WB) | 50 | 49 | 8 | TOP OF THE WORLD | VAN HALEN (WARNER BROS.) |
| 14 | 11 | 19 | ROMANTIC | KARYN WHITE (WARNER BROS.) | 51 | 57 | 2 | HEARTS DON'T THINK (THEY FEEL) | NATURAL SELECTION (EASTWEST) |
| 15 | 26 | 3 | DON'T LET THE SUN GO DOWN . . . | GEORGE MICHAEL/E. JOHN (COLUMBIA) | 52 | 45 | 15 | THE ONE AND ONLY | CHESNEY HAWKES (CHRYSLIS) |
| 16 | 16 | 10 | LIVE FOR LOVING YOU | GLORIA ESTEFAN (EPIC) | 53 | 53 | 6 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ (UPTOWN/MCA) |
| 17 | 17 | 19 | HOLE HEARTED | EXTREME (A&M) | 54 | 56 | 4 | SAVE UP ALL YOUR TEARS | CHER (Geffen) |
| 18 | 24 | 4 | THE WAY I FEEL ABOUT YOU | KARYN WHITE (WARNER BROS.) | 55 | 43 | 6 | JUST A TOUCH OF LOVE | C&C MUSIC FACTORY (COLUMBIA) |
| 19 | 25 | 6 | LOVE ME ALL UP | STACY EARL (RCA) | 56 | 51 | 14 | A DAY IN MY LIFE (WITHOUT YOU) | LISE TTE MELENDEZ (FEVER/COLUMBIA) |
| 20 | 15 | 20 | DO ANYTHING | NATURAL SELECTION (EASTWEST) | 57 | 70 | 13 | WHISPERS | CORINA (CUTTING/ATCO) |
| 21 | 12 | 13 | CREAM | PRINCE & THE N.P.G. (PAISLEY PARK/WB) | 58 | 58 | 3 | THE COMFORT ZONE | VANESSA WILLIAMS (WING/MERCURY) |
| 22 | 14 | 10 | STREET OF DREAMS | NIA PEELES (CHARISMA) | 59 | 71 | 2 | IN PARADISE | LAISSEZ FAIRE (METROPOLITAN) |
| 23 | 27 | 12 | SET THE NIGHT TO MUSIC | ROBERTA FLACK/MAXI PRIEST (ATLANTIC) | 60 | 67 | 2 | ON A SUNDAY AFTERNOON | A LIGHTER SHADE OF BROWN (PUMP) |
| 24 | 20 | 17 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PATEAU) | 61 | 54 | 19 | JUST WANT TO HOLD YOU | JASMINE GUY (WARNER BROS.) |
| 25 | 29 | 4 | MYSTERIOUS WAYS | U2 (ISLAND/PLG) | 62 | 66 | 9 | WITHIN MY HEART | VOYCE (ATCO) |
| 26 | 22 | 20 | RUNNING BACK TO YOU | VANESSA WILLIAMS (WING/MERCURY) | 63 | 65 | 11 | GROOVY TRAIN | THE FARM (SIRE/REPRISE) |
| 27 | 28 | 7 | TOO BLIND TO SEE IT | KYM SIMS (I.D./ATCO) | 64 | 74 | 2 | I CAN'T MAKE YOU LOVE ME | BONNIE RAITT (CAPITOL) |
| 28 | 35 | 5 | KEEP IT COMIN' | KEITH SWEAT (ELEKTRA) | 65 | 61 | 3 | AIN'T GONNA HURT NOBODY | KID 'N PLAY (SELECT/ELEKTRA) |
| 29 | 23 | 17 | EMOTIONS | MARIAH CAREY (COLUMBIA) | 66 | — | 1 | HOME SWEET HOME | MOTLEY CRUE (ELEKTRA) |
| 30 | 21 | 15 | CAN'T STOP THIS THING WE . . . | BRYAN ADAMS (A&M) | 67 | 60 | 13 | DON'T CRY | GUNS N' ROSES (Geffen) |
| 31 | 36 | 7 | BROKEN ARROW | ROD STEWART (WARNER BROS.) | 68 | 63 | 5 | KISS YOU BACK | DIGITAL UNDERGROUND (TOMMY BOY) |
| 32 | 31 | 8 | CHANGE | LISA STANSFIELD (ARISTA) | 69 | 73 | 2 | SEND ME AN ANGEL | SCORPIONS (MERCURY) |
| 33 | 33 | 11 | WILDSIDE | MARKY MARK (INTERSCOPE/EASTWEST) | 70 | 59 | 5 | LOVE CRAZY | ATLANTIC STARR (REPRISE) |
| 34 | 37 | 12 | I WONDER WHY | CURTIS STIGERS (ARISTA) | 71 | 62 | 4 | I WANT YOU | JODY WATLEY (MCA) |
| 35 | 38 | 7 | TELL ME WHAT YOU WANT ME . . . | TEVIN CAMPBELL (QWEST/WB) | 72 | 64 | 20 | EVERYBODY PLAYS THE FOOL | AARON NEVILLE (A&M) |
| 36 | 39 | 8 | SPENDING MY TIME | ROXETTE (EMI) | 73 | — | 1 | SMELLS LIKE TEEN SPIRIT | NIRVANA (DGC) |
| 37 | 42 | 7 | FOREVER MY LADY | JODECI (MCA) | 74 | 68 | 2 | EVERYBODY MOVE | CATHY DENNIS (POLYDOR/PLG) |
| | | | | | 75 | 69 | 17 | WORD TO THE MUTHA | BELL BIV DEVOE (MCA) |

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

| | | | | | | | | | |
|----|----|----|-------------------------------------|----------------------------------|----|----|----|---------------------------|------------------------------|
| 1 | 1 | 2 | WITH YOU | TONY TERRY (EPIC) | 14 | 11 | 17 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 2 | 2 | 2 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/EASTWEST) | 15 | 14 | 7 | EVERY HEARTBEAT | AMY GRANT (A&M) |
| 3 | — | 1 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) | 16 | 15 | 21 | BABY BABY | AMY GRANT (A&M) |
| 4 | 4 | 5 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) | 17 | 13 | 7 | I'LL BE THERE | THE ESCAPE CLUB (ATLANTIC) |
| 5 | 3 | 5 | (EVERYTHING I DO) I DO IT FOR . . . | BRYAN ADAMS (A&M) | 18 | 22 | 22 | TOUCH ME (ALL NIGHT LONG) | CATHY DENNIS (POLYDOR/PLG) |
| 6 | 6 | 11 | RIGHT HERE, RIGHT NOW | JESUS JONES (SBK) | 19 | 17 | 29 | SOMEDAY | MARIAH CAREY (COLUMBIA) |
| 7 | 5 | 6 | I CAN'T WAIT ANOTHER MINUTE | H-FIVE (JIVE/RCA) | 20 | 21 | 4 | THE MOTOWN SONG | ROD STEWART (WARNER BROS.) |
| 8 | 7 | 10 | TEMPTATION | CORINA (CUTTING/ATCO) | 21 | 23 | 37 | LOVE WILL NEVER DO | JANET JACKSON (A&M) |
| 9 | 10 | 17 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) | 22 | — | 31 | GONNA MAKE YOU SWEAT | C&C MUSIC FACTORY (COLUMBIA) |
| 10 | 9 | 4 | NOW THAT WE FOUND LOVE | HEAVY D. & THE BOYZ (UPTOWN/MCA) | 23 | 20 | 15 | UNBELIEVABLE | EMF (EMI) |
| 11 | 12 | 2 | I ADORE MI AMOR | COLOR ME BADD (GIANT) | 24 | 16 | 2 | LOUDER THAN LOVE | TKA (TOMMY BOY) |
| 12 | 18 | 5 | CRAZY | SEAL (SIRE/WARNER BROS.) | 25 | — | 19 | I LIKE THE WAY | H-FIVE (JIVE/RCA) |
| 13 | 8 | 3 | WIND OF CHANGE | SCORPIONS (MERCURY) | | | | | |

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

MCA, Capitol, Sony Bolstering Music Vids By Way Of Big Screen

■ BY CRAIG ROSEN

LOS ANGELES—MCA, Capitol, and Sony have launched campaigns to have music videos screened in movie theaters as an alternate means of promotion.

Representatives from the United Artists and Cineplex Odeon theater chains, which are currently running clips by Capitol and MCA acts, respectively, say that they are looking into expanding their programs with other labels.

Although a few companies unsuccessfully attempted to shift the music video craze to movie theaters in the early '80s, in recent weeks there has been renewed interest in the concept, with Capitol and MCA both launching movie theater video screening campaigns.

Sony, meanwhile, used movie theaters to run a David Lynch-directed teaser trailer for Michael Jackson's "Dangerous" album, and is continuing to expose new artists via its Coca-Cola "Hot Music" promotion, which includes a trailer showcasing snippets of video clips by new Sony art-

ists.

"I feel real strongly about this as a way to reach wider audiences, so much so that we have initiated conversations with other theater chains," says Lou Mann, senior VP of sales for Capitol. Mann says that Capitol plans to make an announcement about another deal with a theater chain before Christmas.

MCA Records is exploiting its parent company's financial stake in the Cineplex Odeon chain with screenings of the Julien Temple-directed "Into The Great Wide Open," the title track from the latest album by Tom Petty & the Heartbreakers. However, Howard Lichtman, executive VP of marketing and communications for Cineplex Odeon, notes that the web has "discussed the possibility [of screening videos] with other labels. There is no exclusive relationship with MCA Records."

The Petty clip began screening as a pre-film short on 865 Cineplex Odeon screens across the U.S. on Dec. 6 and will continue running until early January.

"There is a real strong correlation

between the people that see movies and buy music," says Geoff Bywater, senior VP of marketing for MCA Records.

According to Bywater, the Petty clip was chosen because of its high quality. "I always felt if you have the right video that is cinematic in approach, you can show it as a short, and it would be a very effective way of marketing."

Bywater adds that since "Into The Great Wide Open" features screen stars Johnny Depp and Faye Dunaway and has a storyline, it was an ideal clip to take into movie theaters.

"I think it's going to be a big success," Bywater adds. "And if we do

see some success we will do more." Bywater says MCA Nashville has already expressed interest in taking a Reba McEntire clip to the big screen.

The Capitol/UA program, dubbed "Screen Music," is limited to 100 U.S. screens that are in close proximity to Musicland/Sam Goody outlets (Billboard, Dec. 7). The first Capitol video featured in the program is "I Can't Make You Love Me" by Bonnie Raitt. Richard Marx's "Keep Coming Back" is slated to be featured in January.

The clips featured in the UA/Capitol program are shown in the period prior to the regular movie trailers, with the house lights of the theater still on.

According to John Neal, UA senior VP of marketing, initial research on the "Screen Music" program has been "74% positive. People say they enjoy it and want to see more of it, and they have pretty good recall of the artist."

Coca-Cola's "Hot Music" trailers, showcasing new Sony acts, have been running on an irregular basis at theaters since the summer.

Both UA's Neal and Cineplex Odeon's Lichtman say that the screening of videos gives the moviegoers added entertainment for their price of admission. Says Lichtman, "The audience perceives it more like the shorts and cartoons in days of yore, rather than commercials."

DISNEY SOUNDTRACK A 'BEAUTY' AT RETAIL

(Continued from page 14)

buyers.

"This music has a wider appeal than Sesame Street's 'Learn Your ABC's,'" says Super Club VP of merchandising Brian Poehner. He notes many of the approximately 300 stores in the Marietta, Ga.-based chain cross-reference the titles in both the soundtrack and children's sections. "Fantasia" may appear in the classical section as well.

"Disney is our best-selling children's line because adults like the music too," says Kathy Roberts, the independent buyer for the Owensboro, Ky.-based WaxWorks chain. Most of the 150 WaxWorks outlets also cross-reference the animated soundtrack titles in both the soundtrack and children's sections, says Roberts.

Even retailers who have all but ceded the children's marketplace to mass merchants and specialty retailers embrace the Disney titles and are enjoying the numbers generated by

"Beauty And The Beast" this season.

"We carry very little traditional kids' music," says Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music. "But 'Beauty And The Beast' is special. It's been a very good item for us."

"Children's music doesn't do a big percentage for us," says Paul Hutchison, Sound Shop coordinator for Nashville Central South Music Sales. "But 'Beauty And The Beast' is an excellent soundtrack."

Disney is an attractive line because the label has mastered the art of cross promotional tie-ins, says Super Club's Poehner. "Disney is aggressive; they back their titles up with theatrical, home video, and television projects," he says. "If more manufacturers would mimic the Disney strategy, then the children's category itself would continue to increase in sales and appeal. But right now, it's one company standing alone."

ALBUM SERIES TO BENEFIT MUSIC-BIZ CAUSES

(Continued from page 14)

Winwood, Paula Abdul, Jody Watley, Young M.C., the Who, Poison, Richard Marx, Tone Loc, and Roxette. The majority of the tracks are top 10 hit singles from the '80s and '90s.

Blonstein says the company has been working on clearances for the project for nine months. "The artists had to give approvals," he says. "Some of the artists just don't license product."

Blonstein continues, "It's something that I've always wanted to contribute... We have to be involved at this point. Our product certainly isn't

controversial, but we're in the industry. 1992 is an election year, and one of the big issues will be First Amendment rights."

Blonstein expects the "Rock The First" series to continue for some time: "These packages will be valid for the next three to five years. It's an ongoing contribution to NARM... This is going to be an ongoing series, because the problems are ongoing." CHRIS MORRIS

Prince Being Sued Over 'Diamonds' Cut

LOS ANGELES—Prince's former manager, Steve Fagnoli, has filed a lawsuit against the singer, PRN Music Corp., and Paisley Park Enterprises, claiming the song "Jughead" on the "Diamonds & Pearls" album refers to him as a "parasite" and has caused him to suffer "extreme amounts of ridicule."

Fagnoli is seeking \$5 million in general damages in the suit, filed Dec. 6 in Superior Court here.

The complaint states that the track mentions a manager who preys on recording artists by promising to take such artists 'to the top,' but... causes his clients to 'die broke.' "

In a previous suit against Prince, Fagnoli claimed the artist had failed to make payments required under a 1988 settlement agreement. That suit was settled in September with a new settlement agreement guaranteeing that neither party would "write or prepare or assist in the preparation of books or articles or engage in any other public communications concerning the other party."

The latest suit claims Prince broke that agreement by recording "Jughead." CRAIG ROSEN

BETWEEN THE BULLETS



by Geoff Mayfield

ACTION JACKSON: In his second week at No. 1 on The Billboard 200 Top Albums, Michael Jackson rolls some unprecedented numbers. He becomes the first of the six acts who have opened at the top slot since our May 25 conversion to the point-of-sale system to actually show an increase in sales in an album's second week. The tally, which exceeds 373,000 units, also stands as the highest second-week tally for any album released during that 30-week period. If he stays above 300,000 units in his next chart week, he'll be the first artist to beat that mark in three consecutive weeks. To date, Garth Brooks' "Ropin' The Wind" is the only title to exceed 200,000 units in three straight weeks.

MISTLETOE AND HOLLY: Seasonal music, as expected, continues to play a major role in record stores' fourth-quarter sales, and Mannheim Steamroller, as it has for at least the last four years, continues to lead the Christmas pack. Its 1988 "A Fresh Aire Christmas" replaces its 1984 "Christmas" as the No. 1 title on both the Top Christmas Albums and Top Pop Catalog lists. If we included older Christmas albums on The Billboard 200, the two Mannheim collections would rank at Nos. 25 and 26, respectively; the all-star "A Very Special Christmas" would be No. 30.

MEANWHILE, Natalie Cole's new version of "The Christmas Song," a song made famous by her father, Nat King Cole, has revived her "Unforgettable" album. The set sees a 51% gain in sales and moves back into the top 10. Her total includes units sold on a special package that contains a copy of the seasonal single. There is also renewed interest in her dad's budget-priced "Collector's Series" set, which includes the original rendition of the classic song. It moves to No. 147 and bullets for a fourth straight week.

MOVIE TIME: Bette Midler has been having a field day on The Billboard 200. In fact, one could argue that her charge on the music chart is more impressive than the movie's run on the weekly box-office charts. Her "For The Boys" album posts a 45% gain (28-22) and two other Midler titles also bullet. "Some People's Lives" rockets 160-118 on a 44% gain, while the "Beaches" soundtrack jumps 131-108 on a 39% hike... The soundtrack from "Beauty And The Beast," which quadrupled in sales last week, sees a 52% gain and moves four places to No. 30 (see story, page 14).

UPDATE: HMV U.S.A., which has stores in New York and Boston, has been added to the POS reporting pool. In the Nov. 30 issue, which listed the merchandisers who report to our point-of-sale charts, we inadvertently omitted 21st Century Sound, a Bryn Mawr, Pa. independent dealer that has been in the pool since day one.

MERRY AND HAPPY: The introduction of our new chart systems has made 1991 a year we'll all remember. I'd like to wish our readers Season's Greetings and a great 1992, and give thanks to chart managers Eric Lowenhar and Suzanne Baptiste for contributions made to this column.

MTV LASERDISC SERVICE

(Continued from page 16)

"the Nike's and Levi's of the world... people interested in doing something innovative. The most likely targets are people who are advertising on MTV who want the value of this audience," she says.

Joe Bressi, senior VP at Camelot Music, comments, "We're proud to be a part of the launch. MTV has always been about new music, and MTV's trademark and reputation will be a powerful sales tool in our stores."

Virgin Records senior VP/GM Jim Swindel says, "The New Music Report will help bring the video piece of Virgin's marketing puzzle full circle involving the consumer right in the retail environment."

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Sony To Meet With NABOB Over Discrimination Charges

BY JANINE McADAMS

NEW YORK—Sony Music Entertainment has agreed to meet with the National Assn. of Black Owned Broadcasters to avert a boycott of Sony music releases by black-owned and black-programmed radio stations.

Sony replied Nov. 27 via a faxed letter to the Nov. 19 letter sent by NABOB, which threatened to withdraw support of all Sony releases unless a meeting was scheduled (Billboard, Nov. 30). The proposed meeting was scheduled for Dec. 13 at Sony headquarters in New York.

Black stations received a Dec. 9 memo from James L. Winston, executive director of NABOB, apprising them of the meeting and asking them to provide board member Skip Finley with specific information about their business experiences with Sony Music. The memo also asks stations to continue not to add or report airplay of any Sony/CBS/Epic product until the board members report on the meeting's progress. NABOB had originally asked stations to pull Sony records from their playlists completely at the end of business Dec. 11, but that directive has been withdrawn pending the outcome of the meeting.

The talks will address what NABOB sees as Sony's lack of commitment to black Americans "either as business people or as consumers," as outlined in a Nov. 19 letter to Sony Music Entertainment chairman/CEO Michael Schulhof. Specifically, NABOB charges Sony with a "discriminatory pattern of distribution" of product to black-programmed stations, poor employment and promotion of minorities within the company, and a lack of advertising on black-owned media. NABOB was prompted to press Sony on these points by the recent advance release of Michael Jackson's Epic single "Black Or White" to top 40 radio stations.

Scheduled to participate in the Dec. 13 session were Schulhof; Tommy Mottola, president of Sony Music; Mel Ilberman, executive VP of Sony Music; LeBaron Taylor, VP of corporate affairs, Sony Software Corp.;

Frank Calamita, senior VP/administration and human resources, Sony Music Entertainment; NABOB's Winston; Pierre Sutton, chairman of Inner City Broadcasting; Albimar Communications president Finley; NABOB counsel Lois Wright; and Kerner Anderson, GM of WDAS Philadelphia.

In his memo to stations, Winston stated: "While we cannot predict the outcome of the meeting at this time, the willingness of Sony to meet with us promptly to discuss the issues is viewed . . . as a positive sign."

Meanwhile, the NABOB action has forced R&B music promotion executives at both the Columbia and Epic labels to consider pushing back release dates on new singles until after Jan. 1.

Wiz May Expand Domain To Include D.C.-Area Stores

NEW YORK—Nobody Beats the Wiz, the Carteret, N.J.-based chain that runs 35 stores in the greater New York area, is involved in negotiations that could result in it taking over the separate Wiz chain based in Beltsville, Md., according to sources.

The New Jersey Wiz is reportedly in discussions with financially troubled Douglas Stereo, which runs 11 stores in the greater Washington, D.C., area under the name the Wiz. Sources say the transaction hinges on Nobody Beats the Wiz reaching agreement with the major labels on repayment of debts owed them by the Maryland-based chain.

In 1990, the New Jersey Wiz generated entertainment software sales of about \$65 million, and the Maryland Wiz had sales of about \$20 million.

Two brothers, Lawrence and Marvin Jemal, own the New Jersey company, and a third brother, Douglas, owns the Maryland company. None was available for comment.

Metal Blade Names Enigma, Capitol-EMI In Fraud Suit

LOS ANGELES—Metal Blade Records and its chairman, Brian Slagel, have filed suit against the label's former distributor, Enigma Entertainment Corp., and Enigma's former joint-venture partner, Capitol-EMI Music Inc., charging fraud and breach of contract.

In the action, filed Nov. 26 in Los Angeles Superior Court, Metal Blade claims that Enigma, which distributed the Tarzana, Calif.-based hard rock label from 1987-90, "maintained multiple sets of books and records . . . in order to avoid paying [Metal Blade] the royalties to which they were entitled."

The suit alleges that Enigma and Capitol failed to manufacture or distribute any Metal Blade product between November 1990 and August 1991, and that this hiatus had a "substantial adverse effect" on the careers of Metal Blade's artists. Metal Blade also claims that in 1987, Enigma

delivered Metal Blade product to independent label and distributor Jem Records, which Enigma was then attempting to acquire, without obtaining payment for the product.

Metal Blade also claims Enigma and Capitol-EMI wrongfully reduced and offset mechanical-royalty payments, charging these payments to advances and expenses incurred by the manufacture of Metal Blade product. The suit further alleges that Enigma breached its contract with the label when it assigned the rights to the band Sacred Reich to Hollywood Records.

Commenting on the suit, Joe Regis, president of Restless Records, which now controls Enigma's assets, says, "The charges simply aren't true. I consider it a nuisance suit."

A Capitol-EMI spokesman offers no comment, saying the company has not yet been served with the suit.

CHRIS MORRIS

The Billboard Bulletin...

EDITED BY IRV LICHMAN

NEW YEAR, BIGGER SOUNDTRACK CO.

In the wake of their selling back to the music publishing wing of Japan's software/media giant **Fujisankei** their 50% stake in the U.S.-based **Windswept Pacific**, **Chuck Kaye** and **Joel Sill** are creating, effective Jan. 1, an even larger soundtrack music entity—including more TV work—also within **Windswept**. Kaye and Sill, also named consultants to **Windswept**, are working in concert with **Budd Carr**, the film music supervisor who is also a personal manager (**Slaughter**), and veteran record producer **Bones Howe**. Catalogs acquired by **Windswept** included the late **Morris Levy's ABZ Music** and **Saturday Music**, with **Four Seasons** hits, and **Riva Music**, with songs by **John Mellencamp** and **Rod Stewart**, and **Willie Nelson Music**, among others. As previously reported, **Evan Medow**, **Windswept's** general counsel, runs the company day-to-day.

STEVE MEYER EXITS MCA

With more than a decade under his belt as an **MCA Records** staffer, **Steve Meyer** has left the company as senior VP of product development/promotion. MCA says not to expect a replacement to be reported officially before the end of the year, but many are betting that it's **Jack Satter**, who just left **EMI Records** as senior VP of promotion . . . Speaking of which, staff cuts continue at **EMI Records Group North America** (Billboard, Dec. 14). According to sources, at least three **Chrysalis Records** regional sales staffers have been let go, and word

has it **EMI** regional staff is next to be cut.

INVESTORS HIT WAREHOUSE OWNERS

Wall Street is speculating about the fate of **Wherehouse Entertainment Inc.**, the music and video retailer based in Torrance, Calif., after **Adler & Shaykin**, the investment firm that took the company private in a \$143 million leveraged buyout in 1988, disclosed that several of its major investors wanted to withdraw their money from the firm. **Keith Benjamin**, analyst with **Ladenburg, Thalmann & Co.**, says of **Adler & Shaykin**: "They've been trying to sell **Wherehouse** for a while. But they've been balking on price for a long time and this could force the issue." The reason **Adler & Shaykin** is taking heat from its investors—principally banks and insurance companies—is that the LBO business has dried up in recent years.

SETTLEMENT ON WILSON CONSERVATOR

A settlement has been reached in the battle over the conservatorship of **Brian Wilson** (Billboard, Oct. 5). On Dec. 5, a joint statement by **Wilson** and members of his family was issued, stating that an agreement has been reached that will allow the singer/songwriter "to receive guidance and assistance, while at the same time allowing him the freedom to live his own life as he chooses." Provisions of the settlement include a "lengthy separation" between **Wilson** and his ex-therapist **Eugene Landy**, and the appointment of a conservator "with specific and limited powers." Other terms of the set-

tlement, including the identity of the conservator, are confidential, although sources say that the conservator is not a member of the **Wilson** family. Members of the family will appear in Superior Court in Santa Monica, Calif., on Friday (20) to effectuate the agreement.

LADYSMITH FOUNDING MEMBER KILLED

A founder of **Ladysmith Black Mambazo**, the South African vocal group that accompanied **Paul Simon** on his 1986 Grammy-winning "Graceland" album, was fatally shot Dec. 10 in a fight in Durban, South Africa, authorities say. **Headman Tshabalala**, 44, was driving home on a highway near Durban when he stopped and got into a dispute with another man who police believe shot him. **Tshabalala** was one of the leaders of the 10-member **Ladysmith Black Mambazo** who also sang with **Simon** on tour and released an album for **Warner Bros.** that **Simon** produced. **Simon** is scheduled to perform in South Africa Jan. 10 with **Ladysmith Black Mambazo** on the bill. The group is expected to continue performing.

GRAMMYS TO ROCK BLOC

The **Grammy Awards** will be broadcast in what was formerly the **Soviet Union** the weekend following the Feb. 25 show. The show, which will be carried on the **Central Television First Channel**, will be broadcast in all 15 republics, including **Estonia**, **Lithuania**, and **Latvia**.

BILLBOARD BULLETIN WISHES ALL HAPPY HOLIDAYS & A PROSPEROUS NEW YEAR!

Cole Is Unstoppable; Hammer Times 2

NATALIE COLE'S "Unforgettable" is turning out to be "Unsinkable." The album of **Nat King Cole** classics rebounds from No. 13 to No. 7 in its 26th week on **The Billboard 200 Top Albums** chart. It's the album's highest ranking since mid-October.

"Unforgettable" has been a steady seller since its release in June. The album has been listed in the top 15 for 24 of the past 25 weeks. It has sold more than 3 million copies, matching the sales achievement of **Barbra Streisand's** 1985 album of show tunes, "The Broadway Album," and surpassing the 2-million sales of **Linda Ronstadt's** 1983 collaboration with **Nelson Riddle**, "What's New."

In contrast to **Streisand** and **Ronstadt**, who were already multiplatinum veterans at the time of their forays into the world of standards, **Cole** had never had an album go beyond platinum. To reach these heights, "Unforgettable" has had to find its own audience—a broad-based coalition of pop, adult contemporary, jazz, and R&B fans.

"Unforgettable" owes its current resurgence to the Christmas gift-giving season. It is likely to get another boost in January when the **Grammy** nominations are announced, and still another in February when the **Grammys** are presented. "Unforgettable" is the front-runner to win for album of the year.

FAST FACTS: **Hammer** has two bulletted singles in the top 20 on the **Hot 100**. "2 Legit 2 Quit" jumps from No. 11 to No. 9; "Addams Groove" vaults from No. 36 to No. 20. With all this airplay, **Hammer's** "Too Legit

To Quit" album rebounds to No. 3 in its sixth week on **The Billboard 200**.

Ice Cube's "Death Certificate" holds at No. 1 on the **Top R&B Albums** chart, but it's falling fast on **The Billboard 200**. The highly controversial rap album drops from No. 18 to No. 28. Just three weeks ago, it was No. 3.

Boyz II Men's "Cooleyhighharmony" jumps to No. 8 on **The Billboard 200**, as it winds up six solid months in the top 20. The album's second smash single, "It's So Hard To Say Goodbye To Yesterday," holds at No. 2 on the **Hot 100**.

Linda Ronstadt's "Mas Canciones" jumps from No. 173 to No. 128 in its second week on **The Billboard 200**. It's the sequel to the gold "Canciones De Mi Padre," which reached No. 42 in early 1988.

Color Me Badd's "All 4 Love" jumps to No. 3 on the **Hot 100**. It's the group's third hit single to reach the top three. Only one other act—**Mariah Carey**—has registered three top-three hits this year.

Prince & the N.P.G.'s "Diamonds And Pearls" leaps from No. 49 to No. 30 on the **Hot 100**. It's the third top 30 hit from **Prince's** "Diamonds & Pearls" album. This is **Prince's** first album to spawn three top 30 hits since "Sign 'O' The Times" in 1987.

Bette Midler's "Every Road Leads Back To You" enters the **Hot 100** at No. 86. It's the lead single from **Midler's** "From The Boys" soundtrack. The first songs released from the **Divine One's** last two albums both won **Grammys** for song of the year.



by Paul Grein

ARISTA NASHVILLE

A SPECIAL PLACE IN THE COUNTRY

One year ago, Arista Records was the most talked about label in Nashville. During 1991, Arista established itself as The Force in Country music.

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#1 Charted Singles (81%)

#1 Top 10 Singles (67%)

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(Radio & Records, Jan 1 - Oct 31)

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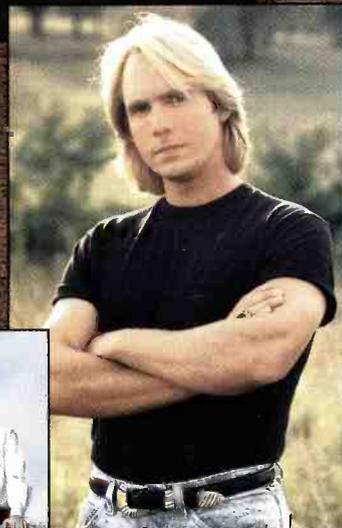
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MADONNA

Aids is not about being a celebrity.
It's about being a human being.
It's about educating yourself about the facts.
It's about getting involved in raising funds
for research.

It's about fighting ignorance.
Aids doesn't care if you're a drug addict
or a movie star.
But we as people can care and make
a difference.

In this season of giving and goodwill
I urge you to get involved in any way
you can.

Winning this war means working together.
Here's a list of organizations that deserve
your time, money, and support.
Give whatever you can and whatever it takes.

Peace + Love
Madonna

American Foundation for AIDS Research (AmFAR)

1515 Broadway, Suite 3601
New York, New York 10036
212 / 719-0033

Act Up

135 West 29th Street
New York, New York 10001
212 / 564-2437

AIDS Action Council

2033 M Street NW, Suite 802
Washington, DC 20036
202 / 293-2886

AIDS Project Los Angeles (APLA)

6721 Romaine Street
Los Angeles, California 90038
213 / 962-1600

Gods Love, We Deliver

895 Amsterdam Avenue
New York, New York 10025
212 / 865-4800

Evansville (Indiana) AIDS Resource Group

201 Northwest 4th Street, Suite 301
Evansville, Indiana 47708
812 / 421-0059