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A MUSIC-BY-MUSIC GUIDE TO THE

GREATEST HITS AND HITMAKERS



OF THE '80S

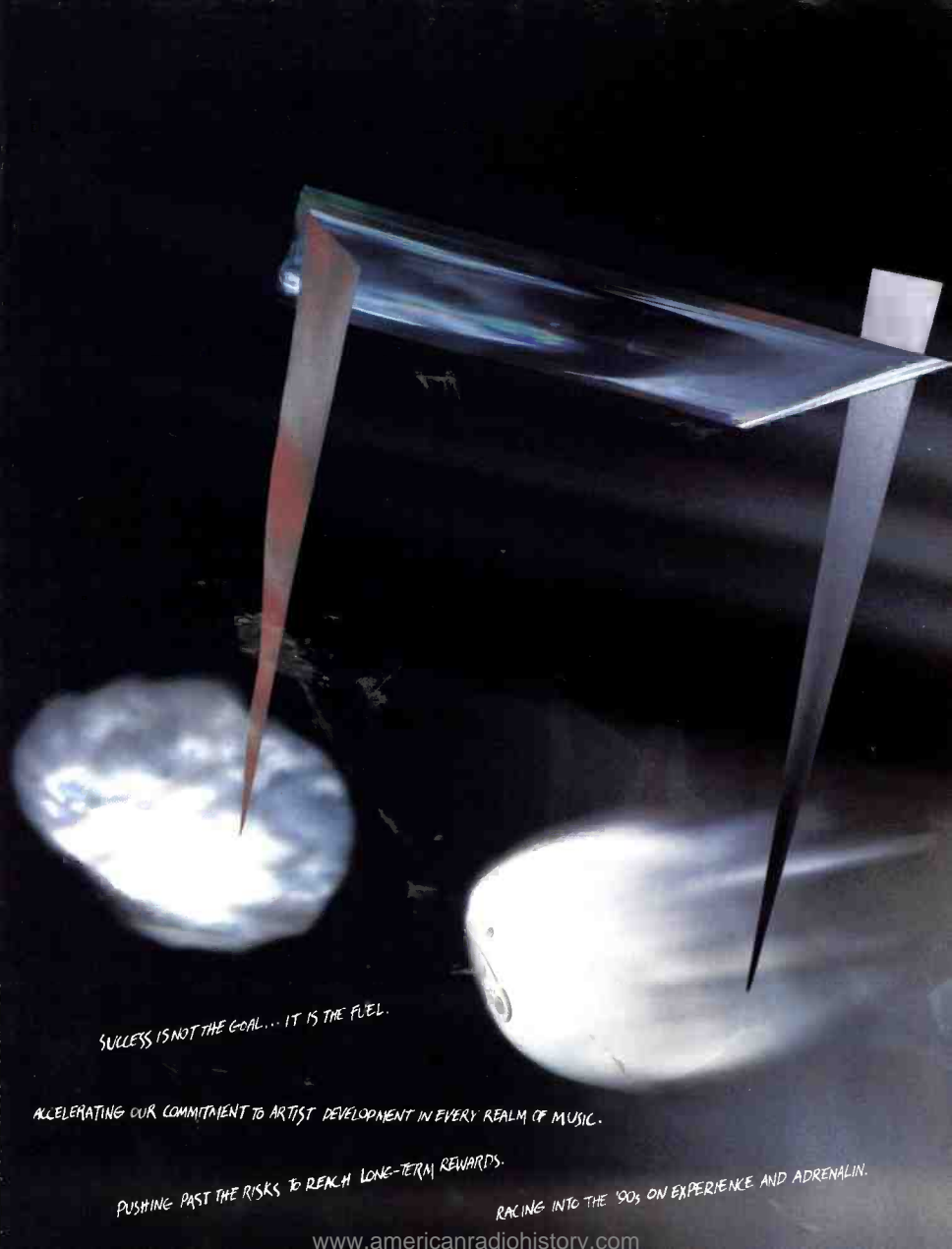


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In The Next
Billboard:
1980-1990
THE VIDEO
DECADE

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Hennessey Quits Handleman, Cites Mgmt. Differences

This story was prepared by Bruce Haring and Don Jeffrey in New York and Earl Payne in L.A.

NEW YORK Frank Hennessey has resigned as president and CEO of the Handleman Co., citing difficulties with David Handleman, chairman of the board of the country's largest rackjobber.

A terse memo issued by the Troy, Mich.-based firm Dec. 12 said David Handleman will temporarily assume the role of CEO, but sources close to the company say current executive VP and chief operating officer Stephen Strone is Hennessey's heir apparent.

(Continued on page 116)

Latin Music Gets Corporate Boost Via Sponsorship

BY CARLOS AGUDELO

NEW YORK An increasing number of U.S. corporations interested in reaching the booming Hispanic market are discovering the advantages of sponsoring massive multi-artist events in major cities, often combining them with community issues through entertainment/fund-raising activities.

Among the companies that have helped raise the profile of Latin music by sponsoring festivals are Anheuser-Busch, Kellogg, American Airlines, Procter & Gamble, Pepsi-Cola, Coca-Cola, Coors, and Miller.

In turn, the growing exposure of Hispanic artists in festivals held in

(Continued on page 85)

New Labels Have Rumor Mill A-Spinning

BY DAVE DIMARTINO

LOS ANGELES As the holiday season approaches, many music industry executives here have two cheerful words on their minds: new jobs.

Indeed, with 1990 beckoning, many of the major players at record companies are leading dual lives: one at their current label, the other—whe-

ther real, imaginary, gossiped about, or simply hoped for—at one of the industry's "new" labels.

At least four new labels are planned for early 1990: Disney's Hollywood Records; Irving Azoff's still-unnamed, WCI-funded venture; Virgin's revived Charisma; and Geffen's reactivated Asylum. Later in the year, BMG is expected to start a

West Coast-based label and CBS Records will apparently start an additional imprint. In addition, PolyGram Records, already seeking a replacement for former label president and CEO Dick Asher, will probably be looking for a top executive to head a new distribution arm, rumored for start-up next spring.

(Continued on page 116)

Brown, New Kids, GN'R Top '89 Charts

NEW YORK Bobby Brown, New Kids On The Block, and Guns N' Roses are among the acts dominating Billboard's year-end No. 1 Awards given for chart performance in 1989.

And, despite the many veteran artists who returned to the scene this year, seven of the year's top 15 acts in combined album/singles chart action are relative newcomers—New Kids, Paula Abdul, Milli Vanilli, Tone Loc, Skid Row, Karyn White, and Warrant.

Other year-end chart-toppers include Randy Travis, the combined country album and singles chart king; Madonna, the top adult-contemporary chart artist; Kenny G, for contemporary jazz; the Stop The Violence Movement, for the No. 1 rap single "Self-Destruction"; and Amy Grant, who tops the inspirational chart for the sixth straight year.

For full details—including more than 100 year-end charts—see "The Year In Music" in this issue.

Bowen Drops Universal For Capitol Helm

BY EDWARD MORRIS

NASHVILLE Jimmy Bowen has taken over the presidency of Capitol Records/Nashville and has merged his year-old Universal Records roster with the existing Capitol state of artists.

Bowen replaces former Capitol/Nashville chief Jim Foglesong, who was relieved of his post along with 14 others, including re-

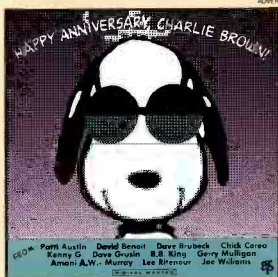
(Continued on page 117)

MCA Confirms Plans To Cut 5 More Branches

LOS ANGELES MCA Distribution has acknowledged that it intends to shutter its offices in five cities by mid-1990, earlier this year, it closed field offices in Denver and Detroit (Billboard, Dec. 9). The company is billing the consolidation as "a strengthening move... not a cut-back" that will better serve the needs of both MCA-distributed artists and its customers.

According to MCA, offices in Baltimore, Cleveland, Philadelphia, San Francisco, and St. Louis will be "phased out in stages" during the first five months of 1990, thus leaving intact only the offices in Los Angeles, Chicago, Boston, Atlanta, New York, Dallas, and Minneapolis.

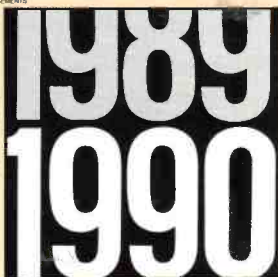
(Continued on page 116)



The smash album selling the Peanuts gang's 40th Anniversary continues its incredible sales pace. The celebration rolls into 1990 with a new B.B. King single and a CBS-TV special in January.

Charlie Brown is headed for Gold on GRP Compact Discs, HO Cassettes, & Records, GR/C/D-9596

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Here's to the miles traveled and the journey to Cornell Billboard weeks all of our friends a happy holiday season and a very successful new year and decade.

JIVE TO THE WORLD!

JIVE BUNNY
THE ALBUM By Jive Bunny and the Mastersixers

ALBUM HAS ALREADY SHIPPED OVER 300,000 UNITS
includes the Gold Single "SWING THE MOOD"

It's never the same old jive... on Music Factory Records
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Division of Atlantic Recording Corporation



Produced by Andy Paley & Les Hewitt

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THE BEACH BOYS

AMERICA'S FAVORITE BAND IS ENJOYING ONE OF THE HOTTEST PERIODS IN THEIR CAREER. "STILL CRUSH" IS A SMASH AT A/C RADIO AND ON VIDEO SHOWS EVERYWHERE. (750,000 UNITS SOLD)

BEASTIE BOYS

"SHADDAH" THE NEW #2 CASSETTE SINGLE AND MTV BREAKTHROUGH VIDEO CONTINUES TO DRIVE THE ALBUM "PAULS Boutique" INTO THE NEW DECADE U.S. TOUR STARTING IN JANUARY, 1991. (1,000,000 UNITS SOLD)

GARTH BROOKS

HE'S BEEN GOT THE SINGLE (IF TOMORROW NEVER COMES), THE #1 HIT (THE US OF AMERICA) AND THE #1 ALBUM (SPEAKING OF GOLD).

CLIMIE FISHER

WHEN SHE WRITERS TOP 10 HITS FOR ARETHA, GEORGE MICHAEL, BOB MARLEY AND BOB STEWART, NOW SHE'S SWAMING THE BOOZELONES FOR HERSELVES. THEIR NEW SINGLE IS "FIRE ON THE OCEAN."*

JOE LOCKER

"WHEN THE NIGHT COMES" IS A CLASSIC COCKER ROCKER HEADED FOR THE TOP, WITH HEAVY ROTATION ON VH1 AND MTV. (1,000,000 UNITS SOLD)

THE COVER GIRLS

THEIR FIRST TRACK, "MY HEART SKIPS A BEAT," WAS A CHRIT HIT AND CLUB SMASH. THE FOLLOW UP IS "WE CAN'T GO WRONG," A HOT DECEMBER AND JANUARY TOUR WITH NEW KIDS ON THE BLOCK IS NOW UNDERWAY.*

THE DOOBIE BROTHERS

THE ALBUM "CYCLES" HAS GENERATED 3 SMASH SINGLES AND VIDEOS, AS WELL AS ONE OF THE STRONGEST TOURS OF THE YEAR. (1,900,000 UNITS SOLD)

DURAN DURAN

"DECADE" A GREATEST HITS ALBUM AND A HOME VIDEO COMPILATION HAS JUST BEEN RELEASED U.K. CHART DEBUT AT #5. NEW ALBUM COMING THIS SUMMER

EAST OF EDEN

ALTERNATIVE FANBOYS ARE ALREADY BUZZING ABOUT THE ALBUM TRACK, "MY STIC LOVE." THEY'RE TOURING WITH THE BUSH TETTER BAND THIS FALL AND IN JANUARY, AND THEIR FIRST SINGLE AND VIDEO, "FROM THIS WORLD," SHOWS EVERYWHERE.*

GREAT WHITE

"ONCE BITTEN, TWICE SHY" AND "THE ANGEL SONGS" HAVE TAKEN GREAT WHITE TO AN EVEN HIGHER SALES LEVEL. THE NEW SINGLE AND VIDEO, "HOUSE OF BRIMEN LOVE," AND A HEADLINE TOUR ARE COMING IN EARLY 1991. (2,450,000 UNITS SOLD)

M. C. HAMMER

THE #1 RANKED RAP ARTIST IN BILLBOARD CHART SINGLES HAS A NEW 12", "HELP THE CHILDREN," COMING IN JANUARY FROM THE NEW ALBUM, "PLEASE HAMMER DON'T HURT 'EM." (1,400,000 UNITS SOLD)

HUGH HARRIS

ONE OF THE MOST CRITICALLY ACCLAIMED ARTISTS OF THE YEAR, HUGH WILL TOUR IN JANUARY. THE FIRST 12" AND VIDEO ALBUMS "OUT NOW."*

D'ATRA HICKS

THE DEBUT SINGLE "SWEET TALK" (OTHER IN THE TOP 10 ON THE BLACK CHARTS, BEH FOLLOW-UP SINGLE IS "YOU MAKE ME WANT TO GIVE IT UP."*

GRACE JONES

THE CLUB SCENE IS IN A PERMANENT STATE OF GRACE: THE FIRST SINGLE, "LOVE ON TOP OF LOVE," IS ON TOP OF THE CLUB CHARTS AND #1 ON THE DANCE SINGLES CHART.

MARILLION

NEW YORK AND LOS ANGELES ARE STILL BUZZING FOLLOWING HIS RARE UP SHOWDANCES AS FOUR STATIONS ALREADY IN.*

PAUL MCCARTNEY

"FLOWERS IN THE DIRT" IS SHARPING UP AS ONE OF THE BEST SELLERS IN PAUL'S CAREER. THE SOLD OUT NORTH AMERICAN TOUR IS CREATING BIG RETAIL ACTION, WHILE THE NEW SINGLE AND VIDEO, "FIGURE OF EIGHT," ARE DEVELOPING INTO A REAL SMASH. SEVEN CITY SECOND LEG OF THE U.S. TOUR COMING IN FEBRUARY. (2,200,000 UNITS SOLD)

MELLOW MAN ACE

HIS FIRST SINGLE, "RHYME FIGHTER," WENT TOP 20 ON BILLBOARD'S RAP SINGLES CHART. THE #1 RINGING NEW SINGLE, "MENTORSA," IS COMING OUT IN EARLY JANUARY.*

POISON

3 HITS, SINGLES AND VIDEOS INCLUDING THE SMASHES "WAT," "POISON ROSES HAS ITS WORKS," AND "WANT ONE OF THE MOST ACTIVE TOURING SCHEDULES OF 1989 HAVE SOLIDLY ESTABLISHED POISON. WATCH FOR THEIR NEW ALBUM IN MID 1991. (5,400,000 UNITS SOLD)

TIM FINN

HIS FIRST SOLO ALBUM AND TOUR HAS RECEIVED MAJOR MEDIA ATTENTION. THE NEW SINGLE AND VIDEO "NOT EVEN CLOSE," SHIPS THE END OF JANUARY.*

FLESH FOR LULU

THEIR ALBUM, "PLASTIC FANTASY," IS A TOP-5 ALTERNATIVE RADIO SMASH. THEIR VIDEO IS A MAINSTAY AT MTV POST-MODERN AND 120 MINUTES. AND THEIR TOUR WITH P.I.L. IS PULLING RAVE REVIEWS. THE NEW SINGLE AND VIDEO, "EVERY LITTLE WORD," WILL BE RELEASED IN JANUARY.*

THE GAP BAND

THE GAP IS BACK AND NEVER BEEN BETTER WITH THEIR #1 BLACK SINGLE AND VIDEO, "ALL OF MY LOVE."

GRAPES OF WRATH

THEIR HIGHLY SUCCESSFUL CLUB TOUR CONTINUES THROUGH THE NEW YEAR IN CONJUNCTION WITH A SPECIAL RETAIL AWARENESS CAMPAIGN.*

QUEEN

"THE MIRACLE" HAS BEEN #1 ACROSS EUROPE AND IS QUEEN'S BEST-SELLING U.S. ALBUM IN YEARS. (2,700,000 UNITS SOLD)

BONNIE RAITT

HER SINGLES, VIDEOS AND TOURS HAVE CONTINUED TO CELEBRATE THE HOLIDAY SEASON WITH PLAINONES AS HER NEXT SINGLE. "HAVE A HEART," IS PROMINENTLY FEATURED IN THE NEW LINE CINEMA FEATURE FILM, "HEART CONDITION," OPENING NATIONWIDE IN FEBRUARY 1990. (800,000 UNITS SOLD)

TINA TURNER

"FOREIGN AFFAIR" IS ONE OF THE BIGGEST ALBUMS YET FOR THE HARDEST-WORKING WOMAN IN ROCK. THE NEW SINGLE AND VIDEO, "STEAMY WINDOWS," ARE MOVING UP THE CHARTS AROUND THE WORLD. (3,000,000 UNITS SOLD)

BEBE & CECE WINANS

THE SUCCESSFUL BLACK SINGLES FROM THEIR "HEAVEN" ALBUM HAVE TAKEN THIS TALENTED BROTHER AND SISTER FROM THEIR GOSPEL ROOTS TO BEYOND GOLD. (\$50,000 UNITS SOLD)

ABSOLUTE CONVICTION.

Capitol

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BLOCKBUSTER RESPONDS

Blockbuster Entertainment Inc. responds to a Dec. 16 Billboard story about the giant video specialty chain ("Blockbuster Growth Makes Landlords Wary Of Future") in this week's Letters column. **Page 15**

INDUSTRYITES LOOK TO THE '90s

Three leaders in the radio, video, and recorded-music fields look back on the '80s and ahead to the '90s in this week's Commentary section. Steve Berger, Pam Hornowitz, and Jason Gorman offer their views on the changes and challenges awaiting their respective industries. **Page 15**

BACK-TO-BACK 'FUTURES'

In what may be a first for both the theatrical and home video industries, MCA Home Video and its theatrical cousin have teamed to promote the current "Back To The Future III" with the home video for the original "Back To The Future." Jim McCullough has the story. **Page 69**

THE YEAR'S BEST MUSIC?

What were the 10 best albums, singles, videos, or concerts of 1989? Opinions vary widely, as a glance at the "best of" lists offered by Billboard's writers and editors will prove. **Page 96**

MUSIC

Black	108	International	91
Boxscore	44	Jazz/Blue Notes	87
Canada	92	Latin Nios	84
Chartbeat	10	Lifelines	95
Classical/Keeping Score	77	Market Action	95
Clip List	76	Music Video	75
Commentary	15	Power Playlists	24
Country	45	Pro Audio/Video	73
Dance Traz	34	Radio	16
Executive Turntable	13	Retelling	50
Gospel Lectern	86	Retail Track	52
Grass Route	54	Rosa's Rhythm Section	111
Hot 100 Singles Spotlight	101	Talent	96
Inside Track	118	Update	95

VIDEO

Backlot Beat	69	Music Videocassettes	73
Box Office	68	Store Monitor	92
Coming Soon	62	Videocassette Rentals	87
Home Video	69	Videocassette Sales	77
Top Kid Video	68	Video Retailing	52
International Sports	70		
Self Improvement	70		

MUSIC CHARTS

Top Albums	Hot Singles		
Black	112	Adult Contemporary	23
Classical	77	Black	110
Compact Disks	52	Black Singles Action	111
Country	48	Country	46
Hits of the World	94	Country Singles Action	47
Jazz	87	Crossover	83
Modern Rock Tracks	28	Dance	34
Pop	104	Hits of the World	54
Rock Tracks	28	Hot Latin	114
		Hot 100	56
		Hot 100 Singles Action	101
		Rap	114

CLASSIFIED/REAL ESTATE

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Video Sell-Through Is Gift To Music Sellers

Holiday Retail Forecast Mixed

This story was prepared by Ed Christman in New York, Edward Morris in Nashville, and Earl Payne in Los Angeles.

NEW YORK Music retailers say video sell-through is putting "the merry" into Christmas. But even

with the strong video showing, music retailers report mixed results.

Meanwhile, video retailers say it still is too early to forecast just how joyful a season it will be this year. In general, Christmas will be neither great nor lossy for most retailers, including home entertainment

software merchants, says David B. Lasky, an analyst at Goldman Sachs & Co. in New York.

"Better operators will generate gains of 7% to 10% [stores open at least a year], while weaker companies will be flat," he says. But during the Thanksgiving weekend, music retailers reported stronger gains than did other merchants (Billboard, Dec. 9).

In a more recent Billboard survey, New Kids On The Block continued to top everyone's Christmas list. But other big sellers—by such acts as Phil Collins, Billy Joel, Milli Vanilli, Janet Jackson, and Paula Abdul—popped up in different slots on each dealer's top 10, without any of them seeming to pull ahead of the pack.

Three of seven music retailers in the survey cited comparable-store gains ranging from single digits to double digits. But Los Angeles-based Show Industries, which during the Thanksgiving weekend chalked up a 2.5% gain, says that figures over 1988, reported that increase has cooled to a 5% gain since then.

Like Show Industries (which operates the Music Plus chain), Joe An-



Video Consolidation Cont'd: RCA/Columbia Gets TWE Titles

BY JIM MCCULLOUGH

LOS ANGELES As expected, RCA/Columbia Pictures Home Video has completed a deal for domestic home video rights to produce from independent Trans World Entertainment (Billboard, Dec. 16).

TWE had previously handled its own home video distribution, but it now exclusively concentrate on marketing, spearheaded by Don Rosenberg, TWE home video head. RCA/Columbia said it wants to gain additional theatrical product from other deals recently struck by Columbia Pictures and such independent production entities as Epic

Productions and Stonebriar Entertainment.

The TWE deal is just the latest example of consolidation at the supplier level. In still another newly announced deal, major special-interest supplier Wood Knapp Video acquired the Eastman Kodak Video library. Speculation continues about other possible deals, including an unconfirmed rumor that Playbox Home Video is looking to shift its distribution arrangement away from EBC to perhaps one of the major studios.

In the wake of the recent Paramount-Prism Entertainment division (Continued on page 115)

Global Music Sales Surged In '88, FPI Says

Combined EEC Took Biggest Share Of \$20 Bil Pte

BY KEN TERRY

NEW YORK Worldwide sales of recorded music leaped 19.4% in 1988 to \$23.3 billion, according to figures just released by the International Federation of Phonogram and Videogram Producers (IFPI).

While the U.S. share of the global market held at about 32% last year, the IFPI asserts that, for the first time, record sales in the 12 nations of the European Economic Community, which amounted to \$6.28 billion, edged out those of the U.S., which totaled \$6.25 billion. However, the U.S. remains the largest market for sound recordings, with total album unit sales of 672 million (LP, CD, and cassette), compared with \$49 million in the EEC countries. (It should be noted that several Western European countries are not EEC members.)

On a worldwide basis, the rapid sales growth in 1988—slightly less than that of the previous year—was predicated on increased cassette and compact disc sales. Cassette unit sales rose 21% to 1.8 billion from 1.5 billion in 1987, while CD unit sales jumped 54% to approximately 400 million from 260 million the previous year.

The IFPI notes, however, that "the percentage growth of the CD market will decrease as the number of units sold gets higher, and future high increases in CD sales will only be possible by an increase in CD hardware ownership. In the U.S., CD hardware penetration is estimated at only 16% for 1988, while in Europe market penetration is estimated at only 12% as low as Spain and Italy, the figure is as low as 4%."

Meanwhile, singles sales continued to decline, reaching a 1970 low of 100 million units in 1955, a 61.5% fall from 1950.

prior year. Similarly, sales of vinyl LPs dropped to 310 million units, a 13.6% decrease from 1987.

The IFPI also released a table of "world sales of sound recordings 1981-88," which outlines general trends. During this period, the trade group notes, singles sales declined by

more than 85% LP sales dropped by half, cassette sales tripled, and CD shipments mushroomed from 5.5 million units in 1983 to the 1988 level of 400 million.

In terms of dollar value at retail (i.e., list price), worldwide sales fell (Continued on page 102)

Another Year, Another Decade: Billboard Tells The Whole Story

NEW YORK Welcome to Billboard's combined year-end/decade issue. We think it is the biggest and best issue in the long—96 years!—history of Billboard.

The issue comprises our regular editorial and chart pages plus two special sections: "1989 The Year In Music" and "The '80s." In our regular pages, you will find comprehensive coverage of the year's top stories and trends as interpreted by the Billboard staff. In addition, our editors and writers offer their opinions on the year's top recordings, videos, and concerts on pages 96-97.

But that's just the beginning. Our special section "1989 The Year In Music," features more than 100 charts, plus our annual chart analysis by the incomparable Paul Grein. For this section, we also invited some of the top names in retailing and radio programming to pull their favorite records of the year.

"The '80s," our special look back at the waning decade, includes charts of 13 musical categories—with analyses by Grein—and an examination of the decade's musical trends by Dave DiMartino.

And as a bonus, the issue also contains a "Billboard's Music Of The '80s" ballot. It's your chance to vote for the single issue will feature a look back at 10 years of Billboard coverage of the video industry. Plus, you will read the insights and opinions of industry leaders and luminaries. The issue also will feature Billboard's 1988 video charts, as well as charts covering the entire decade.

Billboard's coverage of the '80s doesn't stop here. In our next issue, we will be presenting the most complete overview ever of the home video industry in our special supplement, "1980-1990: The Video Decade." This issue will feature a look back at 10 years of Billboard coverage of the video industry. Plus, you will read the insights and opinions of industry leaders and luminaries. The issue also will feature Billboard's 1988 video charts, as well as charts covering the entire decade.

THANKS TO OUR MEMBERS,
WE'VE GOT ONE MORE YEAR OF SUCCESS TO CELEBRATE.



FOR 75 YEARS, OUR MEMBERS HAVE ENABLED US TO CONTINUE
TO DO WHAT WE DO BEST: ENCOURAGE NEW TALENT AND
PROTECT THE RIGHTS OF ALL WHO CREATE MUSIC. FOR ALL
THE ACCOMPLISHMENTS OF THIS YEAR AND EVERY YEAR, WE
THANK YOU.

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

Some Welcome Probe into Alleged Wrongdoings Radio Reacts to Payola Indictments

BY CRAIG ROSEN

LOS ANGELES The payola indictments of indie record promoter Joe Isgro and two others have drawn a mixed reaction from radio people. They are also divided over the inferences to be drawn from FCC chairman Alfred C. Sikes' announcement that the commission will conduct an investigation into alleged illegal activities by four radio stations named in the indict-

ments.

Sikes' statement followed the release of a 65-page indictment accusing Isgro of a number of illegal activities, including making payments in the form of cash and/or drugs to personnel at KIQQ Los Angeles, KYNO Fresno, Calif., KXGX Fresno, and KAMZ El Paso, Texas (Billboard, Dec. 16). All four of the stations have changed ownership since the 1985 incidents cited in the indictments,

and none of the programmers involved are still employed by the stations.

While the FCC will not chastise the new station owners for deeds committed under former management, an FCC spokesman says, "It's entirely possible the FCC would pursue a licensee with his new properties, even though he was not [still] a licensee of the station involved in payola."

Reflecting the national war on drugs, the FCC is also investigating whether any licensees were entangled in drug-related payola. This tack is related to a new policy the FCC implemented last summer.

A cross-section of program directors across the country say they do not believe that a station is
(Continued on page 107)

The Big Got Bigger In A Financial Year Marked By Mergers And Acquisitions

BY DON JEFFREY

NEW YORK Big and small companies alike grew larger as mergers and acquisitions dominated the financial news of the home-entertainment and radio industries in 1989.

Other news and trends included:

- The entry of foreign companies into the U.S. entertainment industry.
- The growth of operating profit margins for record companies.
- An increase in 50%-partnership deals for record companies and radio stations.

1989
IN REVIEW

• Speculation about entertainment companies as takeover targets that drove up stock prices.

• Consolidation in music and video retailing and distribution.

• The biggest merger affecting the record and video industries was Time Inc.'s \$14 billion acquisition of Warner Communications Inc. to form Time Warner Inc.

Some observers worried that the enormous debt burden incurred by Time Warner in the merger (after the deal was restructured to fight off a hostile bid by Paramount Communications Inc.) might stifle growth of WCI's highly successful record companies. But most analysts say Time Warner is unlikely to hock any of what most observers see as the company's crown jewels.

PolyGram Records, a division of Netherlands-based Philips N.V., grew by acquiring other record la-

bels: Island Records for \$272 million and A&M Records for \$480 million. The latter deal is expected to close on Jan. 1.

Then, to pay for the A&M buyout, Philips announced it would sell 20% of PolyGram's shares to the public, at a price tentatively set at \$16-\$20 a share.

Thorn-EMI PLC, the British-based music and electronics conglomerate, bought a 50% interest in Chrysalis Records in a deal valued at up to \$104 million, just months after purchasing SBK Entertainment World's music publishing interests for what was said to be a record \$337 million. Later in the year, Thorn's U.S. subsidiary, Capitol-EMI Music, bought a 50% interest in Enigma Records for a rumored \$12 million.

Meanwhile, despite retailers' complaints about sluggish music sales and too few small-budget records, record companies' operating profits and margins continued to climb, with higher-priced compact discs proving most of the boost.

Sony Corp., which had already bought its way into the U.S. record business in 1988 with a \$2 billion acquisition of CBS Records, turned its eyes toward Hollywood and paid \$3.4 billion for Columbia Pictures Entertainment Inc., the film and television company that has a partnership in RCA/Columbia Pictures Home Video.

The deal will be costly for Sony, though. It had to give up rival record company Warner a 50% part-
(Continued on page 107)



AIDS Aid, Mike Greene, left, president of the National Academy of Recording Arts and Sciences, displays Carole King's guitar at the Music Against AIDS auction, presented by the Los Angeles chapter of NARAS. The event earned \$40,000 for the American Foundation for AIDS Research. Shown, from left, are Greene, Ann Ffowc, Amoson Foundation for AIDS Research; Stu Hooper, president, L.A. chapter of NARAS, and Paul Villalobid, event committee co-chair.

New Kids Have Had A 'Block'-Buster Year; Just Another No. 1 For Collins; 'Moon' Rises

NEW KIDS ON THE BLOCK close out 1989 by becoming the first act to land six top 10 hits on the Hot 100 in one calendar year since Michael Jackson blitzed the charts in 1983.

New Kids' current single, "This One's For the Children" (jumps to No. 9) on the Hot 100. The teen sensation also reached the top 10 this year with "You Got It (The Right Stuff)," "I'll Be Loving You (Forever)," "Hangin' Tough," "Cover Girl," and "Didn't I (Blow Your Mind)."

In addition, New Kids have two albums in the top 10 on the Top Pop Albums chart. "Hangin' Tough" dips to No. 6, while "Merry Merry Christmas" jumps to No. 9. It's the first Christmas album to reach the top 10 on the pop albums chart since the survey was reopened to seasonal product in 1974. From 1963-'73, Christmas albums appeared only on a separate holiday music chart.

New Kids also account for the only two music videos in the top 10 on the Top Videocassettes Sales chart. "Hangin' Tough" is No. 6; "Hangin' Tough II" is No. 7.

The Kids are for CBS what "Dirty Dancing" was for RCA two years ago: an unending cash cow.

PHIL COLLINS lands his eighth No. 1 hit as "Another Day in Paradise" inches up to the top of the Hot 100. Only Michael Jackson had more No. 1 hits in the '80s—nine. Madonna and Whitney Houston are tied for three places, with seven chart-topping singles each.

Collins' total includes a duet with Marilyn Martin, "Nurse Jackie," and a smash with Genesis, "Invisible Touch." Jackson's tally includes two duets, with Paul McCartney and Stevie Nicks. "Another Day in Paradise" is Collins' second No. 1 hit in 1989, following "Two Hearts," which rang the bell in January. James A. Geoghan of Manhasset, N.Y., notes that Collins is the seventh act to land two or more No. 1 hits this year, following Paula Abdul, The Jive, Milli Vanilli, and Roxette. Geoghan adds that this sets a new record. In 1987, six acts landed two or more No. 1 singles.

FAST FACTS: Milli Vanilli's "Girl You Know It's True" logs its sixth week at No. 1 on the pop albums chart, becoming the longest-running No. 1 debut album since the Beastie Boys' "Licensed To Ill" logged seven weeks on top in early 1987. We're discounting

George Michael's solo debut, "Faith," which spent 12 weeks on top in 1988, on the grounds that he was a star before he even bought the jeans for the cover photo.

Tom Petty's "Full Moon Fever" rebounds into the top 10 on the pop albums chart, as his latest single, "Free Fallin'," jumps to No. 17 on the Hot 100. The album has been in the top 10 for 25 weeks, longer than any other Petty collection. "Damn The Torpedoes" logged 20 weeks in the top 10 in 1979-1980.

Ray Charles lands his first top 30 pop hit since 1967 as Quincy Jones' remake of the Brothers Johnson's "I'll Be Good To You"—on which Charles shares lead vocals with Chaka Khan—jumps to No. 30 on the Hot 100. Charles was last in the top 30 with another cover version of an earlier pop smash: the Beatles' "Yesterday." Jones' "Back On the Block" album leaps to No. 27 in its third week on the pop chart.

Technorites' "Pump Up the Jam" is the top new entry on the pop albums chart at No. 83. In addition, the title track holds at No. 1 on the 12-inch Singles Sales chart for the fifth week, the longest run at No. 1 since Michael Jackson's "Bad" also logged five weeks on top in 1987. On the Hot 100, the SBK Records smash holds at No. 7.

The Gap Band lands its first No. 1 hit on the Hot Black Singles chart in nearly seven years with "All of My Love." The Tulsa trio topped the black chart once a year from 1981 through 1983, but had been shut out of the top spot ever since.

WE GET LETTERS: Jeff Pearlman of North Miami Beach, Fla., notes that Betty Midler has been on both sides of a pop-billed resurrection this year. You probably know that Midler's No. 1 smash "Wind Beneath My Wings" was a modest chart hit in 1988 for Lou Rawls. But you probably didn't know that Midler had a modest chart hit that same year with "All I Need To Know." Under a different title ("Don't Know Much") that song jumps to No. 2 this week for Linda Ronstadt and Aaron Neville. Like they say, what goes around comes around.

Rich Appel of CBS-TV in New York poses the philosophical question: "Do you suppose it's just a coincidence that we began the decade with Eddie Rabbit and end it with Jive Bunny?"

A HOLIDAY WISH: May you always have a bullet on the chart if life!

Wesley Hein Exits Enigma Exec Heads For Disney Label

BY CHRIS MORRIS

LOS ANGELES Enigma Entertainment president Wesley Hein has resigned from the company to take an as-yet-unnamed senior position at the Walt Disney Co.'s new Hollywood Records.

Hein, who will report directly to label president Peter Paterno, will be gone from Hollywood by Dec. 15.

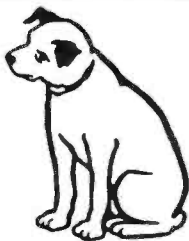
Although no formal announcement had been made at press time, Enigma insiders say that it is expected that executive VP Jim Macaulay will be elevated to the presidency of the Culver

City, Calif., company within the week.

While Hein has no comment on his move or the role he will take at the new company, sources indicate that he will be in charge of a corporate-level move as former Chrysler president Mike Bone, who is known to be coming to the label in an as-yet-unnamed role.

The major execs will split duties as overseers of the label's functions, with Bone taking responsibility for marketing, promotion, and sales and Hein handling the day-to-day operations.
(Continued on page 108)

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Operations Split Into 4 Divisions; Directors Named

CBS Records U.K. Restructures

BY ADAM WHITE

LONDON Six new managing directors—six of them, six—will lead CBS Records U.K. into the '90s. The company is undergoing a wholesale restructuring to broaden its growth, develop talent more effectively, and energize its executive ranks.

The changes are similar to those evident at CBS Records Inc. in the U.S. during the past 18 months. Coincidentally, news of the restructuring comes soon after word that WEA's British operations will split into two self-contained record companies in the U.K. (Billboard, Oct. 14).

From Feb. 1, CBS U.K. will be reorganized into four divisions, according to chief executive Paul Russell. This will redefine the duties of those European executives, including senior A&R director Muff Winwood, and advance the careers of three younger managers.

Each of the new divisions—music, labels, music publishing, and operations—will have its own managing director. Russell himself advances from managing director/CEO to chairman/CEO of the company, effective immediately.

He says the changes reflect the entrepreneurial spirit encouraged at CBS Records worldwide since its acquisition by Sony. "It will bring increased concentration now to the various components of our overall business and focus more of our executive talent and emphasis on our core business: finding, breaking, and

developing talent."

CBS U.K. commands a market share of 18% in albums and 11% in singles, but its financial performance is not broken out from worldwide CBS results. The company employs 900 people, of whom 750 are based at its manufacturing/distribution center at Aylesbury, just outside London. The U.K.-signed roster comprises 35 acts.

Under the 1990 regrouping, Winwood became managing director of the music division. This is to be staffed primarily by two senior A&R executives, Lincoln Elias and Gordon Clarkson, as well as a couple of A&R field scouts.

Winwood will also be active in CBS' renewed commitment to music publishing, and in expanding its re-

(Continued on page 117)

U.S. Indie Labels Seek Fewer Ties In Euro Links

BY BRUCE HARING
and KEN TERRY

NEW YORK Independent U.S. labels are turning increasingly to European distributors in anticipation of the lifting of trade restrictions in 1992.

Although there is no great rush away from the old method of licensing product country by country, U.S. indie labels are gradually seeking to deal with a limited number of European-based companies. And many say they would like to find "the perfect company," one which could effectively move various product genres in all the European markets.

To fill that expertise void, a grow-

ing number of aggressive independent marketing specialists have cropped up. Several labels are tapping into the expertise of these marketers in countries where they have little experience.

Rough Trade in the U.K., Holland, and Germany; the Southern Studios/Bouquet/CEA consortium; and such specialized independents as Demon Records and Fun House Records are among the most frequently mentioned companies that are enjoying growing influence on the continent.

Indie publishers, on the other hand, do not seem to be changing their mode of approach in relation to European subpublishing, partly be-

(Continued on page 107)



Moscow On The Hudson. Guntar Hensler, left, president of BMG Classics, and Rudi Gassner, right, president/CEO of BMG Music International, congratulate Vladimir Spivakov, violinist/conductor of the Moscow Virtuosi, after a concert at New York's Avery Fisher Hall. Spivakov and the Moscow Virtuosi are under a long-term contract on the RCA Victor Red Seal label. The chamber ensemble's first two recordings were released this fall in conjunction with its U.S. tour.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jimmy Bowen is named president of Capitol Records in Nashville. He was president of Universal Records (story, page 5).

CBS Records in London appoints Paul Russell chairman and CEO, and Tony Woolcott deputy chairman. They were, respectively, managing director/CEO, and managing director for the label (story, this page). MCA Records in Los Angeles makes the following appointments: A.D. Washington, senior VP of black music promotion and marketing; Ron White, VP of black music promotion; and Janice Kamuca, VP of administration, East Coast. They were, respectively, VP of black music promotion; national director of field promotion, black music; and director of administration for the label.

STATE BILLS THREATEN RETAILERS

Pa. House OKs Album Stickers

BY SUSAN NUZZIATA

NEW YORK A bill calling for warning labels on albums sold in Pennsylvania was passed by the state House of Representatives on Dec. 12 and is now up for Senate review.

Sponsored by Rep. Ron Gamba, the bill is the first of its kind to stand a chance of being approved by a state legislature. Defeated when it passed through a House subcommittee earlier this month, the bill was revived as an amendment to Senate Bill 938, a popular drug bill. The amendment, if passed, would

require manufacturers or distributors to place fluorescent yellow warning labels on LPs, tapes, and CDs that contain lyrics "which explicitly advocate, advocate, or encourage suicide, incest, bestiality, sadomasochism, rape, or involuntary deviate sexual intercourse, or which advocate or encourage murder, ethnic intimidation, the use of illegal drugs, or the excessive or illegal use of alcohol." The amendment differs slightly from the original proposal, which also specified any label's use of offensive violence in its list of offensive subjects (Billboard, Nov. 11).

The amendment, if passed, would

those who sell such material without labels would be liable for criminal penalties, according to the amendment, which also calls for the label to be affixed under shrink wrapping and contain the warning that one or more of the subjects above are included in the lyrics.

Proponents of the bill consider it a tool to help parents monitor the music to which their children are listening.

In arguing for the amendment, Gamba quoted lyrics from a number of songs, including The Who's "You Better You Bet." Elton John's

(Continued on page 115)

Ind. Ponders Tax On Vid Rentals

ist to oppose the bill. The amendment on rentals, a tax already levied against movie theaters, is an idea that could quickly become popular in other states, opponents say. "It's the first time anybody's thought of this," says regional VSDA president George Henderson, owner of Red Time Video in Waldorf, Md. "It not only hurts consumers, but it could drive a lot of borderline shops out of business. They're already paying sales taxes, county, and municipal taxes. It would be the last straw."

Frank Yonke, a past VSDA president who has stores local, views the proposed plan as "scary."

Barnako says "this is the sort of thing that could spread like wildfire—these [local officials] could get together at a convention and say, 'Hey, I know a great new way to generate revenue.'"

The plan was first revealed in November and, since then, financially strapped municipal officials have moved forward quickly to gain government assembly support. The VSDA already has begun an in-store campaign with anti-legislation petitions.

While no one has an official figure on the amount the state could raise under such a plan, estimates range between \$4 million and \$5 million.

(Continued on page 115)



BOWEN **WASHINGTON** **BOULOS** **DRAKE**

Steve Kleinberg is named VP of marketing for Atco Records in New York. He was VP of product development at PolyGram.

Virgin Records in Los Angeles appoints John Houlos VP of field promotion. He was director of national promotion for the label.

Dennis Drake is promoted to VP of studio and technical operations at PolyGram Tape Facility in New York.

Vicki Lehen is named senior director of national promotion at RCA Records in N.Y. She was promotion director at B&W Marketing Consultants.

Elektra Entertainment in New York names Linda Ingrisano national director of video promotion. She was manager of video promotion and marketing at EMI.

Nelson Wakefield is appointed repertoire coordinator, A&R, at Columbia House in New York. He was administrative coordinator of creative services for the label.

Reunion Records in Nashville promotes Heidi Brown to national promotion director. She was director of radio relations for the label.

TRADE GROUPS. The National Academy of Recording Arts and Sciences in Los Angeles names Robert W. Senns VP/GM, and Diane H. Theriot Grammy Awards Supervisor. They were, respectively, VP of sales and marketing for Crawford Post Production, and senior executive secretary to the presidents of Capitol Records and Screen Gems-EMI Music.

PUBLISHING. Lee Reed is appointed manager of catalog administration at PolyGram International Publishing in Los Angeles. He was copyright administration and licensing director at Columbia Pictures Music.

RELATED LINES. Banner International Associates names Henry Nash VP of the company's R&B department. He was an independent agent.

VIDEO PEOPLE ON THE MOVE. see page 69.



National Music Publishers' Association • Inc.
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THE HARRY FOX AGENCY'S FORMULA FOR SUCCESS**

We are pleased to announce that for the fifth consecutive year, collections and distributions of **The Harry Fox Agency, Inc.** have reached new record levels. Our success in licensing musical rights on behalf of music publishers and copyright owners is based on an effective three-part formula:

- **Licensing**
- **Collection & Distribution**
- **Auditing**

While Licensing and Collection & Distribution are certainly essential elements of this formula, it is **Auditing** that ensures the efficiency and accuracy of the entire licensing process. HFA maintains a very active auditing program through:

RESOURCES: Two outside auditing firms
Internal HFA auditing staff

FREQUENCY: Large record companies - every 2 years
Smaller record companies - 1-3 years (based on need)

RECOVERIES: Over the past three years (1986-88) audit recoveries of \$18 million have been returned to our publisher principals.


This \$18 million in distributions exceeds the commissions retained by HFA during the same period by \$1.5 million.

So far, in 1989 audit recoveries have reached \$6 million.

Licensing, Collection & Distribution, and Auditing - a formula for success that continues to work for The Harry Fox Agency, Inc. and our more than 7,000 American music publisher principals.

NMPA and HFA welcome your inquiries concerning our activities. Our staff will be pleased to answer any questions you may have, and to help you in any way we can regarding music publishing and licensing issues. We look forward to hearing from you.

Sincerely,


Edward P. Murphy
President & CEO

Bernard Kerner, Vice President, Finance
Yoshio Inomata, Director of Licensing
Anne Brown, Manager - Mechanical Licensing
Vincent Castellucci, Manager - Film & TV Synchronization

'89: Live A Little, Die A Little

BY SEAN ROSS

NEW YORK The first horseman is AI Sikes. The second horseman is the payola investigator. The third horseman is the investment banker. The fourth horseman is the secretary of favorites from yesterday and today with less repetition and fewer commercials.

The night is melodramatic to discuss the apocalyptic terms. But in its final months, a lot of potentially destructive radio forces that had been relatively dormant returned in unison. That combined with the seemingly weekly pictures of various stations' outrageous-stunt contest winners rolling around in various animal

A lot of potentially destructive radio forces that had been dormant returned in unison

wastes tended to create a "Day of The Locusts" atmosphere (or at least a "Magpie Christian" atmosphere) at year's end.

August's sudden reappearance of the indecency issue, and November's new slew of payola-related indictments, et al., underscored radio's cyclical nature. They also upstaged a lot of the issues that dominated conversation earlier this year, but which tended to be shelved until getting solved. Remember back-announcing? Song reviews? 98 in a row? Record labels as actual issue, instead of a way of life? No more.

WANT TUB SIZES

The indecency and payola issues had an advantage, of course, in that they had a government agency working to help them. The FCC, which doesn't mean that broadcasters hadn't sorta hoped that by going about their business as usual, the issues would just go away. While the new FCC's renewed interest in indecency may have seemed sudden, it did follow several years during which anything went for some broadcast-

ers. By this summer, it was possible to drive from New York to Harrisburg, Pa., and hear "don't be a dick" promos on three different stations. There were radio contests in which the objective was to spell the words "big," "hairy," and "balls" in succession, then say them together. There was a "hey, it's dog on my leg." That Lo's leg in several different formats. Then there was "Me So Horny," which, at some of the stations that would play it, was "I adult request record, confirming that many things did indeed meet the prevailing community standards test, if not that of the FCC. People who live in the house really only care if line!" It's a moot point, since nobody knew where the line was. Certainly, none of it is worse than the potpourri of broadcast "news." First Amendment rights at the hands of seemingly capricious FCC. Or the fact that some of the group broadcasters who helped foster raucous radio now seem unwilling to defend it.

But after eight years in a right-wing political climate, it seems less surprising that the FCC would be nervous for playing "Walk With An Erection" than it does that they waited until now to do so.

OH FATHER

If the indecency issue was dormant until several months ago, the payola question seemed long forgotten until the last days of November, despite the fact that it had been mentioned by Ralph Sanjayan and Bill Craig earlier this year. So was the more benign but still-related playlist accuracy issue, which since 1990 has computerized radio tracking being made readily available.

Even with the payola issue prominently against the first-week furor generated by the Joe Jago/Roy Anderson indictments is, compared to 1986, minor. That many in the business are going out of their way to seem unaffiliated with Jago, Lee O'Brien may reflect the fact that the new allegations in various stations that were cited in the first round of indictments nearly two years ago and which have long since changed PDs.

One part of the radio picture that was supposed to change this year—and which hasn't—was the evening-rating race for radio stations. At September's National Assn. of Broadcasters' convention, there were repeated predictions that the huge under-40s audience would be a major market, and the inability of broadcasters to make their balloon payments, would drive the prices of stations down.

One of that scenario is being played out: 1989 did end with Robert Sillerman negotiating his note down, and Olympia Broadcasting trying to do the same. While the latter is not really the major-market acquisition company of 1988—selling a station that hadn't clicked fast enough. But that summer, WYAT Atlanta was sold for \$8 million above last year's purchase price. And with the \$385 million Group W/Legacy merger closing at year's end, and the \$66 million KJOL in Chicago, the station was the only singulation record, it looks like we are going to have to wait until next year for the major-market bargains to materialize.

In their absence, a lot of the unusual financial arrangements spawned in 1988 became less unusual. By 1989's end, joint operations between separate radio stations were not so remarkable. Neither was the use of two peripheral FM's to cover a single market that began with August's WYAT/WTAL Atlanta merger. And the expansion into international radio that was only a whisper when Billboard first reported it in September was a fact by December when Group W finally invested in London Jazz Radio.

THE KING IS SOME: 30 IS ROCK 40?

The boom in station spots, and the proliferation of rimshot FM stations targeting inner city and middle-class areas—have historically been associated with the format's fractionalization of recent years. And the growth in hybrid formats continued to year's

end: KRVK Kansas City, KKKT Los Angeles, WXMD Detroit, WRCA Boston, and WYAT Atlanta. In fact, only all-Elvis was gone by the end of 1989, losing all three of its recent converts.

If enough the top 40/rock format was more than 10 years old, it took WDFX Detroit and KXRR Kansas City, Mo., and then KQLZ (Pirate Radio) Los Angeles to bring it back to public attention as 1989's most-discussed niche.

1989 IN REVIEW

More than any other developed, Rock 40 stations also showed the fickleness of the industry. By spring, so many stations had taken on distinct leans that even the No. 1 record was lucky to clear 95% airplay nationally, and there were very earnest discussions of whether mainstream top 40 was obsolete. But, by November, one of the trades that had most hyped Pirate-mania was running headlines about "Rock CHRs In Crisis."

It should be noted here that until stations in Charlotte, N.C., Detroit, Dallas, and (to a lesser extent) Chicago began moving back toward mainstream top 40, it appeared that there would be absolutely no vindication for those of us who had predicted early this year that the cycle away from fractionalization would start turning around. While the cycle has, at this point, only turned slightly, the willingness of some stations to expand musically does demonstrate that, unless the top 40 is completely moribund markets languished without top 40, there were people who regarded the franchise as worth having.

What we have tended to see in recent weeks is not so much the industry interested in leaning toward album rock rather than toward getting album rock. Even KREG Dallas, the station that has carved the most numerous markets languished without top 40, there were people who regarded the franchise as worth having. What we have tended to see in recent weeks is not so much the industry interested in leaning toward album rock rather than toward getting album rock. Even KREG Dallas, the station that has carved the most numerous markets languished without top 40, there were people who regarded the franchise as worth having.

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BACK TO LIFE

The buzz of activity at the fringes in 1989 may have meant that by mid-1989, the industry's focus on the community may have fallen into the "play anything that the public asks for" definition of the format. But it also meant that for those who would

play the hits, whatever they were, there were a multiplicity of decent choices.

There were enough growing balls to remind one of 1981, to say nothing of the return of the melody sword at year's end. But no matter how many "What's wrong with commercial radio" symposiums were held this year—and there were at least three major ones—rock intelligentsia probably do not have to complain about a year when the Cure, B-52's, Living Colour, R.E.M., the Pine Young Cannibals, and the former lead singer of Rip Rig & Panic had top 40 hits.

It is also hard to entirely dislike any year when programmers go out of their way to find and circulate a Swedish pop song among themselves. Roxette's "The Look" was, in certain ways, this year's "Mickey"—the bopper record that polarized PDs (and listeners) but that couldn't be denied, and that kept radio jockeys' master how often-oriented programmers before.

I would have preferred that PDs had blown one out of their way to give ballads this summer; it was the wrong time of year and there were already too many. That, however, is the only complaint I can really have about comeback records. "I Melt With You" was a still a great record seven years later, and until it spends 17 weeks at No. 1, there will be no call for bringing it prominently to the gold library. 1989's record networking was one of the best examples in years of top 40 PDs trying to differentiate themselves from each other. It was also one of the best means against the increasingly common notion that PDs should become mini-GMs and stop caring about music, or that they should be content to be the record side, but it was a shame to see the comeback record worn down by overuse.

DON'T FORGET MY SLOGAN

The mass cloning of Pirate Radio figured into another one of 1989's biggest stories, prompting one of a seemingly endless stream of cease-and-desist orders this year. The plethora of slogan suits, including two over the term "classic rock" by two stations that do not specialize in it, and the California vs. the increasing litigiousness among broadcasters that just seems to be catching up to that among the general public. As one convention panelist noted this year, the FCC is cloning, and the lawsuits it provoked do not speak very loudly for radio's creativity this year.

There was creativity shown, however, in radio's reaction to real-world events. Regardless of one's personal feelings about the talk host campaigns against congressional panelists, the California vs. the anti-fur-burning promotions, they were considerably more dramatic portrayals of radio's involvement in the California vs. the Radio Futures Committee's controversial 30-seconds-of-silence campaign last May. The people who lived through Hurricane Hugo or the Northridge California earthquake know what life would be like without radio. So do the Chicagoans who saw how much attention could be focused on two low-rated black N/T stations

Too Cute To Bear. AC WTMX Chicago tied in with Ralston Purina's Pets For People campaign. For every Gurd stuffed animal Ralston Purina donated to a winner, the station awarded one to charity in the winner's name. Shown here accepting the animals from WTMX morning show hosts Peter Dean, center, and Nick Candella, right, is Jim Sobczak of the Children's Oncology Society of Illinois.

during this year's hotly contested mayoral race.

PARTING LIKE IT'S 1986

Among some of the 1989 radio phenomena worth mentioning: • The continuing fallout from the new Arbitron diary. Despite the furor it created, the COLLBAR diary was on its way to becoming a fact of life by last spring. (The boycott that was called for at several conventions certainly has not materialized.) It still becomes more so, however, as more active music formats have inexplicably laid Arbitrads, as they did in Houston during the first fall trend, or as they did in New York in the second month.

• The ongoing easy listening ballad. It's only ago, Buffalo, N.Y., had just lost its year ago's easy outlet. Last week, it was a similar deflection in Milwaukee. In between, KJOL Los Angeles, the station that had voiced the loudest intention of waiting for radio buyers to catch up with the rest of the ad community's interest in older demos, became an AC/jazz hybrid.

• The dawn of the black consultant. 1990 will tell how many of this year's consultants actually hang in there. But the fact that there are hats in the ring for the first time is promising.

• The various personality moves of 1989, beginning with the Scott Shannon watch and followed by the Doni no watch, the Jim Kerr watch, the Bob Rivers watch, the Frankie Crocker watch, etc.

NASTY BUSINESS

NASTYMIX with &



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= HITS!

NASTYMIX with &



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= HITS!

NASTYMIX with &



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= HITS!

MORE DIVERSE MUSIC = MORE HITS AT NASTYMIX!

SIR MIX-A-LOT

MP
PRODUCTIONS

WHIZKID_YSL

KID SENSATION

ROCCOCO

BOB & THE MOB

ADRIENNE

SIDE F/X

SOLUTIONS:
 (1) NASTYMIX and Hip Hop = HITS! (2) NASTYMIX and Dance/House/Soul = HITS! (3) NASTYMIX and Alternative = HITS!
 (4) NASTYMIX and Speed/HeavyMetal = HITS!

Q105/WFLZ Road 37: The New Kids Tix; Shakes To WBBM-FM; KNBR To Light Talk

RANDY KABRICH says he resigned as PD of **WRBQ** (Q105) Tampa, Fla., so he can concentrate on finding a station manager slot or something that will put him on a management track. "People who know me know that since [fall 1988], I've been saying there are very few 40-year-old air PDs. I have to look for the next step." Kabrich will stay with Q105 until Jan. 15. **APDs** Brian Christopher and Dave Deaver will share the PD duties with **OM Mason Dixon** for now.

Kabrach's resignation is concurrent with the latest incident of ugliness between Q105 and WFLZ (Power 93). WFLZ has issued the latest in a series of press releases charging promotional misdeeds by Q105 since WFLZ's sign-on. WFLZ says it received 140 worthless tickets to a Q105 New Kids On The Block show with a handwritten note instructing them to "have fun."

Q105 **GM Mike Horne** says those tickets were part of a larger shipment of 4,100 tickets being returned to TekeMaster because they had the WKRL (98 Rock) logo on the back. Horne says he's "just as concerned about how these tickets showed up as WFLZ." Power 93 says it is having a private investigator check the handwriting on the note.

In another promotional fallout story, the Chicago Sun Times reports that country **WUSN** (US99) falsified contest winners in a baseball-chick giveaway last August. The paper says two staffers went on the air pretending to be ticket winners. PD **J.J. Spangler** says they were meant to encourage real callers; that only one of the staged calls was actually "awarded" tickets; and that a winner call aired was meant to be a nerver.

PROGRAMMING: LIGHT TALK, LESS ROCK
Dave Shakes, PD of top 40 **WTCM-FM** Hartford, Conn., is the new PD at top 40 **WBBM-FM** (396) Chicago. **GM Tom Matheson** praises Shakes as a "real people person with a good promotional mind [who] won't come in here with a formula."

After three months, **KNBR** San Francisco has completed a transition from full-service AC to what PD **Bob Agnew** calls a "light" personality-based track format. With the change, **Peter B. Collins** & **Michael Knight**, former morning team at crossover **KRQJ**, have joined for afternoons. After 16 years as a rock station, **KZEP** Dallas has braced the bulk of its air staff, including morning man **Christopher**, **APD Bruce Carey**, and **MD Chaz Mixon**, and is now simulcasting Christmas music with oldies

KLDD in preparation for a rumored format change to either soft AC or oldies.

Two PD changes still pending a formal announcement: Former **WHRB** Boston PD **John Scott** is returning to **Sonnix Broadcasting** at **AC WIBC** Indianapolis. Also, the new PD at country **KYAY** San Jose, Calif., is **Ray Randall** from country



by Sean Ross with Craig Rosen & Phyllis Stark
KSNL Little Rock, Ark.

At **AC WRKA** Louisville, morning man **Andy Barber** replaces **Michael W. Kay** as PD. Across town, former **KWYS** Washington, D.C., p.m. driver **Jeff Leonard** is the new PD of country AC combo **WWKY** WPEZ; ex-**PD Joe Pickett** remains at **WPEZ**.

Urban/AC WBSK Norfolk, Va.'s new PD/MD/morning man is **Melvin Jones**, who has been doing promotion for **Tommy Riley's** C.R. Productions. He replaces **PD Chester Benn** and **MD H.J. Ellison**. **Mark Travis**, who worked for Jones on his last PD job at **KRNB** Memphis, joins **WBSK** for afternoons.

WHIT Pittsburgh is now billing itself as **Gold 96** but retains its call letters and **AC/oldies** format. At crossover top 40 **WRML** GM **George Hatten** and **Gateway Broadcasting's** **T.J. Fiola** are out. **PD Dave Labrozzi** and **Gateway's Connie Ruane** are splitting **GM** duties.

Noble group **PD Bob Laurence**, who returned to top 40 **KREK** Kansas City as acting PD several weeks ago, will be based there, but as *attention magnet*—not *VP/GM* as you may have read elsewhere. **GM Tom McKinley** will be in Kansas City occasionally, but will concentrate on group duties.

At top 40 **CFST** Toronto, **Don Stevens**, from crossover **AC CKFM**, becomes **PD**, replacing **Sharon Taylor**, who may go elsewhere within **Rogers Broadcasting**. Country group **WYOK** Birmingham, Ala., will pick up **Satellite Music Network's** Traditional **C&M** format for some days around New Year's; no word yet on how many staffers will be affected.

PD Max Wolf is out at **Unistar** **News 29** affiliate **KKWY** Salt Lake City, which went dark Dec. 8. At press time, the station was claiming it would be back on momentarily and that Wolf's morning partner, **Ken Simons**, would be **PD**.

Condolences to the family and friends of **WASH** Washington, D.C., **PD/p.m. driver John Bodnar**, who died of cancer Dec. 8 at age 47. Also to friends of **Rick Anthony**, weekend anchor at **WFPH** Philadelphia, the 60-year-old Anthony died Dec. 2 toward the end of an airshift. He had been

DOB **BROWN**, former executive VP of Legacy Broadcasting, has announced that he will form his own group to acquire stations beginning next month.

PAT McHALL, currently VP/GM of **KFRS** San Francisco, has been named **GM** of crossover **KFTS**. McHally was at **KFRS** for three years.

WARREN TICHENOR, currently NSM of **KCOR** San Antonio, Texas, has been named **GM** of **WQBA** Miami, replacing **George Hyde**.

DAVE SAMP is the new **GM** of **KWSS** San Jose, Calif., replacing **Kevin Ma-shak**. Samp was previously **GM** of co-owned **KRQJ** Tucson, Ariz.

JACK SABELLA is named regional VP of Multimedia Radio based at **WEZW** Milwaukee; he was VP/GM of **Traffic Central** Sales.

JACK DANIELS is upped from PD to GM of **WRFX** Charlotte, N.C.

THE FALL '89 **RADAR** on 1989 radio usage has been released. Among its findings: FM share is up to percent to 77%; 96% of the 12-plus population listens to radio during a week; 24 million people use radio during an average quarter-hour.

AMBITON has announced a 10% increase for its radio sampling targets in all metro. Half the change will be effective next fall; the other half will take place in fall 1991. There will be no additional charge to clients for those changes, but in standard markets, subscribers will be polled to see if they want to purchase extra sample for a "nominal surcharge."

KEXE Seattle has been sold from **Bingham Broadcasting** to **Nash Communications**, owners of **WOLD** Boston, for \$1.6 million.

suffering from kidney disease and circulation problems.

Chuck Urban, GM of **AC KHUM** Topeka, Kan., is now PD at country **WWVA**/VOVK Wheeling, W.Va. ... One-time Dallas air personality **Karl Simons** returns to radio as PD of top 40 **KOKZ** Waterloo, Iowa.

After 31 years as an urban station, **WBOP** Pensacola, Fla., is now modern rock **WTXX-AM**. Fourteen **WBOP** staffers are out, including station manager **Lesie Lee**, who can be reached at 904-438-4881. **FM** partner **Matt CFM** is the new **AM** PD ... At city **CFHO** Ottawa, Ontario, **George Barker** from **AC CFY** Kingston, Ontario, is the new PD.

Danny Wayne is the new PD/afternoons of top 40 **WFRH** Terre Haute, Ind., coming from nearby **WTRT** (8106) Vincennes, Ind. At **WRTB**, midday jock **Keith Jones** is **PD**; p.m. driver **Michael Laif** is now **MD**. ... Former **KHYI** (795) Dallas afternoon jock **John Scott** is now PD at top 40 **KKXJ**-FM Grand Forks, N.D.; former **PD** **Michael Right** stays with the station.

PEOPLE SUZZE'S HUMBLE PIE guy **With Suzanne Stewart** leaving nights at classic rock **WNXC** Cleveland for **KLSX** Los Angeles, her interim replacement is **Humble Pie** Pastway member **Jerry Shirley**. Shirley, who bases the present version of the **Pie** in Cleveland, had been doing a weekly "British Brunch" for the station. He may be **Stewart's** full-time replacement.

Gene Baxter (from **KXXX** San Francisco) and **Kevin Ryder** (from **KZZP** Phoenix) are finally **official** as the new morning team at modern rock **KROQ** Los Angeles and will debut after Christmas, according to **GM Scott**. **Class** **KROQ** meanwhile, after being hurt by **KQLZ** in its initial months, is now attracting **Pirate Radio** with a series of promos. One

thanks listeners for returning to **KROQ** now that "Pirate Radio is playing as many commercials as everybody else." Another says **KROQ** plays records the way they were meant to be heard instead of speeding them out and editing them like **Pi-ri**.

Meanwhile at **KZZP**, long-time a.m. driver **Bruce Kelly** is gone. **Dave Ryan**, currently the morning anchor at **WVBC** in Columbus, Ohio, will join the station early next year. **KZZP** PD **Bob Case** is still assembling **Ryan's** support team and also needs a night jock. **WNCL**, meanwhile, needs a morning captain.

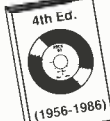
Fred Latremouille, longtime morning man at **AC CFUN** Vancouver, British Columbia, is headed for mornings on crossover **AC CKKS** and is taking his wife, traffic reporter **Nancy Baldazzi**, with him. It may be a while before the switch takes place, however. **CFUN** is saying that the couple will have to work out the 10 months remaining on their current contracts.

The future of **Westwood One's** new contract with **WFLZ** in New York's **Gary Bryan** & **Linda Enger** remains uncertain. **WVJ** president **William Battison** says there is a contract to do the show, but there are a lot of different factors involved. "ABC wants to do the show, but they passed on it." Word has it that **Cap Cities/ABC** won't allow the show to run on its O&O stations, something **WVJ** isn't happy about. **Battison** notes that **WVJ's** country **WYNY** New York runs **ABC's** "American Country Countdown." "We've set it up to be a battle of the stations between **ABC** and **Westwood One**, we choose the best programs available for our stations, whether it be **Westwood One** or **ABC**."

Consultant **Steve Warren** joins **Fairview's** **Muse** of Your Life for (Continued on page 16)

Become a Music Rankings Expert with CHARTMASTERS' ROCK 100 by Jim Quirin & Barry Cohen The Authoritative Ranking of Each Year's Most Popular Recordings

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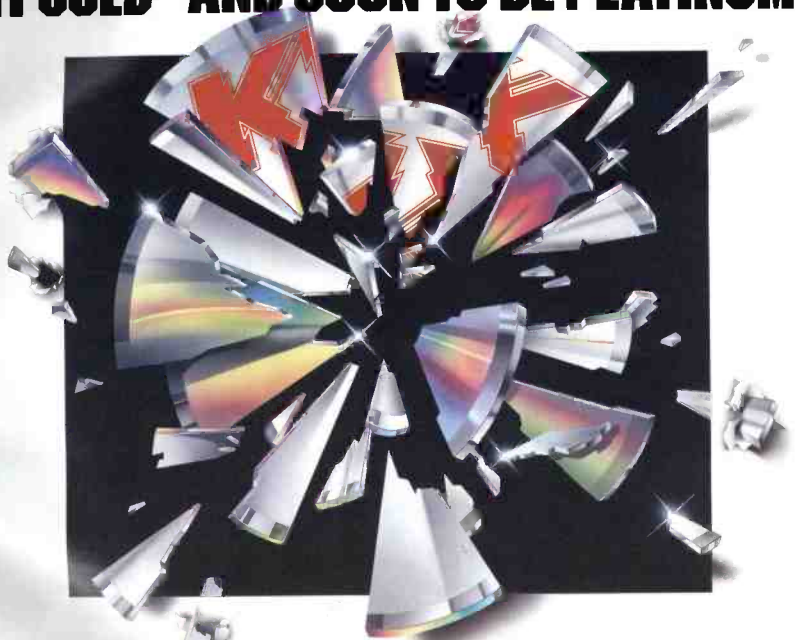
Name _____
Address _____
City, State, Zip _____

ON SEPTEMBER 16, 1988, ATLANTIC SHIPPED
BLOW MY FUSE

(#1877)
ON NOVEMBER 2, 1989,

KIX

HIT GOLD - AND SOON TO BE PLATINUM!



COMMITMENT + PERSEVERANCE = SUCCESS

Includes the
current smash hit



"DON'T CLOSE
YOUR EYES"

ON
ATLANTIC RECORDS,
CASSETTES AND
COMPACT DISCS



WE'RE COMMITTED.



Yes, A&M is committed to breaking artists. And the smiling men with the stethoscopes can't stop us...

To shut us up about **THE INNOCENCE MISSION**, lock us up. But you'll also have to lock up *The LA Times* ("Real poetry"), Rolling Stone ("Entirely captivating") and *People* ("Every bit as entrancing as Kate Bush"). Coming soon to a nightclub near you.

VESTA drives us crazy, and this year she landed two #1 Urban singles and videos, hosted *B.E.T.'s Video Soul* for a week, and sold over 300,000 copies of her **4U** album while earning comparisons to Patti LaBelle and Aretha Franklin.

We lost our minds over **GIANT**, the bigger-than-life band Pirate Radio embraced out of the box. More than 300 AOR and CHR programmers went gaga for "I'm

a Believer", along with MTV and sane, employable people with money to drop on the *Lost of the Runaways* album. Kerrang! called it "A must." And we've just started with the new track "Innocent Days."

EXTREME is over the top, and we're there with them. This Boston band jammed MTV phone lines, left critics gasping for air and went to #1 sales all over the Northeast. Go see them, and hold onto your head.

SEDUCTION sent programmers into fits, with "You're My One and Only True Love" and "Two to Make it Right" wrecking homes everywhere. Their debut album *Nahing Matters Without Love* is exploding at retail across the country, and the new track "Heartbeat" is currently driving programmers certifiable.



People go nuts nightly over the **NEVILLE BROTHERS**, but it took A&M's **Yellow Moon** to translate hot, sweaty insanity to cold, hard, sales. These New Orleans legends played for over a million people in 1989, and drove 600,000 consumers out of their minds. The Village Voice called **Yellow Moon** "their masterpiece."

We're insane about **TORA TORA** and **Surprise Attack**. With sales over 350,000, it launched the major request tracks "Walkin' Shoes" and "Guilty," and looks set to explode with the release of "Phantom Rider."

Pre-legends **SOUNDGARDEN** blew minds nationwide, placed their video "Loud Love" on MTV's **Headbangers Ball** AND **120 Minutes**, and inspired comparisons to Sabbath and Zeppelin. Even if it weren't in this ad, **Louder Than Love** would be one of

the most mind-wrenching albums ever. "The next big hip thing"—Circus.

We're demented over the **GRACES**, whose hip-clip video, sold-out tour, and radio-ready tracks like "Lay Down Your Arms," "Perfect View," and "50,000 Candles Burning" promise great things for 1990 and beyond.

We're also deranged over **INDIO**, **TISH HINOJOSA**, **DAVID WILCOX**, **SHIRLEY LEWIS**, **RANDY JACKSON**, **THE SANDMEN**, **ROBYN HITCHCOCK**, and lots more we'll tell you about next year if they lay off the **Therazine**...

Artist development... Institutionalized at A&M.

POWER 100 CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

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

PLATINUM

WZLQ 100.7 New York P.D. Steve Kingston. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

KISFM 102.7 Los Angeles P.D. Gerry DeFranco. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

B94 FM Pittsburgh P.D. Glenn Ingram. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

WJLB 95.5 Washington P.D. Matt Fisher. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

Q95 FM Detroit P.D. Gary Berkowitz. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

93.9 Houston P.D. Randy Brown. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

POWER 95

New York P.D. Gary Bryan. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

GOLD

Kiss 103 FM Boston P.D. Sunny Le White. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

B94 FM

Pittsburgh P.D. Glenn Ingram. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

POWER 97 FM

Atlanta P.D. Rick Stacy. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

KNOX 101.5

Minneapolis P.D. Brian Phillips. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

POWER 104

Houston P.D. Adam Cook. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

93.9

Chicago P.D. Brian Kelly. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

WZLQ 94.5

Boston P.D. Steve Rivers. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

EAGLE 106

Philadelphia P.D. Todd Fisher. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

Q95 FM

Tampa P.D. Randy Kutch. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

WJLB 95.5

Chicago P.D. Bill Gambie. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

POWER 101

San Francisco P.D. Bill Richards. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

Z95

Chicago P.D. Brian Kelly. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

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Q97

Washington P.D. Loren Padgett. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

POWER 96

Detroit P.D. Rick Gillette. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

WJLB 95.5

Dallas P.D. Charlie Quinn. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

POWER 100

San Francisco P.D. Bill Richards. Top 40 playlist including 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack, 'I Wanna Dance with Somebody' by Whitney Houston, 'Nasty' by Janet Jack.

“Do you know you can
fly KLM to MIDEM?”

“No, but if you hum a few
bars, I can fake it.”

While it may not make for a memorable song title, flying KLM Royal Dutch Airlines to MIDEM does have certain other things going for it.

Starting with complimentary limousine transfers to and from Los Angeles International Airport for all Royal and Business Class passengers.

A smooth connection to Cannes through Amsterdam's Schiphol Airport, the airport that international travelers have repeatedly rated as the best in the world.

And a level of service so high, over 40 other airlines use KLM to train their crews.

Now, if all this suggests that we can help your trip begin (and conclude) on a very pleasant note, call your travel agent or Desiree at 800-262-1509 (Western U.S.A.) or 213-776-2700, Extension 346. And ask to fly KLM, the airline of the seasoned traveler.

The Reliable Airline 

Limousine offer applicable to all Royal and Business Class passengers traveling on KLM's nonstop flight from Los Angeles to Amsterdam.

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Billboards

of the week

Tim Murphy
KMPS Seattle

WJZZ 94.1 FM
P.D.: Frank Amato

WKTI 94.1 FM
P.D.: Frank Amato

WPTZ 94.1 FM
P.D.: Casey Keating

Table with 2 columns: Station, Song/Artist

Table with 2 columns: Station, Song/Artist

Table with 2 columns: Station, Song/Artist

WYOT 106.7 FM
P.D.: Greg Swedberg

WYOT 106.7 FM
P.D.: Greg Swedberg

KUBE 93.9 FM
P.D.: Tim Huyler

Table with 2 columns: Station, Song/Artist

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Table with 2 columns: Station, Song/Artist

WNCI 97.9 FM
P.D.: Dave Robbins

WNCI 97.9 FM
P.D.: Dave Robbins

Q106.5
P.D.: Lynn Kellon

Table with 2 columns: Station, Song/Artist

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Table with 2 columns: Station, Song/Artist

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SEATTLE IS NOT traditionally thought of as being a strong country market, but Tim Murphy and KMPS-AM-FM are working out...

"We had one a lot of good promotions. I moved some people around, put some new people in place, and it just really jelled..."

Then there was an extensive TV campaign in which GM Fred Schumacher solicited listeners' suggestions. Murphy says the stations received up to 2,000 calls a day during the campaign's first few weeks...

One of the things KMPS listeners did want was more currents. A Research Group survey conducted by EZ Communications for sister station KRAK Sacramento...

"We started getting more requests" like most contemporary country stations, has a lot more in common with the old saying, 'women in business have to work twice as hard for half as much respect.'"

"I don't Want to Spoil the Party," Larry Gatlin & the Gatlin Brothers. "The Lady Takes the Cowboy Everywhere," Holly Dunn. "Daddy's Hands," Skip Ewing. "It's Your Age Again," Steve Wariner. "When I Could Come Home to You," Crystal Gayle.

"We are playing more current than we ever have in the history of the station, and probably more than I have ever played anywhere," says Murphy, who programmed KJLH/KNAX Fresno, Calif., and WKFM Flint, Mich., before joining KMPS.

"The addition of more currents" created a lot of street talk. We started getting more requests and more mail on records," says Murphy. "We felt that people really were listening, and it got our staff pumped up."

KMPS has been through other changes in recent months, moving to a new street address during the Fourth of July weekend and a new tower in mid-September. "In summer everyone was really charged up, but in spring it hurt us because everyone was

getting ready for the move," he says. "It really helped us to get back in focus once we were working from a new space."

As for the transmitter, Murphy says, "We've always dominated in Seattle. It gave us a much stronger signal toward Tacoma, where we were spotty. The downside is that [Tacoma-based rival] KRPW (now a new tower) the same day."

Although KMPS has traditionally dominated KRPW, which was also up in summer 2-3-6. Murphy says "there has always been the feeling that if they had the same signal they could beat us." KMPS—which calls itself "the powerful country music station"—is still stronger, 58,000 watts to KRPW's 32,000, yet its improved signal is bound to make KRPW more of a threat.

Murphy says his station is faster on currents than KRPW, which he also accuses of being too attuned to national charts. He also says that KRPW, because it does a lot of artist double-plays, has a lot more of a "broody depth than KMPS." "They've got to let people know that they can be heard and we've got to give [listeners] a reason to switch," says Murphy. "It is more ours to lose than theirs to win. We aren't doing anything to throw it away."

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Are Proud to Announce that

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Waldorf-Astoria Hotel

A Souvenir Journal Will Be Published.

For further information call Anne Rose at (212) 836-1110.

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<input type="checkbox"/> \$75,000	INSIDE BACK OR FRONT COVER (2 ONLY) 1 SOLD One table of 10 in the Platinum Circle.
<input type="checkbox"/> \$50,000	UNDERWRITER 3 SOLD One table of 10, seating in the Platinum Circle at Dinner, Platinum Page in Souvenir Journal.
<input type="checkbox"/> \$25,000	BENEFACTOR One table of 10, seating in Gold Circle and Gold Page in Souvenir Journal.
<input type="checkbox"/> \$15,000	PATRON One table of 10, seating in first tier and Silver Page in Souvenir Journal.
<input type="checkbox"/> \$10,000	SPONSOR One table of 10, seating in the second tier OR a Copper Page in Souvenir Journal.
<input type="checkbox"/> \$5,000	WHITE PAGE AD ONLY
<input type="checkbox"/> \$5,000	INDIVIDUALS EXECUTIVE CLUB 2 tickets for dinner, Gold Circle seating and listing in Souvenir Journal.
<input type="checkbox"/> \$1,000	INDIVIDUAL RESERVATIONS Per person.

Souvenir Journal deadline: January 18, 1990



From Wacky To Worthy, '89 Promos Raised Fun & Funds

BY PHYLLIS STARK

1989 IN REVIEW

NEW YORK In 1989, radio promoters were responsible for people covering themselves with peanut butter, saving their cars in half, parading through town in diapers, eating worms, cleaning their cats and cars with their tongues, and plunging into tubs of manure covered with honey and feathers. Radio

promotions were more outrageous than ever this year as "what would you do for money" contests made headlines nationwide (Billboard, June 3).

Not to be outdone by their listeners, a number of jocks pulled an equally outrageous stunt—they were buried alive for charity. Among them were representatives of CPNY Toronto, WTIC-FM Hartford, Conn., WRVQ Richmond, Va., KVEK Las Vegas, and WXGT Columbus, Ohio. The subterranean stunts raised money for a number

of causes, including the homeless, Mothers Against Drunk Driving, and several drug and alcohol treatment programs.

PROMOTIONS

A year marked by natural disasters at home and historic political events abroad provided nearly every station with an instant promotion or two. Relief efforts for the hurricane that ravaged the Carolinas and Puerto Rico and the earthquake that rocked the San Francisco Bay area resulted in countless funding promotions and supply drives nationwide. And, despite the increasingly competitive battle raging among stations in nearly every market and format, the disasters spurred unprecedented acts of cooperation, such as Phoenix's 23-station live broadcast to benefit the American Red Cross (Billboard Nov. 4).

The revolt in Beijing and the changes in Eastern Europe, particularly the opening of the Berlin Wall, were all marked by radio promotions of some sort, causing WMMR Philadelphia promotion director Ray Koob to call 1989 "the year of the moment." More than 100 stations gave away chunks of the Berlin Wall, including WLZZ Detroit, WPLJ New York, KKBQ Houston, and WHCN Hartford, Conn., and classic rocks WCCR Washington and WKLI Milwaukee.

Domestic events like the Supreme Court's landmark ruling on the flag-burning issue and the Exxon oil spill sparked promotions at such stations as WDFX Detroit, which gave away American flags to protest the Supreme Court decision. Although most promotions surrounding the Exxon spill were of a more serene nature (e.g. collecting towels to clean off rocks and wildlife), KGOT Anchorage, Alaska, awarded sludge from the spill as a contest prize.

New Kids On The Block mania (Billboard, Sept. 23) was all the rage at top 40s, which vied for concerts, sponsored school-spirit contests centered around the band, and even gave away underwear allegedly

worn by the Kids. The biggest advertised prize in urban radio, however, wasn't a concert ticket but the premiere of Spike Lee's film, "Do The Right Thing."

New First Lady Barbara Bush made literacy the center of the message at many stations like AC KBIG Los Angeles, which advertised a celebrity storytelling day. On-air weddings were celebrated at a number of stations, including WLZZ, WBLS New York, and KTOW Tulsa, Okla. And lottery promotions (Billboard, Aug. 5) were surprisingly successful this year at stations like 70.40ance WHHT New York, KQAM/KEYCH Wichita, Kan., WMAQ Greensboro, N.C., KNCOS Colorado Springs, Colo., and WZLJ Indianapolis.

Home videos, which have been steadily increasing in popularity in recent years, have now become one of the top three or four on-air giveaway items, according to John Parvasek, promotion director of WBSB (B104) Baltimore, particularly hot titles like "Batman." And CDs completely replaced vinyl albums as on-air giveaway items. As KHB Los Angeles marketing director Karen Tobin puts it, "No one gives [vinyl] albums any more."

Finally, in another facet of Koob's "year of the moment" concept, superstar classic rock acts like the Who, the Rolling Stones, and Ringo Starr reemerged with major tours this year. Classic rock, album rock, and even top 40 stations tied in with the artists and the tours in every way they could.

1989 YEAR NAME THAT TEAM

All-talk KMOX St. Louis has joined the city's fight for a National Football League franchise, sponsoring a name-the-team contest in conjunction with the St. Louis Post-Dispatch. Twenty-two winning names will be forwarded to the NFL for consideration. Two grand-prize winners, who will be selected by a panel of judges, will win a trip to the Super Bowl in New Orleans.

To promote the recent appearance of morning show co-host Kelly Quinn on ABC's "China Beach," top 40 WGXZ (92.3) Columbia has

(Continued on next page)



Selections can be heard on "Pioneer Tokyo Hot 100" Every Sunday 7 PM - 5 PM on FM JAPAN/1.1 PM in TOKYO

Hot Picks in Tokyo

Week of December 11, 1989

- ① The Police - Every Breath You Take
- ② The Police - Synchronicity II
- ③ The Police - The Police
- ④ The Police - The Police
- ⑤ The Police - The Police
- ⑥ The Police - The Police
- ⑦ The Police - The Police
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Going To The Wall. Giving listeners a chunk of the Berlin Wall was one of the fall's hottest promotions. Washington, D.C.-based Jamenson Broadcast provided pieces of the historic wall to more than 100 radio stations nationwide. Seen preparing graffiti-covered pieces of the wall for distribution to stations are Jamenson's president, Jamie Jamenson, Paul Zevinsky, VP Truote Burns, and Luck Stone Corp.'s Dave Miller.

FM JAPAN 81.3 FM

- 1. ESCAPE (The Pinco Colada Song)... 2. Sunshine Daze... 3. Send One Your Love, Stevie Wonder... 4. To That To Me One More Time... 5. Ladies Night, Kool & the Gang... 6. The Take Long Way Home...

- POP SINGLES—20 Years Ago... 1. Leaving On A Jet Plane... 2. Someday We'll Be Together... 3. Down On The Corner... 4. Na Na Hey Hey Kiss Him Goodbye... 5. Tear Me... Yester-You, Yesterday... 6. Holy Holy... 7. Wet, Dirty, Sweet & Tasty...

TOP ALBUMS—10 Years Ago

- 1. The Long Run... 2. On The Radio... 3. Greatest... 4. Journey Through The Secret Life Of Plants... 5. In Through The Out Door... 6. Wet, Dirty, Sweet & Tasty... 7. Dusk... 8. Blood, Sweat & Tears... 9. Midnight Magic... 10. Soundtrack...

TOP ALBUMS—20 Years Ago

- 1. Abbey Road... 2. Led Zepplin II... 3. Live In Las Vegas... 4. Green River... 5. Help Me... 6. Puzzle Piece... 7. Santana... 8. Blood, Sweat & Tears... 9. Crosby/Stillis/Nash... 10. Soundtrack...

COUNTRY SINGLES—10 Years Ago

- 1. Happy Birthday Darlin'... 2. Coward Of The Country... 3. Missin' You... 4. My World Begins And Ends With You... 5. I've Got Pictures On My Mind... 6. Pour Me Another Tequila... 7. Help Me Make It Through The Night... 8. Tell Me What's Like... 9. Oh, How I Miss You Tonight... 10. I'm A Fire... Original As You...

SOUL SINGLES—10 Years Ago

- 1. Do You Love What I Feel... 2. Rock With Your Michael Jackson... 3. Move Your Body... 4. I Wanna Be Your Lover... 5. Help Me Make It Through The Night... 6. Tell Me What's Like... 7. Ladies Night... 8. Still In Connection... 9. Peanut Butter... 10. White, Lethal...

In An Eventful Year, 'Indecency' Issue Dominated

BY BILL HOLLAND

WASHINGTON, D.C. There were new faces at the FCC, new commission initiatives for AM, power boosts for Class A FM stations, a new cross-ownership waiver policy... There were improved AM receivers on the horizon...

All of those pluses were, in the short term at least, nearly overwhelmed by the one issue that wouldn't go away—indecency. The very first Washington-oriented radio billboard headline of 1989 (Jan. 7) hinted at a "Melowor FCC Expected

Under Bush." After the (explicitly deleted) hit the FCC fan, saying 1989 was a good year for radio was like saying 1989 was a good year except for the outbreak of WWII.

If the 1-word is set aside, new FCC chairman Alfred Sikes has begun to show himself as the kind of pro-industry agenda chairman that broadcasters wanted, and the constituency one Capitol Hill demanded. New commissioners Andrew Barrett and Sherrie Marshall, while not spreading their wings yet, have agreed with most broadcast-issue reformers before the commission.

For example, Sikes has already overseen the power boost to more than 1,000 Class A FMs, initiated new AM improvement proposals, and championed the results of the FCC cutting the tails of the sham renewal application lawsers.

But from the beginning, this new chairman, who wants to rebuild conventional bridges that his predecessor, Dennis Patrick, burned—particularly when he pulled the plug on the fairness doctrine—made broadcast-

1989 IN REVIEW

WASHINGTON ROUNDUP

ers very nervous by agreeing at his confirmation hearing with "family value" lawmakers indignant over "musical radio." His last suggestion at the NAB Radio '89 convention that the industry bring its old voluntary programming code out of mothballs

made it clear he was deadly serious.

Upon taking his post and assuring the National Assn. of Broadcasters he would deal with indecency complaints fairly, he then instructed staff to "clean up the backlog" of indecency complaints at the commission, an action that resulted in not only the largest number of FCC indecency citations ever, but in August and October, the first indecency fines ever issued by the commission—for programming that didn't meet what critics call fuzzy guidelines.

While several cited stations are challenging the fines, others have paid them. But the industry, so far, has not responded to this entry of the FCC into private programming decisions, other than by prying grammars and the astonishing reaction by the NAB that it would give thought to reviving the code.

NETWORKS AND SYNDICATION

(Continued from page 28)

- James Bay Brown Entertainment, one hour... Dec. 25, Best Of Rockline—Part 1, Rockline... Dec. 25-31, Rock '89: The Year In Review... Dec. 25-31, Star Of The Superstar Rock Concert Series... Dec. 25-31, Live Metal Madness... Dec. 25-31, Rush Off The Record With Mary Farnor... Dec. 25-31, R.T. Dink, Westwood One Presents... Dec. 25-31, Year End Wrap Up, Country Today... Dec. 25-31, David Bellamy, Listen In With Lon

- Hellon, Westwood One Radio Networks, one hour... Dec. 23-31, Best Of 1989, The Jazz Show With David Saborra... Dec. 29-30, Top Ten Songs In 1989... Dec. 29-30, The Year's Top Stories... Dec. 29-31, New Year's Special, Hitline U.S.A.

- Dec. 29-31, Top Ten Black Music Singles Of 1989... Dec. 30, Year End Nashville Review... Dec. 30-31, The Year's Top Stories... Dec. 31, New Year's Special, Hitline U.S.A.

- James Bay Brown Entertainment, one hour... Dec. 31, New Year's With 1989's Best... Jan. 1-7, First Annual High Voltage Awards Show...

PROMOTIONS

(Continued from preceding page)

threw a viewing party at a local club. Contest prizes included 92X fatigues, and the watch and dog tags Quinn wore on the show. Also screened at the party were two episodes of the CBS series "Knots Landing" in which Quinn and her morning show partner Scott McKenzie appeared earlier this year.

AC KEX Portland's campaign to raise money for eye and ear care for needy kids (Billboard, Dec. 29) raised \$60,504 in seven days. After exceeding the campaign's financial goal, KEX morning personality Bob Miller kept a promise and, again this year, walked off a dock into the 46-degree Willamette River.

IDEA WILL II: CHRISTMAS PROMOS

Top 40 KRBB (Power 104) Houston's morning team, Glenn Beck & Clydie Clyde, organized and hosted the second annual "Worldwide Christmas Party" from the flight decks of the U.S.S. Forrestal in the middle of the Mediterranean. Guests included the President and First Lady, former president Ronald Reagan, cast members from "Cheers" and "The Wonder Years," John Candy, Phil Collins, Bob Hope, and several sports figures. The event took place Dec. 17 and was broadcast on KRBE and the Armed Forces Radio and Television Network on Dec. 22.

Top 40 WPLJ New York and Aris Isotoner are donating 10,000 pairs of new gloves to the city's homeless. The station has also set up a collection spot for listeners to donate old gloves. WPLJ is also asking listeners to visit one of its "giving tree" locations for a "wish card" describing an inexpensive gift for a needy person in the city would like to receive. Federal Express has volunteered to deliver all of the gifts in time for the holidays. This year's giving-tree promotion delivered more than 10,000 gifts. Also sponsoring a giving-tree promotion this year is easy WJXL Cleveland. Classic rock WYSP Philadelphia collected a 45-foot semi trailer full

of canned food for the city's food bank. WSP evening jock Andy Bonanno and Top 40 KRBB's truck broadcasting live reports until it was full, a task that took several days. AC WKLL Albany, N.Y., also collected money for its regional food bank.

Country WMZQ Washington, D.C. is selling a \$10 Christmas cassette sampler featuring MCA artists Beba McCreary, George Strait, and Skip Ewing. The proceeds from the cassette will benefit the homeless. The station is also sponsoring a dinner for the homeless on Dec. 24. The Country WESG Greenville, S.C., morning man Bob Hooper broadcast from a special Christmas bilbo to raise money for Muscular Dystrophy.

Country KYGO Denver's Christmas Crusade for Children will provide new toys for 21 area law enforcement agencies. Police officers nominate children they come across in the line of duty whom they feel may be neglected at Christmas. The station matches each child with a listener who has volunteered to provide a toy. The police officers deliver the gifts to the children they have nominated.

AC WRMM Cincinnati's Good Beer drive is raising money to buy teddy bears for hospitalized children... Oldies KLOU St. Louis' Santa's Mailbox promotion collected toys for children in foster homes. The gifts were presented to the children at a special party earlier this month... Top 40 WYTZ (2515) Chicago held a benefit concert with Warrant to raise money for the Classic rock WYSP Philadelphia collected a 45-foot semi trailer full

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- Rescue Rangers ★ Dave Cone ★ Sundra Ferguson ★ Charles Grant
- ★ Buddy Hackett ★ Jane Hanson ★ George Hearn, Donna Kane
- and the cast of "Meet Me In St. Louis" ★ Chelsea Hertford
- ★ The Jets ★ Tommy John ★ Judy Kaye ★ Katie Kelly
- ★ Robin Leach ★ Terry Lester ★ Dawnn Lewis ★ Jeremy Light
- ★ Melba Moore ★ Minnie Mouse, Snow White and
- Mickey Mouse Club members Lindsey and Damon ★ Amani Murray
- ★ New Kids on the Block ★ Nitty Gritty Dirt Band ★ Deborah Norville
- ★ Odetta ★ Perri Peltz ★ Alan Rachins ★ The Rockettes
- ★ Telly Savalas ★ Jill Schulz ★ Willard Scott ★ TADA!
- ★ Debbye Turner, Miss America 1990 ★ Jodie Sweetin
- ★ Fred Travalena ★ Robert Vaughn



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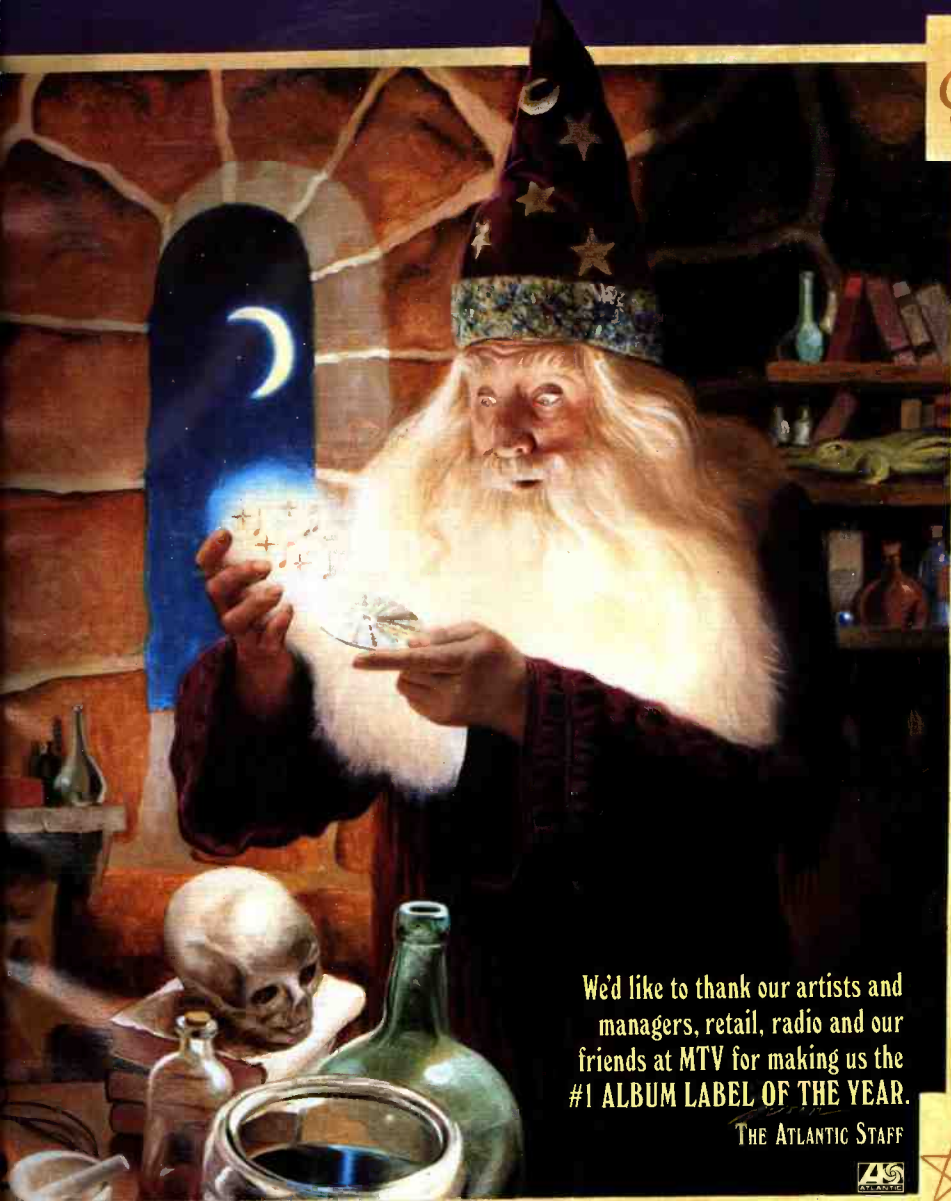
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THE ATLANTIC STAFF



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Less Cigars, More Diversity Industry Looks To '90s

The following are quotes from the dance community commenting on the decade past and the upcoming one we collectively face.

"Less cigar-smoking industry types that don't care about music, unity, and human rights."—George Maniatis, Network Productions.

"Clubs in the '80s were responsible for introducing many exciting and

Rolling Stones. Dream on, right?"—Karen Kennedy, director, North Texas Dance Assn., Dallas.

"Dance music during the '80s became part of the mainstream pop scene. Major artists were established and the major record companies realized that dance music is here to stay!"—Ray Caviano, director special projects/promotion & marketing, Mic Mac.

"The '80s took dance music out of the closet and onto the charts."—Vito Bruno, club promoter/manager.

"The '90s showed that the 12-inch and dancing weren't such dirty words after disco. Also, in retrospect, had I known sampling would have spread or caught on like wildfire, I never would have put a cappellas on 'Love Sensation' or 'Let No Man Put Asunder.'"—Shep Pettibone, remixer/producer.

"I hope to see a complete reversal of values in the '90s—real for fake—with the Tiffanys and the Milli Vanillis consigned to the margins and the Queen Latifahs and Bad Brains running things. The only force capable of stopping this momentum is that of a black panther."—Lisa Cortes, managing director, Rush Producers Management.

"[The '80s] brought profanity and vulgarity to dance music, and it's totally not necessary. Hopefully, dance music will clean up its act in the '90s."—Wresch Dawidjan, 12-inch Dance Records Store, Washington, D.C.

"For the upcoming decade I look for increased commitment to the artist development process regarding artists in the dance music genre. I feel it to be vital in establishing a long-term commitment to maintaining artists' careers in the dance music field."—David Jurman, senior director, dance music, Columbia Records.

"Provided that artists as opposed to individual records are seriously developed and prioritized at record companies, we will see dance music in the '90s reach sales levels comparable to R&B and pop, reflecting the wide."
(Continued on page 114)

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Crown Heights Affair
"I'll Do Anything"
Remix by Marshall Jefferson



**Eric and the Good
Good Feeling**
"Good Good Feeling"
Produced by Andy Taylor



DANCE TRAX

by Bill Coleman

new trends in music, but, then unfortunately, burning them out. Hopefully the '90s scene will avoid cloning the latest stylistic fads and refocus on songs with a conscience."—Peter Kaege, P.K. Productions, Los Angeles.

"Hopes for the '90s: An emphasis on good, diverse music, instead of on chart numbers and \$\$\$... An industry that monitors itself, open-minded receptiveness from the community and even one concert as good as the last

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

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Impassioned—Tanned Love
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Technotronic—The Funk Files
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1989 Blew In A Musica Blast From The Past

BY CHRIS MORRIS

1989 IN REVIEW

LOS ANGELES What year was it? Or, at least, what decade? Those were the questions many pop observers may have had running through their heads as 1989 drew to a close.

The major news on the talent side as the '80s wrapped up was the resumption, on the charts and the concert trail, of venerable acts from the '60s and '70s. Regroupings and comebacks were the order of the year, and many long-inactive bands and performers reaped commercial dividends. The scent of nostalgia permeated the air.

The big news of the year was the reunion of the Rolling Stones, which many believed impossible only a year and a half ago. Putting past acrimo-

nies behind them, "the World's Greatest Rock'n'Roll Band" rose to the occasion with a vigorous top 10 album, "Steel Wheels," and a sold-out U.S. tour that was grand in every sense of the word.

Other '60s icons made headlines with returns after long hiatuses. While Paul McCartney's heavily hyped Capitol album, "Flowers In The Dirt," floundered on the charts, his concert tour—his first in 13 years—recaptured some of the old Beatles spirit. The Who, back on the road eight years after "disbanding," trotted out "Tommy" and their hits for the faithful, but left some grumbling about the absence of new mate-

rial.

Maybe the most pleasant surprise came from Bob Dylan. Although the Hibbing, Minn., troubadour has hardly been absent from the stage in recent years, he did produce "Oh Mercy," his most artistically and commercially successful album in a decade.

The list of old acts reclaiming the charts and the road in '89 reads like a classic rock playlist: Jefferson Airplane, Poco, the Doobie Brothers, 10 Years After, Alice Cooper, the Allman Brothers, Peter Frampton, Jan Hunter, Mick Ronson, and Yes-men Anderson, Wakeman, Bruford, Howe. Meanwhile, such vets as Elton John, Kiss, and the Grateful Dead continued their winning ways.

Nominates for Unlikeliest Comeback of the Year included Donny Osmond, whose "Soldier Of Love" clam-

bered into the top 10, and punk pioneers the Buzzcocks, who wrapped up a year with a reunion tour and a three-CD box-set retrospective.

Among the pop divas with long track records, Bette Midler received perhaps the biggest shot in the arm: better known in recent years as an actress than a vocalist, she scored a No. 1 hit with "Wind Beneath My Wings" from her most viable vehicle "Beaches." Bluesy perennial Bonnie Raitt also struck gold with her Capitol debut, "Nick Of Time," while '70s disco queen Donna Summer linked up with the production team of Stock, Aitken, Waterman for a pop hit.

Other ladies weren't quite so lucky: Carole King, Phoebe Snow, and Diana Ross found relatively little favor among contemporary audiences after protracted layoffs.

Even rock'n'roll pioneers from the '50s got into the act. Dion denied the album chart with "Yo Frankie," a spunky return, while the late Roy Orbison won a tribute from his fans with the platinum success of the posthumous "Mystery Girl."

It is somehow fitting that that one of the first No. 1 singles of '89, Sheriff's "When I'm With You," was scored by a group that broke up four years ago.

On the subject of new talent, the major story in '89 was the dominance of dance-oriented, R&B-derived pop with its platform months on the climb. Pia Abdu finally grabbed the brass ring and hit No. 1 on the Top Pop Albums chart. A host of others hit big with their first or second albums: Maritza, Fine Young Cannibals, Milli Vanilli, and Soul II Soul emerged as

(Continued on page 11)



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The '89 Scene; New Talent Also Rises; Regional Fests Flourish; Hits & Misses

WAS IT THAT BAD a year on the talent front? Did the relentless reunions and dinosaur tours squeak all new life from the pop scene? It seemed that way.

A cursory scan at the year past certainly is dominated, for better or worse, by the veteran acts that rubbed their noses into action in '89 on the road, on the charts, and on the airwaves. (See stories, this page and page 42.)

But for every Bee Gees concert or Tommy Bolin boxed set to which the Beat dutifully paid heed this year, there was a new club date, debut disc, or compilation of unsigned acts that promised novelty and spark. Despite all the promotional and publicity hype thrown daily at those in the music industry, the discovery of new music remains a deliciously serendipitous and personal process.

Watching and waiting for others—at record labels, retail, or radio—to respond to a new found favor can fuel frustration. But for artist or fan it should never override the emotional rush the music itself can bring. Some of the Beat's best musical moments in '89 came watching veteran acts of another sort, musicians who have waited years for their turn in the national spotlight, but simply played on for the love of it. Nothing but word-of-mouth brought me down to hear Binky Phillips at CHGB in New York one fall night, or the 15-60-75 (the Numbers Band) at Peabody's in Cleveland in May, to name but two acts "new" to this writer in '89 (although not to longtime loyalists in their respective cities). Both displayed passion and promise that had precious little to do with marketing or promotion.

Yet the excitement of such pop discovery was increasingly tempered in '89 by threats to the music's independence. For every celebration of greater freedom overseas this year, it seemed there was a campaign in the U.S. against the free expression by rappers, rockers, and others. It was another year in music of joy and pain, wins and losses, hits and misses.

HIT: The rise of regional music showcase festivals across the U.S. has made Chuck Berry's "Promised Land," with its state-hopping lyric, sound like an A&R scout's theme song. Often organized by music publishers or local music boosters, these events, such as South by Southwest in Austin, Texas, Underground in Cleveland, NewSouth in Atlanta, the New Music Expo in Albany, N.Y., Miami Rocks Tour in South Florida, Dimensions in Dallas, and others, have come of age. Together with the annual music award shows in San Francisco, Minneapolis, Seattle, Chicago, and Los Angeles and other cities, these fests have reaffirmed the strength of regional music scenes throughout the U.S.

Radio stations in the aforementioned cities whose programming support for artists in their own communities is often offered in token segments, at best.

HIT: The British invasion of '89, particularly the new soul stars from the U.K., including Jazzie B and Soul II Soul, the striking Helted Harris, the preppy Pasadena-rocking Roachford, Mick Paris, the charming Fine Young Cannibals, and even expatriates Neneh Cherry and, on his sophomore swing, Terence Trent D'Arby.

MISS: The sophomore season of rappers. From 2 Live Crew, the striking Black Sabbath, and the charming New York City XXZ (which "promoted" its new disk with a bath at a West Coast strip joint) to Motley Crue and others. Also, the numbing predictability of heavy-metal videos (hilariously documented by writer Les Firestein in the December issue of *Musicians*).

HIT: The efforts of rappers under the banner of the Stop The Violence Movement for the No. 1 Hot Black Singles chart hit "Self-Destruction." **HIT:** The overdue concern with environmental issues by a host of stars, including Sting, R.E.M., Paul McCartney, Bruce Hornsby, the Grateful Dead, and others.

MISS: Record executives who ignore the environmental costs of business-as-usual in the music industry. Special mention to Sel Licata, president and CEO of EMI, whose defense of the record label's position in the *Rolling Stone* (Dec. 2) proved there are no garbage landfills rising in his neighborhood.

HIT: The song "No More Disguises" by Chinese rocker Cal Jan and accompanying video filmed by Pam Fanelli-Yates. I saw and heard this piece just once, five months ago at the New Music Seminar, but its message of courage and longing still resonates in the bloody wake of the aborted Tiananmen Square uprising.

HIT: The "rock criticism" of FBI spokesman Mitt Aleshire, whose official letter denouncing the N.W.A. track "F--- The Police" was rightly labeled as "intimidation" by a U.S. congressman.

HIT: A host of new acts on the country scene, particularly Clint Black, Garth Brooks, Mary Chapin Carpenter, and others.

MISS: Pop radio, for failing to tap the appeal of country acts and produce any significant crossover success for R&B.

HIT: The resurgence of singer-songwriters who, thankfully, go beyond the narcissism such artists displayed in that genre in the '70s. Special mention to James McMurtry, Sarah Hickman, Hill Morrissey, Steve Giblin, and others.

MISS: The Beat, for every album, tape, and disk from '89 still on the rising pile, waiting to be heard.

by Thom Duffy





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Old Rockers, New Tunes



George Hanson joined Eric Clapton in New York to add a few guitar lines to Clapton's new "Journeyman" album on Warner Bros. (Photo: Mike Wehmann)



Keith Richards ignited old rifts on the Rolling Stones stadium tour, which concluded with a pay-per-view cable concert Dec. 19. (Photo: Chuck Pulin)



Paul McCartney was joined by Stevie Wonder on "Ebony And Ivory" during the opening of his U.S. tour at the Forum in Los Angeles. (Photo: Robert Mathus)

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CERTIFIED PUBLIC ACCOUNTANTS

It Seemed Like Old Times On Tour Veteran Acts Were Biggest Draws

BY BRUCE HARING

NEW YORK The year is 1989. Just keep telling yourself that as you look back at the list of acts that toured over the past 12 months.

The Who, the Rolling Stones, Jefferson Airplane, the Bee Gees, the Doobie Brothers, and the Monkees were out on the road. So were Carole King, Elton John, Ringo Starr, Paul

1989 IN REVIEW

McCartney, the Nitty Gritty Dirt Band, and Cher.

Dion, Ten Years After, Diana Ross, Laura Nyro, the Grateful Dead, the Kinks, and the Allman Brothers also performed live. And dare we forget Anderson/Bruford/Wakeman/Howe, whom some may feel the urge to call by a different name?

As should be apparent, 1989 was the year that everything old was new again on the touring circuit, producing a decade-ending run of nostalgia that, at least on the stadium circuit, made for happy box office counters in a generally down touring year.

For the second summer in a row, the touring market was soft, a trend many in the business viewed with alarm. Blame for the slack business was laid on the glut of touring acts, high guarantees to acts, and the increasing wars between a growing number of amphitheaters for the summer concert crowd.

But high ticket prices surely played a role in the down market, as the \$30 ticket became more of a rule than an exception.

"Thank god for the Who," said Denver-based promoter Barry Pey, neatly summing up the tour that made the biggest impact on the summer touring season. Although promoters fretted before the tour about such handicaps as the band's lack of a new record and long absence from the road, they soon were dancing in the aisles as the Who raked up more than 25 sellouts during its May-September U.S. tour.

Also recalling summer success was

the Grateful Dead, who may have been too successful at drawing rowdy fans to suit certain venues. Incidents in several cities were capped by a fan's suspicious death not far from New Jersey's Meadowlands Arena in October during a Dead concert, casting a pall over future Dead tours.

While promoters danced along the thin line between red and black ink, another midsummer flap caused bad feelings. Concert Productions International, the Toronto-based promoter, sought to make up its rammed \$55 million-\$70 million tour guarantee to the Rolling Stones by requesting promoters work for a flat fee instead of the usual percentage of the net profits.

The concern over CPI's business power play was still brewing at year's end, with regional tour bookers talking of joining forces to avoid flat-fee purgatory on any future nationally promoted tours.

All of the news from the summer touring season wasn't bad. New music made its presence felt at the box office with high-powered outings by Metallica, a triple bill of New Order, the Sugarcrabes/PIL, and a late-summer tour by the Cure, proving that the baby boomers weren't the only ones purchasing tickets.

Theme shows took it on the chin at the box office. The Dick Clark American Bandstand tour, Club MTV, California Dreamin', and other packages suffered in many markets. Promoter David Fishof, the man who originated the concept with his "Happy Together" tour, was so down on the idea of future tours in the genre that he said he would not mount another for some time.

Many other tours were short-circuited by circumstances beyond their control. Arrests for profane language and sexual innuendo increased, with Bobby Brown, Tom Short, Sebastian Bach of Skid Row, and Easy-E all falling victim to the changing climate.

Rappers had a particularly tough year. One major concert promoter had its insurance canceled because of an incident at a rap show; many venues were reluctant to host rap shows.

(Continued on page 40)

DAYS OF FUTURE PAST

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Dead Lead List Of Bay Area Music Award Nominees

NEW YORK The Grateful Dead lead the nominees for the 13th annual Bay Area Music Awards—the Bamies—with nods in five categories, while multiple nominations also were bestowed this year on the Doobie Brothers, Bad English, Faith No More, Metallica, Neil Young, Katie Webster, Todd Rundgren, and the Jefferson Airplane. The awards show March 13 will benefit the Northern California earthquake relief fund of the Red Cross.

The Dead were among five Bay-area acts nominated as outstanding group. Others were Camper Van Beethoven, the Doobie Brothers, Jefferson Airplane, and Metallica. Outstanding-album nominations went to Camper Van Beethoven for "Key Lime Pie"; the Doobie Brothers for "Cycles"; Todd Rundgren for "Nearly Human"; Joe Satriani for "Flying In A Blue Dream"; and Neil Young for "Freedom."

Outstanding-debut-album nods went to Bad English for the band's Eye debut; Legal Renz for "Please, The Pleasure"; Mr. Big for its Atlantic debut; Sweet Baby for "It's A Girl"; and Vain for "Respect." The outstanding-song nominations went to Bad English for "When I See You Smile"; the Doobie Brothers for "The Doctor"; M.C. Hammer for "Turn This Mutha Out"; Linda Ronstadt and Aaron Neville for "Don't Know Much"; and Young for "Rockin' In The Free World."

Outstanding-independent-album nominations went to Consolidated for "Consolidated"; Orin Leter & the Hangouts for "Red Radio"; Primus for "Suck On This"; Jerry Sheller for "Heart For My Heart"; and the Move Stars for "Heck-Oh!"

Nominations for outstanding urban/contemporary album and outstanding metal album were added this year to 11 other categories including those chosen by public writing, for musician of the year and club band of the year. Nominees are chosen by a panel of radio and music industry members with winners chosen through ballots in BAM magazine.

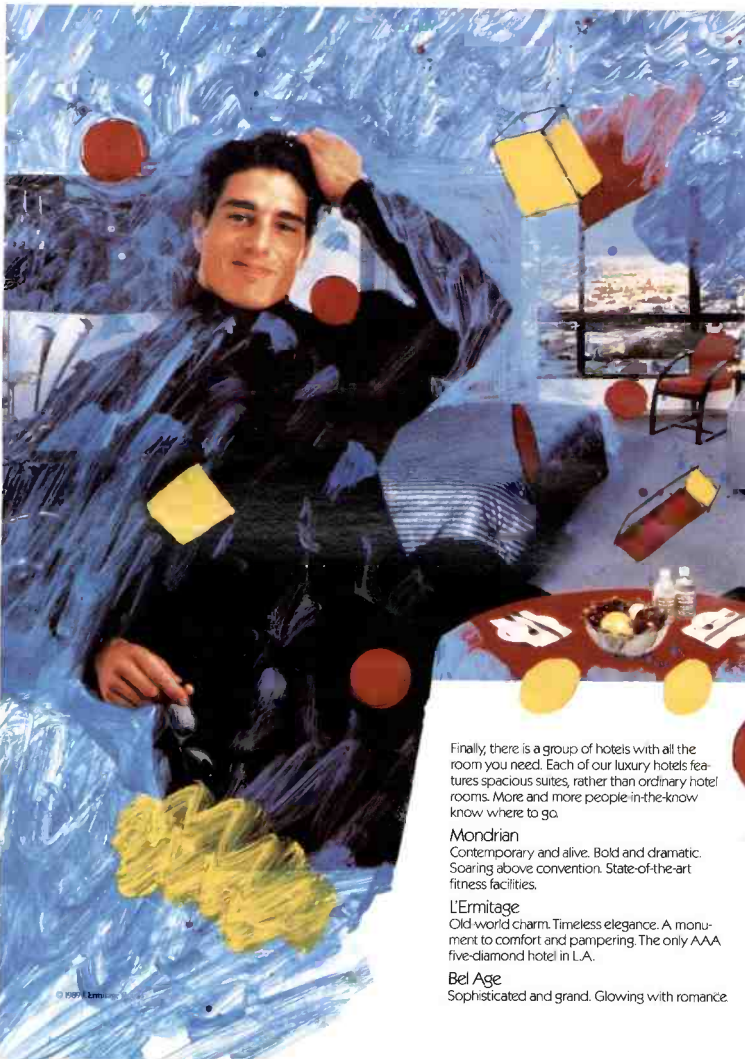
1989 TOURS

(Continued from page 38)

increasing insurance and security requirements to the point where staging shows in certain communities became financially impractical.

N.W.A. caused a stir on the road by the perceptions created by its controversial song, "F— Tha Police." A nationwide fax network started by law enforcement officials created pressure on the group at several tour stops, with at least one venue removing the group from the bill. The reaction was not prompted by incidents at the shows, which for the most part ran smoothly.

By year's end, the success of the Rolling Stones' stadium tour and the beginning of Paul McCartney's first U.S. jaunt in 13 years brought spirits back up, leading many promoters to point to 1990 as the year when the highly cyclical touring business will rebound from the last two years.



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BLAST FROM THE PAST

(Continued from page 36)

bright young talents.

In spite of clear opposition from self-appointed censors and some retail quarters, rap held its own. Tone Loc, N.W.A., Young M.C., Too Short, and De La Soul all made strong freshman efforts, while upperclassmen L.L. Cool J., Kool Moe Dee, Ice T, Jazzy Jeff & the Fresh Prince, and bad boys 2 Live Crew again flexed their muscles.

Heavy metal and hard rock, which enjoyed a banner year in '88, stagnated somewhat in the absence of a

It's somehow fitting that one of the 1st No. 1 songs of '89 was by a group that broke up 4 years ago

mega-breakthrough like Guns N' Roses, but heads were still banging mightily on the charts. Troupers including WhiteSnake, Motley Crue, Great White, and old-timers Aerosmith reached a critical mass, while freshmen Skid Row and WARRANT made platinum inroads.

On the down side, Led Zeppelin's carbon Kingdom Come could not follow up the success of its gold debut and disbanded. But, proving that the market's appetite for Zep-isms remains unabated, Bonham, featuring Zep skinman John Bonham's son, Jason, rose up to fill the niche.

After the Year of the Woman in '88, 1989 found some new female vocalists following up on established successes. At the start of the year Edie Brickell & New Bohemians rose out of the pack into the top 10. Melissa Etheridge's sophomore successor to her gold debut promised to turn platinum, while Tracy Chapman's "Crossroads" continued Elektra's top 10 track record.

Finally, some cutting-edge groups made noteworthy impressions as the decade closed. The all-black hard rock band Living Colour blasted through to platinum with its debut, "Vivid," on the strength of heavy video rotation. The Cure, once the object of a gloom-rock cult, filled stadiums. And Canada's Cowboy Junkies astonishingly struck gold with their mesmerizing U.S. bow.

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ARTIST DEVELOPMENTS

SINGING SATHRIANI

On "Flying In A Blue Dream," Joe Satriani sings. Yet Satriani's third Relativity album is not his vocal debut. The guitar whiz, who has almost single-handedly revived instrumental rock on the charts, sang backup on Crowded House's 1986 self-titled release. Satriani, who still sings the praises of House vocalist Neil Finn, quips, "If anything, maybe that convinced me to shut up for awhile."

"For years I have written vocal-oriented material, but I was never really pleased, because it didn't incorporate my guitar playing," he says. "I was looking for the seamless marriage of what I do on the

guitar and what I want to sing and get across lyrically." That marriage is consummated on "Flying In A Blue Dream," a nearly 65-minute opus that includes plenty of patented Satriani pyrotechnics, a funk workout, a bang-banged interlude, and six vocal cuts. (Direct-to-tape mastering made it possible for the album to be featured in its entirety on a single vinyl disk.)

With 1987's "Surfing With The Alien" reaching the top 30 on the Top Pop Albums chart and going gold solo tours, a stint as Mick Jagger's guitarist, and the 1988 EP "Dreaming #11" keeping him in the public eye and ear, Relativity hopes Satriani's latest will fly up to multipatinum status.

As Relativity national director/marketing and promotions Jim

Genova says, "[Relativity president] Barry Kobrin made the analogy—'Flying is going to do for Joe what 'Born To Run' did for Bruce Springsteen.'" CRAIG ROSEN

EXENE AFTER X

"When John signed to Geffen, I had a choice," Exene Cervenka says, referring to John Doe, her former husband and songwriting partner in the Los Angeles band X. "Be Suzy Homemaker and write poetry and live in Idaho, do a couple of poetry readings every few months in Los Angeles and New York; or learn guitar."

Cervenka's beatnik lyrics and dissolute vocals helped make X one of America's premier punk bands for almost a decade. Yet whereas Doe was courted by labels like Geffen, putting X's career in limbo ("We never said we had broken up," she says), Cervenka found herself having to make a demo of her solo material.

She wrote the music for six of the 10 songs, not counting the spoken-word piece "Gravel," for her solo debut, "Old Wives' Tales," on Rhino Records. Tony Gilkyson, former X guitarist, wrote the rest. The styles range from barely jazz to folk protest, showing off the strong, mature versatility Cervenka's vocals have acquired.

"Sexism is really alive and well in this music business. I mean, I've had people tell me that because Tracy Chapman has a record out and Rickie Lee Jones has a record out that I'm not going to get any more airplay," Cervenka says. "So what? Ten women can't have records out at the same time?"

"It's good to see women musicians. I was really intimidated by all the men. I was around, but I was such good musicians. But I realized it was just really stupid of me to not learn guitar all these years." EVELYN MCCONNELL

A SOLO RENAISSANCE

Among other things, Annie Haslam sees her new solo album on Epic Records as proof that she could sing "something other than eight-minute songs."

The former Renaissance vocalist refers, of course, to the British art-rock band that she graced from 1971 until its disbanding in 1987. "If Renaissance had reached the heights of Genesis and Yes, it could have carried on with the same concept," Haslam conies. "But we never reached that stage. So [this album] is different, because you have to move forward, and Renaissance isn't what people want nowadays—besides old Renaissance fans."

What the singer wanted on the album "Annie Haslam"—her third solo effort, in all—was more of a "contemporary pop presentation, something along the lines of Peter Gabriel." Helping her to get it was producer Larry Fast, a keyboard and synthesizer player who has worked with Gabriel as well as Bryan Ferry and Eno. Also helping was Justin Hayward, who sang and played acoustic guitar on his composition "The Angel On Cr." "I don't think I'll ever sing commercial stuff, but I'll always put my own stamp on my material,"

says Haslam, pointing directly at her former stamp on "When A Heart Finds Another."

Haslam feels Renaissance made an early mistake by spending too much time in East Coast cities. But she is moving here from England anyway to be closer to her label base and to focus on the U.S. market.

JIM BESSMAN

STEADY GOING FOR COLVIN

Shawn Colvin is conscious of, but not concerned about, perceptions that she is the latest in a recent line of female, folk-oriented singer/songwriters.

"Fate delivered me a hand," says Colvin, whose debut album, "Steady On," has been released by Columbia Records. "I don't think about the female/folk thing. [Columbia A&R director] Joe McEwen is musically astute and didn't sign me out of a need to get a woman songwriter."

"No matter what's going on outside, this record is everything that I wanted, and nobody at Columbia said 'hey' to me about conforming to this or that image. Hopefully, the gender issue will vanish because there's so many of us out there."

Colvin also puts to rest any suggestion of competition between herself and one of her music style's foremost reps. Not only does Colvin share management (Ronald Fierstein) with Suzanne Vega, but Colvin gave her a backup vocalist role on the track "Diamond In The Rough," perhaps a payback for her own backup stint behind Vega on a 1987 tour.

Colvin notes another Vega link: the time she was asked "to do a Vega" at a jingles session.

"Anybody who's a success in this business, they want to know if you need to get a woman songwriter." (Continued on page 14)

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Billboard's Critics Pick The Best Of '89

Who are the favorite artists of 1989 among Billboard's staff of writers and editors? To find out, we took the individual Top 10s that appear on pages 96-97 of this issue and assigned points to all the artists listed (10 points for No. 1, nine points for No. 2, etc.).

The big winner was Tom Petty, whose name appeared on five of the 20 Billboard lists. The hottest newcomer was Neneh Cherry, who was named on four of the lists. The overall list favors pop, although the individual lists are more varied.

Note that the list below is subjective, nonexclusive, and unrelated to the Billboard charts.

In the list below, the first number following an act's name is the total points awarded; the number in parentheses indicates the total number

of lists on which the artist appears. Ties are indicated; we are especially enamored of the Rolling Stones/Peter Dinklage list.

1. Tom Petty	28 (5)
2. Lou Reed	26 (3)
3. Neneh Cherry	25 (4)
4. Paul McCartney	22 (3)
5. (tie) Madonna	22 (4)
6. Bonnie Raitt	22 (3)
7. Elvis Costello	22 (3)
6. (tie) Rolling Stones	21 (3)
7. (tie) Peter Dinklage	21 (3)
8. (tie) Pink Young Cannibals	20 (3)
9. Replacements	20 (2)
10. (tie) Indigo Girls	19 (3)
11. Bob Hewerdine & Darden Smith	19 (3)
9. (tie) Prince	19 (3)
10. Rickie Lee Jones	18 (2)
10. XTC	17 (2)

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ARTIST DEVELOPMENTS

(Continued from preceding page)

fit in that bag," she says. "But everybody wants to be original. I do what I want, and if there's a similarity, fine. But I really feel comfortable."

JIM BESSMAN

SIBERRY'S NEW BEAUTY

For her second Reprise album, "Bound By The Beauty," Jane Siberry deliberately reigned in the rich and intricate, painterly qualities of her past work.

"Everything that reminded me of a 'Jane Siberry-ism' I rejected," says the Canadian songstress. "I felt limited by myself, so I tried to write with the easy structure of a country song, without anything quirky to pull the ear. Funny, isn't it? By holding the music constant, something else shifted. I don't know what. But it does sound like me in the end."

Departing from previous outings, Siberry produced "Bound By The Beauty" with her bassist, John Switzer, and recorded it in a small studio north of Toronto. Their key concerns were spontaneity and honesty.

"I didn't want to cover anything up, but wanted people to feel a single voice with all its imperfections. Like the record cover—the first [where I] look right out directly. I am who I am. It's all connected."

The video for the title track and first single, directed in New Mexico by Geoffrey Barish (John Hiatt's "Slow Turning"), continues Siberry's artistic interest in both the medium and nature.

"He's so passionate about the quality of life and capturing the beauty of earth," she says.

JIM BESSMAN

A LOVER ALONE

After years of leading various lineups of the Modern Lovers, rock cult hero Jonathan Richman has gone solo.

"You can presume that as of right now, Jonathan Richman is a solo artist," says the singer, who calls his first album for Rounder Records a "new start," closely resembling his recent solo live gigs.

Lately, Richman purposefully has been limiting these performances to venues that appeal to fans of his own generation. "The people who get the most out of my music are 35 and over," he says.

"I usually don't get them at the shows because they don't want to be around 20-year-olds who are smoking their first cigarettes and are ready to pounce on you. So I'm more or less formally announcing my career as a solo artist. I can't say forever, but I have no plans to do anything else."

That said, Richman is in fact recording a band album, "Jonathan Goes Country" ("It's another idiom") under the aegis of Lou Whitney and D. Clinton Thompson of the Morrells. He has also recorded a song for Walt Disney Records' musical salute to Gumby.

Richman still refuses to make a video. "I'd rather someone attend the shows," he says. And while he severely limits his interviews, he has penned his own four-page "Jonathan Richman Biography" for Rounder, which comprehensively details his now-legendary career. In his typically inimitable style.

JIM BESSMAN

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TALENT

TALENT IN ACTION

**PATTI LABELLE
JAMES INGRAM**
Orpheum Theatre, Minneapolis

WITH PRINCE, Sheila E., and Ornah Winfrey in the house, Patti LaBelle was spectacular in her overdue Minneapolis solo debut Nov. 15. She was so loose, hammy, spontaneous, and funny as they come—in a class with Bette Midler. And she unleashed a magnificent voice that could knock your socks off, make your spine tingle, and bring tears of joy to your eyes—all in the same song. Of course, to some people, LaBelle's two-hour performance was as excessive as the aforementioned description of her voice.

Opening with the funky title

tune from her new MCA Records album, "Be Yourself," LaBelle came on like a drag queen with her exaggerated mannerisms and an overdone octave. Before the night was over, this diva's diva sang gospel, funk, love ballads, disco, and her tour de force treatment of "Somewhere Over the Rainbow." Her special, churchy voice, which can glide from a girlish purr to a liberating wail, made her sometimes overwrought stage manner easy to take.

During LaBelle's disco classic "Lily Marmalade," the singer pulled a dance-happy young man out of the third row and let him sing, not knowing that he was a top-notch vocalist (and the husband of Elektra artist Jevetta Steele of "Gospel At Colonus" and "Baghdad Cafe" fame). Less surprising were guest appearances by Prince and Sheila E. on LaBelle's

current Prince-penned single, "Yo Mister," with opening act James Ingram singing Michael McDonald's part for "On My Own."

Making the first solo tour of his career, Ingram battled a buzz in the sound system and faulty microphones at the show, part of an extended U.S. tour for this bill. The classy balladeer also suffered from problems of his own doing: the desire to be as hip as Bobby Brown by having two female dancers do street moves during his anonymous funk numbers; their antics were in bad taste for "Yo Mo Be There" and the attempted ballet during "Somewhere Over There" was embarrassingly inept.

JON BREAM

THE ROCHES

Toad's Place, New Haven, Conn.

TEN YEARS AFTER the Roches issued their first album as a trio and hit the road, they are secure in their cult status, beloved by a core of followers who watch every move and hang on every word. So what if they can't get airplay?

"We didn't always used to be such stars," the three sisters admitted. Suzy Roche told admirers during the group's intimate show Nov. 28 at Toad's Place. But she and her older sisters—Maggie and Terri—clearly were moved by the adulation.

The Roches stopped at Toad's as part of a tour promoting their new album, "Speak" (MCA). They performed 10 songs from that work, including the sarcastic "Big Nuthin'" and "The Anti-Sex Backlash Of The '80s."

As is traditional for their shows, the sisters threw in some amusing oddball surprises. The normally reserved Maggie did a wild boogie during "The Angry, Angry Man." The most eccentric song choice was the Four Seasons' old hit "Diana (Go Away)," with gender roles reversed. The Roches proved they can hit those high notes as well as Frankie Valli himself.

Their harmonies were as sweet and beautiful as ever, especially during "The Hallelujah Chorus," sung as the Toad's Christmas tree twinkled nearby. Two more oldies, "Hammond Song" and "The Troubles," also had the audience enraptured.

The only irritant during this love fest was the rhythm machine used on many of the songs. The Roches seemed at ease improvising with a programmed track "accompanying" them. Still, the sisters appear to have a cozy future. As long as they stay together, keep writing insightful and whimsical songs, and maintain those harmonies, they will retain their loyal following.

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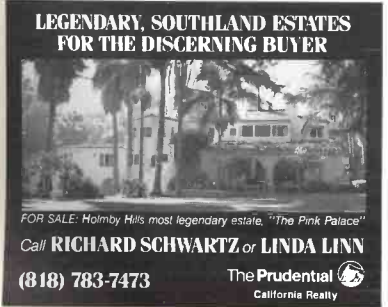
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ARTIST(S)	Venue	Dates	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARYPAPA DEAD	Great Western Forth Inglewood, Calif.	Dec. 8-10	\$118,882 \$15.50	54,276 w/out	Bill Graham Presents Axele Art Productions
HEAVENS ON THE BRICKS DEAD CHILDREN	Civic Arena Pittsburgh	Dec. 3-4	\$89,156 \$15.75	33,320 w/out	DeLesse-Engler Prods.
HEAVENS ON THE BRICKS DEAD ROCKY THORNTON	Kickland Coliseum, Kickland, Ohio	Nov. 13	\$84,230 \$19.50	32,387 w/out	Bekins Prods.
HEAVENS ON THE BRICKS DEAD CHILDREN	Roanoke Norfolk Norfolk, Ill.	Nov. 30- Dec. 1	\$81,074 \$19.50	36,644 w/out	Jam Prods.
HOLEY ONE MANHATTAN	Richfield Coliseum, Richfield, Ohio	Dec. 3	\$73,897 \$23	17,563 w/out	Bekins Prods.
BARRY MANLOW	Theatre Chicago Chicago, Ill.	Dec. 1-3	\$72,521 \$20.50/\$29.50/\$21	18,982 w/out	Jam Prods.
HOLEY ONE MANHATTAN	Roxane Veterans Memorial Coliseum, Uniondale, N.Y.	Dec. 11	\$70,000 \$20-\$19.50	16,000 w/out	Rev. Barbara Emergence Larry Wright Prods.
LAMARCA DICK CLAY	Plymouth Arena, Auburn Hills, Mich.	Nov. 26	\$70,660 \$20	15,233 w/out	Collar Book Prods. Bekins Prods.
HEAVENS ON THE BRICKS DEAD CHILDREN	The Summit Houston Houston, Texas	Dec. 7	\$70,130 \$19.50	16,000 w/out	PACE Concerts
HOLEY ONE MANHATTAN	Veterans Memorial Arena, Hartford Civic Center, Hartford, Conn.	Dec. 8	\$68,181 \$23	15,199 w/out	Cross Country Concerts
LAMARCA DICK CLAY	Miami Arena Miami, Fla.	Dec. 4	\$67,732 \$20.75	13,881 w/out	Fantasma Prods.
STEVE NAY SHAGNAN & DOUBLE TROUBLE/KEY BICE	Los Angeles Memorial Coliseum Sports Arena Los Angeles, Calif.	Dec. 1	\$67,664 \$23.50/\$19.50	13,734 16,511	PASC Promotionalists
HOLEY ONE MANHATTAN	Roanoke Norfolk Norfolk, Ill.	Nov. 28	\$67,319 \$19.50/\$17.50	15,980 w/out	Jam Prods.
LAMARCA DICK CLAY	Richfield Coliseum, Richfield, Ohio	Nov. 20	\$65,840 \$20	12,882 w/out	Bekins Prods.
HOLEY ONE MANHATTAN	Wilton Coliseum, Ames, Iowa	Nov. 22	\$64,277 \$20	13,942 w/out	Bekins Prods. Musical Presentations
SHAWNEN STAMMILLER	Ogden Civic Center, Minneapolis, Minn.	Nov. 14-26	\$62,311 \$21	18,136 10,964	Soundtrax
HOLEY ONE MANHATTAN	Bradley Center Milwaukee Wis.	Nov. 29	\$61,346 \$18.50	11,894 w/out	Starline Prods.
LAMARCA DICK CLAY	Ontario Civic Center, Ontario, Calif.	Dec. 7	\$61,130 \$18.50	14,499 w/out	Fantasma Prods.
KEVIN K. CHRISTIAN ADAM ANDERSON THE ONE SHOW BOYS ANDY RICHES	Philadelphia Civic Center Philadelphia, Pa.	Dec. 3	\$60,500 \$25-\$15.75	8,832 w/out	North American Tour C.K. Sports
MARLBORO COUNTRY WAK TONK ALABAMA WOLFE THE WOLFE THE WOLFE	Florida State Fairgrounds Expo & Entertainment Complex, Tampa, Fla.	Nov. 11	\$60,310 \$20-\$16.50	9,362 10,982	Metropolitan Entertainment Center Door Prods.
BARRY MANLOW	Tempe, Ariz. Knight Center, Tempe, Ariz.	Nov. 20-21	\$55,206 \$23.50	7,257 7,550	Fantasma Prods.
STEVE NAY SHAGNAN & DOUBLE TROUBLE/KEY BICE	Cleveland Civic Center Cleveland, Ohio	Nov. 14	\$53,813 \$17.50	7,095 w/out	Bekins Prods.
STEVE NAY SHAGNAN & DOUBLE TROUBLE/KEY BICE	Wynn Arena Wynn, Mass.	Nov. 21	\$53,500 \$18.50	7,763 8,500	Fantasma Prods.
BARRY MANLOW	Market Square Arena Indianapolis, Ind.	Dec. 9	\$52,528 \$19.50	4,564 5,100	Jam Prods.
ATHENA HILL BILES	San Francisco Civic Auditorium San Francisco, Calif.	Dec. 10	\$50,305 \$20-\$18.50	6,480 w/out	Bill Graham Presents

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The Rise Of New Blood, Music Videos Marked Busy '89

BY EDWARD MORRIS and DEBBIE HOLLIS

NASHVILLE: During this last year of the roller-coaster '80s, young country acts continued to make measurable breakthroughs, big publishers continued to swallow smaller ones, new major labels entered the country music scene, finally cast aside age, and the Country Music Assn. continued to lose members.

It may well be that the infusion of new blood into a demographically im-

periled format will turn out to be the biggest country music news of the decade. While Randy Travis, Dwight Yoakam, and Ricky Van Shelton are still the brightest neotraditional lights in the industry, they were joined this year by demonstrably salable newcomers Clint Black, Garth Brooks, and Lorrie Morgan and by such critically lauded chart novices as Mary Chapin Carpenter, Lionel Cartwright, the Kentucky Headhunters, Travis Tritt, and James House.

Among new groups, Shenandoah

was the clear pacesetter, registering three No. 1 singles within the year. Country did not, however, cast aside its veterans. Reba McEntire, George Strait, Alabama, and K.T. Oslin remained in platinum territory. And, among persevering "old faces" as Vern Gosdin, Dolly Parton, Charlie Daniels, and Rodney Crowell made remarkable breakthroughs or comebacks. One-

time rocker Billy Joe Royal saw his first album go gold—likely a surprise of a century after his initial entry in the charts. And the '80s. Clint Black, though, was the year's miracle child. His first two singles went No. 1, he got to open at New York's Carnegie Hall for K.T. Oslin, and his album was certified gold within the month of its release. Garth Brooks and Lorrie Morgan topped the 200,000 mark with their debut disks.

That Black co-writes his own songs is another mark of the '80s. During this decade, the acts/writer moved swiftly from the exception to the rule. Brooks, Carpenter, Cartwright, Oslin, Gosdin, Crowell, and House are all strong and prolific composers.

During 1989, the pace of publishing acquisitions increased. EMI, for example, bought the Rick Hall, Fame, and DeDeaux catalogs. BMG took in the charts, most of its releases, collections. The upshot of all this is that there are very few locally grown publishing plums left for the picking. Video took a successful excursion down the country avenue in 1989, with yet another increase in the number of music videos being produced and programmed, and an increase in the number of longform country video being made available at the retail level.

In comparing several Billboard's Hot Country Singles charts for 1989 with those matching the same periods during 1988, the number of videos available has nearly doubled. Music video production is increasing in both quantity and quality. According to Jeff Walker, president of Aristo Video Promotions, an estimated 95% of country music videos are being produced in Nashville.

Walker noted the Nashville Television Network is adding "Video Morning," a three-hour block of country music videos, airing daily from 9 a.m. to noon EST, to program schedule beginning Jan. 1. In addition, the daily half-hour "Video Country" show will expand to one hour. It will air twice daily instead of the current three times.

Walker advises that "TNN is more than doubling their commitment to music videos with those two expansions. Apparently videos are making more of an impact with the audience, and the video shows that TNN regularly programmed rate exceptionally well. TNN is now up to 49 million viewership, an increase from approximately 44 million last year at this time.

Walker says "Country Music Television's viewership is increasing by about 100,000 people monthly." During the last 12 months, as a result of 35-channel capability systems expanded to 55-channel capability, the potential is great for a growing CMT viewership. "When many of these systems convert to HD," notes Walker, "they will be looking for a firm to come in on CMT. I think a number of them will turn to CMT." According to Walker, this means that it is possible for CMT viewership to more than double in the next two to three years.

Another video trend is more and more regional video shows popping up. "There are about 120 regional video outlets out there," says Walker,

"that are now utilizing country videos on a regular basis." That figure is an increase from approximately 80 a year ago. The quality of the programming has also improved, and a number of them have a direct tie to radio.

Walker says a number of the radio stations Aristo works with have acknowledged its role in getting videos. "We now service a number of radio stations regularly with videos—they choose to use them for preview. Videos are helping stations in measuring their programming decisions."

In addition, VH-1 has added a country segment to its programming. "As evidence of their faith in the future of country music, Aristo, Atlantic and Curly Records all established Nashville offices this year. And all have enjoyed significant chart activity. Atlantic, which has a jump on the others by getting there earlier (albeit in an embryonic form) currently has the top-selling act among the newcomers, Billy Joe Royal.

Gadly Jimmy Bowen left the helm of MCA/Nashville to establish Union Music and to join the Nashville roster with a roster that included Uddy Raven, the Gatlin's, Lacy J. Dalton, Glen Campbell, the Nitty Gritty Dirt Band, and kindred luminaries. Albam acted as university came to a halt during the last quarter, however, as Bowen mullied transferring distribution from MCA to another label. Bowen has just been named head of Capitol's Nashville office.

Barbara Cook received Universal's first No. 1 single, the biggest news from the fledgling label was the release of "Will The Circle Be Unbroken, Vol. 2" by the Nitty Gritty Dirt Band. The album, however, the project was voted the Country Music Assn.'s album of the year.

In September, the CMA conceded that it had lost nearly a quarter of the record membership it reached in 1988—dropping from 7,397 to 6,293. The trade group said that attrition and tightened membership requirements accounted for the decline.

Several Nashville organizations as their leadership change hands during 1989. The Nashville Entertainment Assn.'s Lynn Gillespie Clatter nudged her career on to pursue long-term songwriting interests and devote more time to her family. Gene Westfall took over the leading role of executive director at the NEA.

Queen of the country songwriting world, Maggie Cavender took a bow from her executive directorship of the Nashville Songwriters Assn. Intl., maintained her seat on the organization's board of directors, and changed her status to director emerita of the organization. Pat Huber was selected for the lead role as executive director of the NSAI.

Nashville added another music-oriented organization to its list of many. Music is an organization devoted to creating and promoting its entertainment industry members on a variety of topics concerning business operations within the music/entertainment community. Dale H. Franklin, former president of the Nashville Music Assn., serves as executive director of the organization.

Brooks & Black Bowed, Tree Grew, Strait Up, 'Stones' Hit Hard '89: A Wild & Woolly Country Music Year

YEARMAKER '89 REVISITED: A wild and woolly year for country music comes to a close as America's music continues to climb, defying odds, logic, and, sometimes, common sense. Let's take a look at some of the highlights:

- **The World According To Garth:** Garth Brooks, that is. The Capitol artist joins a fellow singer who was also unknown nationally a year ago, Clint Black, as one of the most highly talented newcomers to emerge in the same year. Both sing as though they've been around since dirt, but both are young, dynamic performers. Watch their careers continue to continue in 1990.

- **Radio Daze:** The chronic battle between broadcasters and the record industry continued unabated, with both sides telling the other side how to run their businesses. Wonder what would happen if we swapped roles? Let's try that in 1990 by having WYNN's Mike O'Malley move from New York to Nashville to take Nick Hunter's job at Warner Bros. Records, as, uh, Hunter leaves Nashville for Gotham City to take over as PD of WYNN. Carolyn Parks, an objective judge if there ever was one, can name the champion, who wins a week at Carolyn's Catfish Country, a theme park full of fiddlers. The next gets two weeks there.

- **Metal-Go-Round:** It's been 24 hours since the last configuration change for country music, so what are we waiting for? No sooner had the last loudout retailer been weaned off of eight-tracks, sold on cassettes, than he was introduced to the CD and cassette singles. Sure, DAT is coming, but the industry should be able to shove in a few more formats between now and then. Or, at the minimum, a few hybrid formats, such as 78rpm CDs, eight-track singles, and CD-3 dual-bunches.

- **Nashville Scene's Thought For The Minute:** Where is Shelby Singleton now that we really need him?

- **The Awards Show To End All Awards Shows:** We'd like to present this award to the deserving winner... but the show just ended yet.

- **Nothing Shaking But The Leaves In The Tree:** Nashville's last major independent publisher, Tree International, joined the ranks of the biggies when 1989 was just an infant. Now it's owned by CBS/Sony while Buddy Hines and Donna Hiles try to prove that the company can be big and small at the same time. Nashville was Jaws City in the publishing waters this year as small fish were eaten by bigger fish, who, in turn, were eaten by still bigger fish from across the pond.

On a High Note: First Billboard's strongest pick of 1988 was the Max D. Barnes/Vern Gosdin woper "Chiseled In Stone." It captured the CMA's song-of-the-year honors in 1989. Billboard's strongest

pick of 1989 is "... Where've You Been" performed by Kathy Mattea and written by Don Henry and Kathy's husband, Jon Vezner.

- **Unabashed Professional Plug Of 1989:** Copies of Billboard's 1989 Country Music Sourcebook & Directory—a wonderful, comprehensive look at what's and who's who in the country music industry—were available for only \$29 by writing to Billboard, P.O. Box 24970, Nashville, Tenn. 37202. Please include check or first-born.

- **Unabashed Personal Plug Of 1989:** Those wishing to contribute to a worthwhile charity are urged to consider a donation to the Gerry Wood Retirement Fund. (Same address as above.) Please include check, but not first-born.

- **Strait To The Top:** Good guy George Strait gained CMA entertainer-of-the-year honors, Hank Williams Jr. took the Academy of Country Music's winners, while Alabama was named the ACM's act of the decade we now see closing. Bono's most performed country song, "Fallin'" won the Robert J. Burton Award for Greg Fowler, Teddy Gentry, and Randy Owen. ASCAP's most-performed honor went to Gene Pittsler's "Too Gone, Too Long," while the SESAC writer-of-the-year trophy was won by K.T. Oslin.

- **Most Unlikely Duo:** The Nashville Network's Ralph Emery and the grizzled puppet Shotgun Red teamed up for "Christmas With Ralph & Red" on RCA Records. Fans of Emery and/or Red might want to consider the album as a Yuletide gift. It features 11 selections *Un Galante* may have been caught up in the Christmas spirit to allow that many cuts on one album), mainly proven classics like "Jingle Bells," plus two new holidays. Come on, Ralph, hold up that album and show it to us.

- **State Of The Art Bowen Rumors:** Jimmy Bowen and Al Teller are going to form a new record label, Thunderstorm Records. He's going to open up Bowen Gown, a new travel agency specializing in one-way trips to Hawaii? A new gardening firm, Bowen Mowen? A new deal with a bank, Bowen Owen? A stint as an oarsman, Bowen Bowen? An attempt to take care of his wild oats. Sovern Bowen? A wrecker service, Towne Bowen? A farm enterprise, joined Bowen Bowen? Stay tuned for further details.

- **Quotes Of The Year:** "Where there's music, there can be no evil." —Cervantes author who obviously never visited New York, Los Angeles, or Nashville. "Hell is full of musical amateurs." —George Bernard Shaw (playright who apparently speaks from first-hand experience). "Ho-ho-ho." —Yok-unok-who.

HAPPY HOLIDAYS, and have a great decade!

1989 IN REVIEW

Nashville Scene

by Gerry Wood

Compiled from a national sample of radio playlists.

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1	2	3	14	A WOMAN IN LOVE <small>FABLE SARGE/ALLEN TOULAS (E.MILITE, G. THOMAS)</small>	◆ RONNIE MELISSA <small>(MCA 9027.7)</small>
2	3	5	18	OUT OF YOUR SHOES <small>ALICE COOPER (SWEET)</small>	◆ LORRIE MORGAN <small>(MCA 9012.7)</small>
3	5	8	12	WHY'S SO LONELY NOW <small>PROPERLY SANE (DUBOIS, CLOON)</small>	HIGHWAY 101 <small>WARNER BROS. 7-227.9</small>
4	8	10	13	I CAN'T TAKE IT ANYMORE <small>ALABAMA (COTLER, FARRAR)</small>	◆ BILLY JOE ROVAL <small>(ATLANTIC 7-884.1)</small>
5	8	12	11	IT AIN'T NOTHING <small>ATLANTIC (COTLER, FARRAR)</small>	◆ KEITH WHITTY <small>(MCA 9059.7)</small>
6	7	11	13	SO'S GONE, GONE, GONE <small>THE BELLAMY BROTHERS (DORNING)</small>	GLEN CAMPBELL <small>UNIVERSAL 6602.4</small>
7	11	14	11	MANY A HAND A LONGSOME HIGHWAY <small>SCOTT, LEE, BROWN, GOSSELINK (RCA)</small>	◆ RODNEY DREWLEN <small>(COLUMBIA 38-2942-CDS)</small>
8	4	7	14	THERE GOES MY HEART AGAIN <small>ALABAMA (COTLER, FARRAR)</small>	◆ HOLLY DROWN <small>(MCA 9021.7)</small>
9	10	13	13	THAT JUST ABOUT DOES IT <small>BUMPHREY (M. BARNES, J. GOSSELINK)</small>	◆ VERN GOSSELINK <small>(COLUMBIA 38-6994-CDS)</small>
10	1	2	15	TWO DOZEN ROSES <small>ALABAMA (COTLER, FARRAR)</small>	◆ SHANE ANDERSON <small>(COLUMBIA 38-6994-CDS)</small>
11	13	18	12	IT'S YOU AGAIN <small>ALABAMA (COTLER, FARRAR)</small>	◆ SKIP EAKING <small>(MCA 1337.3)</small>
12	14	17	12	THERE YOU ARE <small>HITCHER (M. BARNES, J. GOSSELINK)</small>	◆ WILLIE NELSON <small>(COLUMBIA 38-7305-1-CDS)</small>
13	15	16	11	SIMPLE MAN <small>THE CHARLIE DANIELS BAND (GARY, CHAYWARD, EDMUNDSON)</small>	◆ THE CHARLIE DANIELS BAND <small>(RCA 9275.2)</small>
14	16	20	9	MY ARMS START OPEN ALL NIGHT <small>TRAVIS TROUT (C. ALLEN, L. LINDSEY, B. BORDOWITZ)</small>	TANYA TUCKER <small>ATLANTIC 9384.3</small>
15	17	19	12	WHEN IT'S GONNA GET <small>IT'S GONNA GET YOU (R. GRANT, D. BARNES, J. GOSSELINK)</small>	◆ NITTY GRITTY DIET BAND <small>(UNIVERSAL 6602.3)</small>
16	19	22	6	NORDDY'S HOME <small>R. GRANT, D. BARNES, J. GOSSELINK</small>	◆ CLINT BLACK <small>(MCA 9078.7)</small>
17	18	21	10	WHEN I COULD COME HOME TO YOU <small>J. BROWN, B. WATSON, B. WATSON</small>	STEVE WARRNER <small>MCA 1337.3B</small>
18	21	23	11	IN MY EYES <small>ALABAMA (COTLER, FARRAR)</small>	LIONEL CLINT WRIGHT <small>MCA 1337.3</small>
19	22	25	8	START ALL OVER AGAIN <small>ALABAMA (COTLER, FARRAR)</small>	THE OBESERT ROSE BAND <small>(COLUMBIA 38-2942-CDS)</small>
20	9	4	15	I'VE BEEN LOVED BY THE BEST <small>THE O'JAYS (M. BARNES, J. GOSSELINK)</small>	◆ DON WILLIAMS <small>(MCA 9017.7)</small>
21	25	32	5	STATUE OF A FOOL <small>ALABAMA (COTLER, FARRAR)</small>	◆ RICKY VAN SHELTON <small>(COLUMBIA 38-7027-CDS)</small>
22	26	31	5	ONE MAN WOMAN <small>THE JUDICS (M. BARNES, J. GOSSELINK)</small>	◆ THE JUDICS <small>(COLUMBIA 38-9077-1-CDS)</small>
23	28	30	8	I CAN'T TURN THE TIDE <small>ALABAMA (COTLER, FARRAR)</small>	◆ BALLINAH AND THE BLUES <small>(MCA 9077.7)</small>
24	12	1	16	IF TOMORROW NEVER COMES <small>ALABAMA (COTLER, FARRAR)</small>	◆ GARTH BROOKS <small>(CAPitol 441.9)</small>
25	27	28	13	WALK SOFTLY ON THIS HEART OF MINE <small>THE KENTUCKY HEADHUNTERS (M. BARNES, J. GOSSELINK)</small>	◆ THE KENTUCKY HEADHUNTERS <small>(MCA 9174.7)</small>
26	23	24	10	DON'T EXPECT IT TO GO DOWN THIS WAY <small>S. GIBSON (C. ALLEN)</small>	◆ K.T. OSLIN <small>(MCA 9069.7)</small>
27	33	45	3	SOUTHERN STAR <small>ALABAMA (COTLER, FARRAR)</small>	ALABAMA <small>MCA 9017.7</small>
28	31	39	5	WHERE YOU BEEN <small>A. MCKINLEY (K. DENNY)</small>	◆ KATHY MATLYN <small>(MCA 9028.7)</small>
29	30	34	9	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ JOE L. SPONNER <small>(ATLANTIC 704.1)</small>
30	32	40	4	OVERNIGHT SUCCESS <small>J. BROWN, S. GIBSON</small>	◆ GEORGE STRAIT <small>(MCA 9375.5)</small>
31	25	48	3	◆ ◆ ◆ Power Pick/Airplay ◆ ◆ ◆ ONE SOUTHERN THOUGHT <small>EDDIE RABBITT (MCA 9629.3)</small>	◆ EDDIE RABBITT <small>(MCA 9629.3)</small>
32	34	37	4	OHAT WHILE I'M BEHIND <small>ALABAMA (COTLER, FARRAR)</small>	JENNIFER MCCARTER & THE MCCARTERS <small>(MCA 9629.3)</small>
33	24	9	14	IT'S JUST A MATTER OF TIME <small>ALABAMA (COTLER, FARRAR)</small>	◆ RANDY TRAVIS <small>(MCA 9629.3)</small>
34	34	43	8	AMY'S EYES <small>J. BROWN, S. GIBSON</small>	◆ CHARLEY PRIDE <small>(MCA 9629.3)</small>
35	20	6	16	THE LONELY LIFE OF LOVE <small>THE FORESTER SISTERS (MCA 9629.3)</small>	◆ PATTY LOVELESS <small>(MCA 9629.3)</small>
36	40	48	5	LEAVE IT ALONE <small>THE FORESTER SISTERS (MCA 9629.3)</small>	◆ THE FORESTER SISTERS <small>(MCA 9629.3)</small>
37	41	46	7	THE CENTER OF MY UNIVERSE <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ THE BELLAMY BROTHERS <small>(MCA 9629.3)</small>
38	42	47	8	THE GREAT DIVIDE <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ CURTIS WRIGHT <small>(MCA 9629.3)</small>
39	46	51	5	TELL ME HOW <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ JANN BRUNS <small>(MCA 9629.3)</small>
40	29	15	17	COUNTRY CLUB <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ TRAVIS TRITT <small>(MCA 9629.3)</small>
41	51	58	4	IF YOU WANT TO BE MY MAN <small>ALABAMA (COTLER, FARRAR)</small>	◆ MERLE HAGGARD <small>(MCA 9629.3)</small>
42	61	66	1	NO MATTER HOW HIGH <small>THE OAK RIDGE BOYS (MCA 9629.3)</small>	◆ THE OAK RIDGE BOYS <small>(MCA 9629.3)</small>
43	51	61	4	THE ME UP <small>SOUTHERN PACIFIC & CARLENE CARTER (MCA 9629.3)</small>	◆ SOUTHERN PACIFIC & CARLENE CARTER <small>(MCA 9629.3)</small>
44	58	66	1	RESTLESS HEART <small>RICKY SKAGGS (MCA 9629.3)</small>	◆ RESTLESS HEART <small>(MCA 9629.3)</small>
45	57	61	3	HEARTLESS HURRICANE <small>RICKY SKAGGS (MCA 9629.3)</small>	◆ RICKY SKAGGS <small>(MCA 9629.3)</small>
46	49	54	5	SHOULD, COULDA, WOULD'VE LOVED YOU <small>ALABAMA (COTLER, FARRAR)</small>	◆ LES TAYLOR <small>(MCA 9629.3)</small>
47	50	56	5	THE GREAT DIVIDE <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ GENE WATSON <small>(MCA 9629.3)</small>
48	52	55	6	DON'T TAKE MY HEART TOO LONG <small>THE BELLAMY BROTHERS (DORNING)</small>	◆ MARTY STUART <small>(MCA 9629.3)</small>
49	60	69	3	HE'S ALIVE <small>JENNIFER MCCARTER & THE MCCARTERS (MCA 9629.3)</small>	◆ DOLLY PARTON <small>(MCA 9629.3)</small>
50	39	29	17	NEVER HAD IT TO GOOD <small>JENNIFER MCCARTER & THE MCCARTERS (MCA 9629.3)</small>	◆ MARY CHAPIN CARPENTER <small>(MCA 9629.3)</small>

◆ Products with the greatest airplay 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.

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
51	67	1	2	KEEP IT IN THE MIDDLE OF THE ROAD <small>THOMAS & MEREDITH (VANGUARD)</small>	◆ EXILE <small>(A&W 191.1)</small>
52	NEW	1	1	LITTLE COUNTRY <small>REBA MCKENZIE (MCA 9373.5)</small>	◆ REBA MCKENZIE <small>(MCA 9373.5)</small>
53	38	27	18	YELLOW ROSES <small>ALABAMA (COTLER, FARRAR)</small>	DOLLY PARTON <small>(COLUMBIA 38-6942-CDS)</small>
54	43	41	18	ALL THE FUN <small>ALABAMA (COTLER, FARRAR)</small>	◆ PAUL OVERSTREET <small>(MCA 9017.3)</small>
55	59	60	5	RADIO ROMANCE <small>ALABAMA (COTLER, FARRAR)</small>	◆ CANYON <small>(ATLANTIC 7043.7)</small>
56	37	42	8	BLACK AND WHITE <small>ALABAMA (COTLER, FARRAR)</small>	◆ ROSANNE CASH <small>(COLUMBIA 38-7304-CDS)</small>
57	44	44	18	THE VOYS GO UNBROKEN (ALWAYS TRUE TO YOU) <small>ALABAMA (COTLER, FARRAR)</small>	◆ KENNY ROGERS <small>(MCA 9028.7)</small>
58	63	71	4	SHE'S A LITTLE PASTY PATTY <small>BILLIE NELSON (MCA 9078.7)</small>	◆ RONNIE MCOWIE <small>(MCA 1337.3)</small>
59	64	76	3	WHY'S SO LONELY <small>ALABAMA (COTLER, FARRAR)</small>	CONWAY TWINS <small>MCA 9375.5</small>
60	62	68	4	HE'S GOTTA HAVE ME <small>ALABAMA (COTLER, FARRAR)</small>	◆ THE GIRLS NEXT DOOR <small>(ATLANTIC 7043.7)</small>
61	47	35	7	THE RACE IS ON <small>ALABAMA (COTLER, FARRAR)</small>	◆ SAMMY BROWN <small>(CAPitol 441.9)</small>
62	65	73	4	GOOD AS GOLD <small>ALABAMA (COTLER, FARRAR)</small>	◆ JOE BARNHILL <small>(UNIVERSAL 6602.3)</small>
63	53	38	15	NEVER ALONE <small>ALABAMA (COTLER, FARRAR)</small>	VINCE GILL <small>MCA 1337.3</small>
64	70	77	3	I CAN'T HELP MYSELF (PURE HONEY BUNCH) <small>ALABAMA (COTLER, FARRAR)</small>	◆ BILLIE HILL <small>(MCA 9375.5)</small>
65	48	26	15	BREAKING NEW GROUND <small>ALABAMA (COTLER, FARRAR)</small>	◆ WILD ROSE <small>(UNIVERSAL 6602.3)</small>
66	73	90	3	TRASHY WOMEN <small>ALABAMA (COTLER, FARRAR)</small>	JERRY THE WALLKER <small>TREX & THE WALLS (VANGUARD)</small>
67	71	75	4	LOVE IS A HARD ROAD <small>ALABAMA (COTLER, FARRAR)</small>	◆ HENE KELLEY <small>(MCA 9375.5)</small>
68	79	83	3	HEART FROM A STONE <small>ALABAMA (COTLER, FARRAR)</small>	◆ SUS BEATLEY <small>(STANLEY 1266.7)</small>
69	55	36	12	YOU MUST NOT BE DRINKING ENOUGH <small>ALABAMA (COTLER, FARRAR)</small>	EARL THOMAS (CONWAY)
70	56	53	7	WHERE DID THE MOON GO WRONG <small>ALABAMA (COTLER, FARRAR)</small>	◆ DANIELA ALEXANDER <small>(MCA 9375.5)</small>
71	45	33	17	LITTLE COMES AGAIN <small>ALABAMA (COTLER, FARRAR)</small>	◆ REBA MCKENZIE <small>(MCA 9373.5)</small>
72	75	85	3	SOMETHING GOT A HOLD ON ME <small>ALABAMA (COTLER, FARRAR)</small>	◆ JAMES ROBERTS <small>(SONY 9892.8)</small>
73	69	57	21	LET IT BE YOU <small>ALABAMA (COTLER, FARRAR)</small>	◆ RICKY SKAGGS <small>(MCA 9629.3)</small>
74	NEW	1	1	KNIGHT TOWN <small>ALABAMA (COTLER, FARRAR)</small>	◆ ZACA CRUEK <small>(UNIVERSAL 6602.3)</small>
75	NEW	1	1	LATELY ROSE <small>ALABAMA (COTLER, FARRAR)</small>	◆ TRADER PINK <small>(UNIVERSAL 6602.3)</small>
76	NEW	1	1	YOU CAN'T FEEL LIKE AN ANGEL <small>ALABAMA (COTLER, FARRAR)</small>	◆ JOHNNY LEE <small>(MCA 9017.3)</small>
77	85	91	2	I'VE BEEN A FOOL <small>ALABAMA (COTLER, FARRAR)</small>	◆ LEAH MORRIS <small>(MCA 9017.3)</small>
78	86	92	2	LICENSE TO STEAL <small>ALABAMA (COTLER, FARRAR)</small>	REBECCA HOOPER <small>(MCA 9017.3)</small>
79	88	92	2	DARKNESS OF THE LIGHT <small>ALABAMA (COTLER, FARRAR)</small>	HARRY & SCOTT <small>(MCA 9017.3)</small>
80	74	32	19	BAJOI BOYS <small>ALABAMA (COTLER, FARRAR)</small>	◆ EDDY RAVEN <small>(UNIVERSAL 6602.3)</small>
81	66	50	10	BLUE BLOODED WOMAN <small>ALABAMA (COTLER, FARRAR)</small>	◆ ALAN JACKSON <small>(MCA 9629.3)</small>
82	75	64	23	A BETTER LOVE (NEXT TIME) <small>ALABAMA (COTLER, FARRAR)</small>	◆ MERLE HAGGARD <small>(MCA 9629.3)</small>
83	NEW	1	1	TILL I LOVE ME AGAIN <small>ALABAMA (COTLER, FARRAR)</small>	◆ TISH HINOYOSA <small>(UNIVERSAL 6602.3)</small>
84	NEW	1	1	SOMEOR LATER <small>ALABAMA (COTLER, FARRAR)</small>	◆ EDDY RAVEN <small>(UNIVERSAL 6602.3)</small>
85	72	59	6	A HURT I CAN'T HANDLE <small>ALABAMA (COTLER, FARRAR)</small>	◆ THE STALLER BROTHERS <small>(MCA 9629.3)</small>
86	NEW	1	1	MAMA'S DAILY BREAD <small>ALABAMA (COTLER, FARRAR)</small>	◆ JILL HOLLIER <small>(MCA 9629.3)</small>
87	68	66	6	WONDERFUL TONIGHT <small>ALABAMA (COTLER, FARRAR)</small>	◆ BUTCH BAKER <small>(UNIVERSAL 6602.3)</small>
88	77	65	19	AN AMERICAN FAMILY <small>ALABAMA (COTLER, FARRAR)</small>	◆ THE OAK RIDGE BOYS <small>(MCA 9629.3)</small>
89	NEW	1	1	OH PRETTY WOMAN <small>ALABAMA (COTLER, FARRAR)</small>	◆ ROY ORBISON & FRIENDS <small>(MCA 9629.3)</small>
90	87	91	2	THE LOVE SHE FOUND IN ME <small>ALABAMA (COTLER, FARRAR)</small>	◆ LEAH GIBSON <small>(UNIVERSAL 6602.3)</small>
91	80	62	11	MY SWEET LOVE AIN'T AROUND <small>ALABAMA (COTLER, FARRAR)</small>	SUZY BOGGS <small>(MCA 9443.7)</small>
92	84	81	13	IF I EVER FALL IN LOVE AGAIN <small>ALABAMA (COTLER, FARRAR)</small>	◆ ANNE MURRAY WITH KEVIN COSGIO <small>(CAPitol 441.9)</small>
93	90	80	26	WHY'N' NEVER BE SORRY <small>ALABAMA (COTLER, FARRAR)</small>	◆ THE BELLAMY BROTHERS <small>(DORNING)</small>
94	83	89	3	THE ME UP (HOLD ME DOWN) <small>ALABAMA (COTLER, FARRAR)</small>	◆ DAVID STEGEL <small>(BETHDEN 97.99)</small>
95	94	72	20	HIGH COTTON <small>ALABAMA (COTLER, FARRAR)</small>	◆ ALABAMA <small>(MCA 9629.3)</small>
96	95	63	10	HARD TIMES FOR AN HONEST MAN <small>ALABAMA (COTLER, FARRAR)</small>	◆ JAMES HOUSE <small>(MCA 9629.3)</small>
97	97	94	23	THE JUKESBO PLAYED ALONG <small>ALABAMA (COTLER, FARRAR)</small>	◆ GENE WATSON <small>(MCA 9629.3)</small>
98	93	78	7	IT'S ONE OF THOSE DAYS <small>ALABAMA (COTLER, FARRAR)</small>	◆ BOBBY VINTON <small>(SONY 9892.8)</small>
99	95	92	3	MODERN DAY COWBOY <small>ALABAMA (COTLER, FARRAR)</small>	◆ JOHN MARRIOTT <small>(MCA 9629.3)</small>
100	76	70	5	SHOWS YOU WHAT I KNOW <small>ALABAMA (COTLER, FARRAR)</small>	◆ ANDY & THE BROWN SISTERS <small>(MCA 9629.3)</small>

Billboard POWER PLAYISTS

Sample Playlists of the Nation's Largest Country Radio Stations



by Marie Ratliff

'HEAD-ON GOOD COUNTRY' is how PD Charlie Lindsey, WFLZ, Charleston, S.C., describes Ricky Skaggs' 'Heartbreak Hurricane' (Epic). Referring to the recent massive destruction in the Charleston area brought about by Hurricane Hugo, Lindsey says, "We're still cleaning up the mess, but if the people can overlook the negative aspects, they'll find a really good record. I think it's a real kicker and will go the way to the top."

"We were playing it as an album cut before the single came in," says MD Mark Burns, WCAV Brookton, Mass. "It's a great-sounding record" "Heartbreak Hurricane" rooks No. 45 on this week's Hot Country Singles chart.

Burns is impressed, too, with Exile's debut Arista single, "Keep It In The Middle Of The Road," the first single from the restructured group in more than a year. Burns says: "It sounds Exile-ish but at the same time has something fresh about it. It's an auspicious debut." The song is charted at No. 51 in its second week.

"HAGGARD seems to enjoy singing this song," says MD Dennis Lee Pitmon, WCO Salisbury, Md., of Merle Haggard's "If You Want To Be My Woman (Epic)." More than any of his records in a long time, he sounds like he's having fun and it makes the listener have fun, too. "It's a great tune," agrees MD Eric Daniels, KWKH Shreveport, La. "Our audience has been starving for upbeat stuff and this one fits in real well." Haggard moves to No. 41 on this week's chart.

Daniels says Jo-EI Sommier's "If Your Heart Should Ever Roll This Way Again" (RCA) is big with his northern Louisiana audience, too. We put it in heavy rotation very early because of the response. A lot of callers want to buy the album and it's not even out yet." Sommier is charted at No. 29.

"WINTAGE RABBITT" is how MD Jim Mickelson, KKAT Salt Lake City, describes Eddie Rabbitt's performance on "On Second Thought" (Universal). "He's got a real hit on his hands by going back to his country roots so to speak," says Mickelson.

This Rabbitt is a real killer," adds MD Jim Hogue, WPCM Burlington, N.C. "On Second Thought" is the Power Pick/Airplay/Singlestar at No. 31 in its third chart week.

Another biggie, says Hogue, is Ronnie McDowell's "She's A Little Party" (Capitol). "The female phones are incredible. It went into our top 10 and hasn't left. It looks like a sleeper hit."

THE GIRLS NEXT DOOR ARE BACK: Left homeless when the MTM label folded last year, the girls have found a new home at Atlantic and their mutual resolve, "It's Gotta Have Me," is charted at No. 60. "I'm impressed with it—it's a real different sound," says MD Dan Giddon, WRKZ Hershey, Pa., "and I think their producer, Nelson Larkin, deserves a big plus for the great job he did."

"It lives up to the sound on the air," says PD Dan Diamond, WNOE New Orleans. "It's an easy, cute song and I like it very much."

HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

Table with 7 columns: Artist, GOLD ADDS, SILVER ADDS, BRONZE ADDS, TOTAL ADDS, TOTAL ON CHART, and WEEKS ON CHART. Includes artists like Little Girl, Reba McEntire, and Kinky Friedman.

KO6FM

- Atlanta P.D.: Dave Foster. 18 Ronnie Wilson, A Woman In Love... 19 Holly Lynch, I'm Gonna Get My Heart Again... 20 The Judds, Love Will Lead Us Out Of This World...

K2FM

- Orlando P.D.: Steve Holbrook. 1 Ronnie Wilson, A Woman In Love... 2 Lorie Morgan, Out Of Your Shoes... 3 The Judds, Love Will Lead Us Out Of This World...

61 WYAF-AM

- Katzen P.D.: Don Gravley. 1 Ronnie Wilson, A Woman In Love... 2 The Judds, Love Will Lead Us Out Of This World... 3 Lorie Morgan, Out Of Your Shoes...

94 KMPS FM

- Seattle P.D.: Tim Murphy. 1 Ronnie Wilson, A Woman In Love... 2 The Judds, Love Will Lead Us Out Of This World... 3 Lorie Morgan, Out Of Your Shoes...

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

Table with 3 columns: TITLE (Artist), PUBLISHERS, PERFORMANCE RIGHTS, SHEET MUSIC. Includes entries like 'I've Got You (That Feelin)' by The Judds, 'If You Want To Be My Woman' by Merle Haggard, etc.

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER-DISTRIBUTING LABEL (CAT. NO.) (EST. LIST PRICE)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	10	RANDY TRAVIS WARNER BROS. 29188 (8.98) (CD)	NO HOLDING BACK
2	2	2	32	CLINT BLACK Ⓢ RCA 9668-1 (8.98) (CD)	KELLY TIME
3	7	27	1	DOLLY PARTON COLUMBIA 44284-CBS (CD)	WHITE LIMBOZEE
4	4	4	13	REBA MCKENTIRE RCA 8524 (8.98) (CD)	REBA LIVE
5	6	11	7	THE CHARLIE DANIELS BAND Epic 25316-CBS (CD)	SIMPLE MAN
6	5	5	11	SAWYER BROWNE CAPITOL 90238-CAPITOL (8.98) (CD)	THE BOYS ARE BACK
7	3	10	10	DWIGHT YOAKAM REPRISE 25895-REPRISE (8.98) (CD)	JUST LOOKIN' FOR A HIT
8	8	9	62	RICKY VAN SHELTON Ⓢ COLUMBIA 44221-CBS (CD)	LOVING PROF
9	9	6	4	VERN GOSDIN COLUMBIA 44488-CBS (CD)	THE ROAD NOT TAKEN
10	13	13	27	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
11	10	12	32	GARTH BROOKS CAPITOL 90397 (8.98) (CD)	GARTH BROOKS
12	10	10	43	HANK WILLIAMS, JR. Ⓢ WARNER/BROS. 25834-WARNER BROS. (8.98) (CD)	GREATEST HITS III
13	11	8	18	KEITH WHITLEY RCA 9505 (8.98) (CD)	I WONDER DO YOU THINK OF ME
14	15	15	22	VERN GOSDIN COLUMBIA 45104-CBS (CD)	ALONE
15	14	14	43	GEORGE STRAIT Ⓢ RCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	18	6	6	RODNEY CROWELL COLUMBIA 45242-CBS (CD)	KEYS TO THE HIGH-WAY
17	17	17	19	WILLY NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
18	19	23	9	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
19	18	31	1	KENNY ROGERS REPRISE 1-25792-WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
20	20	66	1	K.T. OSLIN Ⓢ RCA 9389 (8.98) (CD)	THIS WOMAN
21	23	21	28	N.D. LANG & THE RECLINES ABSOLUTE TORCH AND TWANG INC. 25277-WARNER BROS. (8.98) (CD)	
22	19	63	3	PATTY LOVELESS RCA 42223 (8.98) (CD)	HONKY TONK ANGEL
23	24	42	2	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
24	26	28	135	RANDY TRAVIS Ⓢ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
25	22	77	44	ALABAMA Ⓢ RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
26	25	25	35	THE JUDDS Ⓢ CBS/RCA 9595-RCA (8.98) (CD)	RIVER OF TIME
27	27	22	31	REBA MCKENTIRE Ⓢ RCA 8294 (8.98) (CD)	SWEET SIXTEEN
28	29	35	6	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
29	38	30	70	THE JUDDS Ⓢ RCA 8083-1 (RCA) (8.98) (CD)	GREATEST HITS
30	30	34	73	RANDY TRAVIS Ⓢ WARNER BROS. 25738 (8.98) (CD)	OLD S & X 10
31	32	29	79	KEITH WHITLEY Ⓢ RCA 8484-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
32	33	31	31	NETTY GRITTY DIRT BAND REPRISE 1-25851-WARNER BROS. (8.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
33	31	35	35	KATHY MATTEA MERCURY 836 950-1 (CD)	WILLOW IN THE WIND
34	34	33	9	ANNI MURRAY CAPITOL 82072 (8.98) (CD)	GREATEST HITS, VOL. II
35	35	28	10	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
36	39	45	5	RICKY VAN SHELTON COLUMBIA 44268-CBS (CD)	SINGS CHRISTMAS
37	37	19	8	MARY CHAPIN CARPENTER COLUMBIA 44228-CBS (CD)	STATE OF THE HEART
38	38	38	123	PATSY CLINE Ⓢ RCA 112 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER-DISTRIBUTING LABEL (CAT. NO.) (EST. LIST PRICE)	TITLE
39	40	40	17	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
40	36	32	86	RODNEY CROWELL COLUMBIA 44276-CBS (CD)	DIAMONDS & DIRT
41	47	49	146	RICKY VAN SHELTON COLUMBIA 40602-CBS (CD)	WILD EYED DREAM
42	43	41	7	THE STATLER BROTHERS MERCURY 838 223-1 (CD)	STATLER BROTHERS LIVE - SOLO OUT
43	41	39	13	THE OAK RIDGE BOYS NCA 47311 (8.98) (CD)	AMERICAN DREAMS
44	42	42	200	ALABAMA Ⓢ RCA 8481 1.730 (8.98) (CD)	GREATEST HITS
45	45	44	183	RANDY TRAVIS Ⓢ WARNER BROS. 1.25435 (8.98) (CD)	STORMS OF LIFE
46	44	46	5	PAUL OVERSTREET RCA 9717 1 (8.98) (CD)	SOWIN' LOVE
47	48	54	4	KENNY ROGERS REPRISE 25973-WARNER BROS. (8.98) (CD)	CHRISTMAS IN AMERICA
48	49	47	117	GEORGE STRAIT Ⓢ RCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	46	48	125	K.T. OSLIN Ⓢ RCA 9582-1 (8.98) (CD)	80'S LADIES
50	50	43	24	RICKY SKAGGS Epic 49027 (8.98) (CD)	KENTUCKY THUNDER
51	53	55	214	GEORGE STRAIT Ⓢ RCA 9547 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	51	50	8	MARTY STUART NCA 4232-2 (8.98) (CD)	I HILLBILLY ROCK
53	53	51	98	VERN GOSDIN COLUMBIA 40982-CBS (CD)	CH-SELED IN STONE
54	62	58	10	SKIP EWING NCA 42301 (8.98) (CD)	THE WILL TO LOVE
55	66	64	79	K.D. LANG Epic 29724-WARNER BROS. (8.98) (CD)	SHADOWLAND
56	65	68	32	THE CHARLIE DANIELS BAND Ⓢ Epic 39795-CBS (CD)	A DECADE OF HITS
57	57	56	56	SUZIE BOGGS CAPITOL 90227 (8.98) (CD)	SOMEWHERE BETWEEN
58	58	71	291	HANK WILLIAMS, JR. Ⓢ WARNER/BROS. 8213 (8.98) (CD)	GREATEST HITS, VOLUME 1
59	52	53	10	NANCY GRIFFITH RCA 8318 (8.98) (CD)	STORMS
60	59	60	6	DANIEL ALEXANDER MERCURY 838 252 (CD)	FIRST MOVE
61	54	57	16	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
62	64	59	40	BAILIE AND THE BOYS RCA 8434 (8.98) (CD)	TURN THE TIDE
63	61	61	21	WHILEY DUNN WARNER BROS. 25339 (8.98) (CD)	THE BLUE ROSE OF TEXAS
64	68	69	340	WILLY NELSON Ⓢ COLUMBIA NC 237542-CBS (CD)	GREATEST HITS
65	56	52	24	MERLE HAGGARD Epic 44283-CBS (CD)	5:01 BLUES
66	60	66	40	ROSANNE CASH COLUMBIA 45054-CBS (CD)	HITS 1979-1989
67	67	75	27	EDDY RAVEN UNIVERSAL 76033-NCA (8.98) (CD)	TEMPORARY SANITY
68	67	63	7	SHELBY LYNNE Epic 44268-CBS (CD)	SUNRISE
69	74	70	6	MARIE OSMOND CAPITOL/CBS 91193-CAPITOL (8.98) (CD)	STEPPIN' STONE
70	73	—	39	LYLE LOVETT NCA 42263-NCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
71	RE-ENTRY	33	LIONEL CATTWRIGHT NCA 42278 (8.98) (CD)	LIONEL CATTWRIGHT	
72	RE-ENTRY	22	CANYON (16TH AVENUE) 10556 (9.98) (CD)	RADIO ROMANCE	
73	75	67	29	GARY MORSE UNIVERSAL 76005-NCA (8.98) (CD)	STONES
74	68	73	40	GEORGE JONES Epic 44078-CBS (CD)	ONE WOMAN MAN
75	71	—	35	STEVE WARNER NCA 4272 (8.98) (CD)	I GOT DREAMS

Ⓢ Albums with the greatest sales this week. (CD) Compact disc available. *Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. ©CBS Records and PolyGram Records do not issue a suggested list price for their product.

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In Year of Changes, Europe Invaded, Acquisitions Accrued, Vinyl Faded

BY EARL PAIGE
and CHRIS TAMMAN

NEW YORK At first it seemed that the cry "The British are coming" would be the clarion call for the year. By year's end, everyone knew that the anticipated invasion, in fact, had been mounted by Belgium's Super Club.

The infusion of new European players, led by Super Club, spurred dramatic consolidation in 1989, a year that also saw configuration, mix and distribution policies concerning those product lines change at an almost dizzying pace.

The year was also marked by the Aug. 20 murder of Jose Menendez, a favorite of so many changes in the retailing and wholesaling matrix.

Almost as important for the long-term but not as obvious in Billboard's headlines was the accelerating importance of sell-through: video as part of the music retailer's offer-

ing. Although concern continues that music sales for the year will wind up flat to up slightly, some retailers report growth thanks to an increasingly robust video sell-through sector.

As for the weak showing in music sales, but for the astonishing success of New Kids On The Block, the continuing lack of superstar product haunted the industry throughout 1989, a complaint that still lingers.

By far, Super Club N.Y. made the most notable entrance to these shores. The company's snagging came out of nowhere to empty four chains in rapid succession. Its initial acquisitions of two video chains hardly caused a stir (Billboard, Sept. 29). But after it spent the next month adding the 167-unit, Durham, N.C.-based Record Bar and the 114-unit, Atlanta-based Dur-

ham, N.C.-based Record Bar and the 114-unit, Atlanta-based Dur-

its sights on conquering America.

Early on and in a less dramatic manner, British entrepreneur W.H. Smith purchased the 19-store, Philadelphia-based Wee Three record chain and capped off the year by skimming seven stores off the retail

on the same note when it announced in December an agreement to acquire the Washington-based, 33-unit Waxie Music chain, which also was deprived of its spiritual leader when founder Max Silverman died Aug. 29 at the age of 79 after a long illness.

In between Strawberries and Waxie Maxie, LIVE management continued Menendez's vision of integrating retailing and wholesaling by agreeing to acquire the Navarre Corp., a Minneapolis-based one-stop and indie distributor (Billboard, Dec. 9). The year before LIVE evolved out of the merger of Los Angeles-based video supplier International Video Entertainment and rackjobbing giant Lieberman Enterprises, based in Minneapolis.

Also in January, Shamrock Holdings, a Los Angeles-based investment firm, added to its retail holdings of the Music Plus chain, by acquiring Sound Warehouse for \$132.5 million.

Not to be left at the starting gate by its Minnesota rival, The Handlemen Co., based in Troy, Mich., agreed in December to acquire two smaller rackjobbers, Interstate Group and, according to sources, Holy Music, both headquartered in Hagerstown, Md.

While both Lieberman and Handlemen increased their market share through acquisitions, both say they are having a hard time, due to pric-

ing, in convincing mass merchants to maintain current space level allocations for audio software. But some label executives saw this complaint as a last-ditch effort to save the functional discount, the price differential offered to rackjobbers. For their part, mass merchants experimented with leased departments in place of the traditional racked relationship.

Other actions of note: Crazy Ed die went out of business; The Musicland Group, Minneapolis, acquired the 34-unit Yorktown Music Shop Inc. on its way to its biggest growth year ever (Billboard, Dec. 16), and Camelot Enterprises in North Canton, Ohio, acquired the 10-unit Tape Town, based in Seattle.

Almost as dramatic as the continuing retail consolidation was the wrenching change in configuration mix. Throughout the year, a "vinyl signs" watch was held in all quarters of the music industry. The acceptance of the cassette single seems to signal the death knell for vinyl 45s. In July, Russ Bach, who earlier in the year had been named president of CEMA, said the vinyl single was all but over.

Even as the cassette single continued to take hold, labels were pushing hard to gain consumer acceptance of the 3-inch CD while retailers threw their weight behind the 5-inch. But, alas, neither effort

(Continued on page 40)

1989 IN REVIEW

holdings of the Richman Bros. Record Distributors in Pennsauken, N.J. Meanwhile, HMV, also a U.K.-based retailer, made plans to open superstores in New York.

But even before the European invasion began, January saw the onset of the consolidation trend that would continue throughout the year as LIVE Entertainment Inc., the organization headed up by Menendez until his tragic death, acquired Strawberries, the Milford, Massachusetts chain. LIVE ended the year

of the CD seduced the two old friends—"music freaks with tremendous record collections"—into record retailing, says Lang.

"I'm pushing 40, and Jerry's 35, so we've made that into a selling point we like to slip in ourselves," he says. Using the word "yuppie," albeit with self-professed reluctance, Lang explains that his stores are geared to the 18-45 male demo, which makes up 98% of his clientele.

"There's not a lot of glitz or neon. But we dazzle you with product and substance. We keep the stores pretty simple, keeping music at a reasonable volume. Not a lot of heavy metal gets played, though we sell it. Jazz makes up 20% of our sales."

Lang stresses that Compact Disc World's expanded offering does not impinge on the stores' original reason for being. "We won't sacrifice deep [CD] catalog in our expansion plans," he says. Currently, more than 17,000 titles are carried in each store. At the warehouse/headquarters facility, 1,500-2,000 major titles are especially well stocked to insure that stores never run out.

Lang says that, with the stores' large selection of CDs, he sees no need to change the chain's original pointing out that "Record World hasn't changed their's."

One of the big expansion lines is music videotapes, which were introduced at the chain 18 months ago and expanded to include movie titles last month. "In just two weeks we've sold over 20 laserdisc movies in Paramus, which I think is pretty good," says Lang. The store carries about 25 laserdisc movie titles, and many more music laserdiscs.

Compact Disc World also has approximately 200 video sell-through titles, priced at a maximum of \$24.99. Laserdiscs, other than special titles like "Gene With The Wind," are kept below \$40.

"Our clientele is very cost-conscious, but we've made them that way," says Lang. His franchise CD World stores are priced at \$13.99, while budget titles sell for \$9.99-\$11.99.

locations—Paramus, Union, and Totowa—have been merchandised to reflect the new strategy, which was also incorporated in a store opened in September in Cherry Hill, N.J.

Those four stores occupy about 3,000 square feet each. The web's original 2,000-square-foot outlet in Metuchen, N.J., will be moved and enlarged early next year. Following that move, says Lang, Compact Disc World will look to open new stores in Philadelphia and the New York suburbs of Westchester and Long Island.

Store location is a significant factor in the company's success, continues Lang. The web recently closed its Staten Island, N.Y. outlet because of a poor location. Almost concurrently, the chain opened its Union store.

Advertising helps, too, especially radio spots on the major New York rock stations with strong Jersey market penetration. Says Lang, "In print, we're up against mail competitors who place ads that are two or three times as big as ours. But on radio, even though we don't have the same frequency, a good commercial stands out, and we compete equally per spot."

Prior to becoming music retailers, Lang was in insurance and Solomon in restaurant equipment. The emer-

Compact Disc World Says Growth Hinges On New Product Lines CD-Only Chain To Embrace Other Formats

BY JIM BESSMAN

NEW YORK Compact Disc World has abandoned its CD-only stance and embraced other configurations and merchandise because it sees the growing acceptance of CDs threatening to transform the five-unit chain from a pioneer to a dinosaur, say the company's owners.

"Now that the major chains have greatly expanded their CD selection, there's no need for a CD-only store like there was three years ago, when we first opened," says David Lang, who co-owns the small chain with Jerry Solomon. "Everybody's got them. So it's up to us to expand our horizons."

The chain, based in Woodbridge, N.J., has adopted a policy of "internal expansion," which includes stocking pre-recorded audiotapes, cassettes, classical and music videos for sell-through, laserdiscs, video game software, and accessories like posters and T-shirts.

"We see ourselves now as an entertainment store, not just a retail store, rather than CD-only," says Lang. The only way for a CD-only store to avoid becoming the retail "dinosaurs of the 90s," adds Lang, is to carry books and used disks, "which we won't do." Hence, the new product lines.

Three of the chain's New Jersey



Compact Disc World first opened its Totowa, N.J. store in August 1988 around the corner from its current location, pictured above.

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Windham Hill Customers Shop At CompuServe's 'Electronic Mall'

BY RUSSELL SHAW

ATLANTA Windham Hill and CompuServe, a database gateway service for personal computer users, have teamed up to enable new-age music fans to order more than 130 titles via computer from the Windham Hill catalog.

Although hundreds of titles from other labels are available through

'We think that a lot of our customer base is into computers'

prompt. CompuServe programmers have instituted algorithms that reject credit-card numbers with too many digits.

The rest of the process is handled by Windham Hill. By using a proprietary password, label representatives access customer orders, which are checked each weekday morning. When the orders are pulled, credit card charges are authorized. The requests are then sent to a fulfillment center in Palo Alto. There is an average two-to-three-day turnaround time on orders. Overnight express mail service is also available.

Windham Hill director of alternative sales and marketing Patti Bell-nap prefers not to release sales fig-

ures, but says that the average domestic order is two to five pieces. Orders from Japan—where Compu-Serve is also available—can reach as many as 30 pieces. Compact disks, which cost \$16 apiece, are the dominant configuration, with between 55%-70% of the order traffic. Cassettes and LPs, which cost \$10 apiece, garner about 25% and 5% of sales, respectively.

CompuServe director of customer promotion Regina Brady cites a study by Fand/SVP, a research company based in New York, that estimates that general electronic retailing, which includes computer networks and home shopping networks, does about \$2 billion a year. That

study suggests that by the year 2000, electronic retailing will generate \$16 billion in sales. CompuServe itself does not release total sales figures for the Electronic Mall but numbers supplied by the company suggest that, overall, computer users will spend about \$22,000 this year in buying all types of goods, including music, from the network.

Although Windham Hill has not done specific demographic research, Bellnap says she thinks a definite overlap exists between the universes of Windham Hill fans and computer telecommunications buffs. "There's definitely a psychographic relationship," she says. "We think a lot of our customer base is into comput-

ers."

CompuServe's Brady sees a more practical justification for on-line music retailing. "Typically, busy people are looking for more leisure time," she says. "The fact that people can place an order in seconds goes along with that changing lifestyle."

Two of CompuServe's competitors also offer at-home shopping services for recorded and video product. In January, Windham Hill releases will also be available on GEnc, a service owned by General Electric. Home on-line network capabilities are also offered by the Prodigy Services Co. But Bellnap says there are no plans for Windham Hill product to be offered on that gateway.

CompuServe's Electronic Mall, Palo Alto, Calif.-based Windham Hill contributes the largest selection.

After logging on via modem to CompuServe, based in Columbus, Ohio, prospective customers type the command "GO WH," which provides entry to the Windham Hill "store." The "shopper" is then provided with a menu consisting of 11 file selections, including entry to a listing of new Windham Hill musical, video, and print releases, an on-line catalog, and ordering information. The choices are supplemented by artist biographies and tour schedules.

Customers place orders by inputting address and credit-card information at the requested on-screen

Virginia Indie Birdland Delivers Outside Its Nest

BY JIM BESSMAN

NEW YORK While most record retailers sit around waiting for shoppers to come to them, Birdland Records, Tapes & Compact Discs hopes to gain a competitive edge by bringing music to its customers. Two months ago, the Virginia Beach, Va.-based independent retailer began a free delivery service.

The 25-year-old family-owned shop currently averages between 10 and 15 deliveries a week, challenging up sales of \$200-\$300, from its

pizzeria-styled "Birdland Delivers" venture.

Delivery driver Brian Friedman, who moonlights as Birdland's co-owner, collects the week's credit card orders, made via the "Birdland Hotline"—actually the store's regular number. Every Friday, he hops into the "Birdland Delivery Mobile" (a 1982 Toyota Celica with 162,000 miles on it) and personally drops off the preferred platters.

"One Friday I had not one, but two flat tires," says Friedman. "I had to call our patrons and let

them know I was running late."

Usually, though, the operation runs quite smoothly. "Like we say, 'No minimum, no service charge, no tipping, no kidding.' We're not setting the woods on fire, but we're having a blast, and people are flipping out!"

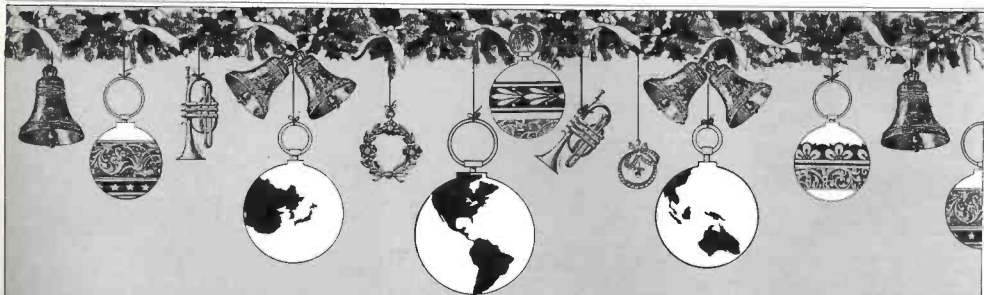
Friedman (33) and his brothers Barry (34) and Bobby (32) conceived the delivery idea because they were not seeing enough of their friends at the store, what with busy work schedules, short lunch hours, traffic, after-work family commitments, and a "pretty big"

Norfolk/Virginia Beach market area."

"So we said, 'If you can't come to Birdland, let Birdland come to you!'" Birdland, then, comes by car to a primarily "office crowd" consisting of attorneys and paralegals, secretaries and receptionists and other white collar workers.

"They're always professional people, busy as we all are, who place a premium on free time. They love the convenience we offer and are willing to pay for it, but they don't have to at Bird-

(Continued on page 61)



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RETAIL TRACK



by Geoff Mayfield

WHAT untold stories will Retail Track reveal as 1989 comes to a close? Who's buying whom? What catchy thing did one dealer say about another? Whose job is on the line?

File this column under the "none of the above" category. Elsewhere in this issue, Billboard will review the year's big business stories in music retailing (see page 49), but since it is people who make this industry tick, we will begin this week with some of the little human-interest episodes that somehow got crowded out by other

for his marriage to a great lady named Amy, to whom I was introduced that night. That's two promotions and a wife in a matter of months, and those are just some of the great strides Freese made in '88.

He made a great accounting of himself as he addressed Musicians' troops for the first time, opening by telling that he was well named (Freese rhymes with the word freeze) for a move to Minnesota, then continued, "When they first offered me this job, I said, 'Gee, coming from Cleveland I'd be kind of tough giving up the Browns and the Indians.'" He paused as murmurs began to rise from sports partisans of differing persuasions, then showed expert timing that a seasoned political speaker would admire as he quickly added, "But then they said, 'You get Musicians,' so I said, 'I'll take it.'" Quick and cheery from confab delegates seemed to prove that Freese, and CEMA, made the right moves.

THE LONGEST DAY: All of us have heard, or experienced, nightmare flight stories, but none this year tops the misery experienced by a group from the North Canton, Ohio, offices of Camelot Music, who were on their way to the chain's September convention in St. Petersburg Beach, Fla. (It might be appropriate here to begin humming the theme from "Gilligan's Island" as you read this item.)

As many companies do when sending large delegations to a single destination, Camelot split the group leaving that day from the Akron/Canton airport onto separate flights, which both left at 7 a.m. The bunch that flew on Eastern arrived on schedule, and were enjoying the Florida sunshine at the Tradewinds hotel by the middle of the day. The other group, which flew on U.S. Air, didn't make the site until 2 a.m.

Bad weather conditions, a prelude to the North Carolina arrival of Hurricane Hugo, had the group stuck at a Dayton connection for hours. They were rerouted through Louisville, Ky., to Charlotte, N.C., where they were again stuck for hours, much of that time spent cramped on the jet.

Leave it to a guy like my old friend Gerry Gladieux, Camelot VP of advertising, to make the best of a bad situation. He somehow discovered that one of the passengers on that plane was a Camelot customer enrolled in the chain's Repeat Performer plan, which provides

(Continued on page 59)

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news that needed to be reported. And somehow, I thought I'd have an easier time piquing your interest by selling this to you as "untold stories" than I would had I labeled it something like "Let's lovers" or "Stuff I forgot to write."

FREESSE FRAME: This has been a year that will be long remembered by Bob Freese, national accounts manager for CEMA. My relationship with him dates back to when I still lived in Ohio, and I've never known anyone to experience as many positive changes within a year's time as enjoyed in 1989. He was long a Cleveland-based marketing coordinator for A&M, a company he still regards fondly, but when I saw him at National Record Mart's July convention in Champion, Pa., he informed me that he had become sales manager for CEMA, a nice upward move.

Two months later at the Minneapolis meet staged by The Musicians Group, he had already been promoted to his current title. Along with the move from Northern Ohio to Minnesota, that week also found him preparing

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST TITLE	POP
					Compiled from a national sample of retail sales reports. LABEL & NUMBER (DISTRIBUTING LABEL)
					** NO. 1 **
1	1	2	4	PHIL COLLINS <i>But Seriously</i>	ATLANTIC 82094-2
2	2	1	8	BILLY JOEL <i>Storm Front</i>	COLUMBIA 45444
3	4	5	37	MILU VANILLI <i>Girl, You Know It's True</i>	ARISTA 4045192
4	6	7	15	ROLLING STONES <i>Steel Wheels</i>	ARISTA 4045333
5	9	8	5	ERIC CLAPTON <i>Journeyman</i>	DICKY 2 2907-6 (NEW) REPRISE 2-2854-1 (WARNER BROS.)
6	5	4	18	THE B-52'S <i>Cosmic Thing</i>	
7	10	16	7	MANHATTAN STEAMROLLER <i>A Fresh Aire Christmas</i>	AMERICAN GRAMMOPHONE 4520-1989
8	7	6	12	JANET JACKSON <i>Janet Jackson's Rhythm Nation 1814</i>	ARM CO 3820
9	8	10	13	AEROSMITH <i>Live</i>	GEFFEN 045-2424
10	11	9	45	PAULA ABUDD <i>Forever Your Girl</i>	VERNON 9-9095
11	3	3	4	RUSH <i>Presto</i>	ATLANTIC 82040-1
12	13	12	33	TOM PETTY <i>Full Moon Fever</i>	NCA 8040-0293
13	22	-	2	QUINCY JONES <i>Back on the Block</i>	WEST 3-26200 (WARNER BROS.)
14	14	-	13	MANHATTAN STEAMROLLER <i>Manhattan Steamroller Christmas</i>	AMERICAN GRAMMOPHONE 4520-1984
15	12	-	19	LINDA RONSTADT (FEAT. A. NEVILLE) <i>Cry Like a Painstorm, Howl Like the Wind</i>	ELECTRA 40872-2
16	19	-	10	VARIOUS ARTISTS <i>A Very Special Christmas</i>	ARM CD3311
17	17	22	3	KENNY G <i>Live</i>	ARISTA 4202-0613
18	23	19	14	MOTLEY CRUE <i>Dr. Feelgood</i>	ELECTRA 6029-2
19	20	21	22	NEW KIDS ON THE BLOCK <i>Hangin' Tough</i>	COLUMBIA 45408-2
20	15	10	10	TRACY CHAPMAN <i>Crossroads</i>	ELECTRA 40888-8
21	18	13	5	WHITESNAKE <i>Sleep on the Lougue</i>	GEFFEN 0452-24249
22	21	17	3	BOBBY BROWN <i>Dance... Ya Know It</i>	ARC 8044-0332
23	16	15	10	BARBRA STREISAND <i>A Collection: Greatest Hits... and More</i>	COLUMBIA 4541369
24	25	25	7	LUTHER VANDROSS <i>The Best of Luther: The Best of Love</i>	EPIC 12-63202-PA
25	27	28	32	RICHARD MARX <i>Repeat Offender</i>	EMI 02-09880
26	NEW	1	1	SCORPIONS <i>Greatest Hits... Best of Rockers 'n' Ballads</i>	MERCURY 842-502-2 (POLYGRAM)
27	NEW	1	1	ROD STEWART <i>Storyteller: Complete Anthology 1964-1990</i>	WARNER BROS. 2-28587
28	26	26	0	GEF SATINHA <i>Flung in a Blue Dream</i>	RELATIVITY 8986-1015-2
29	24	-	2	DURAN DURAN <i>Decade</i>	CAPTOL 02 9378-6
30	30	26	11	RICKIE LEE JONES <i>Flung Out</i>	GEFFEN 045-24249

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The only royalty program I've seen that works! — Don Rose, *lyricist*

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Indie Labels Lock-Up Respect In '89

MTV, The Media, Corporate Sponsors Got On Board

BY BRUCE HARING

The story of 1989 in independent labels' Tone Loc, Tone Loc, Tone Loc!

If there was any lingering doubt that independent labels and distribution could make it happen—and those in and outside the community have debated it for years—they went out the window with the success of Delicious Vinyl's Tone Loc whose "Love After Dark" and hit singles "Wild Thing" and "Funky Gold Medina" powered their way to the top during 1989, capped off by a virtual sweep of the National Assn. of Recording Merchandisers best-seller awards in October.

But other signs of independent power and market influence also emerged in 1989. The first united independent music product presentation at the March NARM convention in New Orleans was perhaps the most significant business development of the year.

The presentation, one of the best-attended at NARM, was a heady move toward recognition by the so-called "seventh major," the umbrella name for the loose coalition of separate companies sponsoring the presentation.

The impact of that show, which featured overheard dialog on stock footage à la Woody Allen's "What's New, Pussycat," was immediate. In the days after NARM, many buyers and retail execs expressed surprise at the sales power of labels they previously gave low priority.

EVEN CORPORATE SPONSORS seemed to explore the varied textures available within the independent community. Ben & Jerry's Homemade Inc., the parent company of ice cream's most famous duo, continued to support the folk community by committing money to the Newport Folk Festival while joining with Alcazar Records for a series of releases.

Mass media also paid homage to the spirit of independence: MTV, which has had its ups and downs with indies, was cited by several companies as a key to their marketing attack. "Yo! MTV Raps"

and "Headbangers' Ball" were repeatedly touted as serious outlets for independent label product.

Rykodisc made the recorded music world sit up and take notice when it won the bidding war for the release of David Bowie's catalog on CD. The impressive package that bowed in the fall has made a strong impact on the market.

ONE SURPRISE hit of the year is too close to call, falling between the Burgular State Radio & Television Female Vocal Choir's "Le Mystere Des Voix Bulgares" on Nonesech or "Tanna The Cat," a 14-song album put out by a 7-year-old fellow on the Meow label.

Thin White Rope of Frontier Records visited the Soviet Union. Perhaps the lessons of capitalism were brought home to the label by the trip: Frontier ended a long-standing pure indie stance when it signed a limited-distribution deal



1989 IN REVIEW

with RCA.

New age and children's music continued to carve impressive niches in a marketplace outside the major record stores, mining direct mail and alternative retailers for impressive sales. By year's end, the National Assn. of Independent Record Distributors and Manufacturers had formed the first special-interest group for children's music, with promises to target other growing genres.

Also making big news: The influential Bad Brains reunited for Caroline Records and some **ROCK** back catalog releases: Rough Trade's Lucinda Williams received four tons of well-deserved publicity; Profile's Rob Base and Special Ed rapped out impressive sales; Nasty mix's Sir Mix-A-Lot brought platinum to the North-West; Joe Satriani had two Grammy nominations, joining label mates 24-7 Spyz and Shogun

Messiah to bring glad tidings to Relativity's stable of labels; Kid 'N Play rolled to one of the freshest beats for Select; De La Soul had the first gold record for Tommy Boy; and the big little sound of Antone's Records of Austin, Tex., as cranked out of the year's best tours, featuring Angelo Strehli, Lou Ann Barton, and the agreeable Sir Doug Sahn.

AMONG GRASS ROUTE'S personal faves in a year when the stack of records, tapes, and CDs behind, underneath, and on top of the desk never seemed to get any smaller: Zeke Moffitt's "Welcome To The Canvas," a tuneful song collection from an unsigned Jersey shore artist; Cris Williamson & Teresa Trull's sweet country pop on "Country Blessed," released on Second Wave Records through Olivia Records; 24-7 Spyz' metal-core funk explosion with "Harder Than You" on Relativity; and Electric Love Mafia's tasty "Rasafrafrans" on Realness.

Also sticking out: Kenny Neal looked back with spirit toward pure rhythm and blues with "Devil Child"; Alligator; the thrashing sounds of Destruction caught the Grass Route ear on "Live Without Sense," available through Noise International; and Lou Ann Barton's sultry suggestion to "Read My Lips" via Antone's Records raised a few temperatures.

In the late summer, old-time rock'n'roll was kicked in the butt by the Scott Morgan Band on "Rock Action," available through Revue Records; odd but appealing vocals arrived in Rick Blessing's "Rockless," available on Top Of The Record Records; the Meat Puppets moved closer to the edge with "Monsters," on SST; and New Potato Caboose was the good word on "Promising Traveler," on Rykodisc.

Finally, Grass Route was impressed with the organized chaos of Happy Flowers' "Oof" on Homestead Records; the Motown-ish funk of Bill Wolfers' "And It Rained All Through The Night" on Nouveau/K-Tel International; and the songwriting of Marty Wilson-Piper's "Rhymer" on Rykodisc.

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There's No Place Like Home. Capitol Records recording artist Garth Brooks, left, mosseys down to his home state of Oklahoma for an in-store appearance at a Wal-Mart in Tulsa. Brooks' latest single is "If Tomorrow Never Comes," and he will be appearing on tour with Kenny Rogers. Pictured with Brooks is Charlene Lewis of KVOC-FM Radio in Tulsa.



A Really Big Show. Atlantic recording group Mr. Big answers fans' questions at an in-store appearance at Rochester, N.Y.'s House of Guitars. More than 1,500 fans came to get pictures and autographs of the band. Shown, from left, are Eric Martin and Pat Lorpey of Mr. Big; Armand Schaubroeck, owner of House of Guitars; and Paul Gilbert of Mr. Big.



The Boston Blues. Black Top recording artist Ronnie Earl, left, stopped into Tower Records' Boston store to discuss his "Soul Searchin'" album with Greg Wallis, the store manager.



And The Winner Is... Mike Kelley of Intersound, left, and Kay Converse, store manager of Sam Goody in Atlanta Underground, pick the winning entry in the Intersound/Sam Goody Musicland "Prime Time" drawing. The winner, Fred Harrington of Huntsville, Ala., won a 35-inch Mitsubishi digital stereo console. The prize ties in with the national promotion of "Prime Time," Intersound's cassette and CD of more than 30 hit TV themes.

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They Can Manage. Students from the first graduating class of Disc Jockey/Music Express' Management-In-Training Program celebrate the completion of their course at WaxWorks' home-office training facility in Owensboro, Ky. In front is instructor John Bryenton. In the back row, from left, are students Renee Romero, Rob Bonson, Jimmy Withers, Diana Lear, Renee Northrup, and Dennis Dorsey.



Flery Performance. Epic recording artist Michel Camilo, center, whose most recent release is "On Fire," relaxes backstage with Julie Remick, left, jazz buyer at Tower Records in Westwood, and Neil Gorov, a partner in consulting and marketing firm All That Jazz, at Camilo's recent performance at the Catalina Bar and Grill in Hollywood, Calif.



Country Hoedown. RCA recording artist Clint Black entertained more than 1,000 Western Merchandiser staffers at the Western Merchandisers Sales Convention in Amarillo, Texas. Afterward, he huddled with staffers. Pictured in the back row, from left, are Jerry Silhan, BMG Distributor; Dave Wheeler, RCA; Sharon Cope, Western Merchandisers; Black; Sam Marmaduke, Western Merchandisers; James Alston, BMG Distribution, and Randy Goodman, RCA. In the middle row, from left, are Bob Cope, Western Merchandisers; Joe Galarite, RCA; and Steve Marmaduke, Jerry Hopkins, Rusty Carnes, and Val Carnes, Western Merchandisers. In the front row, from left, are Madge Marmaduke, Shelly Marmaduke, and Jeanita Brangan, Western Merchandisers.



3. Make lots of money.



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RETAIL TRACK

(Continued from page 52)

goods to frequent shoppers. He got her address and promised to send her some additional premiums; if, so doing, he no doubt made others on the flight aware of the Repeat Performer program.

NO NAME: CEMA president Russ Bach is and has been one of our industry's better known figures, but he lost his identity—so to speak—at not one, but two, retail meets. At the Camelot convention, his name tag was missing. Three days later in Miami, at the National Assn. of Recording Merchandisers' Retailers Conference, his name tag again had disappeared.

It took him no time at all to finger the culprit the first time it happened. Knowing that WEA had been at Camelot the day before he arrived, Bach immediately put the blame on his former co-worker Fran Alberte, WEA's senior VP/director of national sales. When Retail Track confronted Alberte with Bach's accusation, he responded with a sly grin that revealed a silent "mea culpa."

WHO'S NEXT: Many retail executives—including Rose Records/Sterling Ventures partner Jack Rose and CEO Dave Rogers—flew to New York in June to see the Who play a benefit performance of "Tommy" at Radio City Music Hall. A week later, when I visited Roger at Sterling's Chicago headquarters, he said it had been amusing to "watch a room full of 40-year-olds singing 'Teenage Wasteland.'" A few months later, when I reminded Roger of that line at the NARM Retailers Conference, Lou Dennis, senior VP/director of sales for Warner Bros. Records, rated the quip two points.

BACKTRACK: As far as the stories that were covered in this column, it might interest Retail Track's regular readers to know which items generated the most response. Issue dates are included in parentheses.

Two tributary entries about people in the biz generated the most calls and letters. One regarded Mickey Granberg, the former executive VP of NARM and the Video Software Dealers Assn., handing over the reins of those organizations to Pam Horowitz (July 1). Just as well received were the profiles of two Cleveland salesmen who will retire at the end of this year, WEA's Jim Morgan and CEMA's Tom Shannon (Oct. 7). The avid reaction on both items was especially gratifying because I have special regard for those four people; it was nice to learn that others shared my sentiments.

Like most in the music and video communities, I found myself shocked and disturbed by the murder of LYLE Entertainment CEO Jose Mendez and his wife, Kitty, so it's no surprise that my take on that tragic event elicited much response (Sept. 9). But, another item in that same column, regarding the decision by Arista regional marketing director John Grady to take a temporary hiatus from the industry so that he could devote time to wife Sue and the rest of his family, also struck a chord with many readers, including some who don't even know Grady.

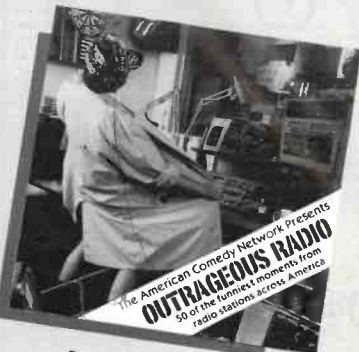
(Continued on page 63)

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OUTRAGEOUS RADIO

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The Elvis Tapes
Coup Le Fromage



The American Comedy Network Presents
OUTRAGEOUS RADIO
50 of the funniest moments from radio stations across America

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WaxWorks, Handleman Take Display Prizes NARM/CMA Awards Honor Country Music Promos

BY EDWARD MORRIS

NASHVILLE WaxWorks and the Handleman Co. have been voted best overall company performance winners in the annual display contest, co-sponsored by the National Assn. of Record Merchandisers and the Country Music Assn. The contest is held to promote the CMA's awards show each October, as well as to highlight the period as "Country Music Month."

WaxWorks, the Owensboro, Ky., parent company of the Disc Jockey record store chain, was cited in the retail category. Handleman, based in Troy, Mich., won in the rackjobber division.

The contest elicited nearly 500 entries from more than 30 NARM members. Contestants were asked to submit photos of their best country music displays. A panel of seven manufacturer reps judged the winners according to such criteria as use of NARM merchandising material, use of product in or near display, prominence of display, and creativity and originality of exhibit.

Retail winners earned cash prizes of \$500 for first place, \$300 for second, \$200 for third, and \$100 for fourth. Rackjobber prizes were the same for first and second place, and \$100 for third. Plaques went to the best overall performance honorees.

The individual retail winners were:
First Place: Stuart Berman, Record Bar store No. 17 in Gainesville, Fla.; **Second Place:** Lance Borden,

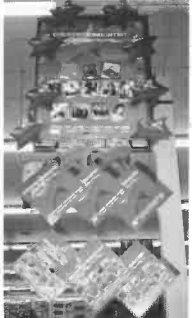
Tower Records store No. 182 in Concord, Calif.; **Third Place:** Eric Lampe, Camelot Music store No. 187 in Cedar Rapids, Iowa.

Fourth Place: Rose Rustman, Record Shop store No. 17 in Mankato, Minn.; Gary Parcell in the Record Bar store in Mary Esther, Fla.; Sherrie Chase of Music Express store No. 605 in San Antonio, Texas; Laura Fantini, Disc Jockey store No. 6 in Bettendorf, Iowa.

Also, Doc Le and Dave Williams Tower Records store No. 183 in Beaverton, Ore.; Ann Chrisman, Disc Jockey store No. 73 in Nashville; Shelly Nuell, Village Recordland in Effingham, Ill.; Rod Cameron, Disc Jockey store No. 86 in Fayetteville, Ark.; Ken Baugh, Disc Jockey store No. 87 in Leesburg, Fla.; and Jan McBride, Disc Jockey store No. 1 in Cape Girardeau, Mo.

Rackjobber champions were:
First Place: Lieberman Enterprises, Dallas; **Second Place:** displays by Handleman in Los Angeles, Cincinnati, and Little Rock, Ark.; **Third Place:** a Lieberman display in Atlanta; and Handleman display in Tampa, Fla., Kansas City, Kan., Denver, Seattle, and Brighton, Mich.

The National Assn. of Recording Merchandisers recently announced the winners of its annual Country Music Awards Display contest. Pictured on the left is a display from the Dallas branch of Lieberman Enterprises, which won first place in the rackjobber category. On the right is a display from Disc Jockey Records in Owensboro, Ky., which won the award for best overall company performance in the retail category.



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EUROPEAN INVASION MARKED YEAR OF CHANGES

(Continued from page 49)

made headway. Near the end of the year, the cassette single's supremacy was such that many suspected it of eating into album sales.

As for the fate of the vinyl LP, the six majors implemented tough returns policies for the configuration, which some saw as weakening the resolve of retailers that still carry it.

Meanwhile, record companies did all they could to enhance the attractiveness of CDs, including lowering the price. But many retailers say CDs have yet to reach the magic price that will make it the configuration of choice. While the industry waits for that to happen, the issue of CD packaging still needs a resolution. Retailers fought hard to keep the 6-by-12-inch packaging, while some suppliers, particularly indie labels, have condemned the truck box, the long box, and the blister pack for wasting display space

and being unnecessarily costly and environmentally unsound.

Sticking albums deemed to contain objectionable lyrics or graphics continues to be the other social issue that seems to have a life of its own. In November, the controversy seemed to spill over to other issues with reports that some labels are considering sticking products that might be considered controversial by certain ethnic, sexual, or racial groups.

During the year, Personics, based in Redwood City, Calif., moved from the experimental phase to a roll-out of its system, which allows consumers to create their own audiocassette programs.

Other issues of note during the year: the Bach reconfiguring of CEMA; the major reorganization and expansion at BMG; and December reports that MCA has implemented a major restructuring.

Sell-through: The Idea Whose Time Has Come

BY EARL PAIGE

LOS ANGELES For most video retail firms, even small chain and single store operators, 1989 turned out to be the year in which sell-through became viable, a welcome development given the continuing softness in rental that even video games could not totally prop up.

Highlighted by the release of "Batman," eagerly anticipated even as early as the annual Video Software Dealers Assn. convention in Las Vegas Aug. 6-9, sell-through as a phenomenon would seem video retailing's largest development.

Obviously there are the continuing shockwaves of consolidation, both among retail chains and distributors. First Amendment concerns loom ever larger, as local jurisdictions focus on violence and other suspect matter in films, to some minds making the historical skirmishes over adult video almost a moot point. And on all sides, and in all markets, competition increases as Blockbuster Entertainment locates its 1,000th store and

even entrenched chains like Erol's make drastic adjustments.

And yet apart from all else and interwoven with major issues as well, sell-through makes headlines nearly every week.

Unlike the year before when there were only a couple of major titles, "E.T. The Extra-Terrestrial" and "Cinderella," so many more products became available in 1989 that some retailers see the entire industry shifting. "We're going right into the new year with 'Honey, I Shrank The Kids' and what's good is it's all enclosed, hands off, as far as the dealer being involved with rebates and coupons and so on," says Frank Sugiaski, VP at 13-store Blockbuster of New Jersey, among those who see sell-through finally arriving.

Sell-through, however, brings on its own problems and the hue and cry over discounting "E.T." is once more echoed in regard to "Batman" and some of the other top titles.

Again, though, many retailers believe their complaints have been heard as suppliers vied to withhold co-op on product promoted below a

minimum list, and promise to closely police policies that define rack services. It's a start, according to Vince Insalaco, head of 12-store Family Video Centers, Sher-

1989 IN REVIEW

wood, Ark., who especially feels the pressure of giant Wal-Mart, also Arkansas-based. "They have 'Batman' at \$14.98," says Insalaco, wondering if manufacturers might consider all other means of leveling the playing field for small retailers.

Elements of possible anguish and hope for small retailers came near year's end as the rackjobbers covered in Phoenix at the annual National Assn. of Recording Merchandisers Wholesalers Conference. There was no doubt about

the racks' dominance in sell-through, though no one offered a share percent.

What the racks focused on is the burgeoning growth, dramatized by Robert E. Doctorow, VP of operations of Western Merchandisers, who tallied up the five top sellers claimed as proof that sell-through is here.

It started with "E.T." and "Cinderella" at 13 million and 7 million units, respectively. Then "Bambi" at 10 million, "Who Framed Roger Rabbit" at 8 million, and finally "Batman" at 7 million "plus, plus, and maybe a little more plus," boasted Schneider, asserting that "these five blockbusters will account for more than 50 million units. That's three-quarters of \$1 billion in studio revenues. That's about 10% of the \$7.5 billion the Fairfield Group estimates will

be generated by home video this year."

But if racks seem to be taking over sell-through via their mass merchandiser accounts, as Insalaco and others fear, these powerful wholesalers can also offer video specialty stores new opportunities, said Eric Doctorow, Paramount Home Video VP/GM.

Without directly referring to Video Channels, the Pittsburgh-based rack firm that has targeted video specialty stores, Doctorow urged rack firms in Phoenix to use rack video stores with video and not necessarily just for sale—but to offer CDs and computer software as well.

Maybe 1989 will end up the year in which more than ever before video stores start seeing their role in the total home entertainment software marketplace.



by Earl Paige

RESOLUTIONS: In the spirit of at least making New Year vows, even if they can't be kept, Tom Daugherty says as it tries to be put onto the new Video Software Dealers Assn. policy of taking over the management of regional trade shows. "I agree with [VSDA] basically. It is a lot of work for chapter volunteers. In a general sense, there needs to be coordination. There are possibly suppliers here and there who are angry about being set up too often to exhibit, there are also situations like in the Southwest where there are too many regional trade shows around the same time. But I hope they're not planning to cut a lot of these shows—we're hard at work organizing ours," he says of the Spokane Chapter's 1990 event at the Coeur d'Alene Resort, June 12-13 in Coeur d'Alene, Idaho. Daugherty, co-owner of two-unit North Of Hollywood, Hayden Lake, Idaho, gets in the middle of a lot of activity in heading up a VSDA chapter but also via serving as chairman of deal-enough buying coop American Video Assn., a near-10-year-old group headquartered in Chandler, Ariz.

FUN, FUN, FUN: VSDA chapters are looking more and more at the social aspects of events, as with the combined West Coast Video Expo Feb. 26/27 at John Ascuaga's Nugget Hotel in Reno, Nev. All three northern chapters are coordinating the event, which will be under VSDA management, says Mitch Lowe, president of three-unit Video Droid, Mill Valley, Calif., and the Northern California Chapter, sponsors of the event last year in Oakland. The organizers are planning a "Fun Train"—i.e., a special Amtrak car that will wind its way through all three chapter regions, including the Sacramento Chapter and Central California Chapter.

MORE FUN: Not to be outdone by VSDA, American Video Assn. will have Disneyland all to itself one evening during the group's April 3 convention and expo at the Disneyland Hotel in Anaheim, Calif., says Michael Weiss, executive director.

SELL-THROUGH SAVVY: "I hate to turn over sell-through to the mass merchandiser," says Peggy Lake, owner of Country Home Video, Sanger, Calif., and head of the Central California VSDA group. Thus, Lake came up with a generic-type certificate good for \$30 in value that the store sells at \$29.95, includes a choice of cds, candy, novelties). The certificate works with various sell-through titles. "Batman" was offered at \$14.95 "but

we still get \$24.95 in the cash register counting the certificate. And our customers can say they only paid \$14.95 for 'Batman.' Everybody wins."

RECOGNITION: Several VSDA chapters aim to do more in recognizing the contributions of officers, says John Fudge of a vow he has as head of Latest & Greatest in Houston, and the re-elected president of the Houston Chapter, an old group that has had a tough time until recent legislative issues in Texas served to jail interest. Other officers paid titles: Alinda Martin, Prime Time Video, VP; Jane Wages, Ace Of Video, treasurer, Kendra Exwell (also Alinda G. Givens), secretary; directors Jan Moore, E.T.D.; Mars Brown, Construction Corp.; Janice Wells, Video Unlimited; Rodney Pait, Video Rodeo; James Rooks, Movies 2; and a familiar name, Kelly Grover, formerly head of the Colorado group but now at Audio/Video Plus, the retail operation of VSDA president Lou Berg.

NEW CONFIGURATIONS: It's more than a resolution when Russ Solomon talks about 8mm. The owner and chairman of Tower Records/Tower Video says that the chain, operating 52 stores in 35 cities nationwide, will be first to offer 8mm software, beginning in May in 20 stores in 10 U.S. markets. In the new year, Tower will expand 8mm to eight stores in Los Angeles, Seattle, Sacramento and San Jose, Calif. and Atlanta. Tower stocks 120 titles and, taking a similar tack to videodisk, doesn't rent, believing that rental will ultimately lead to rental pricing à la tapes. Solomon believes Sony's Video Walkman has spurred the market. Selection is still so limited that customers basically purchase everything on the shelf, says Scott Laasky, manager at the Lincoln Center store in New York. A top 10 list from a San Diego store with new releases and catalog titles mixed, makes the point: "Ferris Bueller's Day Off," "Lean On Me," "Dead Calm," "Dead Bang," "Bill & Ted's Excellent Adventure," "Last Emperor," "Croc," "The Dude," "Comanche 7," "The Untouchables," "The Untouchables II," "Places." Tower isn't reporting the volume of sales, nor is Musicland Group, the nation's largest chain of its kind. Gary Ross, executive VP marketing and merchandising, says Musicland is stocking 40 titles in 19 stores, including some, though Ross isn't saying so, exclusive sell-through outlets the chain operates as Suncoast Motion Picture Co. Other large chains continue to wait out the 8mm picture, among them Erol's and Trans World Music, say representatives at all levels.

NEW THINKING: Who isn't doing to take a different look at the way they've been doing business? That's the theme of International Video Presentations, a start-up firm out in California, still avoiding inquires until its last program pans out. The company racks rental but that the store sells at \$29.95, includes a choice of cds, candy, novelties). The certificate works with various sell-through titles. "Batman" was offered at \$14.95 "but

(Continued on next page)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING)	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (OF BOXING)	P-O-P AVAILABILITY
DO THE RIGHT THING (R) Danny Aiello, Spike Lee, John Savage MCA/\$89.95	12/19/89 (01/11/90)	\$25.8 (4/98)	Poster, Window Banner
HIGH STRAKES (R) Sally Kirkland, Robert Lupone Vidmark/\$89.95	12/19/89 (01/03/90)	NA (NA)	Brochure, Poster, Standee, Silk Roses
LICENCE TO KILL (PG-13) Timothy Dalton, Carey Lowell, Robert Davi CBS/Fox/\$89.98	12/19/89 (01/04/90)	\$34.6 (15/75)	Poster
CHF (PG-13) Weird Al Yankovic, Kevin McCarthy, Victoria Jackson Orion/\$89.98	01/09/90 (01/25/90)	\$6.1 (1/295)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

ANDY HARDY GETS SPRING FEVER Mickey Rourke High Line/\$99.95 Prebook cutoff: 01/04/90; Street: 01/23/90	NIGHT VISITOR Elliot Gould, Derek Rydel, Allen Garfield, Michael J. Pollard MCA/\$89.95 Prebook cutoff: 01/04/90; Street: 01/23/90
ANOTHER CHANCE Bruce Greenwood, Barbara Edwards, Vanessa Angel Republic/\$89.95 Prebook cutoff: 01/04/90; Street: 01/30/90	LOST PLATOON David Farrar, William Knight AMP/\$89.95 Prebook cutoff: None; Street: 12/20/89
THE BEST MAN Henry Jones, Cliff Robertson MCA/\$89.95 Prebook cutoff: 01/04/90; Street: 01/23/90	ONE MAN OUT Stephen McHattie, Deborah Van Valkenburgh SWS/37.95 Prebook cutoff: 01/04/90; Street: 01/31/90
HOSTILE TAKEOVER David Warner, Michael Ironside, Kate Vernon IFC/\$89.95 Prebook cutoff: 01/02/90; Street: 01/25/90	SIGNS OF LIFE Betsy Bridges, Vincent Phillip D'Onofrio, Arthur Kennedy IFC/\$89.95 Prebook cutoff: 12/19/89; Street: 01/11/90

To get your company's new video releases listed, send the following information—title, performers, distributor, number of titles, format(s), prebook cutoff, ship date, best office gross, date of release, price of sale, and number of titles. Billboard, 1515 Broadway, New York, NY 10036.

STORE MONITOR

(Continued from preceding page)

company, including Hugu Pike Jr., board chairman, Michael Welwood, president/CEO, and Jurg Muhlmann, chief financial officer. According to Welwood, video retailers need to get beyond looking at product from just the traditional track-record viewpoint "because after you talk about new releases and certain catalog inventory, the rest of the store, in all too many cases, may as well be devoted to pictures of the owner's family." He says store buyers are so hooked on titles, who's in the movie, who directed, what the box looks like, how it did theatrically, if it was even exhibited, that IVP reps no longer carry empty boxes as samples. "If we have to get into specific titles, we pull out the list."

SPECIAL CUSTOMERS: Retailers everywhere are talking about programs that can isolate and appeal to segments of customers. Doing it is the trick, and a brainstorming committee devoted several months to devising such tactics at Warehouse Entertainment. One result: the 255 stores along the West Coast were set to open an hour early Dec. 16 for the shopping convenience of its new Superior customer category (offers included a 10% discount off all purchases and special rental deals). The web has determined its top rental customers and is issuing a special embossed card to them. "This special hour for shopping is something a lot of stores have done, but this might be a first in our industry," says Bruce Jesse, VP advertising and promotion.

FIRST AMENDMENT: This is a big priority for many, to hear Jim Bevak and others around the VSDA circuit talk about 1990. In Michigan, Bevak says the chapter is working in concert with the Michigan News & Video Assn. and coordinator Laurie Clark. Bevak, owner of single store Video Vista, Livonia, has turned over the VSDA chapter reins to Dennis Bowdoin, owner of 50-store MovieLand, South Lyon. Along similar lines in Wisconsin, the VSDA chapter, according to new president Bucks Kohne, owner of Bucky's Super Video, Milwaukee, works with the Wisconsin Independent Video Assn., which Kohne also heads. There, efforts are going beyond present obscenity legislation; it issues like personal property tax, he says (Billboard, Nov. 25).

HOT ISSUES: The new year should find clarification of yet another issue for video retailers—worker comp classification, says Lowe of the Northern California Chapter project. Working to have a separate category for video stores, the chapter has helped organize a two-month study, including on-site inspections as to safety and other aspects in video stores. Lumped in with other retail operations, cost has been \$4.88 for each \$100 in employee salary. "We're hopeful we can get it down to the \$2 range. We should know by May, but we don't want to be lumped in again with operations like Target, which is also in the video business."

**It's crazy. It's zany. It's hysterical.
It's TV action to "Weird Al" Yankovic.**

6:30 (B) RAIDERS OF THE FALLEN ARCHES
7:00 (B) ALMOST RAMBO
7:30 (B) TOAN TALK WITH GEORGE
8:00 (B) CONAN THE LIBRARIAN
8:00 (B) WHEEL OF FISH
9:30 (B) GONE WITH A WHIM
10:00 (B) DANDI

ORION HOME VIDEO

CINECORP. PRESENTS "WEIRD AL" YANKOVIC. "UHF" KEVIN MCCARTHY MICHAEL RICHARDS DAVID BOWE VICTORIA JACKSON
STORY BY GRAH FREDERICKSON FILMS BY KEVIN BRESLIN MUSIC BY DEREN GETZ EDITOR JOHN DU PREZ EXECUTIVE PRODUCERS DENNIS O'CONNOR "AL" YANKOVIC JAY LEVEY
CASTING BY GENE KIRKWOOD COSTUME DESIGNER JOHN HYDE EXECUTIVE PRODUCERS JAY LEVEY
PRODUCED BY ORION HOME VIDEO
DISTRIBUTED BY ORION HOME VIDEO
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Direct from theatrical release backed by over \$11,000,000 in promotional support.

Watch for our national TV ad blitz on: abc CBS NBC Fox

ORDER CUT OFF DATE: JANUARY 9 STREET DATE: JANUARY 25

Tumultuous Year Sees Distrib Lines Altered, Re-formed

BY PAUL SWEETING

NEW YORK Those hoping for a restful year in video distribution following a tumultuous 1988 were probably disappointed by 1989. This year was the year the long-predicted consolidation among independent wholesalers began in earnest.

**1989
IN REVIEW**

Within a span of one week in November, for example, Video Trend merged with Major Video, and Video Products Distributors merged with Sight & Sound (Billboard, Nov. 18). In both cases, two regional distributors merged to form "super regionals," giving the combined entities wider areas of coverage. Also in both cases, the merged entities indicated they were seeking additional partners; they positioned themselves to compete with the fully national wholesalers.

As significant as those developments were, they were only part of a series of developments that are rapidly transforming the business of distributing prerecorded videocassettes.

1989 opened with the industry still reeling from moves made by major suppliers throughout 1988 to reduce the number of independent wholesalers carrying their lines. Vestron was first, actually, in December 1987, followed by MCA and, most notably, RCA/Columbia. The moves threw the distribution world into turmoil, prompting speculation that a two-tiered system would emerge, with A-line distributors carrying the major studios' product and B-line distributors left with the independents.

HBO Video followed suit in March 1988, dropping five of its 21 wholesalers and the speculation was once again rife. But then it stopped.

No more studios moved to cut wholesalers, and by late spring rumors that RCA/Columbia would abandon its controversial distribution policy were in the air. The first hint of studio retrenchment came in June, when RCA/Columbia eliminated the territorial restrictions it had imposed on its remaining distributors.

In 1988, after paring its distributor roster to 10 companies, RCA/Columbia had imposed territorial restrictions on the survivors, even introducing color-coded cassettes in an attempt to control from which branches a multi-outlet distributor could ship product. That attempt met with howls of protest from retailers, many of whom were forced to buy RCA/Columbia product from a distributor other than their regular vendor. The hassle of going outside their normal channels of supply and the higher prices many found themselves paying for RCA/Columbia product prompted some retailers to attempt to organize boycotts of the studio's titles. Gradually, the studio began to back down.

In June 1989, the studio dropped the territorial restrictions (Billboard June 17). In September it began shipping some of its self-through product

(Continued on page 67)

JOIN US IN A CELEBRATION OF EVERYTHING THAT IS GREAT ABOUT AMERICA

Orion Home Video wants to let our retailers and distributors know how proud we are to be American. So join us in this patriotic celebration. It's our way to say "Thanks America" for being the true land of opportunity.



BOYS AND GIRLS CLUBS OF AMERICA

THE ORION REACH-OUT

During January as our way of saying "Thanks America" Orion Home Video will support The Boys and Girls Clubs of America. This national non-profit youth organization provides support services to 1100 Boys and Girls Club Facilities which help more than 1.3 million young people come in contact with opportunities for personal growth and achievement.

It is the only major nationwide youth agency with a primary mission of service to boys and girls from disadvantaged circumstances. And receives over 65% of its funding through contributions from individuals, corporations, foundations and special events.

Our January videocassette release of "UHF" will feature a public service announcement on behalf of the Boys and Girls Clubs of America. The wide reach of this message will add a much needed push of this very worthy cause.

★ JANUARY ★ Orion Home Video's All-American Contest Number One

"What America Means To Me"
Describe in fifty words or less
what this great country
means to you.

ALL-AMERICAN PRIZES

Lucky retailers and distributor sales reps have a chance to win one of these true red, white and blue prizes. Remember too, there will be separate prize structures for both categories.

GRAND PRIZE

A One Year Lease To A 1990 Lincoln Town Car (made in the U.S.A. of course)



FIRST PRIZE

A weekend trip for two to an All-American Locale of your choice. New York, The Grand Canyon, Philadelphia, Washington, D.C., Mount Rushmore. Includes airfare, hotel, and spending money.



THOUSANDS OF ADDITIONAL PRIZES

20 inch Zenith Color TVs, Weber Barbecue Grills, Limited Edition American Flags that have actually flown over our nation's Capitol, and Silver American Eagle Coins



SO RAISE THE FLAG WITH ORION!

Orion Home Video is proud and pleased that we are an All-American Entertainment Company. Join us in saluting America. It will make you feel good about yourself and our country.

WATCH THE MAIL FOR YOUR ENTRY FORM.

If you do not receive an entry form please send a self-addressed stamped envelope to Orion "All-American" Entry Form Request #1, Orion Promotion Center, 101 Union Street, Plymouth, MI 48170. All entries must be postmarked by January 25, 1990.

ORION
HOME VIDEO

American Entertainment At Its Best

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RETAIL TRACK

(Continued from page 53)

Two items that emanated from visits to chain conventions evoked much response from music suppliers. One was from the Musicland meet (Sept. 23), the other from Tower's (Oct. 21), and in both cases, I attempted to describe each company's spirit and culture. Label and distributor types also read an item about dealers' varying response toward \$9.98 becoming a typical cassette/LP price point for pop releases with interest (May 29); one distribution president copied his staff on that one.

Dealers buzzed about our coverage of the aggressive search that was conducted within their ranks by LIVE to find a president for its Strawberries Records & Tapes chain (May 6). And webs large and small were keenly interested in details we dug up about the imminent US invasion being planned by HMV (Aug. 6).

THANKS: The feedback that has rolled in since I took over this column in March has been, in a word, flattering. Sometimes those pats on the back have come from people for whom I hold the ultimate respect—an experience that can be as scary as it is pleasing.

It would not be fair to receive those kudos, however, without sharing due credit with a host of people who make Retail Track what it is. Consider, for example, that the column was not even my idea, but was the brainchild of our managing editor, Ken Schlager. Nor can I take credit for starting Retail Track; that distinction belongs to marketing editor Earl Paige, who since has enhanced Billboard's video retail coverage with our weekly Store Monitor column.

Items read here are often suggested by a variety of staffers, with special credit going to research systems manager Bob Benjamin, Ed Christman, our new retail editor, and to deputy editor Irv Lichtman, who generously shares retail-related items that get squeezed out of Inside Track by late-breaking news.

Then there's our layout crew, editorial production manager Terry Sanders (sorry, buddy, but I can't bring myself to call you Terrence), and his assistant Drew Wheeler, who manage to find space when I get longwinded (who me?). Finally, there's our crack copy editors, including full-timers Marilyn "Gold Glove" Gitten and Paul Verna, along with black music editor Janice Adams and financial contributor Don Jeffrey, who each take regular turns at the copy desk. All four keep a watchful eye out for slips in spelling and grammar in every item that appears in the magazine, and in the process, often add subtle touches that enhance Retail Track's readability and flow of info (and thus, make me look like a better writer).

So, you can see that the column is indeed a team effort, one that is further bolstered by lots of moles at various record companies and chains who have fed me lots of tasty inside scoops while sharing insights into the business that keep this columnist on the right track (pun intended).

To all of these special contributors, and to all of our readers, I say thank you. I wish you warm Seasons Greetings and good fortune in 1990.

Star of
*'When Harry
Met Sally.'*

"★★★★★"

—New York Post

Not Available
On
Pay-Per-View



"A comic triumph"

—Newsday

"MAHVELOUS!...
a 'jokenost'
delight..."

—USA Today

"Absolutely fabulous,
it's so funny."

—Martin Short

"... simply mahvelous
... Grade: A"

—People



BILLY CRYSTAL MIDNIGHT TRAIN TO MOSCOW

Join Billy Crystal in the comic journey of a lifetime—live in Russia—at Moscow's Pushkin Theater. It's an evening of "Laughouts" as Billy revisits his Russian roots in "the original Borscht Belt" and discovers a Moscow you would never see, including the "Lansland" theme park and the popular Russian nightclub "Catch A Rising Star."

Welcome to Billy Crystal's Russia for an hilarious evening of culture-swap and pure comedy of the Crystal kind.

Key Selling Points

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Just \$39.99 each
in Twin Pack*
Single unit price
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*Suggested retail price. Printed higher in Canada.



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Release Date: 1/25/90

Single Unit #0353

Running Time: 72 minutes

Hi-Fi

DOLBY STEREO



HAPPY HOLIDAYS AND 25 MILLION* THANK YOU'S!



To all our retailers and distributors, we at Buena Vista Home Video just wanted to say "Happy Holidays" and "Thanks" for making **BAMBI, WHO FRAMED ROGER RABBIT** and **THE 1989 DISNEY CHRISTMAS PROMOTION** our most successful sell-through programs ever! That's 25 million units worth of "Thanks" -- we couldn't have done it without you!

(*10.5 million Bambi units, 8.5 million Who Framed Roger Rabbit units, 6 million 1989 Disney Christmas Promotion units.)

TOP VIDEOCASSETTES™ RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	3	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
2	7	4	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1984	PG-13
3	10	2	GHOSTBUSTERS II	MCA/Columbia Pictures Home Video 501635	Bill Murray Dan Aykroyd	1989	PG
4	8	3	K-9	Universal City Studios MCA Home Video 80886	James Belushi	1989	PG-13
5	4	9	WORKING GIRL	CBS-Fox Video 1709	Melina Griffith Harrison Ford	1988	R
6	6	5	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
7	5	5	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
8	3	8	WHO FRAMED ROGER RABBIT	Animas Entertainment Touchstone Home Video 940	Bob Hopkins Christopher Lloyd	1988	R
9	14	1	RAIN MAN	MGM/UA Home Video 901-648	Dustin Hoffman Tom Cruise	1982	PG
10	11	9	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charles Sheen	1989	R
11	9	8	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
12	12	9	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
13	6	6	LEVATHAN	MGM/UA Home Video 901.624	Peter Walker Richard Crenna	1989	R
14	11	15	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
15	15	5	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
16	16	6	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
17	17	16	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
18	19	5	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1988	R
19	20	6	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
20	29	2	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
21	18	14	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelvana Home Entertainment 8741	Alex Winter Katie Reeves	1989	PG
22	24	4	ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
23	23	5	TROPIC BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
24	22	12	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
25	21	18	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
26	32	3	SHE'S OUT OF CONTROL	RCA/Columbia Pictures Home Video 62911-24	Tony Danza Amy Dolenz	1989	PG
27	23	11	SKIN DEEP	Morgan Creek Productions, Media Home Entertainment MD12336	John Ritter	1989	R
28	25	12	THE LAND BEFORE TIME	Animas Entertainment MCA Home Video 80864	Animated	1984	G
29	26	12	HERALDI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
30	31	11	CYBORG	Canon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
31	28	9	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
32	25	9	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
33	33	10	BAMBI	Walt Disney Home Video 942	Animated	1942	G
34	27	12	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
35	NEW ▶	1	VAMPIRE'S KISS	Hemdale Film Corp. HBO Video 0340	Nicolas Cage Maria Conchita Alonso	1989	R
36	NEW ▶	1	SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS	Orion Pictures Virgin Vision 70164	Jacqueline Bisset Roy Shalvey	1989	R
37	40	4	MISS FRECRACKER	HBO Video 0330	Holly Hunter Mary Steenburgen	1989	PG
38	37	19	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem Dafoe	1984	R
39	38	13	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
40	34	17	THE BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG

*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. **ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at 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 retail for nontheatrical titles.

'Big Four' Sales Titles Still To Test Holiday Rental Legs

BY JO ANN GRECO

NEW YORK With a fourth quarter that boasted "Bambi," "The Land Before Time," "Who Framed Roger Rabbit," and "Batman," the 1989 holiday sell-through season will likely end up the largest in the industry's history, at least in terms of units sold. But for many video specialists, rental is still the name of the game and the "big four" still have to stand the test of rental performance to be judged a success.

An informal survey of specialists revealed mixed success for the four heavily promoted sell-through titles released during the fourth quarter. It also revealed sharp differences in the rental/sell-through strategy pursued by the large chains and smaller independents.

The weakest renters, not surprisingly, were the children-oriented "Bambi" and "The Land Before Time." But even "Batman" which could be expected to have strong rental appeal if released at \$89.95, seems to be meeting with mixed suc-

cess at the rental counter; at least among smaller independents who on No. 15 on the Billboard Top Videocassettes Rentals chart, a position it attained in its fourth week, the same week it reached No. 1 on the Top Videocassettes Sales chart. It held steady at No. 1 or 2 on the sales chart for several weeks while falling steadily on the rental chart.

"Who Framed Roger Rabbit" charted as high as No. 14 on the rental chart during its third week, while reaching No. 2 on the sales chart. It never reached No. 1 on the sales chart. "Batman" reached No. 1 on both charts in its third week out.

Even with its No. 1 position on the rental chart, however, many video specialists are still disappointed with the rental performance of "Batman."

"All of my 'Batman' and 'Bambi' (Continued on next page)

TUMULTUOUS YEAR FOR DISTRIBS

(Continued from page 64)

to the distributors it had cut. The demagogue came into being when the studio reinstated the dropped distributors, bringing the whole saga full circle (RCA/Co., Oct. 21). Along the way, Billboard's president Robert Blattner left the company to become head of MCA Home Video and marketing VP Gary Khammar, along with sales VP Richard Pinson, resigned, none with the encouragement of the new management headed by Patrick Campbell.

One reason for RCA/Columbia's retreat, along with a general waning of the studios' appetite for restructuring the rental distribution system, was the realization that they had a bigger fish to fry. A fish called sell-through (no jokes about rotting piscine pleas).

That realization was slow in sprouting but quick to bloom. It came as the industry, and the studios in particular, began to appreciate the magnitude of what had been wrought by a 4-foot-high alien and a 50-year-old film. Between the two of them, MCA's "E.T. The Extraterrestrial" and Disney's "Cinderella" shipped in excess of 20 million units starting in the fourth quarter of 1988, revealing a market the size of which even sell-through's loudest propo-

nents had only guessed at.

"After such rousing success, some studio executives, such as Disney Home Video president Bill Mechanic, fumed and spluttered at the industry for not striking again quickly while the iron was still hot. But although Mechanic was disappointed by his competitors' failure to release their top titles for sale in the first or second quarters of 1989, even he must have smiled at the news that MCA and Warner would follow Disney's lead by unleashing, respectively, "The Land Before Time" and "Batman" at sell-through prices in the fourth quarter.

At the same time, moreover, at least some of the major studios seemed to vow not to miss for a second time their opportunity to cash in on the sell-through momentum generated in the fourth quarter. Thus, Paramount announced the first-quarter, 1990 sell-through release of "Indiana Jones and The Last Crusade." Warner followed "Batman" by announcing "Lethal Weapon 2" and Disney chipped in with "Honey, I Shrunk The Kids" (Billboard, Oct. 21).

The sheer volume of product now being or about to be shipped, however (Continued on page 70)

240 VIDEO TITLES in just 2 SQ. FT.!

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HAPPY HOLIDAYS AND 25 MILLION* THANK YOU'S!



To all our retailers and distributors, we at Buena Vista Home Video just wanted to say "Happy Holidays" and "Thanks" for making **BAMBI, WHO FRAMED ROGER RABBIT** and **THE 1989 DISNEY CHRISTMAS PROMOTION** our most successful sell-through programs ever! That's 25 million units worth of "Thanks" -- we couldn't have done it without you!

(* 10.5 million Bambi units, 8.5 million Who Framed Roger Rabbit units, 6 million 1989 Disney Christmas Promotion units.)

Walt Disney Home Video

www.americanradiohistory.com

VIDEO RETAILING

'BIG FOUR' SALES VIDS YET TO SEE BIG HOLIDAY RENTALS

(Continued from preceding page)

sell-throughs are gone," says Movieland's Dennis Bowdon. "This has cost me a fortune in lost rentals and I'm extremely angry." Bowdon says he bought 1,600 copies of "Batman" for distribution through Movieland's 136 stores, allotting a mere 5% of those tapes for rental. "In retrospect," he says, "this was an excellent decision. I probably didn't even get that many rental tapes." Bowdon claims he is being forced to sell so many tapes in response to competition by the large discounters because "if I don't offer the videos for sale, people can easily go elsewhere."

Some video stores, such as Jackie Yacovelli's Video Show in Clearwa-

ter, Fla., are not looking to compete with the discounter, eschewing sell-through altogether. "I'm not going to get involved with the hassle of customers seeking me why I'm selling the tapes for more money," Yacovelli says. Instead, she opted for buying 55 copies of "Batman" for use as \$3 rentals, and plans to sell them as previously viewed cassettes for \$9.95.

Dale Durbin of the 3,000-tape Video Flicks in Boise, Idaho, also went the rental route. Seventy-five percent of the 30 "Batman" units he bought went straight to the rental shelves. The rest were offered for sale at the manufacturer's suggested retail of \$24.98. The store, however, accepted

prebook orders for used tapes and has done very well, says Durbin. After four or five rentals, he says, "the tape pays for itself. And in the case of 'Bambi,' which did absolutely horribly as a rental, it's only to our advantage to get it into the sale market quickly."

Of the 150 total "Batman" tapes that Harold Chamberlain purchased for his three central-North Carolina stores, he relegated 100 to the rental pile, but with a clear vision of immediately selling half of them off as previously viewed cassettes. "The stores are using a policy of giving one point" for every dollar spent," he says, "and with the 'Batman' tape, we're selling a used cassette for \$4.99 with 50 points." Without the points, the used tapes sold for \$6.99.

In fact, Chamberlain says that the rental market for "Batman" and the other sell-through titles, all of which have heavy appeal either to preteens or teens, will be just as finished after the Christmas holidays, when kids return to school.

On the brighter side many specialists expressed surprise at the ability of kid vid titles like "Bambi" and "The Land Before Time" to sell, even at their retail prices of \$26.99 and \$24.95, respectively. "Batman," however, often demanded more imaginative sales gimmicks than did the viewers away from the discounters. "Even though I had to sell 'Batman' at the sticker price," Ron Maslowski of Take 1 Video in Meriden, Conn., says, "I was able to ultimately bring the price down to the equivalent of \$13.98 by offering four free rentals with each sale."

Other Indies are less sanguine. "The mass merchandisers' pricing really hurts," says Frank Lucca of Massachusetts-based Flagship Video, a buying group for 400 stores. "We're seeing lots of 'Batmans' sitting on the shelf, and many stores are just waiting to take advantage of the return privileges in January."

The large national chains exhibited a very different approach to the heavily promoted sell-through titles from that of the independent retailers. According to Harry Kalish, VP of Philadelphia-based West Coast Video, 85% of the approximately 150,000 copies of "Batman" purchased for the 700 stores are being offered for sale at a cost of \$1.95 with prepayment of four rentals.

In general, the larger stores and franchise outlets, heavily involved with sales at any time, are emphasizing the salesworthiness of these tapes in particular. "Our concept with these highly visible sell-throughs," says Palmer Video president/CEO Peter Balner, "is to get as close as possible to what we perceive the lowest sale price will be." The chain bought 11,000 units for sale at its 29 stores, and 2,950 for rental, with a pre-reat-dated price of \$15.95 and a \$19.95 price after street date.

The even more sell-through-oriented RKO Warner Video purchased 20,000 copies of "Batman" for its 35 stores, with very few destined for rental, according to chief operating officer Steve Burns. "We sold all of them out in a matter of days," he says, "and have since brought in another 10,000, which are continuing to move briskly." RKO is selling the tape for \$18.49.

THE REPORTER VIDEO OFFICE

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (5)	NO. OF THEATRES PER SHOW	WKS. IN REL.	TOTAL GROSS TO DATE (5)
1	War of the Roses (Fox)	9,688,794	1,758	—	9,688,794
2	Christmas Vacation (Warner Bros.)	9,449,540	1,744	1	24,274,464
3	Back To The Future Part II (Columbia)	7,010,580	1,986	2	60,485,570
4	She-Devil (Orion)	3,509,647	3,500	—	3,509,647
5	Steel Magnolias (Tri-Star)	3,021,928	1,032	3	27,468,769
6	Harlem Nights (Orion)	2,917,788	2,160	3	46,876,890
7	Little Mermaid (Buena Vista)	2,764,119	999	3	25,748,251
8	Look Who's Talking (Tri-Star)	2,524,622	1,645	8	104,940,722
9	Prancer (Orion)	1,651,747	1,659	3	12,750,655
10	All Dogs Go to Heaven (MGM/UA)	1,527,708	1,572	3	16,096,659
11	The Bear (Tri-Star)	883,513	1,039	6	25,993,678
12	Dad (Universal)	637,315	917	3	16,173,075
13	Crimes and Misdemeanors (Orion)	422,845	457	8	14,971,267
14	Black Rain (Paramount)	186,054	249	11	45,669,720
15	Sea of Love (Columbia)	165,755	383	12	56,316,015
16	When Harry Met Sally ... (Columbia)	151,256	286	21	91,391,295
17	Honey, I Shrunk the Kids (Buena Vista)	149,229	279	24	129,619,168
18	Dragnet Cowboy (MGM/UA)	126,673	739	9	2,553,137
19	Turner & Hoop (Buena Vista)	127,673	239	19	69,861,009
20	Uncle Buck (Universal)	115,340	316	16	63,529,308
21	Shocker (Universal)	111,320	365	6	15,484,847
22	Parenthood (Universal)	106,760	314	18	94,832,407
23	sex, lies and videotape (Miramax)	103,501	168	18	24,342,300
24	Lethal Weapon 2 (Warner Bros.)	101,771	276	22	147,210,819
25	Dead Poets Society (Buena Vista)	79,841	137	27	94,055,911
26	Blood Fit (Concorde)	73,644	51	14	1,655,196
27	Gross Anatomy (Buena Vista)	70,725	265	7	11,212,911
28	Innocent Man (Buena Vista)	55,032	191	9	19,886,804
29	True Love (MGM/UA)	54,223	29	12	812,522
30	Stepfather 2 (MGM/UA)	51,720	73	5	1,321,512
31	Immediate Family (Columbia)	51,198	179	6	5,841,286
32	Henry V (Goldwyn)	48,652	4	4	452,950
33	Shirley Valentine (Paramount)	34,379	51	14	5,669,452
34	Triumph of the Spirit (Triumph)	33,963	3	—	33,963
35	Valmont (Orion)	31,845	7	3	387,895
36	My Left Foot (MGM/UA)	31,093	15	4	275,117
37	Staying Together (Hemdale)	29,147	86	4	4,348,025
38	Apartment Zero (Skouras)	27,140	11	22	504,955
39	One Man Out (MGM/UA)	26,138	34	—	26,138
40	Queen of Hearts (Cinecom)	25,187	13	11	852,067

FOR WEEK ENDING DECEMBER 23, 1989

Billboard

TOP VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Week of Release	Peak Position
Compiled from a national sample of retail outlets and sales reports.						
* Copyright Owner, Manufacturer, Catalog Number						
★★ NO. 1 ★★						
1	1	10	BAMBI Walt Disney Home Video 942		1982	26,99
2	2	12	THE LAND BEFORE TIME Animated Entertainment/MCA Home Video SOB64		1984	39,99
3	3	62	CINDERELLA Walt Disney Home Video 410		1950	26,99
4	13	3	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309		1989	14,95
5	4	9	TEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314		1989	14,95
6	5	5	FROSTY THE SNOWMAN Family Home Entertainment 27311		1989	14,95
7	8	5	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27321		1989	14,95
8	10	8	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011		1966	14,95
9	15	68	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8059		1973	14,95
10	6	30	TEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23380		1987	14,95
11	11	8	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920		1989	12,99
12	9	45	TEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 27308		1989	11,95
13	12	8	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902		1989	12,99
14	11	221	DUMBO & Friends Walt Disney Home Video 24		1941	29,95
15	NEW	1	THE LITTLE DRUMMER BOY Family Home Entertainment 27335		1989	14,95
16	14	8	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903		1989	12,99
17	16	114	LADY AND THE TRAMP Walt Disney Home Video 552		1955	28,95
18	18	2	HOW THE FLINTSTONES SAVED CHRISTMAS Hanna-Barbera Home Video HB 1156		1989	9,95
19	22	116	AN AMERICAN TAIL An American Film Company Home Video 80336		1984	29,95
20	21	60	TEN MUTANT NINJA TURTLES: HERODES ... Family Home Entertainment 23978		1989	14,95
21	23	4	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923		1989	14,99
22	17	49	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119		1987	23,95
23	20	8	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201064		1988	14,95
24	15	30	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447		1986	14,95
25	NEW	1	THE LITTLE MERMAID Starmaker Ent. Inc. 2001		1976	9,95

* A gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million for rental; platinum for 250,000 units or \$18 million for rental; multi-platinum for 500,000 units or \$36 million for rental; diamond for 1 million units or \$72 million for rental. † A platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million in retail for theatrical release programs, and of at least 50,000 units and \$2 million in aggregate retail for nontheatrical titles.

'Future II' Film, 'Future I' Vid Go Back to Back in TV Ad

FUTURE SHOCK MARKETING: That may be a first—certainly in terms of the approach—both in the theatrical and home video industries. MCA Home Video is partnering with its theatrical counterpart, "Future II" and the original "Back To The Future" in one TV ad at the same time.

MCA Home Video senior VP Louis Feola says that during the first two weeks of December, viewers in the top 50 markets around the country were seeing ads, the first two-thirds of which promoted the current sequels blockbuster sensation, the last one-third, the video original "Back To The Future II," again starring Michael J. Fox, broke records recently by recording the highest box office gross in history during its opening-five-day Thanksgiving weekend with \$11 million. That bested the "Batman" opening week with \$10 million, set last June over a four-day weekend.

"We think this is the first time anyone in the industry has done anything quite like this," says Feola. The move underlines the increasing synergy between the theatrical and home video arms at the major studios, something unheard of even a few years ago, as well as MCA Home Video's own increasingly market-driven style.

With its having been released recently at \$19.95, "Future II"—as well as the \$15 incarnation—has probably racked up sales of about 800,000 pieces. This current promotion, as well as the prospect of "Back To The Future III" opening next summer, say observers, should significantly hike the numbers on the original. MCA Home Video has also shipped video retailers posters that tag both movies, advertising returns to fashion cross-promotions of their own in their respective markets.

Film observers say "Future II" raked in \$140 million, film now and may even break the \$150 million plateau. Sources close to MCA Home Video say it is still too early to project but the title is probably going to be one of the mid-'90s potential sell-through extravaganzas, in connection with the summer release of the third installment.

CHRISTMAS FILM DERBY: While MCA's "Back To The Future II" is expected to be a sure-fire success, film analysts say family-oriented films look like big winners this year. Seasonal titles are the continued sleeper since "Love You're Talking," an odd-on favorite to break the \$100 million mark. Other films in that general vein, doing well this season are the

animated "Little Mermaid" from Disney, MGM/UA's animated, Doc ("The Land Before Time," "An American Tail"), Bi-ten-directed "All Dogs Go To Heaven," Tri-Star's "The Bear" and "The Waterfearer." Other films vying for the holiday dollar are Paramount's "Harlem Nights" starring Eddie Murphy and Tri-Star's "Steele Magnolias." Yet to come before Christmas are Touchstone's "Blaze," starring Paul Newman, "The War Of The Roses" from 20th Century Fox, starring Michael Douglas, Kathleen Turner, and Danny DeVito, Universal's "Wizard," starring kid sensation Fred Savage and "The Wonder Years," and Warner's "Driving Miss Daisy." Postponed until the first quarter now is Paramount's "The Two Jakes," the long-awaited sequel to "Chinatown" with Jack

Nicholson and Faye Dunaway. **BACKLOG BEAT:** MORE MUSCLE: A few series at about 300,000 units. It is reported that three suppliers—HBO, Warner, and

Knapp—were slating fourth-quarter health and fitness titles and marketing pushes (Billboard, Nov. 18), but we neglected to mention them. MCA Home Video's "Super Calanetics," the \$24.95-priced, third installment of one of the most successful, noncelebrity exercise series ever, is at about 300,000 units. As well as the series, is also the object of a major push. Combined, the series is now well above the 1 million-unit mark, while the fitness "Super Calanetics"—released three years ago, has recently racked up an unheard of 500,000 units in the U.K. alone. "Super Calanetics," second in the series, is at about 300,000 units. In addition to a trade campaign, MCA is testing radio ads on the series during the fourth quarter and will back the series with TV ads in the top 10 major markets during the first quarter, traditionally a hot time of the year for health and fitness as consumers try to live up to their New Year's resolutions. In addition, Callan Pinckney, originator of the series, has been doing the press, distributor, and store circuit to promote the title.

BUY THIS VIDEO, DARLINGS: She won't make any royalties since it's all public-record retail and news footage, but West Coast-based Tri-Cross International has recently shipped 10,000 pieces of "The People vs. Zsa Zsa Gabor," the tale of what became the "slap heard 'round the world." The 60-minute title is an accurate but not a hit. All Tri-Cross's director of development, is retailing for \$14.95 in SP format and \$9.95 for the LP version. Lebow says the title is in such retail outlets as blockbuster and Tower

It Was an Eventful Year in Home Video Windows Shrunk, Prices Fell, Int'l Accented

BY JIM McCULLOUGH

LOS ANGELES: A possible shrinking of the multi-title video windows for blockbusters; restrategizing release schedules; a move to the \$18 price point for a title catalog; more focus on international, steadily increasing and sophisticated marketing, sponsorship, and cross-promotional tie-ins; and increasing consolidation were among the major 1989 highlights emerging from an event-packed year on the home video industry's program supply side.

When the trade got word in early October of a Dec. 14 release date for "When Harry Met Sally..." a bona fide \$80 million box office A title, a debate was triggered as to whether there was a new trend toward shorter theatrical windows for major titles.

"That title joined 'Batman,' the summer's box office champ with well above \$250 million, and 'Ghostbusters II' at \$110 million, to show that there would move to home video in less than six months. 'Batman' (with tie-in partner Coca-Cola USA) was being primed as the major fall sell-through title at \$18. 'Ghostbusters II' (also with tie-in partner Coca-Cola USA) was being groomed as a rental title.

In addition, several other major summer releases—including "Star Trek V," "Lock Up," and "Nightmare On Elm Street 5"—were being prepped for the December rental market, such with windows of less than 100 days.

But while the release pattern was in sharp contrast to patterns a year ago when films of that caliber received windows of 150 days, many home video observers said the real move was more illusory than real.

"Batman," the counter argument went, was considered one of those "November/December period" titles. "Ghostbusters II" propelled a Christmas release in order to capitalize on home video's massive fourth-quarter, gift-giving-accented sell-through surge. "When Harry Met Sally..." and "When Harry Met Sally..." were designed, said their suppliers, to be "maximized" by being dropped into the November/December period that has been typically lean of A titles in previous years. The focus was home video rental strategy, not windows, said their suppliers as rental activity is extremely active during the holiday period.

Irrespective of whether there is a shrinking window, however, the generous supply of big summer blockbuster titles is expected to trigger a subtle shift in studio release strategies.

Other major summer, \$100-million releases include films, such as "Indiana Jones And The Last Crusade" (with tie-in partner Coca-Cola USA), "Lethal Weapon 2," and "Honey, I Shrank The Kids" (with tie-in partner Nabisco). Each has been set for first-quarter release—not late next summer or fall.

Fueled the rethinking, of course, is the now seemingly endless summer glut of good films, which are shattering box office records and

1989 IN REVIEW

more regularity. Apart from a handful of films receiving shorter window treatment, the 6-to-month rental appears to be holding firm.

The summer of 1989 was the biggest box office in Hollywood history and it also had a decided ripple effect on home video suppliers and video retailers. Such megablockbusters in the year of the sequel included "Indiana Jones And The Last Crusade," "Ghostbusters II," "Lethal Weapon 2," "The Karate Kid III," "Lethal To Kill," "Nightmare On Elm Street 5," and "Star Trek V: The Final Frontier."

Signaling the increased synergy between film and video, video retailers reported brisk sales and rentals of earlier titles while both home video suppliers and retailers began developing alternative strategies to take advantage. Typical were Media Home Entertainment with "Nightmare 5" and MGM/UA with a summer James Bond retooling program.

The synergy continued right up until Christmas as MCA Home Video and theatrical cousin Universal Pictures hooked up for an unprecedented TV ad that plugged both the new "Back The Future III" and the \$19.95 video original.

During the summer, Media released a special "gift pack" of the first three "Nightmare" movies to coincide with the Aug. 11 opening of "Nightmare 5." In addition, the company dropped the price of "Nightmare 5" to \$19.95, the title included as an insert 3-D viewer that contained a still from "Nightmare 5."

The first indication of under-\$15 pricing was a duplicated in the standard SP mode—product came in May when Paramount and HBO announced that price point for 15 titles and 10 titles, respectively. In the B-mix from the two companies were "Beverly Hills Cop," "Trading Places," "Witness," "Back To School," and "Desperately Seeking

Susan." Later, Vestron and IVE would make similar price moves with such titles as "Mad Max," "Mr. T," "Rambo: First Blood Part II," and "Extreme Prejudice."

The under-\$15 price point is viewed as the second or third step toward the supplier repricing process. By the time these titles come out at this price level, the bulk of them have already been out at \$19.95 for as long as two years, affecting sales as reduced from their original rental price.

Significantly, the Paramount move was accompanied by a "mini-month advertised price program" whereby the studio would not cooperate funds to dealers who advertised the titles below \$11.88. This effort "not to finance a price war" would be emulated at the end of the year with a similar approach by Disney for its first-quarter 1990 sell-through blockbuster, "Honey, I Shrank The Kids."

Finally hit retail shelves, consumers responded and dealers found that the \$15 price was extremely active and viable.

1989 will also be remembered as a year of consolidation and deal making on the supply side.

Among some of the more publicized consolidations at the major level was the Time-Warner merger, which led to the speculation of a unified Warner Home Video/HBO/Lorimar/Cannon entity, a development that may yet materialize in the early '90s, say observers.

Then there was Sony's acquisition of Columbia Pictures, which may ultimately affect not only Sony's own SVS software line, but may have an effect on the RCA/Columbia Pictures Home Video joint venture.

MGM/UA Home Video also formed a new corporate parent—for a time, it was Sony's parent. Now, Qintex acquired Universal Artists studios and assets of MGM/UA Communications, as that deal fell apart, it appeared as though Denver's TCI now had the inside track on the acquisition.

On the independent front, a merger.

(Continued on next page)

VIDEO PEOPLE

Marla Curry is named president of the International Tape Assn. She is the VP and GM of the magnetic tape group of the Agfa Corp., photo division.

Michael Ripley is named regional sales manager of the Southwest region for the magnetic products division of Philips in U.S.A., Inc. He had been district sales manager for the Southwest region of the company. Prior to joining Fuji, he worked for Highland Superstores and Panasonic.

Joseph Mariotto is named VP of sales and marketing for American Electronic Entertainment Corp. He had been regional sales manager at New World Entertainment, the parent company of New World Pictures and New World Video. Prior to that, he worked at RCA for 10 years in various sales and marketing positions.

Deborah Valente-Brister is named director of distributor sales at Unicorn Video Inc. She had been VP of sales at Raedon Entertainment Corp. Prior to Raedon, she had been Western regional sales manager for City Lights Home Video.

Bruce "Bat" Alan is named national sales and video cassette sales manager. He is a seven-year veteran in music and videocassette sales.

TOP SPECIAL INTEREST
VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Program Supplier, Catalog Number	This Week
1	11	119	DOOF ON GOLF ♦	J2 Communications J2-0009	29.95
2	1	87	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 01024	14.95
3	2	89	CHARLIE LIT: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
4	16	31	DR'S GOLF BIBLE	J2 Communications J2-0042	29.95
5	NEW!		NFL SUPER DUPER FOLLIES	Fox Hills Video	19.95
6	3	133	THE BEST OF THE FOOTBALL FOLLIE	Fox Hills Video	19.95
7	5	17	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 21175	24.98
8	6	81	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 81118770	19.95
9	NEW!		RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	19.95
10	10	77	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	8	39	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 21173	19.98
12	4	63	NFL TV FOLLIES	Fox Hills Video	19.95
13	18	5	CHAMPIONS FOREVER	J2 Communications J2-004	19.95
14	7	77	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
15	13	11	BASEBALL FINESSE	Similar Ent. Inc.	14.95
16	15	9	HOCKEY: THE LIGHTER SIDE	Similar Ent. Inc.	24.95
17	17	53	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
18	14	33	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 20229	14.98
19	12	21	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video M092453	19.95
20	9	43	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
SELF IMPROVEMENT™					
				★ ★ NO. 1 ★ ★	HI
1	1	27	SWATZ DANCING	Celebrity Associates FRY-30	19.95
2	5	15	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
3	2	77	RAND McNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
4	4	27	RAND McNALLY VIDEOTRIPS: A GUIDE TO BERMUUDA	Best Film & Video Corp.	19.95
5	NEW!		GEORGE BURNS: HIS WIT AND WISDOM	VidAmerica 7160	29.98
6	10	8	HOT COUNTRY DANCING	Bookshelf Video	24.95
7	NEW!		LAURA MCKENZIE'S TRAVEL TIPS: MEXICAN BEACH RESORTS	Republic Pictures Corp. H 7352 G	19.95
8	11	25	FOODIE'S HAWAII	Random House Home Video	19.95
9	NEW!		CASINO GAMBLING WITH DAVID BRENNER	Warner Home Video OS2	19.95
10	6	27	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
11	13	9	THIS OLD HOUSE	Crown Video	24.95
12	8	13	RAND McNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
13	3	7	TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Video	39.95
14	7	27	RAND McNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
15	9	9	NIGHTCLUB DANCE	Butterfly Video	39.95

♦ ♦ ♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$5 million at retail for theatrical related programs, or at least 25,000 units or \$1 million at retail for non-theatrical related programs. For ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$10 million at retail for theatrical related programs, and of at least 50,000 units and \$2 million at retail for non-theatrical related programs. © 1989.

HOME VIDEO

TUMULTUOUS YEAR FOR DISTRBIS (Continued from page 67)

er, is putting strain on the distribution system. "Batman," for example, produced a near meltdown among independent distributors, as they virtually gave away cassettes in pursuit of volume, all in spite of the fact that Warner had placed no particular unit-volume requirements on distributors and had granted no price advantage to the distributors' archenemies, the rackjobbers.

Faced with a distribution system constructed primarily to funnel comparatively small volumes of product to rental-oriented video specialists, the studios have turned increasingly to rackjobbers and retailer-direct sales to reach the sales-oriented mass market with their sell-through product. This has had a variety of effects on independent distributors, none of them good.

Foremost, it has put the independent distributor's primary customer—the video specialty store—into a losing competition with mass merchants for the sell-through business. As a corollary to that, the distributors themselves are increasingly in competition with the rackjobbers who serve the mass merchants. At the industry drifts inexorably, it seems, toward sell-through, the video specialists and their suppliers, the independent distributors are increasingly in danger of being left behind and left out.

Thus, the long-term health of independent distributors is contingent on their ability to do one or, preferably, both: 1) Find some way to preserve a respectable retail business, along with a way to be a significant player in it, and/or 2) Find some

mechanism by which video specialists, and by extension their distributors, can be more competitive in the sell-through market.

It is in that context that most of the important developments on the distribution front in 1989 can be understood. The VPD/Sight & Sound and Video Trend/Major Video mergers, for example, reflect these dynamics. The combined Video Trend/Major Video has vaulted into the No. 2 or 3 distributing company (depending on whose estimates are used and the particular supplier) with a 15%-16% market share. That makes it a much more formidable competitor than either company was independently.

VPD and Sight & Sound also increased their market share, of course, becoming the No. 5 distributor through the merger. Sight & Sound also owns a rackjobbing operation called S&S Merchandising. Through the merger, VPD will be able to offer rackjobbing services to its accounts via S&S Merchandising, while the latter will benefit from an increased account base via VPD's existing operations.

Several other distributors also made moves toward developing rackjobbing operations during 1989. Verano-based Arco established a separate operation offering rackjobbing services, as has Baker & Taylor and Comtron.

Ingram, another top five distributor, took a more segmented approach, preliminary step toward a full-fledged rackjobbing operation by moving its inventory out of its central warehouse facility and into its branch out-

lets, the better to service its accounts with sell-through product. (Billboard, Nov. 25.) Maryland-based Schwartz Bros. established a limited rackjobbing operation, offering its accounts prefabricated racks containing selected titles (Billboard, Nov. 25).

Many of these distributors are seeking to develop rack operations for video specialty stores, rather than for mass merchants, the traditional rack-account base. The impetus for this is to allow video specialty stores, the distributors' main account base, to become more competitive in sell-through business. By enhancing specialists' competitiveness, these distributors hope, they can preserve a critical retail base for the distributors' rental wholesaling businesses.

In addition to the logistical and economic problems involved in specialty store rackjobbing, however, the distributors may face unexpected competition. At the October NARM Wholesalers Conference, Paramount Home Video senior VP/GM dismayed many distributors by encouraging the established rackjobbers to pursue help by developing the video specialty store market for sell-through (Billboard, Nov. 4).

Significantly, West Coast Video, the nation's second largest chain of video specialty stores, signed an exclusive agreement last August with a man to rack West Coast's company-owned outlets, as well as those of any franchise wishing to participate with West Coast (Nov. 11). If distributors are not to lose the race to rack video specialty stores, they may have to accelerate their development of rackjobbing capability.

On the global front, studios also began exploring more sell-through activity in foreign markets and accelerated activities in certain areas by introducing more products surrounded by aggressive title marketing campaigns. Studios such as Disney also began opening more subsidiaries in foreign markets or else entering into partnership arrangements with other companies in those markets. And the action overseas was not just movies. In 1989 MCA Home Video, for example, introduced an astounding 500,000 copies of "Callanetics," a special-interest health and fitness tape in the U.K. alone.

Overall, overseas revenues of home video suppliers are expected to grow approximately 5%-10% this year to a net of \$1.4-billion-\$1.5 billion, according to a movie industry research study by New York based investment banker Goldman Sachs.

The current domestic business reaps \$2.2 billion-\$2.3 billion in net sales. The report also said that over the next two years, foreign markets will be "the most new technology" that will stimulate revenue growth for theatrical product, especially TV programs. Japan accounts for about 22% of the videocassette market outside the U.S., according to the report, followed by the U.K. at 16%, West Germany at 10%, Australia, Canada, and Spain at 7% each; and France at 6%.

DECLINE IN PRICES, INCREASED TIE-INS MARKED YEAR IN VID (Continued from preceding page)

er of Virgin Video and Management Group/Forum Home Video labels into a potentially new and explosive home video independent line in 1989. MCEG/Virgin Home Entertainment was formed midway. Just how potent the combination could be is evidenced by the MCEG production "Look Who's Talking," one of 1989's sleeper, distributed theatrically by Tri-Star, and which has grossed more than \$100 million at the U.S. and Canadian box office.

Another Home Video, which is now distributing Nelson Entertainment Product, added newly formed label Trylon Video (and veteran industry executive Nick Santorino) to its umbrella marketing and distribution.

Significantly, such studios as Paramount and RCA/Columbia Pictures Home Video have been repositioning themselves on the consolidation front. Paramount will distribute Prism Entertainment's new releases, as well as its catalog, part of a five-year agreement with RCA/Columbia, reportedly, is said to be on the verge of a distribution deal with Trans World Entertainment.

Meanwhile, financially plagued Vestron moved on several fronts to shore up its sagging position. Among them: selling its Video Store chain; selling new motion picture film rights to others, as well as shopping catalog.

Trends shorter windows on major titles may be 'more illusory than real'

In March, HBO Video joined the ranks of suppliers that learned to live with fewer distributors by terminating relationships with five of its wholesalers. At the time HBO said the move would allow it to run a more "cost efficient" operation while providing increased attention to the remaining wholesalers' hands-on service. The move by HBO brought the number of major suppliers that have trimmed their rosters to four. In 1988, Vestron Video, MCA Home Video, and RCA/Columbia Pictures Home Video supported dozens distributors.

son of the product you sell.
 existing in the business is a func-
 tion of the product you sell.
 from Lorrimer at the press confer-
 ence, Karl said, "I haven't said any-
 thing about it for 2 1/2 years and I
 don't change that now. I believe

from Lorrimer at the press confer-
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 Karl, changing the company's name
 acquisition by Lorrimer. In 1988, he
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 Karl, changing the company's name
 acquisition by Lorrimer. In 1988, he
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 President's program is Jan. 24. Karl
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 "The book, which was
 designed for the mass market."
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 designed for the mass market."
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the marketing program for the
 They Don't Teach You in Harvard Busi-
 ness School."
 Karl had created two versions of
 the program, a two-hour version for
 called "Federal Express President's
 program for \$250, and a shorter version,
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 BY PAUL SWEETING
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 in the 1930s and 1940s on feature films,
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 \$1 billion on feature films. The film
 industry was the only industry that
 was not growing. The film industry
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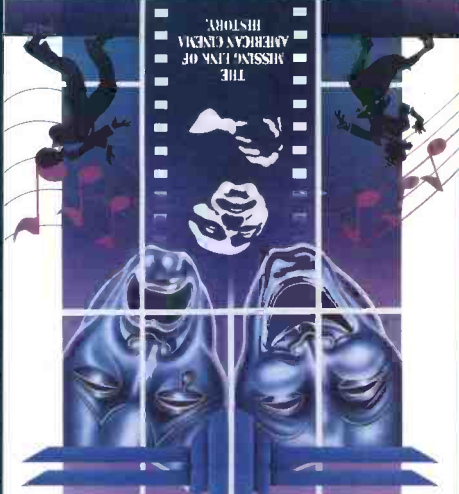
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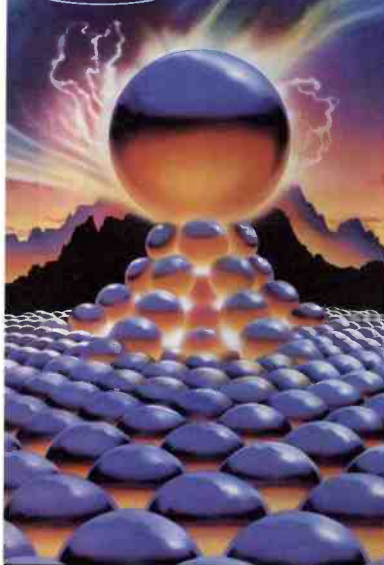


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FOR WEEK ENDING DECEMBER 23, 1989

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Weeks on Chart
1	1	4	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.8
2	3	8	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.8
3	2	20	BAMBI	Walt Disney Home Video 942	Animated	1942	G	20.9
4	4	12	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80B64	Animated	1988	G	24.9
5	5	135	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. A *	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.9
6	9	4	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVES	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1985	NR	18.8
7	6	19	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.9
8	7	7	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	28.9
9	8	15	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	14.9
10	11	4	RUDOLPH THE RED NOSE REINDEER	Family Home Entertainment 27309	Animated	1989	NR	18.9
11	14	109	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. A *	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.9
12	13	48	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.9
13	16	3	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.9
14	10	74	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.9
15	15	5	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 90141	Paula Abdul	1989	NR	19.9
16	17	8	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.8
17	12	7	JANET JACKSON'S RHYTHM NATION 83.4	AKM Records Inc. AKM Video 61800	Janet Jackson	1989	NR	24.8
18	20	11	DEF LEPPARD: IN THE RUDOLPH IN YOUR FACE	Bludgeon Records, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.9
19	19	20	BEE TLE JUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.9
20	23	25	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.9
21	26	2	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1980	NR	14.8
22	18	3	BON JOVI: NEW JERSEY THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.9
23	37	2	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.9
24	29	12	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.9
25	RE-ENTRY		IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.9
26	27	47	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.8
27	24	8	MILLI VANILLI IN MOTION	Anista Records Inc. West Home Video SW-703	Milli Vanilli	1989	NR	14.9
28	25	100	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.9
29	NEW		THE LITTLE DRUMMER BOY	Family Home Entertainment 27315	Animated	1989	NR	14.9
30	31	58	GHOSTBUSTERS A	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.8
31	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.9
32	32	59	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.9
33	21	62	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.9
34	NEW		POISON: A SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.9
35	40	6	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Parsippany Home Video 8099	Animated	1973	G	14.8
36	34	2	THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	NR	19.9
37	28	15	BATMAN: THE MOVIE	Plathouse Video 1470	Adam West Burt Ward	1966	NR	19.9
38	30	9	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.9
39	33	9	QUEENSRYCHE: VIDEO MINICRIME	EMI EMI Home Video 1605	Queensryche	1989	NR	19.9
40	22	27	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.9

♦ IFA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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Major Unveil Clip Lines, Longforms Sell Through

BY MELINDA NEWMAN

NEW YORK 1989 may be remembered as the year that music video made its way into everyone's home. No, MTV didn't reach a 100% household penetration. Instead, longform music video came into its own as consumers pumped more and more dollars into home entertainment. Citing a new profit center as well as an added avenue for cross-promotion and artist development, more labels made home video music product under their own licenses. MCA was the latest of the majors to release its own home video line with several titles from artists on its trademark, BIP, and Motown in November.

Moving from the VCR to television programming, most of the national outlets reported an increase in either on-air hours or audience sizes.

MTV expanded its reach into live music, presenting two concert tours. The "Headbangers Ball Presents" tour featured Anthrax, Hellworn, and Exodus. The next tour, "Club MTV," met with varying results, and featured a number of artists, including Paula Abdul, Milli Vanilli, Tone Loc, and Wis (Not Wax).

In May, MTV named a new president, John Reardon, who had previously headed up advertising and affiliate sales for MTV Networks. Citing disappointment over not being named to the post, GM/VP Lee Masters departed the channel shortly thereafter.

Sister station VH-1 also underwent its share of changes. Newly named president Ed Bennett, former chief operating officer of the Viacom Network Group, announced a programming overhaul of the 24-hour channel in September. The new strategy, implemented in November, included packaging videos into specific programs and taking video jockeys off of regular rotation and placing them on their own shows.

While MTV arguably remains king of the hill, several other national shows fared well this year. Houston-based Hit Video U.S.A. expanded its focus from seven to 10 hours a day. Also, it quietly settled its lawsuit out of court with MTV over clip exclusivity, ending a three-year battle.

Black Entertainment Television

vowed to become a major contender and announced its intent to create more original programming as well as continuing its commitment to music videos. Similar to Hit Video USA, it declared its discontent over clip exclusivity by threatening to boycott MCA for supplying MTV with an exclusive on Bobby Brown's "Every Little Step." Later in the year, a new director of music programming, Earnest Winborne, came on board, replacing Jeff Newman.

"TBS' 'Night Tracks'" rallied on, cutting back from 14 hours of video a week to 10 by inserting a two-hour movie in each weekend program block to help video loyalty.

Video Jukebox Network, the interactive pay-per-play video system, ended the year on about 50 cable and low-power TV channels. It also tested a bilingual service in Fort Worth, Texas, that, if successful, will roll out to its other strongly Hispanic markets.

On the local front, several shows, including San Francisco's California Music Channel, Chicago's "MV50," Lakeland/Orlando/Tampa, Fla.'s "V-32," Akron's "TV23, Pittsburgh's "Videospan," and many others continued to make an impact. Most made inroads in proving to labels their ability to help break acts.

Indeed, on all levels, video shows were more instrumental than ever in breaking new artists. Tone Loc, Tone Young, Cannibals, Winger, and Living Colour were just a few of the names who were widely embraced on video before radio. The year's biggest success story was Paula Abdul, who, after her first few videos failed to set the world on fire, started a blaze with "Straight Up." She went on to dominate both MTV's and Billboard's Music Video Awards.

In country music video, Hank Williams Jr. fired a shot heard around the video world with "There's A Tear In My Beer." One of the most innovative clips of the year, country or otherwise, it featured him singing with his late father, Hank Williams. Although, according to The Nashville Network, only about 50% of country singles are accompanied by videos, that number should rise in 1990 as several new video avenues open. VH-1's planned country video show final-

ly emerged with "This is VH-1 Country" in November. TNN announced its plan to increase its daily video output by three-and-a-half hours. Country Music Television, though rocked by a lawsuit, and Herb Sutzkin's Piscataway, N.J.-based country clip show also continued to gain support.

1989 IN REVIEW

Just as censorship reared its head with more labels and chains sticking albums containing allegedly offensive language, video also had its detractors. The biggest fuss came

from Madonna's "Like A Prayer" clip. Pepsi debuted the song during a two-minute prime-time buy. Though the footage used in the commercial was different than the music video, the latter caused such a stir among religious groups that the soft drink company pulled not only the ad, but its support for Madonna's next tour.

In Fort Worth, Texas, the local board of directors unsuccessfully attempted to get MTV taken off the cable system because of Cher's "I'll Be Your Secret Time" clip.

Given the conservative times, many labels felt that MTV was responding by tightening its standards and imposing a harsher review poli-

cy. Although MTV Networks CEO and chairman Tom Freston stressed that MTV had not changed its standards, he admitted that MTV was taking a closer look at clips.

And as video heads into the '90s, Freston made a plea for increased creativity in clips. As keynote speaker at the 14th Annual Billboard Music Video Conference, Freston stressed that, while many music videos are well done, too many are long on the lingerie and leather and short on the innovation. As a word to the wise, he said, in the '90s smart video makers, who "see trends or similarities, [will] do something totally different."



by Melinda Newman

SEASON'S GREETINGS: Sitting under my Christmas tree is a compilation reel of the best videos of 1989. Unfortunately, there's only room for 10 videos, though I'd like to see more that deserve inclusion. Nonetheless, here we go...

• **The Red Hot Chili Peppers, "Higher Ground" (EMI).** The Peppers superimposed on an ever-changing background in a clip that totally captures their frenzy.

• **Don Henley, "The End Of The Innocence" (Geffen).** The video I'd put in a time capsule.

• **Bonnie Raitt, "Thing Called Love" (Capitol).** With a smile and a wink, Dennis Quaid is sexier than all the hair, lingerie, and scantily clad girls in the world.

• **Tears For Fears, "Sowing The Seeds Of Love" (PolyGram).** Great effects.

• **Living Colour, "Cult Of Personality" (Epic).** Same as the Pepperc clip. Captures band's energy.

• **Arcade Fire, "Jane's Got A Gun" (Geffen).** The clip handles the sensitive subject matter in a totally non-polemic way and still gets its point across.

• **Billy Joel, "We Didn't Start The Fire" (Columbia).** Much more effective than flashing quick pictures of the world and events that are reeling off.

• **Michael Jackson, "Leave Me Alone" (Epic).** One of my top clips not only of the year, but of the decade.

• **Tone Loc, "Wild Thing" (Delicious Vinyl).** Not every video has to cost \$250,000 to be effective.

• **The Escape Club, "Twentieth Century Fox" (Atlantic).** Almost as fun as "Wild Wild West" and just as innovative.

IN CASE NO ONE NOTICED, several weeks ago "Night Tracks" quietly cut back from 14 hours of videos a week to 10. There's now a teen-oriented movie taking up two hours on each weekend night. According to producer Gites Ashford, the film "gets people out of the habit of switching channels." He says the show is playing the same number of current videos each week, what has primarily changed is the number of repetitions. And two recurrences per hour have been dropped.

Among the films on the agenda are "Diner," "The Blues Brothers," "Sleepers," "The Magician," and "Bedazzled."

Otherwise, the music lineup remains basically the same. Friday night's mainstay is "Power Hits," which emphasizes heavy rock from established as well as up and coming acts. Saturday night kicks off with "Chartbusters," a countdown show, and, after the movie, concludes with four hours of hit-oriented videos.

THE INCREDIBLE JOURNEY: Video pool National Video Subscription is having great success with a pro-

motion it set up with client Journeys Shoes and Capital acts. The Cover Girls and Great White, according to the company's Jeff Anderson. In 38 of the chain's stores was different than the music video, the latter caused such a stir among religious groups that the soft drink company pulled not only the ad, but its support for Madonna's next tour.

An unexpected benefit for Journeys was that as the company began to make its media buys to tout in-store by The Cover Girls, several radio stations jumped aboard as co-sponsors of the videos.

The station promotion included an ever-changing weekend and lasts between 30 and 45 minutes of the two-hour reel that NVS supplies. Journeys is composed of clips by Capitol artists. Also, for purchases above a certain amount, patrons are given either a 30-minute video compilation or cassette single as part of Capitol's Christmas push.

NVS is also running a promotion with MCA to push its new longform home video music line. More than 1,000 compilations by such artists as Jody Watley, New Edition, Bobby Brown, and The Boys are being given away in 60 nightclubs across the country that utilize NVS reels.

For more information, contact Anderson, head of promotions and programming for NVS, at 714-777-4200.

IN FOCUS: Now on something completely different. The Eye zoomed in London a few weeks ago and managed to catch a video show on BBC 2 called "Jukebox Jury."

The basic premise is that a panel of four artists (this episode included Joy, Cole and Sam Grant) judge five songs based on their videos. Among the clips were Bon Jovi's "Living In Sin" and Grace Jones' "Love On Top Of Love-Killer Kiss." Cole hated every song played and didn't hesitate to express his opinion, whereas Galliard pushed about everything to the point of embarrassment. The show's high point was host Jools Holland of Squeeze, whose cryptic comments were hilarious. The show airs late Sunday afternoons and is definitely worth watching.

FOR THOSE OF YOU who claim to never watch any television unless it's something on PBS or A&E, here are two special programs that you can admit you saw. First is "The Ring," hosted by Cole and Sam Grant and hosted by E23. The one-hour special, which producers DIRT Broadcasting and Dalrymple Productions are hoping will become a series, features Nash playing Donahue as he fields questions from audience members for guest Grace Slick. Among the legends guests who question Grace are Bonnie Raitt and Lonestar. Dozier. There is also a 20-minute live performance and video segment.

The second offering, to air on PBS in the spring, is "Rock On!," hosted by Donahue. Shot throughout Brooklyn, N.Y., the week before Christmas and hosted by Spike Lee and Debbie Allen, the show will culminate in an cappella concert that includes Take 6 and Lady-smith Black Mambazo. The special will also be released as an album and music video by Elektra.

Hill Toppers. Reprise act Billy Hill shoots its first music video for "Nickel To My Name." Pictured, from left, are Rono King, Bob DiPiero, Dennis Robbins, John Scott Sherrill, and Martin Parker on drums.

Billboard THE C LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS... LIST OF IN-STORE VIDEOS BY FREQUENCY OF CHECKS RECEIVED

VIDEO TRACK

LOS ANGELES

TIMMY GATLING RECENTLY shot "Help," the title track video from his Tommy Boy album...

BMC International's Money Talks lends "Brave Young Man" with DNA director Piers Plowden...

NEW YORK

BILLY JOEL'S NEW VIDEO, "Leningrad," traces the singer's personal relationship with a Russian circus performer...

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director...

LIONEL CARTWRIGHT

I Watched It All On My Radio... New York: Columbia

NEMEN CHERRY

Real Life... New York: Warner

MARK COLLIE

Something With A Ring To It... New York: Ball Square

OF THE SOUL

Buddy... New York: Atlantic

DIGITAL UNDERGROUND

The Humpty Dance... New York: Tommy Boy

EPMD

You Had To Much To Drink... New York: Profile

ALAN JACKSON

Here In The Real World... New York: Mercury

KING'S X

Summerland... New York: Atlantic

WIKIE KRAFT

Best Generation... New York: Capitol

The Christmas favorite "Frosty The Snowman" receives a unique treatment—complete with yodeling—in a new video duet between Private Music recording artist LeAnn Rimes and Dr. John...

The Rameses also has a holiday video on the horizon "Merry Christmas (If Don't Want To Fight Tonight)" as on the band's "Brain Drain" album...

Hard Perry directed Public Enemy's instrumental video "Welcome To The Terrordome," a video cut from the Perry Films long video for Public Enemy's "Right To Cry" album...

Jon Small directed "Papa In Our Time," a Jon Bon Jovi/Rickie Lee Brown duet performed by the Mercury act Gerky Park...

MTV MUSIC TELEVISION logo

Continues programming 1775 Broadway, New York, NY 10019

ADDS B5-2, Boon... The Frontiers, Inc... The Frontiers, Inc... The Frontiers, Inc...

BUZZ BIN Kate Bush, Love And Anger... The Smithereens, A Girl Like You

SNEAK PREVIEW Aerosmith, Kiss A Gun... Slid Rite, Hammer To

HEAVY Paula Abdul, It's Just The Way That You Love Me... Eric Clapton, When The Night Comes... Phil Collins, Another Day In Paradise...

ACTIVE 10,000 Mermaids, This Happy Puppet... Barbra Streisand, When Love Takes Over... Terence Trent D'Arby, This Side Of Love...

MEDIUM Alice Cooper, House Of Fire... Melissa Etheridge, Let Me Go... Prince & The New Power Generation...

BREAKOUTS Animal Logic, Say To The House Of Love... The Roots, Good Thing... The Roots, Good Thing...

NEW KIDS ON THE BLOCK This One's For The Children... The Roots, Good Thing... The Roots, Good Thing...

NITRO Bob Dylan, New Man From Home... Bob Dylan, New Man From Home...

EDDIE HARRITT On Second Thought... Jimmy Boy Universal

RANDY & THE GYPSYS Rhapsody... Randy & The Gypsies

THE SCORPIONS I Can't Explain... Curt Menace

SEDUCTION Two To Make It Right... The Roots, Good Thing

ANDREAS VOLLENWEIDER Pearls And Tears... The Roots, Good Thing

WHITE LOUNJ Cry For Freedom... David Byrne

MTV MUSIC TELEVISION logo

Continues programming 1775 Broadway, New York, NY 10019

ADDS Rolling Stones, Rock And A Hard Place... The Subdudes, Any One Of Them...

FIVE STAR VIDEO Eric Clapton, Performing... Eric Clapton, Performing...

HEAVY Michael Bolton, How Am I Supposed To Live... Phil Collins, Another Day In Paradise...

MEDIUM Annual Legend, Say To The House Of Love... Kasey Chambers, You Don't Get Around Much Anymore... Terence Trent D'Arby, This Side Of Love...

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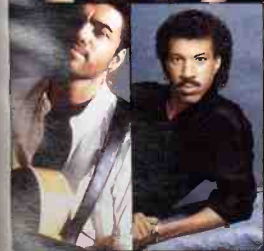
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THE YEAR IN MUSIC



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Billboard IN THIS SECTION

D6 THE DECADE IN CHARTS By PAUL GREIN

Billboard's movement-sensitive Chart Beat columnist takes apart the '80s and puts it back together again to reveal that decade charts beat in a big way for Michael Jackson, black music, music video, hard rock/heavy metal, and female artists.

D8 DECALOG By DAVE DIMARTINO

Billboard's ace trend-watcher searches for common threads in decade events that, woven together, spread out the "new" tapestry of a music industry changed in form and style, if not content, from anything that came before.

1989: THE YEAR IN MUSIC

Follows page D24

BILLBOARD'S MUSIC OF THE '80S BALLOT

Vote for the top artist, single, and album of the decade in various music genres. Follows page Y60

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'I get a bigger kick out of seeing my name on the Billboard chart [co-producer, 'My Heroes Have Always Been Cowboys'] than on any picture.'

SYDNEY POLLACK, Director, 1980



THE '80s CREDITS: Publisher, John Babcock Jr.; Special Issues Editors, Ed Ochs & Robyn Wells; All charts in this section appeared in Billboard year-end issues 1980-1989; All quotes in this section appeared in Billboard 1980-1989; All editorial by Billboard writers; All chart analysis by Paul Grein, Billboard's Music Research Editor, except "Gospel" by Bob Darden, Billboard's Gospel Editor; Editorial Assistance, Kastle Lund; Research assistance, Nancy Chamberlin, Billboard's Music Of The '80s Contest Coordinator; Nadine Reis; Cover photo of Bruce Springsteen by Kathleen Smith Barry; Design/Chart Pages: Anne Richardson-Daniel & Miriam King Lebb; Design/Feature Pages: Steve Stewart; '80s Covers, Ernie Cefalu for David Hale Associates, Los Angeles.

COVER PHOTOS: Left column, clockwise from upper left—Michael Jackson; U2; Jon Bon Jovi; Police; Lionel Richie; George Michael. Right column, clockwise from upper left—Alabama; Bruce Springsteen; Prince; Madonna; Phil Collins; Whitney Houston.

ABOUT THIS ISSUE: "The '80s" is a compendium of top 10 listings of Billboard's year-end charts from 1980-1989. The charts are organized by music genre. Only categories which have appeared in Billboard's year-end issues for more than one year are listed here.

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THE DECADE

By PAUL GREIN

Michael Jackson was both the hottest and most immediately influential artist of the '80s. The *Gotcha!* One was far and away the top artist of 1983 in both pop, black, and dance music, and also had the top album in all three formats, "Thriller."

"Thriller" was such a monster that it was also the No. 1 pop album of 1984. The Grammy-winning collection was the first album to top the year-end chart two years running since the "West Side Story" soundtrack in the early '60s.

The scope of Jackson's crossover potential was first suggested in 1980 when he was rated the year's top singles artist in both pop and black music. He was also that year's top black album artist, but was nosed out by Pink Floyd on the tally of top pop album acts.

Jackson's success confirmed once and for all the sales potential of black music and opened the door for other black artists. And many followed his lead.

• Lionel Richie was the top artist of 1984 in both pop and black music, thanks to the success of his Grammy-winning album, "Can't Slow Down," and its string of hit singles.

• Prince had the top single of 1984 in both pop and black music with "When Doves Cry," the lead-off hit from his blockbuster album, "Purple Rain." It was the decade's only single to wind up as the No. 1 hit of the year in both formats. The following year, Prince & the New Power Generation were the top album artists in both fields on the combined strength of "Purple Rain" and the followup, "Around the World in A Day."

• Whitney Houston had the top album in both pop and black music in 1986 with her blockbuster debut collection, which sold more than 9 million copies. Houston was also the year's top album artist in both fields.

• Janet Jackson was the top singles artist in both formats in 1986, on the strength of a long string of hits from her blockbuster album, "Control."

• Bobby Brown was the top singles artist in both pop and



Tina Turner

black music in 1989, when he landed such hits as "My Prerogative" and "Roni." The former New Edition star was also the year's top male artist in both formats.

In terms of dance/pop crossover, Michael Jackson and Madonna were the decade's top performers. Jackson was the No. 1 artist in both pop and dance music for 1983; Madonna was the top artist in both fields for 1985. In 1989, Bobby Brown and Paula Abdul were the top male and female artists in both pop and dance sales action.

The year-end pop charts reflect the strong video emphasis of the mid-'80s. Jackson and Madonna owe much of their success to their mastery of video. The medium was also key to the success of such artists as Men At Work (top pop group of 1983), Culture Club (top pop group of 1984), and Cyndi Lauper (top female artist of 1984).

The emergence of heavy metal/hard rock bands into the pop mainstream was one of the decade's key trends. Bon Jovi was the top pop act of 1987, largely on the success of "Slippery When Wet," the year's top pop album. Def Leppard was the top pop group of 1988 on the strength of

IN CHARTS

The Year-End Pop Charts Reflect the Strong Video Emphasis of the Mid-'80s.

the '80s. The Go-Go's were the top pop act of 1982, largely on the strength of their smash debut, "Beauty & The Beast."

Three other acts that emerged from the new wave club tradition landed the No. 1 pop single of the year. Blondie scored in 1980 with "Call Me," the pop/dance/rock smash from the movie, "American Gigolo." The Police scored in 1983 with "Every Breath You Take"; the Bangles rang the bell in 1987 with the quirky "Walk Like An Egyptian."

The influx of teen stars, initiated by Tiffany in 1987, was reflected in the year-end recaps for the last two years of the decade. New Kids On The Block was the top pop act of 1989; Debbie Gibson was the top female pop artist of 1988.

In addition to being the No. 1 pop act of 1988, George Michael became the only artist in the '80s to land the No. 1 pop album and No. 1 pop single the same year. He scored with his smash solo debut album, "Faith," and its title track single. The last artist to top both recaps the same year was Simon & Garfunkel, which scored in 1970 with "Bridge Over Troubled Water."

Michael had the No. 1 single of 1985 with Wham!'s "Careless Whisper," which made him the decade's only artist to take the top single title twice. Elvis Presley and the Beatles were the only other artists to land the year's No. 1 hit twice in the rock era.

(Continued on page D-12)

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Terence Trent D'Arby

By Dave DiMartino

A simple truism pervades the music business, and always has: What is trendy becomes the norm... until something trendier comes along.

Any analysis of the '80s thus requires the writer and the reader to step back and examine what we'll call, for lack of something better, the Big Picture. And what that means here is simple: Things may be obvious now, but they weren't a few years ago.

If anyone conversant with the music business circa 1979 stepped into a time machine and instantly emerged in front of the Capitol Records tower in late 1989, he'd note several changes more drastic than the obvious staffing changes inside that building. Were he to sneak inside, totally invisible, and then perhaps walk down Vine St. to the nearby Music Plus record store, by day's end he'd surely be scratching his head at these following changes, among others:

• Most obviously, records as he knows them—LPs—have almost totally vanished.

• On the store walls, in increasing, almost scary numbers, are prerecorded cassettes—a configuration that he, for one, had little hope for, due to what he perceived as their limited audio fidelity.

• Elsewhere in the store, where the records used to be, are little 6x12 plastic cases and boxes containing what appear to be shiny little metal disks. Looking at the plastic cases, he notes that some include shrunken copies of album covers he is very familiar with: Rod Stewart's "Gasoline Alley," Quicksilver Messenger Service's "Happy Trails," and the Moody Blues' "On The Threshold Of A Dream."

• Also in the music store are several television monitors on which artists he is familiar with—such as Rod Stewart—prance around lip-synching to songs he's never heard before. And after Stewart is finished, a black quartet he's also never heard before, called Living Colour, comes onscreen performing what he'd swear was heavy metal music.

• As he watches the store's customers, decked out in fairly odd clothing and haircut, approach the counter, he notes that the clerk merely passes a small scanner over the items being purchased and then consults the cash register for appropriate price. So much for inventory control, he thinks, as the customers walk out seconds later.

In short, what we've all grown used to in these late '80s is totally remarkable, drastically different from the business as we knew it in the '70s, and likely to change even more quickly in the '90s.

What might be called for, therefore, is a rundown of some of the more notable changes in the way business has been conducted in the '80s. Some of the changes may be obvious, and some may be subtle, true—but all of them share one thing in common. They made the music business in 1989 vastly different than it was 10 years ago.

The Rise Of MTV

Among the most important aspects of the business in the

The Rise of MTV, Video Artists, CD, Album Innovations, New Formats, Portable Music, Rap, Roots, Metal and New Age, Recycled Rock, Hot Producers, and Charity Benefits... They Made the Music Business of the '80s Vastly Different from the '70s—and Promise to Make the Biz of the '90s Even More Dizzying and Dazzling.

'80s. MTV is singularly responsible for one of the most basic changes in the current music fan's vocabulary: Where somebody might have said 10 years ago, "Yeah, I've heard that song," that same person now might likely say, "Yeah, I saw that video," or, even more revealing, "Yeah, I saw that song." Through its overwhelming visual impact, MTV has, for better or worse, accelerated the lifespan of most of today's hottest stars. When Michael Jackson, Madonna, or Prince puts out a new video, you can bet that what the stars do, say, and look like in that video will be the subject on conversations across the country the very next morning. And when the novelty value of a talented performer who has depended heavily on visuals wears thin—take a Boy George or a Cyndi Lauper, for instance—it has become extremely difficult for that artist to regain the same level of mass acceptance here or she once had. In short: The burn-out factor is here, like never before.

The Portability Of Music Factor

Thanks to the invention of the Sony Walkman, the proliferation of portable "boom-box" radios, the growth of car stereo cassette players, and the swift entry of the compact disk into that same marketplace, '80s music fans have changed their listening habits forever more. Who needs radio when you can program your own music—in your car, on your Walkman, or on the street corner? Who wants to buy a copy of the new Rickie Lee Jones LP, when you can play its cassette or CD counterpart on your car stereo on the way home? Why bother with the LP when you can play the tiny CD forever without worrying about scratching it? Going on a vacation? Pack your Walkman and 15 tapes, and it'll be like you never left your living room!

The CD Itself

Talk about trends—if the CD did anything in the '80s, it convinced consumers that they needed to buy many of their favorite albums all over again. Little wonder, therefore, that artists such as the Beatles were charting all over again in the '80s with records they'd recorded 25 years earlier. The ultimate shot in the arm the record industry was craving, the CD allowed companies to rake in the bucks on product that, in some cases, was one step away from actually being deleted.

The "Extension" Of The Album

Take it any way you like: albums simply aren't just albums anymore. Michael Jackson makes an album called "Thriller..." (Continued on opposite page)



Robert Cray

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DECALOG

(Continued from opposite page)

er," shoots a video of the album's title track, and soon enough a top-selling videocassette called "The Making Of Michael Jackson's 'Thriller'" emerges. Consumers are treated to a spurge of advertising and media hype telling them that compact disk video—CDV—will allow them to buy favorite tracks by their artists capped by an actual video of the artist, all there to be seen providing they've forked over the cash to own a videodisk player that will do the trick. Artists like the Human League early on, or more recently such newcomers as Jody Watley, Alexander O'Neal, and Bobby Brown, release not only albums, but follow-up albums containing remixes of the tracks on the previous album.

Catalog Reissues: The Boxed Set Syndrome

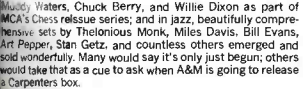
Some say it started with Bob Dylan's "Biography," others point to PolyGram's outstanding compilation of Eric Clapton's material, but no one is going to argue the bottom line: There's a market out there willing to pay big bucks for a class resale package, and it's doing so regularly. Thus the 80s brought us, in pop alone, boxed sets by not only Dylan and Clapton, but the Rolling Stones, Rod Stewart, David Bowie, Jethro Tull, the Allman Brothers; in blues, we got



Public Enemy



Madonna



Juice Newton

The "Extra Tracks" Sales Hook

It started in the early '80s with cassettes and has blossomed significantly with the CD—and it may have helped put the final nail in the LP's coffin. We're talking, of course, about the industry's way of rewarding the cassette and CD buyer—or of penalizing the LP buyer, depending on how you look at it—by sticking one, two, three, or sometimes more extra tracks on the two newer configurations. If you were a Michael Jackson fan—and let's assume there are more than a few—how can you in good faith buy the LP version of "Bad" knowing full well you aren't getting that one extra track Epic threw on the cassette and CD?

The (Related) Longer Album Syndrome

The flip side of the above issue, however, is another story entirely. Fans of Led Zeppelin, David Byrne, and even Wynton Marsalis suddenly found themselves getting more for their money in the late '80s—even if they stuck with the LP format. How? The average duration of albums began creeping upwards from 45 minutes to 60 minutes or greater, throwing some recorders who favored C-90s and rewarding those remaining few LP pressing plants that used new-found metal mastering techniques.

The (Even More Related)

Shorter Double Album Syndrome

And the flip side of the flip side? Single CDs of 60-minute duration that ended up on two vinyl slabs apiece—at times giving the consumer less than 15 minutes per LP side.

Emergence Of The Video Artist

Consider how the '80s have changed the music osandrill of today's top rock acts. Years ago, bands recorded records, toured regularly, and sold albums purely via radio airplay and exposure gained via touring. Nowadays, a top-selling artist like Janet Jackson—with how many albums sold around the world!—causes a stir when she announces her first live tour ever. The rules have changed; thanks in large part to MTV, artists like Richard Marx, Taylor Dayne, Roxette, or Exposé can sell millions of records in the backwoods of America without ever setting foot in Boise, Brooklyn, or Burbank.

Visual Artists Who Incidentally Make Records

Not to take anything away from Paula Abdul, but it is any coincidence that she now sells millions of records and 1) was initially renowned for being Janet Jackson's choreographer and 2) is extremely good looking? Or, to take another tack, do you think it would be quite so easy for '60s artists



Stanley Jordan

such as Janis Joplin, Tracy Nelson—or even '70s artists like Styx and Meatloaf—to get a record deal in 1990?

Recycling Rock, Pt. 1

Speaking of '60s artists, one of the more notable trends of the late '80s was the commercial success of many bands that made their commercial debut more than 20 years ago. Count among them Poco, Ten Years After, and the Jefferson Airplane.

Recycling Rock, Pt. 2

And don't forget the '70s artists, such as Bonnie Raitt, the Doobie Bros., and Donny Osmond—all of whom scored heavily, and revived their respective careers, in 1989. Not to mention pioneering Brit punk band the Buzzcocks, who reformed and toured the U.S. this year, just in time to promote Enigma's boxed set of all their classic material.

Recycling Rock, Pt. 3

Furthermore, consider that three of 1989's most popular hard rock bands bolstered their success by covering hits of the '70s: Poison, with Loggins & Messina's "Your Mama Don't Dance"; Great White, with Ian Hunter's "Once Bitten, Twice Shy"; and White Lion, with Golden Earring's "Radar Love."

Recycling Rock, Pt. 4

Next, consider that among this year's largest concert crowds were much-acclaimed tours by the Who, the Rolling Stones, and Paul McCartney. And don't forget the various raves that show by similar '60s fixtures like Neil Young and

Bob Dylan received.

Recycling Rock, Pt. 5

And with the concept of Yuppiedom emerging in full bloom during the '80s, so too arose a batch of new record labels such as Cypress and Gold Castle, which revived the careers of such older faves as Eric Anderson, Jennifer Warnes, Judy Collins, Joan Baez, and Peter, Paul & Mary, among others.

Recycling Rock, Pt. 6

Finally, years after their original records were either deleted or sent out to pasture, critical acclaim and the burgeoning CD market made comparative sales stars out of such previously forgotten (at the cash register) stars as Tim Buckley, the Velvet Underground, Captain Beefheart, Tim Hardin, and Can.

Back To The Roots

A&M debuted its Americana series in 1989 with Tish Hinojosa, David Wilcox, and Zachary Richard—claiming that high-quality recordings of "native American music forms" could be made with a minimal budget.

Back To The Roots, Pt. 2

Meanwhile, U2's "Rattle And Hum"—the album and the



Bananarama



Annie Lennox



Billy Ocean

motion picture—featured the four Irishmen embracing B.B. King and Sun Studios, and left many critics wondering if the group was striving to attain legitimacy via association.

Back To The Roots, Pt. 3

Similarly, after making a career of borrowing "other" music styles through Talking Heads, head David Byrne went all out in the late '80s by providing not one but two "samplers" of South American music forms to consumers unwilling to pronounce such names as Gilberto Gil and Caetano Veloso in front of smirking record store clerks.

Back To The Roots, Pt. 4

And as the growing market in world music blossomed, other artists who liberally "borrowed" from non-Anglo sources such as Peter Gabriel returned the favor by issuing the original stuff on his own label, the Virgin-distributed Real World label. Combine that with Virgin's own Earthworks line, the continued quality releases from Shanachie, Rounder, and Intuition, and it's safe to say that in the late '80s, music from everywhere was being heard everywhere.

New Age Music

Some say it's been around for years—and was evident in the music of such artists as Tony Scott, Terry Riley, Paul Horn, and Tangerine Dream. Others say the whole shebang started when pianist George Winston clicked on his very first tape recorder. Still others say it was one of the most meaningful trends of the '80s. And the last group says they don't know what it is, it has no meaning for them, it clogs up

(Continued on page D-12)

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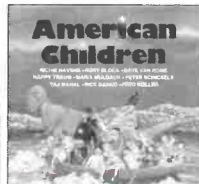
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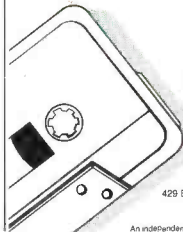
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Julio Iglesias



ZZ Top



Pat Benatar

DECALOG

(Continued from page D-9)

the airwaves, it puts them to sleep, and it isn't going to last. New age music: bringing inner peace even as you read this.

"New Age Radio" And What It Hath Wrought

Meanwhile, hovering somewhere between the various "Quiet Storm" and "WAVE" radio formats is a whole new brand of "jazz fusion" that to many seems neither jazz nor capable of fusing anything whatsoever. Some call it schmatz, some point to Kenny G and Spyro Gyra, and some avoid it at all costs. It's the New Jazz, and, like it or not, it's part and parcel of the '80s.

Hot Producers

In the '80s, count Jimmy Jam & Terry Lewis, L.A. Reid & Babyface, Jimmy Iovine, Narada Michael Walden, and Daniel Lanois among the hottest.

Offspring Of The Stars, etc.

You weren't hot in the '80s unless your mom, dad, brother, or spouse was. Just ask Julian Lennon, Jason Bonham, Ziggy Marley, Louise Goffin, Dweezil Zappa, Michael Penn, or Lenny Kravitz—while you can. Or go find Simon Townsend and Chris Jagger and ask them.

Duet O.D.

You want a trend? Pick up any Aretha Franklin album of the '80s and check out the number of duets on each one.

All For Your Benefit

Live-Aid, Farm Aid, Hearing Aid, San Francisco Earthquake aid, and "We Are The World." Millions of dollars were raised everywhere—for which the musicians and producers involved should forever take a bow. Unfortunately, they should stop taking bows after a while. By the end of the '80s, charity events stopped seeming once-in-a-lifetime opportunities to aid the unfortunate, and edged more toward bimonthly self-promotional vehicles.

Politically Conscious Rock

Peter Gabriel wrote a song called "Biko" in the mid-'80s, and by 1989, everyone from Robert Wyatt to Simple Minds performed their own version of it. Artists Against Apartheid rallied together with "Sun City," Jackson Browne and Bonnie Raitt played at benefit concert after benefit concert, Springsteen, Sting and others campaigned for Greenpeace, and artists from every political standpoint ended up somehow conveying it to their audience by the decade's end.

Rap: Not Just For Breakfast Anymore

Any '80s overview can't legitimately call rap music a trend, because when it's out there as a music form for over 10 years, it stopped being a "trend" eight years earlier. In the '80s, rap music made lots of money, was the object of much political, social, and financial controversy, and for

many, was the only music form that mattered during the decade.

Overall Rise Of Entertainment Coverage In The Media

As consumer music magazines folded left and right during the '80s, newspapers and general interest magazines devoted more and more coverage to popular music—and cover stories in small-circulation magazines meant less and less compared to a 5 minute segment on "Entertainment Tonight" or an MTV interview.

Time Between

Time between *albums*, that is, expanded as groups such as Def Leppard and Tears For Fears took several years to release follow-up efforts to mega-successes like "Pyromania" and "Songs From The Big Chair." And in the old days, the Beach Boys and the Beatles might even release three LPs a year.

Pushing The Boundaries Of Taste

Another '80s trend? Records of many genres—mostly metal, rap, and hardcore punk—featuring cover art, lyrics, and dialog that made some of the staunchest proponents of the First Amendment queasy.

Censorship

See Newton's laws, various.

Metal/Hard Rock's Dominance

If rap music isn't a trend, how can this music—which draws from '60s music more than any other—be one?

Rise Of Personics

Though it sits at the bottom of this list, the Personics system of in-store taping, combined with the death of the vinyl 45 and the rise of the cassette single, may ultimately prove to be the most noteworthy trend of this decade. If the system truly flies, and if labels show an increased willingness to allow their material to be utilized on the system, then in 10 years, it—or something very much like it—may change the way music is sold in this country, and others, forever.



Arthur Baker and Little Steven work on "Sun City," featuring Artists United Against Apartheid.

DECADE IN CHARTS

(Continued from page D-6)

Bruce Springsteen had the No. 1 album of 1985 with "Born In The U.S.A.," which logged 84 weeks in the top 10 and spun off seven top 10 singles. Springsteen was also the year's top male pop artist.

But heartland American rock had been popular from the beginning of the decade: REO Speedwagon was the top pop act of 1981 and had the year's No. 1 album, "Hi Infidelity."

And John Cougar was the top male pop artist of 1982 (a crown he would claim again in 1986).

Female artists broke through in a big way in the '80s—both in terms of large-scale popularity and unabashed sexiness of image. The definitive example in both respects was Madonna—the top pop act of 1985 and the top pop singles artist for both 1985 and 1987.

The potential opening for a strong, aggressive female presence at pop radio was foreshadowed in the early '80s. Pat Benatar was the top female pop artist of 1981; Kim Carnes' rock-edged "Bette Davis Eyes" and Olivia Newton-John's frisky "Physical" were the No. 1 singles of 1981 and 1982, respectively.

British rock artists were at the forefront in the early '80s.

Michael Jackson's Staggering Success in the '80s Confirmed Once and for All the Sales Potential of Black Music and Opened the Doors for Other Black Artists. And Many Followed His Lead.

Pink Floyd's "The Wall" was the No. 1 album of 1980; Asia's self-titled debut collection was the No. 1 album of 1982.

Kenny Rogers was far and away the decade's hottest country crossover star. He was the top country artist for both 1980 and 1981, and was also the top pop male artist for both years. Rogers was also the top pop singles act of 1981—when he followed the mega-hit "Lady" with "I Don't Need You."

Lionel Richie was the decade's leading adult contemporary crossover star. He was the top artist in both pop and AC in 1984, on the strength of such smash ballads as "Hello" and "Stuck On You."

Kenny Rogers was the top male artist in both pop and AC in 1981. Culture Club was the hottest group in both formats in 1984, and Whitney Houston was the leading female artist in both fields in 1986 and 1987.

And Dionne & Friends—Dionne Warwick, Elton John, Stevie Wonder, and Gladys Knight—had the No. 1 single of 1986 in both pop and AC with the Grammy-winning "That's What Friends Are For."



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BASF

Michael Jackson was the hottest pop artist of the '80s, though Prince, Madonna, Whitney Houston, and George Michael gave him a run for his money in the second half of the decade.

Jackson's crowning achievement was "Thriller," the No. 1 album of the year for both 1983 and 1984. It was the first album to top the year-end chart twice since the "West Side Story" soundtrack in the early '50s.

Jackson was far and away the top pop artist of 1983 for both albums and singles. The only year-end pop title which eluded him in 1983 was the top single citation, which went to the Police's "Every Breath You Take."

Five years later, nothing eluded George Michael. "Faith" was the No. 1 pop album and the No. 1 pop single of 1988, making the ex-Wah! band the only second artist in the rock era to top both year-end charts. The first was Simon & Garfunkel, which had the No. 1 pop album and the No. 1 pop single of 1970 with "Bridge Over Troubled Water."

George Michael had had the year's No. 1 single three years before with Wham's "Careless Whisper." Only two other artists

in the rock era—Elvis Presley and the Beatles—have had the year's No. 1 single twice.

In addition, Michael was ranked as the top artist of 1988 for both albums and singles.

Lionel Richie was the only other artist—besides Jackson and George Michael—to be rated the year's top pop artist for both albums and singles. Richie scored in 1984, the year that "Can't Slow Down" achieved the bulk of its sales.

No one was rated the top album artist of the year more than once in the '80s, but two stars were ranked as top singles artist twice. Michael Jackson scored in 1980 and 1983; Madonna led the way in 1985 and 1987.

Madonna was also rated the top artist for combined albums/singles action in 1985. Only two other female acts won this grand sweepstakes title. The influential but short-lived Go-Go's were the top act of 1982,

Whitney Houston was on top for 1986. Both acts won the titles in the years that their debut albums hit No. 1. The Go-Go's "Beauty & the Beat" was No. 1 for six weeks in 1982. "Whitney Houston" was No. 1 for 14 weeks in 1986.

Houston was the top female artist for combined albums/singles action for both 1986 and 1987, making her the only woman to score twice. Two men were repeat winners as the year's top male artist for combined albums/singles action—but neither is a media darling like Jackson.

Springsteen, or George Michael. The two to repeat were Kenny Rogers, the top male artist of 1980 and 1981, and John Cougar Mellencamp, who finished first for 1982 and 1986.

Black artists swept all of the major pop titles in both 1984 and 1986, underscoring the importance of black pop in the '80s.

'I think that [leaving the group] will happen gracefully in the future. I think the public will ask for it.'

MICHAEL JACKSON, 1980

POP 1980 Top Female Artists

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

1. DONNA SUMMER (2) Casablanca (7) Geffen
2. PAT BENATAR (3) Chrysalis
3. DIONNE WARWICK (3) Arista
4. ANNE MURKIN (4) Capitol
5. LINDA RONSTADT (4) Asylum
6. CRYSTAL GAYLE (3) Columbia (2) United Artists
7. DIANA ROSS (3) Motown
8. STEPHANIE MILLS (5) 20th Century
9. BARBRA STREISAND (3) Columbia
10. ANGELA BOTTILLI (1) GRP/Arista

Top Male Artists

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

1. KENNY ROGERS (3) United Artists
2. MICHAEL JACKSON (3) Epic
3. BILLY JOEL (8) Columbia
4. WATSON JENKINS (4) RCA
5. SMOKEY ROBINSON (4) Tamla
6. CHRISTOPHER CROSS (3) Warner Bros.
7. HERB ALPERT (3) A&M
8. KENNY LOGGINS (4) Columbia
9. DAN FOGELING (3) Poly/Mono/Tpic
10. BARRY MANLOW (5) Arista

Top Duos/Groups

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

1. PINK FLOYD (3) Columbia
2. HAREM
3. BOB SEGER & SILVER BULLET BAND (7) Capitol
4. BLONDE (6) Chrysalis
5. THE SAGLES (6) Asylum
6. JOURNEY (3) Columbia
7. STYX (7) A&M
8. COMMODORES (7) Motown
9. TOM PETTY & THE HEARTBREAKERS (5) Backstreet
10. LED ZEPPELIN (3) Swan Song (3) Atlantic
11. THE CARS (6) Elektra

Top New Artists

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

1. CHRISTOPHER CROSS (3) Warner Bros.
2. PRINCE (3) Sin
3. LIPS INC. (3) Casablanca
4. AIR SUPPLY (3) Geffen



5. RAY GOODMAN & BROWN (4) Polydor
6. PRINCE (2) Warner Bros.
7. THE DIRT BAND (4) United Artists
8. ROBBIE DURFEE (3) Elektra
9. BOB JAMES & EARL KLEIGH (1) Tappan-Zee/Columbia
10. THE S.O.S. BAND (2) Tabu

Top Albums

Pos. TITLE—Artist—Label

1. THE WALL—Pink Floyd—Columbia
2. THE LONG RIN—The Eagles—Asylum
3. OFF THE WALL—Michael Jackson—Epic
4. GLASS HOUSES—Billy Joel—Columbia
5. DAMN THE TORPEDOES—Tom Petty & the Heartbreakers—Backstreet
6. AGAINST THE WIND—Bob Seger & the Silver Bullet Band—Capitol
7. IN THE HEART OF THE NIGHT—Pat Benatar—Chrysalis
8. SAT TO THE BEAT—Blondie—Chrysalis
9. IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
10. KENNY—Kenny Rogers—United Artists

Top Singles

Pos. TITLE—Artist—Label

1. CALL ME—Blondie—Chrysalis
2. ANOTHER BRICK IN THE WALL—Pink Floyd—Columbia
3. MAGIC—Olivia Newton-John—RCA
4. ROCK WITH YOU—Michael Jackson—Epic
5. DO THAT TO ME ONE MORE TIME—Captain & Tennille—Casablanca
6. GREAT LITTLE THING CALLED LOVE—Queen—Elektra
7. COMING UP—Paul McCartney—Columbia
8. FUNKYOWN—Lips Inc.—Casablanca
9. IT'S STILL ROCK & ROLL TO ME—Billy Joel—Columbia
10. THE ROSE—Bette Midler—Atlantic

1981 Top Artists

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

1. RED SPEEDWAGON (10) Epic
2. KENNY ROGERS (9) Liberty
3. PAT BENATAR (7) Chrysalis
4. AC/DC (6) Atlantic
5. DARYL HALL & JOHN OATES (6) RCA
6. THE POLICE (6) A&M
7. STYX (6) Epic
8. KIM CARNES (5) EMI-America
9. BRUCE SPRINGSTEEN (7) Columbia
10. ROLLING STONES (10) Rolling Stones

Top New Artists

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

1. SHEENA EASTON (3) EMI-America
2. PHIL COLLINS (3) Atlantic
3. BILLY SQUIER (4) Capitol
4. LOVERBOY (3) Columbia
5. FRANK & THE KNOCKOUTS (3) Millenium
6. STARS ON 4) Lado Records
7. OZZY OSBOURNE (1) Jet
8. MARY BALVIN (1) EMI-America
9. STANLEY CLARK & GEORGE DUKE (2) Epic
10. LEE RITENDEN (2) Elektra

Top Albums

Pos. TITLE—Artist—Label

1. HI INFIDELITY—RED Speedwagon—Epic
2. DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
3. GREATEST HITS—Kenny Rogers—Liberty
4. CHRISTOPHER CROSS—Christopher Cross—Warner Bros.
5. CRIMES OF PASSION—Pat Benatar—Chrysalis
6. PARADISE THEATER—Styx—A&M
7. BACK IN BLACK—AC/DC—Atlantic
8. VOICES—Daryl Hall & John Oates—RCA
9. ZENYATTA MONDITA—The Police—A&M
10. THE RIVER—Bruce Springsteen—Columbia

Top Singles

Pos. TITLE—Artist—Label

1. BETTE MIDLER—Bette Midler—Atlantic
2. ENDLESS LOVE—Diana Ross & Lionel Richie Jr.—Motown
3. LADY IN CHARGE—Pat Benatar—Chrysalis
4. STARTING OVER—John Lennon—Geffen
5. JESSIE'S GIRL—Rick Springfield—RCA
6. CELEBRATION—Kool & the Generals—On-U-ite
7. KISS ON MY HEEL—Daryl Hall & John Oates—RCA
8. I LOVE A RAINY NIGHT—Eddie Rabbiti—Elektra
9. TO SILENCE—Dolly Parton—RCA
10. KEEP ON LOVING YOU—RED Speedwagon—Epic

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Bruce Springsteen
Starship
Rod Stewart
Al B. Sure
The Time
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Tina Turner
U2
John Waite
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(Continued from page D-14)

1982

Top Artists

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

1. THE GO-GO'S (6) I.R.S.
2. THE ROLLING STONES (9) Rolling Stones (3) UMG
3. FOREIGNER (7) Atlantic
4. OLIVIA NEWTON-JOHN (6) MCA
5. THE J. GEILS BAND (5) EMI-America
6. JOURNEY (10) Columbia
7. JOHN COUGAR (3) Ryco/Mercury
8. BUCK SPRINGFIELD (8) RCA
9. ASIA (3) Geffen
10. KENNY ROGERS (3) Liberty

Top New Artists

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

1. ASIA (3) Geffen
2. QUARTERFLASH (3) Geffen
3. SOFT CELL (3) Sire
4. HUMAN LEAGUE (2) A&M/Virgin
5. HUET LEWIS & THE NEWS (4) Chrysalis
6. ALDO NOVA (3) Portrait
7. TOMMY TITONE (2) Columbia
8. BELVE HINGSON (2) Neil Family
9. A FLOCK OF SEAGULLS (2) Jive/Arista
10. TOM TOM CLUB (2) Sire

Top Albums

Pos. TITLE—Artist—Label

1. ASIA—Asia—Geffen
2. BEAUTY & THE BEAT—Go-Go's—I.R.S.
3. 4—Foreigner—Atlantic
4. AMERICAN FOLK—John Cougar—Ryco/Mercury
5. FREEZE FRAME—I. Geils Band—EMI-America
6. ESCAPE—Journey—Columbia
7. GET LUCKY—Loverboy—Columbia
8. BELLA DONNA—Silvia Nolas—Mercury
9. CHARLOTS OF FIRE—Vangalis—Polydor
10. GHOST IN THE MACHINE—The Police—A&M

Top Singles

Pos. TITLE—Artist—Label

1. PHYSICAL—Olivia Newton-John—MCA
2. EYE OF THE TIGER (The Theme From 'Rocky III')—Survivor—Scotti Bros.
3. I LOVE ROCK'N'ROLL—Joan Jett & The Blackhearts—Boardwalk
4. EBONY & IVORY—Paul McCartney & Steve Wonder—Columbia
5. CENTERFOLD—I. Geils Band—EMI-America
6. DON'T YOU WANT ME—Human League—A&M/Virgin
7. JACK DIANE—John Cougar—Ryco/Mercury
8. HURTS SO GOOD—John Cougar—Ryco/Mercury
9. ABRACADABRA—Steve Miller Band—Capitol
10. HARD TO SAY I'M SORRY—Chicago—Full Moon/Warner Bros.

1983

Top Artists

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

1. MICHAEL JACKSON (7) Epic
2. BEAT AT WORK (2) Columbia
3. THE PO'ICE (7) A&M
4. DURAN DURAN (8) Capitol
5. DID LEPPARD (8) Mercury
6. JOURNEY (9) Columbia
7. DARYL HALL & JOHN OATES (8) RCA
8. ALABAMA (6) RCA
9. LYONEL RICKEY (2) Motown
10. PRINCE (4) Warner Bros.



CULTURE CLUB

Top New Artists

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

1. CULTURE CLUB (5) Virgin/Epic
2. THOMAS DOLBY (4) Capitol
3. THE FIXX (5) MCA
4. DEBARGE (3) Sire
5. ABC (3) Mercury
6. NAKED EYES (4) EMI-America
7. EDDY GRANT (3) Portrait/Nov
8. EURYTHMICS (3) RCA
9. DEXY'S MIDNIGHT RUNNERS (3) Mercury
10. MADONNA (3) Geffen

Top Albums

Pos. TITLE—Artist—Label

1. TWINKLE—Michael Jackson—Epic
2. BUSINESS AS USUAL—Men At Work—Columbia
3. SYNCHRONICITY—The Police—A&M
4. HDZ—Daryl Hall & John Oates—RCA
5. 1999—Prince—Warner Bros.
6. LYONEL RICKEY—Lionel Richie—Motown
7. JANE FONDA'S WORKOUT RECORD—Jane Fonda—

'It is difficult to do something new when you are famous, because you must really be exceptional or they will nail you to the cross.'

CHER, 1980

- Columbia
8. PYROMANIA—Del Loggano—Mercury
 9. KISSING TO BE CLEVER—Culture Club—Virgin/Epic
 10. OLIVIA'S GREATEST HITS, VOL. 2—Olivia Newton-John—MCA

Top Singles

Pos. TITLE—Artist—Label

1. EVERY BREATH YOU TAKE—The Police—A&M
2. BILLIE JEAN—Michael Jackson—Epic
3. FLASHDANCE—WHAT A FEELING—Innocent Care—Casablanca
4. DOWN UNDER—Men At Work—Columbia
5. BEAT IT—Michael Jackson—Epic
6. TOTAL ECLIPSE OF THE HEART—Bonnie Tyler—Columbia
7. MANEATER—Daryl Hall & John Oates—RCA
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10. SWEET DREAMS (ARE MADE OF THIS)—Eurythmics—RCA

(Continued on page D-18)

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1984

(Continued from page D-16)

Top Artists

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

1. LONEL RICHIE (7) Motown
2. MICHAEL JACKSON (4) Epic (2) Motown
3. CULTURE CLUB (7) Epic/Virgin
4. PRINCE (9) Warner Bros.
5. DURAN DURAN (2) Capitol
6. HUEY LEWIS & THE NEWS (7) Chrysalis
7. BILLY IDOL (7) Chrysalis
8. VAN HALEN (7) Warner Bros.
9. THE POLICE (2) A&M
10. BILLY JOEL (7) Columbia

Top New Artists

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

1. CYNDI LAUPER (5) Portrait
2. STEVE PERRY (4) Columbia
3. HICKSHELL (3) Motown
4. WANG CHUNG (4) Sire
5. BON JOVI (1) Mercury
6. COREY HART (4) EMI America
7. SHELIA E. (2) Warner Bros.
8. HOWARD JONES (3) Elektra
9. JOHN CAFFERTY & THE BEAVER BROWN BAND (3) Scotti Bros.
10. PETER WOLF (2) EMI America



CYNDI LAUPER

1985

Top Artists

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

1. MADONNA (7) Sire (3) Geffen
2. BRUCE SPRINGSTEEN (11) Columbia
3. PRINCE & THE NEW POWER GENERATION (7) Warner Bros. (4) Paisley Park
4. PHIL COLLINS (5) Atlantic (1) Columbia
5. BRYAN ADAMS (7) A&M
6. WHAM! (7) Columbia
7. TEARS FOR FEARS (5) Mercury
8. TINA TURNER (7) Capitol
9. BILLY OCEAN (6) Jive
10. THE POINTER SISTERS (7) Planet

Top New Artists

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

1. WHITNEY HOUSTON (3) Arista
2. THE POWER STATION (4) Capitol
3. SADE (4) Portrait
4. FREDDIE JACKSON (3) Capitol
5. KATRINA & THE WAVES (4) Capitol
6. JESSE JOHNSON'S REVUE (3) A&M
7. ANASTASIA (3) Mercury
8. TIL TUSSEY (2) Epic
9. JOHN PARR (2) Atlantic
10. THE HOODLERS (3) Columbia

Top Albums

Pos. TITLE—Artist—Label

1. BORN IN THE USA—Bruce Springsteen—Columbia
2. RECKLESS—Bryan Adams—A&M
3. LIKE A VIRGIN—Madonna—Sire
4. MAKE IT BIG—Wham!—Columbia
5. PRIVATE DANCER—Tina Turner—Capitol
6. NO JACKIE REQUIRED—Phil Collins—Atlantic
7. BEVERLY HILLS COP—Soundtracks—MCA
8. SUDDENLY—Billy Ocean—Jive
9. PURPLE HEART—Prince & The New Power Generation—Warner Bros.
10. SONGS FROM THE BIG CHAIR—Tears For Fears—Mercury

Top Singles

Pos. TITLE—Artist—Label

1. CARELESS WHISPER—Wham!—Columbia
2. LIKE A VIRGIN—Madonna—Sire
3. MAKE ME UP BEFORE YOU GO—Wham!—Columbia
4. I WANT TO KNOW WHAT LOVE IS—Foreigner—Atlantic
5. FEEL FOR YOU—Chaka Khan—Warner Bros.
6. OUT OF TOUCH—Daryl Hall & John Oates—MCA
7. EVERYBODY WANTS TO RULE THE WORLD—Tears For Fears—Mercury
8. MONEY FOR NOTHING—Dina Strain—Warner Bros.
9. CRAZY FOR YOU—Madonna—Sire
10. TAKE ON ME—A-Ha—Warner Bros.



DURAN DURAN

1986

Top Artists

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

1. WHITNEY HOUSTON (4) Arista
2. MADONNA (2) Sire
3. JOHN COUGAR MELLENCAMP (4) Riva
4. SADE (4) Portrait
5. ZZ TOP (4) Warner Bros.
6. PHIL COLLINS (5) Atlantic
7. HEART (3) Capitol
8. JANET JACKSON (5) A&M
9. MIAMI SOUND MACHINE (5) Epic
10. MR. MISTER (4) RCA

Top New Artists

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

1. MIAMI SOUND MACHINE (5) Epic
2. MIKE & THE MECHANICS (4) Atlantic
3. THE OUTFIELD (4) Columbia
4. PET SHOP BOYS (5) S&W America
5. SIMPLY RED (3) Elektra
6. NU SHOZ (3) Atlantic
7. THE JES (4) MCA
8. THE DREAM ACADEMY (2) Warner Bros.
9. CHARLIE SEXTON (2) MCA
10. GTR (3) Arista

Top Albums

Pos. TITLE—Artist—Label

1. WHITNEY HOUSTON—Whitney Houston—Arista
2. HEART—Heart—Capitol
3. SCARECROW—Jive Cougar Melencamp—Riva
4. AFTERBURNER—ZZ Top—Warner Bros.
5. BROTHERS IN ARMS—Dixie Stratts—Warner Bros.
6. CONTRO—Janet Jackson—A&M
7. WELCOME TO THE REAL WORLD—Mr. Mister—RCA
8. PROMISE—Sade—Portrait
9. NO JACKIE REQUIRED—Phil Collins—Atlantic
10. PRIMITIVE LOVE—Miami Sound Machine—Epic

'I'm a pop singer; I'm not a star. The word 'star' is used as soon as you've had one hit. I want to really be a star someday, but first I have to gain the right.'

SHEENA EASTON, 1982

Top Albums

Pos. TITLE—Artist—Label

1. THRILLER—Michael Jackson—Epic
2. SPORTS—Huey Lewis & The News—Chrysalis
3. CAN'T SLOW DOWN—Lonel Richie—Motown
4. AN INNOCENT MAN—Billy Joel—Columbia
5. COLOUR BY NUMBERS—Culture Club—Virgin/Epic
6. 1984—Van Halen—Warner Bros.
7. EMBRYONIC—ZZ Top—Warner Bros.
8. SYNCHRONICITY—The Police—A&M
9. FOOTLOOSE—Soundtracks—Columbia
10. SEVEN AND THE RAGGED TIGER—Duran Duran—Capitol

Top Singles

Pos. TITLE—Artist—Label

1. WITHIN YOUR GRASP—Cry—Warner Bros.
2. WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—Capitol
3. SAY SAY SAY—Paul McCartney & Michael Jackson—Columbia
4. FOOTLOOSE—Kenny Loggins—Columbia
5. AGAINST ALL ODDS (TAKA A LOOK AT ME NOW)—Phil Collins—Atlantic
6. JUMP—Van Halen—Warner Bros.
7. HELLO—Lonel Richie—Motown
8. OWNER OF A LONELY HEART—Yes—A&M
9. GHOSTBUSTERS—Ray Parker Jr.—Arista
10. KARMA CHAMELION—Culture Club—Virgin/Epic

Top Singles

Pos. TITLE—Artist—Label

1. THAT'S WHAT FRIENDS ARE FOR—Dionne & Friends—Arista
2. SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)—Lonel Richie—Motown
3. I MISS YOU—Shyama—MCA/CosyContra
4. ON MY OWN—Pat LaBelle & Michael McDonald—MCA
5. BROKEN WINGS—Mr. Mister—MCA
6. HOW WILL I KNOW—Whitney Houston—Arista
7. PRAY ALL THE TIME—Eddie Murphy—Columbia
8. BURNING HEART—Survivo—Scotti Bros.
9. KYRIE—Mr. Mister—RCA
10. ADDICTED TO LOVE—Robert Palmer—Island

(Continued on page D-22)

'One of my hobbies is not banging my head against the wall. I try to follow demand, not create it.'

ROBERT PALMER, 1983



Photo: Norman Parkinson - New York City 1955

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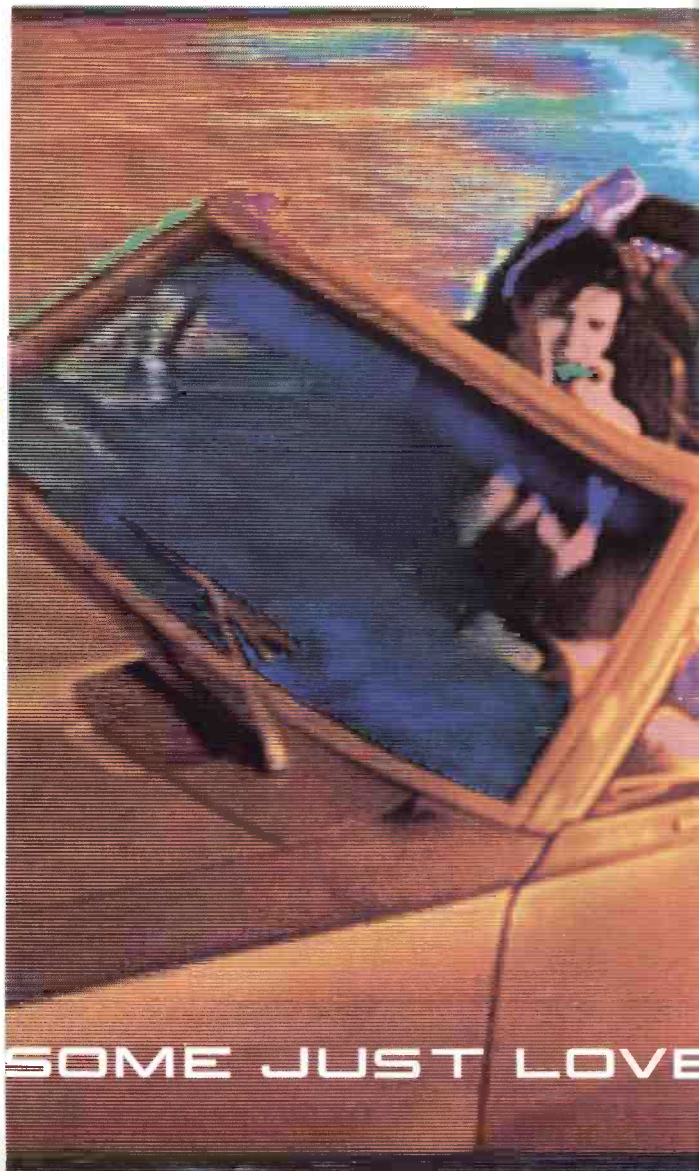
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THE MUSIC...

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(Continued from page D-18)

1987

Top Artists

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

1. BON JOVI (6) Mercury
2. U2 (3) Island
3. WHITNEY HOUSTON (5) Arista
4. MADONNA (3) Sire
5. WHITESNAKE (5) Geffen
6. HUEY LEWIS & THE NEWS (4) Chrysalis
7. JANET JACKSON (5) A&M
8. BUENA VISTA SOCIAL CLUB (1) RCA
9. GENESIS (3) Atlantic
10. BEASTIE BOYS (2) Def Jam

Top New Artists

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

1. BEASTIE BOYS (2) Def Jam
2. EUROPE (2) Epic
3. EXPOSE (2) Arista
4. CROWDED HOUSE (4) Capitol
5. ROBBIE NIVEL (4) EMI Manhattan
6. JODY WATLEY (4) MCA
7. CLUB NOUVEAU (3) Warner Bros.
8. CUTTING CREW (4) Virgin
9. GEORGIA SATELLITES (3) Elektra
10. RICHARD MARX (3) EMI-Municham

Top Albums

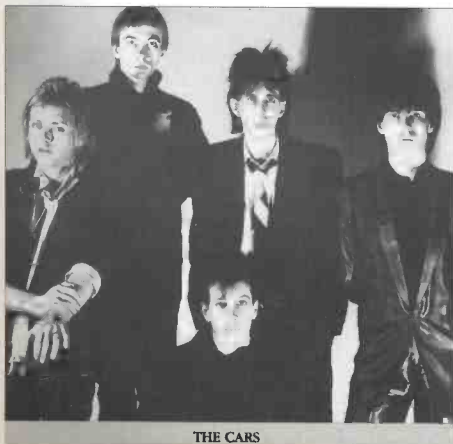
Pos. TITLE—Artist—Label

1. SLIPPERY WHEN WEY—Bon Jovi—Mercury
2. GRACELAND—Paul Simon—Warner Bros.
3. LICENSED TO ILL—Beastie Boys—Def Jam
4. THE WAY IT IS—Bruce Hornsby & The Range—RCA
5. CONTROL—Janet Jackson—A&M
6. THE JOSHUA TREE—U2—Island
7. FORE!—Huey Lewis & The News—Chrysalis
8. NIGHT SONGS—Cinderella—Mercury
9. PARTING—Anita Baker—A&M
10. INVISIBLE TOUCH—Genesis—Atlantic

Top Singles

Pos. TITLE—Artist—Label

1. WALK LIKE AN EGYPTIAN—Bangles—Columbia
2. ALONE—Heart—Capitol
3. SMARE YOU DOWN—Gregory Abbott—Columbia
4. I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)—



THE CARS

5. WHITNEY HOUSTON—Arista
6. NOTHING'S GONNA STOP US NOW—Starship—Gruet
7. CISS LA VIE—Robbie Nevil—EMI-Manhattan
8. HERE I GO AGAIN—Whitney—Geffen
9. THE WAY IT IS—Bruce Hornsby & The Range—RCA
10. SHAKEDOWN (THEME FROM 'DEVERLY HILLS COP II')—Bob Seger—MCA
11. LIVE ON A PRAYER—Bon Jovi—Mercury

1988

Top Artists

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

1. GEORGE MICHAEL (6) Columbia
2. DEF LEPPARD (7) Mercury
3. INXS (5) Atlantic
4. MICHAEL JACKSON (7) Epic
5. DEBBIE GIBSON (5) Atlantic
6. GUNS N' ROSES (3) Geffen
7. WHITNEY HOUSTON (6) Arista
8. RICHARD MARX (4) EMI
9. GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Atlantic
10. RICK ASTLEY (4) RCA

Top New Artists

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

1. GUNS N' ROSES (3) Geffen
2. RICK ASTLEY (4) RCA
3. TERENCE TRENT D'ARBY (5) Columbia
4. TAYLOR DAYNE (5) Arista
5. TRACY CHAPMAN (4) Elektra
6. PEBBLES (3) MCA
7. KEITH SWEAT (4) Vintertainment
8. WHITE LION (4) Atlantic
9. BREATHE (3) A&M
10. AL & SUZIE (4) Warner Bros.

Top Albums

Pos. TITLE—Artist—Label

1. FAITH—George Michael—Columbia
2. DIRTY DANCING—Soundtrack—RCA
3. HYSTERIA—Def Leppard—Mercury
4. KICK—INXS—Atlantic
5. BAD—Michael Jackson—Epic
6. APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
7. OUT OF THE BLUE—Debbie Gibson—Atlantic
8. RICHARD MARX—Richard Marx—EMI
9. TITANIC—Tiffany—MCA
10. PERMANENT VACATION—Aerosmith—Geffen



WHAM!

Top Singles

Pos. TITLE—Artist—Label

1. FAITH—George Michael—Columbia
2. NEED YOU TONIGHT—INXS—Atlantic
3. GOT MY MIND SET ON YOU—George Harrison—Dark Horse
4. NEVER GONNA GIVE YOU UP—Rick Astley—RCA
5. SWEET CHILD O' MINE—Guns N' Roses—Geffen
6. SO EMOTIONAL—Whitney Houston—Arista
7. HEAVEN IS A PLACE ON EARTH—Brandy Carlisle—MCA
8. COULDOVE BEEN—Tiffany—MCA
9. HANDS TO HEAVEN—Breathe—A&M
10. ROLL WITH IT—Steve Winwood—Virgin

Top New Artists

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

1. NEW KIDS ON THE BLOCK (10) Columbia
2. PAULA ABDU (6) Virgin
3. MELLI VANILLI (5) Arista
4. TONE LOC (3) Delmark Vinyl
5. SKID ROW (4) Atlantic
6. KARYN WHITE (4) Warner Bros.
7. WARRANT (4) Columbia
8. ROSETTE (3) EMI
9. LIVING COLOUR (4) Epic
10. WINGER (4) Atlantic

'I was at the gynecologist and heard 'Words Get In The Way' in Muzak, and I knew I'd arrived.'

GLORIA ESTEFAN, 1989

Top Albums

Pos. TITLE—Artist—Label

1. DON'T BE CRUEL—Bobby Brown—MCA
2. HANGIN' TOUGH—New Kids On The Block—Columbia
3. FOREVER YOUR GIRL—Paula Abdul—Virgin
4. NEW JERSEY—Bon Jovi—Mercury
5. APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
6. THE RAIN & THE COOKIES—Jane Young Casher—I.R.S.
7. G & R LIES—Guns N' Roses—Geffen
8. TRAVELING WILBURYS—Traveling Wilburys—Wilbury
9. HYSTERIA—Def Leppard—Mercury
10. GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista

Top Singles

Pos. TITLE—Artist—Label

1. LOOK AWAY—Chicago—Reprise
2. MY PREGOVIATIVE—Bobby Brown—MCA
3. EVERY ROSE HAS ITS THORN—Poison—Epic
4. STRAIGHT UP—Paula Abdul—Virgin
5. MISS YOU MUCH—Janet Jackson—A&M
6. COLO HEARTED—Paula Abdul—Virgin
7. WIND BENEATH MY WINGS (FROM 'BEACHES')—Bethel Nilde—Atlantic
8. GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
9. BABY, I LOVE YOUR WAY/FREEDR MEDLEY—Milli To Power—Epic
10. GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra

1989

Top Artists

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

1. NEW KIDS ON THE BLOCK (10) Columbia
2. BOBBY BROWN (6) MCA
3. GUNS N' ROSES (6) Geffen
4. PAULA ABDU (8) Virgin
5. MELLI VANILLI (5) Arista
6. BON JOVI (6) Mercury
7. FINE YOUNG CANNIBALS (5) I.R.S.
8. MADONNA (5) Sire
9. RICHARD MARX (5) EMI
10. DEBBIE GIBSON (6) Atlantic

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The 80's SOUNDTRACKS

Purple Rain' and 'Dirty Dancing' achieved greater sales, but 'Flashdance' may have been the most influential soundtrack of the '80s—at least from a marketing point of view.

The 1983 blockbuster helped usher in many of the cross-promotional practices that are now commonplace: hit records on the radio, hit videos on MTV, hit trailers in the theaters—all carefully synchronized to achieve maximum visibility and impact.

'Flashdance' began 'Footloose,' which in turn began 'Reverend Hills Cop,' 'Top Gun,' 'Dirty Dancing,' and 'Cocktail,' among many others.

These days, cross-promotion is a science. Record company execs and film studio honchos have each other's home phone numbers and special files. In the distant Dark Ages, B.F. (before 'Flashdance'), cross-promotion was still a sort of the pants proposition.

The PolyGram album was the No. 1 soundtrack of 1983 and spawned a pair of No. 1 singles— Irene Cara's 'Flashdance' and Michael Sembello's 'Maniac.'

Film producers Don Simpson and Jerry Bruckheimer followed 'Flashdance' with 'Reverend Hills Cop,' which yielded the No. 1 soundtrack of 1985, and 'Top Gun,' which generated the top soundtrack in both 1986 and 1987.

'Top Gun' was the only soundtrack to top the year-end recaps twice in the '80s, but several other soundtracks came close. After being No. 1 in 1983, 'Flashdance' was No. 4 in 1984, and Prince's 'Purple Rain' was No. 3 in 1984 and No. 2 in 1985.

Three soundtracks finished in the year-end top 10 in three different years during the '80s. 'E.T.' scored from 1982 through 1983, 'The Big Chill' made the grade from 1984 through 1986, 'Dirty Dancing' rang the bell from 1986 through 1989.

'Dirty Dancing' was the No. 1 soundtrack on the year-end recaps for 1988, a hastily-completed sequel, 'More Dirty Dancing,' was No. 2. The albums spawned four smash sin-

gles, including three that reached the top five. Bette Midler had the No. 1 soundtrack bookending the '80s: 'The Rose' was the No. 1 soundtrack of 1980; 'Beaches' is on top for 1989. Both albums were boosted by smash singles, 'The Rose' and 'Wind Beneath My Wings' respectively.

Neil Diamond's 'The Jazz Singer' was the No. 1 soundtrack of 1981. Vangelis' 'Chariots of Fire' was on top for 1982. Diamond's album yielded three top 10 singles; Vangelis' album produced a No. 1 hit.

'Footloose,' the top soundtrack of 1984, yielded two No. 1 singles. Kenny Rogers' title song and Deniece Williams' 'Let's Hear It for the Boy.'

Several prized rock performers made the top 10 recaps with hit soundtracks. The Talking Heads' 'Stop Making Sense' was the No. 3 soundtrack of 1985, just behind Prince's 'Purple Rain.' Prince returned in 1989 with 'Batman,' which was the year's No. 3 soundtrack.

John Lennon's 'Imagine' also made the top 10 for 1989. Several hit soundtracks of the early '80s receded the country crossover boom. The 'Urban Cowboy' soundtrack finished in the top 10 for both 1980 and 1981. Also in the top 10 for 1980: 'The Electric Horseman,' featuring music by Willie Nelson, and 'Coal Miner's Daughter,' based on the life of Loretta Lynn. Nelson also landed the No. 2 soundtrack of 1981 with 'Honeysuckle Rose.'

The top television soundtrack of the '80s was 'Miami Vice,' the No. 2 soundtrack of 1986. Though markedly less successful, the 'Moonlighting' soundtrack managed to finish in the top 10 for 1987.

'Interviewers almost never ask me about my music. They want to talk about scandal or camp or clothes or how I wound up getting beat up in the movie business.'

BETTE MIDLER, 1983

track, John Lennon's 'Imagine' also made the top 10 for 1989.

Several hit soundtracks of the early '80s receded the country crossover boom. The 'Urban Cowboy' soundtrack finished in the top 10 for both 1980 and 1981. Also in the top 10 for 1980: 'The Electric Horseman,' featuring music by Willie Nelson, and 'Coal Miner's Daughter,' based on the life of Loretta Lynn. Nelson also landed the No. 2 soundtrack of 1981 with 'Honeysuckle Rose.'

The top television soundtrack of the '80s was 'Miami Vice,' the No. 2 soundtrack of 1986. Though markedly less successful, the 'Moonlighting' soundtrack managed to finish in the top 10 for 1987.

1982 TOP ALBUMS

- Pos. TITLE—Label
1. CHARIOTS OF FIRE—Polydor
 2. ANNIE—Columbia
 3. ROCKY—Liberty
 4. E.T.—MCA
 5. THE JAZZ SINGER—Capitol
 6. FAME—RSO
 7. HEAVY METAL—Full Moon/Asylum
 8. CAT PEOPLE—Backstreet
 9. FAST TIMES AT RIDGEMONT HIGH—Full Moon/Asylum
 10. THE BEST LITTLE WHOREHOUSE IN TEXAS—MCA

1983 TOP ALBUMS

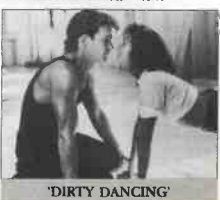
- Pos. TITLE—Format—Label
1. FLASHDANCE—Soundtrack—Casablanca
 2. STAYING ALIVE—Soundtrack—RSO
 3. THE SOUND OF THE JEN—Soundtrack—RSO
 4. AN OFFICER AND A GENTLEMAN—Soundtrack—Atlantic
 5. CATS—Original Broadway Cast—Geffen
 6. E.T.—Soundtrack—MCA
 7. LA CAGE AUX FOLLES—Original Broadway Cast—RCA
 8. CATS—Complete Original Broadway Cast—Geffen
 9. ANNIE: ORIGINAL CHILDREN'S SOUNDTRACK AND STORY—Soundtrack—Columbia
 10. MIKE'S WUDDER—Soundtrack—A&M

1984 TOP ALBUMS

- Pos. TITLE—Format—Label
1. FOOTLOOSE—Soundtrack—Columbia
 2. THE BIG CHILL—Soundtrack—Motown
 3. PURPLE RAIN—Soundtrack by Prince—Warner Bros.
 4. FLASHDANCE—Soundtrack—Casablanca
 5. GHOSTBUSTERS—Soundtrack—Arista
 6. BREAKIN'—Soundtrack—Polydor
 7. YENTL—Soundtrack by Barbra Streisand—Columbia
 8. EDDIE AND THE CRUISERS—Soundtrack—Scotti Bros.
 9. HARD TO BURY—Soundtrack by Rick Springfield—RCA
 10. AGAINST ALL ODDS—Soundtrack—Arista

1985 TOP ALBUMS

- Pos. TITLE—Format—Label
1. BEVERLY HILLS COP—Soundtrack—MCA
 2. PURPLE RAIN—Soundtrack by Prince—Warner Bros.
 3. STOP MAKING SENSE—Soundtrack by Talking Heads—Sire
 4. THE BIG CHILL—Soundtrack—Motown
 5. THE WOMAN IN RED—Soundtrack by Steve Wonder—Motown
 6. ANABERS—Soundtrack—Fantasy
 7. THE BREAKFAST CLUB—Soundtrack—A&M
 8. EDDIE AND THE CRUISERS—Soundtrack by John Caffery
 9. The Beaver Brown Band—Scotti Bros.
 10. WISDOM QUEST—Soundtrack—Geffen
 11. ST. ELMO'S FIRE—Soundtrack—Arista



'DIRTY DANCING'



'FLASHDANCE'

1986 TOP ALBUMS

- Pos. TITLE—Label
1. TOP GUN—Columbia
 2. MIAMI VICE—MCA
 3. PRETTY IN PINK—A&M
 4. ROCKY IV—Scotti Bros.
 5. WHITE NIGHTS—Atlantic
 6. THE BIG CHILL—Motown
 7. OUT OF AFRICA—MCA
 8. KARATE KID PART II—United Artists
 9. WITHOUT PEOPLE—Epic
 10. SWEET DREAMS—MCA

1987 TOP ALBUMS

- Pos. TITLE—Label
1. TOP GUN—Columbia
 2. LA BAMBOLA—Sloppy
 3. BEVERLY HILLS COP II—MCA
 4. STAYD BY ME—Arista
 5. WHO'S THAT GIRL—Sire
 6. DIRTY DANCING—RCA
 7. LOST BOYS—Atlantic
 8. AN AMERICAN TAIL—MCA
 9. LITTLE SHOP OF HORRORS—Geffen
 10. MIDWINTER—MCA

1988 TOP ALBUMS

- Pos. TITLE—Label
1. DIRTY DANCING—RCA
 2. MORE DIRTY DANCING—RCA
 3. GOOD MORNING, VIETNAM—A&M
 4. COCKTAIL—Elektra
 5. LA BAMBOLA—Sloppy
 6. LESS THAN ZERO—Del'Jam
 7. COLORS—Warner Bros.
 8. WHO'S THAT GIRL—Sire
 9. SCHOOL DAZE—Epic
 10. LOST BOYS—Atlantic

1989 TOP ALBUMS

- Pos. TITLE—Label
1. BEACHES—Atlantic
 2. COCKTAIL—Elektra
 3. BATMAN: SOUNDTRACK BY PRINCE—Warner Bros.
 4. GHOSTBUSTERS II—MCA
 5. DIRTY DANCING—RCA
 6. RAIN MAN—Capitol
 7. BUSTER—Atlantic
 8. IMAGINE: JOHN LENNON—Capitol
 9. WORKING GIRL—Arista
 10. BATMAN MOTION PICTURE SCORE: DANNY ELFMAN—Warner Bros.

SOUNDTRACKS

1980 TOP ALBUMS

- Pos. TITLE—Label
1. THE ROSE—Arista
 2. URBAN COWBOY—Full Moon/Asylum
 3. THE EMPIRE STRIKES BACK—RSO
 4. AMERICAN GIGOLO—Polydor
 5. THE MUPPET MOVIE—Arista
 6. ALL THAT JAZZ—Casablanca
 7. FAME—RSO
 8. THE BLUES BROTHERS—Atlantic
 9. THE ELECTRIC HORSEMAN—Columbia
 10. COAL MINER'S DAUGHTER—MCA

1981 TOP ALBUMS

- Pos. TITLE—Label
1. THE JAZZ SINGER—Capitol
 2. HONKIESUCKLE ROSE—Columbia
 3. FAME—RSO
 4. ENDLESS LOVE—Mercury
 5. KARAOKE—MCA



'TOP GUN'

6. URBAN COWBOY—Asylum
7. HEAVY METAL—Full Moon/Asylum
8. TIME'S SQUARE—RSO
9. FOR YOUR EYES ONLY—Liberty
10. RAIDERS OF THE LOST ARK—Columbia

Billboard

1989

THE YEAR

in

MUSIC



14

~~THANKS A~~ MILLION
FOR MAKING US
THE #1 ARTIST
OF THE YEAR!



"Don't Walk"
☺

ARRY WOOD
☺

HAPPY HOLIDAYS!

FROM THE NEW KIDS

ON COLUMBIA.

PRODUCED BY MAURICE STARR.

EXCLUSIVE MANAGEMENT & DIRECTION: DICK SCOTT ENTERTAINMENT, INC. (★★★★)

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Jonathan

Joe [unclear]

"Jordan [unclear]"

Billboard IN THIS SECTION

15 THE YEAR IN CHARTS
By PAUL GREIN

Billboard's fearless correspondent to the Chart Wars reports on another big year at the front, especially for new blood on the block.

18 THE BEST IN THE BUSINESS '89

Selected radio programmers and retailers choose their own top 10 records of the year, showcasing the taste buds of some of the industry's most knowledgeable tastemakers.

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

The ironies of the business were never more mischievously played than in '89 when some of the year's most-likely-to-succeed album releases were upstaged and, in some cases, overtaken by the notorious over-the-hill gang.

YEAR IN MUSIC CREDITS: Publisher, John Babcock Jr.; Special Issues Editors, Robyn Wells & Ed Ochs; All charts under the direction of Michael Ellis, Director of Research; All editorial by Billboard editors; Editorial Assistance, Kastle Jung; Assistance in preparing Radio/Retail feature provided by Mark Marone, Marie Ratliff, Sean Ross, and Terri Rossi; Chart assistance, Jim Richliano; Design/Chart Pages, Anne Richardson-Daniel & Miriam King Bebb; Design/Feature Pages, Steve Stewart; Cover, Jeff Nisbet.

COVER PHOTOS: Clockwise from upper left: New Kids On The Block; Madonna; Kenny G; Randy Travis; Guns N' Roses; Guy; Fine Young Cannibals; Bobby Brown; Paula Abdul; Milli Vanilli.



CHART EXPLANATION

The 1989 Year-End Charts were compiled by computer from Billboard's weekly, biweekly, and monthly charts during the eligibility period, which is Nov. 19, 1988 through Nov. 11, 1989 for all the charts except the Hot 100 Singles, Hot Country Singles charts, and the pop and country singles/albums combined artist charts. The eligibility period for those charts, and charts derived from them, was Dec. 10, 1988 through Dec. 2, 1989.

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

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

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

All records ascending on the Dec. 3, 1988 Hot 100 Singles Chart have been included in the 1989 Year-End Chart and have been credited for their entire lifespan. All records descending on the Dec. 2, 1989 chart have projected points included in their totals to estimate their remaining chart life, while those ascending on Dec. 2, 1989 have been held off the 1989 Year-End Chart and will have their entire lifespan included in the 1990 Year-End Chart.

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1989 The Year in Music

By PAUL GREIN

Bobby Brown's "Don't Be Cruel" is the No. 1 pop album of 1989 and his sassy "My Prerogative" is the year's No. 2 pop single.

And that's just the tip of the iceberg for Brown in this year's No. 1 Awards. The former New Edition star is the top black music artist of the year in combined albums/singles action and is No. 2 among pop artists. The pop champs for combined albums/singles activity are New Kids On The Block, who squeaked past Brown in the closing weeks of the year.

That makes Brown the year's top male artist for both albums and singles in both pop and black music—a quadruple victory accomplished only twice before in the '80s. Michael Jackson did it in 1983; Lionel Richie followed suit in 1984.

In addition, Brown is the year's top singles artist in both pop and black music. And Antonio Reid and Kenneth Edmonds—better known as L.A. & Babyface—who produced several of Brown's big, best hits, are the top producers in

both categories.

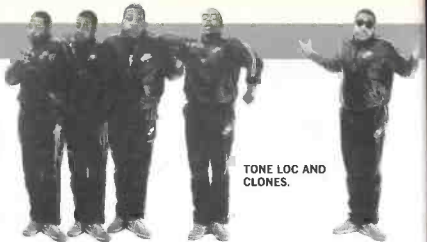
Three of the year's top five pop artists for combined albums/singles activity are newcomers to the pop charts: New Kids On The Block, Paula Abdul, and Milli Vanilli. And seven of the year's top 15 acts are newcomers, with those three titans joined by Tone Loc, Skid Row, Karyn White, and Warrant.

The influx of new blood is seen in that eight of the year's top 10 pop albums are first or second releases. The tally includes debut albums by Paula Abdul, Guns N' Roses, the Traveling Wilburys, and Milli Vanilli, and sophomore efforts by Bobby Brown, New Kids On The Block, Fine Young Cannibals, and Guns N' Roses.

Guns N' Roses is the first act in a decade to place two albums in the year-end top 10. The metal band is represented with "Appetite For Destruction" at No. 5 and "G 'N R Lies" at No. 7. The last act to achieve this feat was Donna Summer in 1979. The last group to do it was Fleetwood Mac in 1977.

Guns N' Roses is the year's top pop album artist. New Kids are the top pop group or duo for combined albums/singles activity. The teen phenoms are also the top group for singles alone.

Chicago has the year's No. 1 pop single, "Look Away." It's



TONIE LOC AND CLONES.

come the year's No. 1 black album. In addition, the Teddy Riley-led group is the top black group or duo for combined albums/singles activity. It's also the top group for albums alone. The winner for singles alone: Surface.

Randy Travis is the No. 1 country artist for combined albums/singles activity for the second year in a row. He's also the top country album act for the second straight year. But Travis narrowly misses landing the No. 1 country album for the third

Debbie Gibson carries flag for "Electric Youth."



THE YEAR IN CHARTS

Bobby Brown's Sweep as the Year's Top Male Artist for Both Albums and Singles in Both Pop and Black Music Is A Quadruple Victory Achieved Only Twice Before in the '80s.

the first time that the veteran group—which has been turning out top 10 hits since 1970—has had the top single of the year.

Paula Abdul is the year's top pop female artist for both albums and singles. Likewise, Karyn White is the top black female artist for both albums and singles. White also has the year's No. 1 black single, "Superwoman," and is the No. 1 new black artist. And White has the top dance club play hit, "Secret Rendezvous."

"Guy" noses out Bobby Brown's "Don't Be Cruel" to be-

The Judds are the top country duo or group in combined albums/singles action for the second time in three years. They're also the top group for albums alone. The winner for singles alone: Sheryl Crow.

George Strait is the top country singles artist. Strait was the top country album artist in 1985 and 1987.

Jimmy Bowen is the top country singles producer. Bowen

(Continued on page Y-51)

Richard Marx



Gloria Estefan

Tracy Chapman



Don Henley

Bangles



Roxette



*In The
Beginning...*



*With A
Difference...*



M.M.



SBK Records



RADIO



Frank Amadeo
WHYI (Y100)
PD
Hollywood, Fla.

- "Giving You The Best," Anita Baker (Elektra)
- "Girl You Know It's True," Milli Vanilli (Arista)
- "Cuts Both Ways," Gloria Estefan (Epic)
- "Sowing The Seeds Of Love," Tears For Fears (Mercury)
- "Don't Be Cruel," Bobby Brown (MCA)
- "The Raw & The Cooked," Fine Young Cannibals (I.R.S./MCA)
- "Keep On Movin'," Soul II Soul (Virgin)
- "Another Day In Paradise," Phil Collins (Atlantic)
- "Disintegration," The Cure (Elektra)
- "The Living Years," Mike & the Mechanics (Atlantic)



Jim Asker
WFLS AM-FM
PD
Fredericksburg, Va.

- "Keys To The Highway," Rodney Crowell (Columbia)
- "Willow In The Wind," Kathy Mattea (Mercury)
- "Kiln'n Time," Clint Black (RCA)
- "Will The Circle Be Unbroken, Vol. II," Nitty Gritty Dirt Band (Universal)
- "Absolute Torch And Twang," k.d. lang & the reclines (Warner)
- "Honky Tonk Angel," Patty Loveless (MCA)
- "Live At Gruene Hall," Jerry Jeff Walker (Rykodisc)
- "Somewhere Between," Suzy Bogguss (Capitol)
- "Natural Thing," Jonathan Edwards (MCA)
- "Pickin' On Nashville," Kentucky Headhunters (Mercury)



Coyote Cathoun
WAMZ
PD
Louisville, Ky.

- "What I'd Say," Earl Thomas Conley (RCA)
- "Runnin'," Desert Rose Band (MCA)
- "Baby's Gotten Good at Goodbye," George Strait (MCA)
- "You Ain't Goin' Nowhere," Chris Hillman/Roger McGuinn (Universal)
- "There Goes My Love," Highway 101 (Warner)
- "Better Man," Clint Black (RCA)
- "Timber, I'm Fallin' In Love," Patty Loveless (MCA)
- "Never Givin' Up On Love," Michael Martin Murphy (Warner)
- "Young Love," The Judds (RCA)
- "Above & Beyond," Rodney Crowell (Columbia)

THE BEST IN THE BUSINESS

Some of the Best Ears in the Music Business Rate Their Personal Top 10 Albums and Singles of the Year.



Tim Closson
KHAK AM-FM
PD
Cedar Rapids, Iowa

- "Hey Bobby," K.T. Oslin (RCA)
- "What's Going On In Your World?," George Strait (MCA)
- "There's A Tear In My Beer," Hank Williams Jr. (Warner)
- "Timber, I'm Fallin' In Love," Patty Loveless (MCA)
- "I'm No Stranger To The Rain," Keith Whitley (RCA)
- "A Better Man," Clint Black (RCA)
- "I Got Dreams," Steve Wariner (MCA)
- "Any Way The Wind Blows," Southern Pacific (Warner)
- "Young Love," The Judds (RCA)
- "It's Just a Matter of Time," Randy Travis (Warner)



Daisy Davis
WVAZ
MD
Chicago, Ill.

- "Don't Be Cruel," Bobby Brown (MCA)
- "Guy," Guy (MCA)
- "Keep On Movin'," Soul II Soul (Virgin)
- "Stay With Me," Regina Belle (Columbia)
- "Midnight Run," Bobby Blue Bland (Malaco)
- "Tender Lover," Babyface (Epic)
- "Introducing... David Peaston," David Peaston (Re-

prise)

- "Silky Soul," Maze featuring Frankie Beverly (Capitol)
- "Heaven," BeBe & CeCe Winans (Capitol)
- "Rhythm Nation," Janet Jackson (A&M)



Eric Faison
WAMO FM, PD
Pittsburgh, Pa.

- "Keep On Movin'," Soul II Soul (Virgin)
- "Miss You Much," Janet Jackson (A&M)
- "It's No Crime," Babyface (Socler/Epic)
- "On Our Own," Bobby Brown (MCA)
- "Wild Thing," Tone Loc (Delicious Vinyl)
- "Just Because," Anita Baker (Elektra)
- "Baby Come To Me," Regina Belle (Columbia)
- "Self Destruction," Stop The Violence Movement (Jive)
- "Buffalo Stance," Neneh Cherry (Virgin)
- "Heaven Help Me," Deon Estus (Polydor)



Joel Folger
KEGL
PD
Dallas, Tex.

- "She Drives Me Crazy," Fine Young Cannibals (I.R.S./MCA)
- "The Look," Roxette (EMI)
- "Right Here Waiting," Richard Marx (EMI)
- "When I See You Smile," Sheriff (Capitol)
- "Heaven," Warrant (Columbia)
- "Rock On," Michael Damann (Scotti Bros.)
- "Cult Of Personality," Living Colour (Epic)
- "When I See You Smile," Bad English (Epic)
- "Satisfied," Richard Marx (EMI)
- "Who Do You Give Your Love To?" Michael Morales (PolyGram)



Orin Friesen
KFBI AM-FM
Music Librarian
Wichita, Kan.

- "Friday Night In America," New Grass Revival (Capitol)
- "Keys To The Highway," Rodney Crowell (Columbia)
- "Honky Tonk Angel," Patty Loveless (MCA)
- "Will The Circle Be Unbroken, Vol. II," Nitty Gritty Dirt Band (Universal)
- "Live at Gruene Hall," Jerry Jeff Walker (Rykodisc)
- "Kentucky Thunder," Ricky Skaggs (Epic)
- "This Little Town," Russell Smith (Epic)
- "Bluebird," Emmylou Harris (Reprise)
- "Lionel Cartwright," Lionel Cartwright (MCA)
- "Willow in the Wind," Kathy Mattea (Mercury)

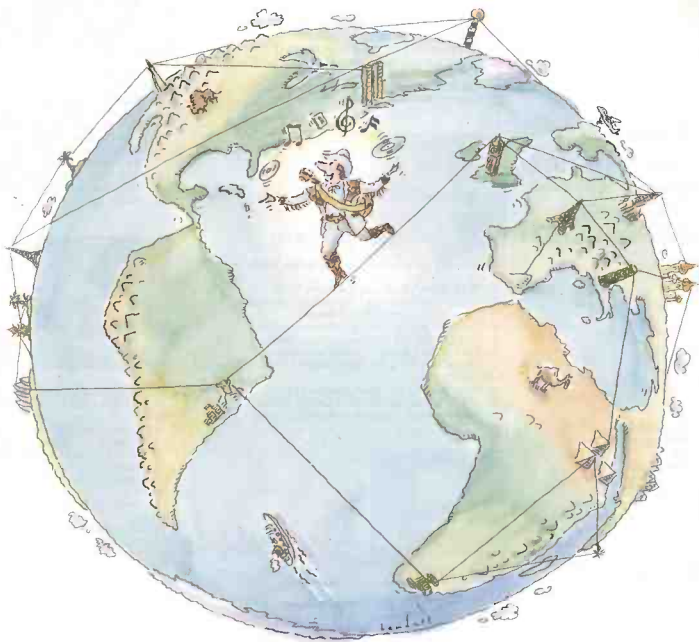


Bill Gamble
WKQX
PD
Chicago, Ill.

- "She Drives Me Crazy," Fine Young Cannibals (I.R.S./MCA)
- "Straight Up," Paula Abdul (Virgin)

(Continued on page Y-10)

A TOUGH ACT TO FOLLOW.



**Billboard's #1
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1989 The Year in Music

BEST IN THE BUSINESS

(Continued from page Y-8)

- "The Seeds Of Love," Tears For Fears (PolyGram)
- "If I Could Turn Back Time," Cher (Geffen)
- "The End Of The Innocence," Don Henley (Geffen)
- "Right Here Waiting," Richard Marx (EMI)
- "I Won't Back Down," Tom Petty (MCA)
- "The Look," Roxette (EMI)
- "Second Chance," Thirty Eight Special (A&M)
- "The Living Years," Mike & the Mechanics (Atlantic)



Rick Gillette
WHYT
PD
Detroit, Mich.

- "Rhythm Nation," Janet Jackson (A&M)
- "Guy," Guy (Motown)
- "Hangin' Tough," New Kids On The Block (Columbia)
- "Disintegration," The Cure (Elektra)
- "Girl You Know It's True," Milli Vanilli (Arista)
- "Cosmic Thing," B-52's (Reprise)
- "It Takes A Nation Of Millions," Public Enemy (Columbia)
- "Forever Your Girl," Paula Abdul (Virgin)
- "Vivid," Living Colour (Epic)
- "The Raw & The Cooked," Fine Young Cannibals (I.R.S./MCA)



Bryan Jeffries
WNOR (FM 99)
PD
Norfolk, Va.

- "Steel Wheels," Rolling Stones (CBS)
- "Brave And Crazy," Melissa Etheridge (Island)
- "The End Of The Innocence," Don Henley (Geffen)
- "Rattle And Hum," U2 (Island)
- "An American Dream," Crosby, Stills, Nash & Young (Atlantic)
- "Mannequin Moon," Waxing Poetics (Emergo)
- "Full Moon Fever," Tom Petty (MCA)
- "Ranger Nights In Jericho," Dreams So Real (Arista)
- "Handle With Care," Traveling Wilburys (Warner)
- "Vivid," Living Colour (Epic)



Kim Jeffries
KSTP-FM (KS95)
MD
St. Paul, Minn.

- "Right Here Waiting," Richard Marx (EMI)
- "If You Don't Know Me By Now," Simply Red (Elektra)
- "Wind Beneath My Wings," Bette Midler (Atlantic)
- "The Living Years," Mike & the Mechanics (Atlantic)
- "After All," Cher & Peter Dinklage (Geffen)
- "Eternal Flame," Bangles (Columbia)
- "Like A Virgin," Madonna (Sire)
- "Don't Know Much," Linda Ronstadt/Aaron Neville (Elektra)
- "You Got It," Roy Orbison (Virgin)
- "Don't Want To Lose You," Gloria Estefan (Epic)



Brian Kelly
WYZZ
PD
Chicago, Ill.

- "Heaven," Warrant (Columbia)
- "Swing The Mood," Jive Bunny & the Mastermix (Atco)
- "When I See You Smile," Bad English (Epic)
- "Once Bitten, Twice Shy," Great White (Capitol)
- "I Love Shack," B-52's (Reprise)
- "I Remember You," Skid Row (Atlantic)
- "Joy And Pain," Rob Base & D.J. EZ Rock (Profile)
- "Angel Eyes," Jeff Healey Band (Arista)
- "Oh Daddy," Adrian Belew (Atlantic)
- "Blame It On The Rain," Milli Vanilli (Arista)



Liz Kiley
KKST (FM 92)
PD
Los Angeles, Calif.

- "Wild Thing," Tone Loc (Delicious Vinyl)
- "She Drives Me Crazy," Fine Young Cannibals (I.R.S.)
- "Straight Up," Paula Abdul (Virgin)
- "Second Chance," Thirty Eight Special (A&M)
- "The End Of The Innocence," Don Henley (Geffen)
- "Love In An Elevator," Aerosmith (Geffen)
- "Somebody Bring Me Some Water," Melissa Etheridge (Island/Atlantic)
- "Miss You Much," Janet Jackson (A&M)
- "If You Asked Me To," Patrice LaBelle (MCA)
- "Soul Provider," Michael Bolton (Columbia)



Phil LoCascio
WSB-FM
Program Manager
Atlanta, Ga.

- "Holding On," Steve Winwood (Virgin)
- "Spy In The House Of Love," Was Not Was (Chrysalis)
- "Kiss," Art Of Noise (PolyGram)
- "Just Because," Anita Baker (Elektra)
- "She Drives Me Crazy," Fine Young Cannibals (I.R.S.)
- "She Won't Talk To Me," Luther Vandross (Epic)
- "Blame It On The Rain," Milli Vanilli (Arista)
- "After All," Peter Cetera/Cher (Geffen)
- "Express Yourself," Madonna (Sire)
- "Feel For You," Roachford (Epic)



Dave Logan
WNEF-FM
PD
N.Y., N.Y.

- "The End Of The Innocence," Don Henley (Geffen)
- "Sonic Temple," The Cult (Reprise)
- "Pump," Aerosmith (Geffen)
- "Steel Wheels," Rolling Stones (Columbia)
- "Change," The Alarm (I.R.S.)

- "Jeff Beck's Guitar Shop," Jeff Beck (Epic)
- "In Step," Stevie Ray Vaughan (Epic)
- "Full Moon Fever," Tom Petty (MCA)
- "One Bright Day," Ziggy Marley (Virgin)
- "Bust A Move," Young M.C. (Delicious Vinyl)



Eric Marshall
WSIX-FM
Program Manager
Nashville, Tenn.

- "Will The Circle Be Unbroken, Vol. II," Nitty Gritty Dirt Band (Universal)
- "Rage On," Dan Seals (Capitol)
- "Diamonds & Dirt," Rodney Crowell (Columbia)
- "This Woman," K.T. Oslin (RCA)
- "I Got Dreams," Steve Wariner (MCA)
- "Alone," Vern Gosdin (CBS)
- "An American Family," Oak Ridge Boys (MCA)
- "Unstated Honey," Kathy Mattea (Mercury)
- "The Road Not Taken," Shenandoah (Columbia)
- "Sowin' Love," Paul Overstreet (RCA)



Mike Meehan
WCMG (FM 100)
Program/Music Director
Virginia Beach, Va.

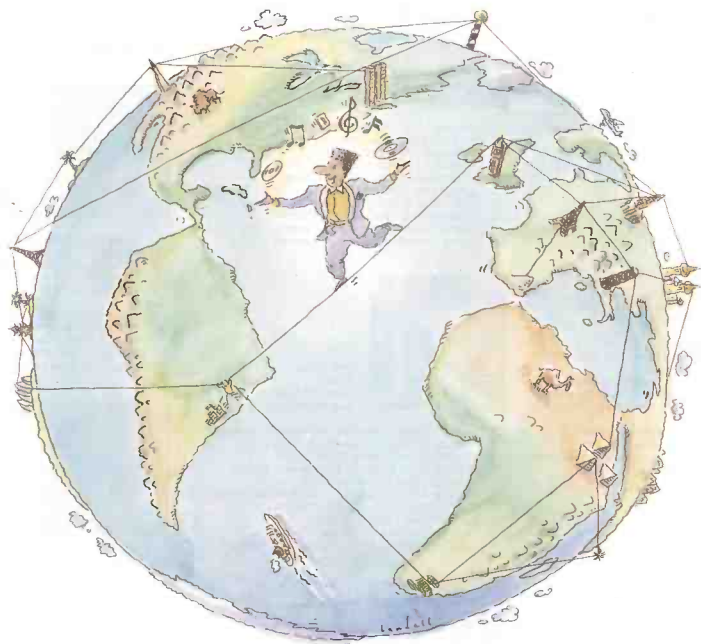
- "Love Has No Right," Billy Joe Royal (Atlantic)
- "Timber, I'm Fallin' In Love Again," Patty Loveless (MCA)
- "Come From The Heart," Kathy Mattea (Mercury)
- "Song Of The South," Alabama (RCA)
- "From A Jack To A King," Ricky Van Shelton (Columbia)
- "Better Man," Clint Black (RCA)
- "More Than A Name On The Wall," Statler Brothers (Mercury)
- "When He Leaves You," Donna Meade (Mercury/PolyGram)
- "Where've You Been," Kathy Mattea (Mercury)
- "Nobody's Darling But Mine," Clinton Gregory (Step One)

Russ Mottla
WYIV (98 Rock), PD
Baltimore, Md.

- "Desire," U2 (Island)
- "Let The Day Begin," The Call (MCA)
- "Slow Turning," John Hiatt (Arista)
- "The End Of The Innocence," Don Henley (Geffen)
- "Love In An Elevator," Aerosmith (Geffen)
- "Five Long Years," Colin James (Virgin)
- "Fire Woman," The Cult (Warner)
- "Angel Of Harlem," U2 (Island)
- "Kid Ego," Extreme (A&M)
- "Cold Blood," Kix (Atlantic)

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A TOUGHER ACT TO FOLLOW.



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BEST IN THE BUSINESS

(Continued from page Y-10)



Billy Parker
KVOO AM-FM
Operations Dir.
Tulsa, Okla.

- "Ace In The Hole," George Strait (MCA)
- "It's Just A Matter Of Time," Randy Travis (Warner)
- "Yellow Roses," Dolly Parton (Columbia)
- "After All This Time," Rodney Crowell (Columbia)
- "Don't Toss Us Away," Patty Loveless (MCA)
- "Better Man," Clint Black (RCA)
- "From A Jack To A King," Ricky Van Shelton (Columbia)
- "Much Too Young (To Die)," Garth Brooks (Capitol)
- "Houston Solution" Ronnie Milsap (RCA)
- "A Better Love Next Time," Morley Haggard (Epic)



Jonathan Rosen
KUKQ (MD)
Phoenix, Ariz.

- "New Yorker," Lou Reed (Sire)
- "Megatop Phenix," Big Audio Dynamite (Columbia)
- "Cloudland," Pere Ubu (Fontana)
- "Twist Of Shadows," XYMOX (Wing/PolyGram)
- "Museum," Mary My Hope (Silverstone/RCA)
- "Practice What You Preach," Testament, (Megaforce/Antic)
- "Mother's Milk," Red Hot Chili Peppers (EMI)
- "The Bridge," Various Artists (Caroline)
- "Thunder And Consolation," New Model Army (Capitol)
- "A Boy In A Man's World," Mucky Pup (Torrty)



Joel Salkowitz
WQHT (Hot 97)
Regional VP/Programming
Emmis Broadcasting
Newark, N.Y.

- "Keep On Movin'," Soul II Soul (Virgin)
- "Steel Wheels," Rolling Stones (Columbia)
- "Forever Your Girl," Paula Abdul (Virgin)
- "The Raw & The Cooked," Fine Young Cannibals (I.R.S.)
- "Larger Than Life," Jody Watley (MCA)
- "Batman Soundtrack," Prince (Warner)
- "Green," R.E.M. (Warner)
- "Raw Like Sushi," Neneh Cherry (Virgin)
- "Technique," New Order (Quest)
- "Don't Be Cruel," Bobby Brown (MCA)



Dave Shakes
WTIC-FM
PD
Hartford, Conn.

- "Steel Wheels," Rolling Stones (Columbia)

- "Freedom," Neil Young (Reprise)
- "The Seeds Of Love," Tears For Fears (PolyGram)
- "Rhythm Nation," Janet Jackson (A&M)
- "Nick Of Time," Bonnie Raitt (Capitol)
- "No More Lies," Michelle (Ruthless/Atlantic)
- "Good Thing," Fine Young Cannibals (IRS/MCA)
- "Back To Life," Soul II Soul (Virgin)
- "Soul Provider," Michael Bolton (Columbia)
- "Storm Front," Billy Joel (Columbia)



Kevin Stapleford
XETRA-FM (91X)
PD
San Diego, Calif.

- "Too Bad," M.C. 900 Foot Jesus (Nettwerk)
- "5," Violent Femmes (Slash)
- "Technique," New Order (Epic)
- "Doolittle," The Pixies (Elektra)
- "I Enjoy Being A Girl," Phranc (Island)
- "Spike," Elvis Costello (Warner)
- "3 Feet High & Rising," De La Soul (Tommy Boy)
- "Disintegration," The Cure (Elektra)
- "Mother's Milk," Red Hot Chili Peppers (EMI)
- "Raw & Cooked," Fine Young Cannibals (I.R.S.)



Jay Taylor
KLUC
Asst. PD & MD
Las Vegas, Nev.

- "Hangin' Tough," New Kids On The Block (Columbia)
- "Forever Your Girl," Paula Abdul (Virgin)
- "Don't Be Cruel," Bobby Brown (MCA)
- "Girl You Know It's True," Milli Vanelli (Arista)
- "Heart Of Stone," Cher (Geffen)
- "Appetite For Destruction," Guns N' Roses (Geffen)
- "Donny Osmond," Donny Osmond (Capitol)
- "Like A Prayer," Madonna (Sire)
- "Martika," Martika (Columbia)
- "Loc D After Dark," Tone Loc (Delicious Vinyl)



P.F. Wilson
WXVX
MD
Pittsburgh, Pa.

- "Always Saturday," Guadacanal Diary (Elektra)
- "Personal Jesus," Depeche Mode (Sire)
- "Dramal," Erasure (Sire)
- "Easy," Matthew Sweet (A&M)
- "Imagination," XYMOX (Wing/PolyGram)
- "Crash," Love Tractor (dB)
- "Hey, Wow," The Connells (TVT)
- "Accidentally 4th Street," Figures On A Beach (Sire)
- "Machine Gun," Hubert Kah (Gurb/MCA)
- "Burst," Darling Buds (Columbia)

RETAIL

Charles Adams
Central South Music Sales, VP
Nashville, Tenn.

- "Rhythm Nation," Janet Jackson (A&M)
- "Girl You Know It's True," Milli Vanelli (Arista)
- "Dr. Feelgood," Motley Crue (Elektra)
- "Pump," Aerosmith (Geffen)
- "Trash," Alice Cooper (Epic)
- "Stone Cold Rhythm," Young M.C. (Delicious Vinyl)
- "Steel Wheel," Rolling Stones (Columbia)
- "Hangin' Tough," New Kids On The Block (Columbia)
- "Forever Your Girl," Paula Abdul (Virgin)
- "The Seeds Of Love," Tears For Fears (PolyGram)



Tom Anderson (age 12)
Circes Discs and Tapes
GM
Phoenix, Ariz.

- "Mystery Girl," Roy Orbison (Virgin)
- "Rosenstole," Agnes Buen-Garnas/Jan Garbarek (ECM)
- "Ancient Heart," Tanita Tikaram (Reprise)
- "Pin And Web," Caterwaul (IRS)
- "Absolute Torch & Twang," k.d. lang & the reclines (Sire)
- "Love Season," Alex Bugnon (Orpheus)
- "Peregines," Peregines (MCA)
- "Brave & Crazy," Melissa Etheridge (Island)
- "Midnight Drive," The Kinsey Report (Alligator)
- "Happy Anniversary, Charlie Brown," Various (GRF)



Gary L. Arnold
Trans World Music Corp.
VP Merchandising
Albany, N.Y.

- "Brave And Crazy," Melissa Etheridge (Island)
- "Big Daddy," John Mellencamp (PolyGram)
- "Vivid," Living Colour (Epic)
- "Box Set," Rolling Stones (London)
- "Batman," Prince (Warner)
- "Indigo Girls," Indigo Girls (Epic)
- "Megatop Phenix," Big Audio Dynamite (Columbia)
- "Julia Fordham," Julia Fordham (Virgin)
- "Show Of Hands," Show Of Hands (I.R.S.)
- "Absolute Torch & Twang," k.d. lang & the reclines (Sire)

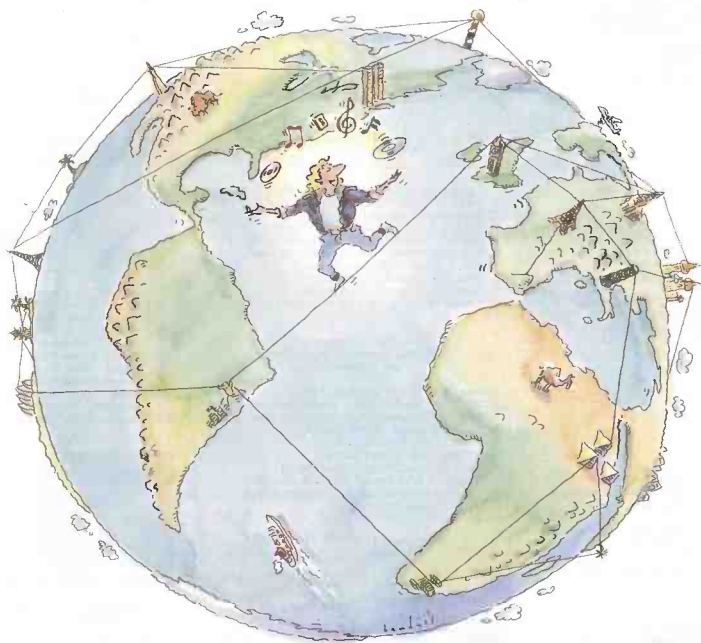


Josephine Beal
Shanbhinque Records
District Manager
Detroit, Mich.

- "Guy," Guy (MCA)
- "Let's Get It Started," M.C. Hammer (Capitol)
- "Tender Lover," Babyface (Solar/Epic)
- "Don't Be Cruel," Bobby Brown (MCA)
- "Giving You The Best," Anita Baker (Elektra)
- "Karyn White," Karyn White (Warner)
- "Make It Last Forever," Keith Sweat (Elektra)

(Continued on page Y-14)

AN IMPOSSIBLE ACT TO FOLLOW.



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

BEST IN THE BUSINESS

(Continued from page Y-12)

- "Any Love," Luther Vandross (Epic)
- "Nite And Day," Al B. Sure! (Warner)
- "Who?," Tony! Toni! Tonet (Wing/PolyGram)

J. Mark Beaver
Leopold Records, Jazz Buyer
Berkeley, Calif.

- "Live In Vienna," Cecil Taylor (Leo)
- "Quartet (London) 1985," Anthony Braxton (Leo)
- "Comin' On," Bobby Bradford/John Carter Quintet (Hat Art)
- "Mine's Samba," David Murray (Portrait)
- "Blue Delight," Sun Ra (A&M)
- "Julius Hemphill Big Band" (Elektra/Musician)
- "We Refuse To Be Used & Abused," Fred Houn & Pan Asian Music Ensemble (Solo Note)
- "Attainment," Charles Brackee (Silkheat)
- "New Beginnings," Don Pullen (Blue Note)
- "Next Plateau," Bill Barron (Muse)

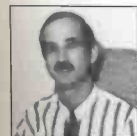
Nina Boddie
Third World Enterprises, Manager
Atlanta, Ga.

- "Being In Love Isn't Easy," Sweet Obsession (Columbia)
- "Superwoman," Karyn White (Warner)
- "Wild Thing," Tone Loc (Delicious Vinyl)
- "My Prerogative," Bobby Brown (MCA)
- "Pump It Up," M.C. Hammer (Capitol)
- "Teddy's Jam," Guy (MCA)
- "Girl You Know It's True," Milli Vanilli (Arista)
- "Congratulations," Vestia (A&M)
- "Joy & Pain," Rob Base & D.J. E-Z Rock (Profile)
- "Keep On Movin'," Soul II Soul (Virgin)



Tony Brenner
Arrow Distributing
Asst. VP Merchandising
Solon, Ohio

- "Oh Mercy," Bob Dylan (Columbia)
- "Disintegration," The Cure (Elektra)
- "Freedom," Neil Young (Reprise)
- "Key Lime Pie," Camper Van Beethoven (Virgin)
- "Let The Day Begin," The Call (MCA)
- "Love & Rockets," Love & Rockets (RCA)
- "Oranges & Lemons," XTC (Geffen)
- "Green," R.E.M. (Warner)
- "Anderson, Bruford, Wakeman, & Howe" (Arista)
- "Cry Like A Rainstorm," Linda Ronstadt (Elektra)



Jeff Cohen
Dolphin Music Distributors, Inc.
President
Jacksonville, Fla.

- "Silky Soul," Maze Featuring Frankie Beverly (Capitol)
- "Karyn White," Karyn White (Warner)
- "Let's Get It Started," M.C. Hammer (Capitol)
- "Wild," Mamado & She (WTC)
- "Guy," Guy (MCA)
- "Keep On Movin'," Soul II Soul (Virgin)
- "Spellbound," Joe Sample (WB)
- "Steel Wheels," Rolling Stones (Columbia)
- "Revolution," Atlanta Blondy (Capitol)
- "3 Feet High & Rising," De La Soul (Tommy Boy)

Tim Cronin
Jack's Music, Manager
Redbank, N.J.

- "Form Destroyer," Skull Flower (Broken Flag)
- "Compilation," The Clean (Homestead)
- "You Can't Pray A Lie," Laughing Hyenas (Touch & Go)
- "Singles Going Nowhere," Halo Of Flies (Glitter House)
- "Dedicated Fool," Gibson Brothers (Homestead)
- "Head Coats Down," Three Head Coats (Hanganam)
- "John Lennon's Corpse," Thee Mighty Caesars (Crypt)
- "Mama Womb Womb," God Bullies (Sub Pop)
- "You Got It," Mud Honey (Sub Pop)
- "The Last Laugh," Helias Creed (Amphetamine Reptile)



Mario DeFillipo
Handleman Co.
Sr. VP
Troy, Mich.

- "Hangin' Tough," New Kids On The Block (Columbia)
- "Don't Be Cruel," Bobby Brown (MCA)
- "New Jersey," Bon Jovi (Mercury)
- "Electric Youth," Debbie Gibson (Arista)
- "Girl You Know It's True," Milli Vanilli (Arista)
- "Loc'd After Dark," Tone Loc (Delicious Vinyl)
- "Like A Prayer," Madonna (Sire)
- "Skid Row," Skid Row (Atlantic)
- "Twice Shy," Great White (Capitol)
- "Repeat Offender," Richard Marx (EMI)

Robert Johnson
Delicious Records & Tapes, Owner
Los Angeles, Calif.

- "Any Love," Luther Vandross (Epic)
- "Don't Let Love Slip Away," Freddie Jackson (Capitol)
- "Giving You The Best That I Got," Anita Baker (Elektra)
- "Strictly Business," EPMD (Fresh)
- "Who?," Tony! Toni! Tonet (Wing)
- "2 Hype," Kid 'N Play (Select)
- "Don't Be Cruel," Bobby Brown (MCA)
- "The Great Adventures," Slick Rick (Def Jam)
- "Let's Get It Started," M.C. Hammer (Capitol)
- "Today," Today (Motown)



Amos Keaton
Dazz 2 Drive Thru Records
Owner
Camden, N.J.

- "Straight Outta Compton," N.W.A. (Ruthless/Priority)
- "Original Stylin'," Three Times Dope (Arista)
- "Walking With A Panther," LL Cool J (Def Jam/Columbia)
- "We Want Eazy," Eazy-E (Ruthless/Priority)
- "Karyn White," Karyn White (Warner)
- "Guy," Guy (Uptown/MCA)
- "Youngest In Charge," Special Ed (Profile)
- "Unfinished Business," EPMD (Fresh)
- "It's A Big Daddy Thang," Big Daddy Kane (Reprise)
- "I Gotta Habit," Cool C (Atlantic)



Ray Paul Klimek
Tempo Records/Pacific
Coast One Stop
Director of Advertising
Chatsworth, Calif.

- "Flowers In The Dirt," Paul McCartney (Capitol)
- "Mystery Girl," Roy Orbison (Virgin)
- "Full Moon Fever," Tom Petty (MCA)
- "Fantasy," Freilicht (WTC)
- "Frank," Squeeze (A&M)
- "One," Bee Gees (Warner)
- "March," Michael Penn (RCA)
- "Danny Wilde," Danny Wilde (Geffen)
- "Enuff 'Z Nuff," Enuff 'Z Nuff (Atco)
- "Brave & Crazy," Melissa Etheridge (Island/Atlantic)



Edward J. Krech
Integrity N' Music
Owner
Wethersfield, Conn.

- "Sarafina," Orig. Broadway Cast Recording (RCA)
- "Superblue On Blue Note," Superblue (Blue Note)
- "Yardbird Suite," Frank Morgan (Contemporary)
- "Yellow Moon," Neville Brothers (A&M)
- "Not Yet," Art Blakey (Black Saint)
- "Philip & Winard Harper," Harper Brothers (Verve)
- "Images," Ralph Moore (Landmark)
- "Eternal Triangle," Freddie Hubbard/Woody Shaw (Blue Note)
- "Jamboree," Monty Alexander (Concord Jazz)
- "Time To Unite," Mbongeni Ngema (Shanachie)



Ann Lief
Spec's Music
President
Miami, Fla.

- "Love Warriors," Tuck & Patti (Windham Hill)
- "Cuts Both Ways," Gloria Estefan (Epic)
- "Watermark," Eazy (Geffen)
- "Gypsy Kings," Gypsy Kings (Elektra)
- "Forever Your Girl," Paula Abdul (Virgin)
- "Giving You The Best," Anita Baker (Elektra)
- "Time & Tide," Basia (Columbia)
- "The Raw & The Cooked," Fine Young Cannibals (I.R.S.)
- "Stressbusters," Various Artists (RCA)
- "Wind Beneath My Wings," Bette Midler (Atlantic)



Pat Manning
African Head Shop
Manager
Monty, Ala.

- "Don't Be Cruel," Bobby Brown (MCA)
- "Superwoman," Karyn White (Warner)
- "Being In Love Ain't Easy," Sweet Obsession (Epic)
- "Wild Thing," Tone Loc (Delicious Vinyl)

(Continued on page Y-16)

THE PEOPLE WHO MAKE ALL THINGS POSSIBLE!!!

JEFF LYNNE ENYA SIMPLY RED QUEEN DURAN DURAN
JULIO IGLESIAS ROBERTO CARLOS ICEHOUSE JOHNNY DIESEL
JIMMY BARNES JOHNNY KEMP DJAVAN ANA GABRIEL EMMANUEL
STEVE KIPNER SANDY LINZER LEWIS MARTINEE CAROLE KING GERRY GOFFIN
MARK SPIRO LOU PACE BARRY MANN CYNTHIA WEIL DOUG JAMES
BOBBY CALDWELL PHOEBE SNOW GARY BROWN TERRY STEELE
WAYNE HAMMER JEFF SLATER RICK NOWELS SCOTT CUTLER
JAY GRUSKA TECHNOTRONIC FEATURING FELLY CHEAP TRICK COMPANY B
THE PURSUIT OF HAPPINESS LOVERBOY THE BANGLES KENNY G
NEW KIDS ON THE BLOCK TRACY CHAPMAN LUTHER VANDROSS
TRAVELING WILBURYS WILL TO POWER LITA FORD WATERFRONT KON KAN
GRAYSON HUGH SURFACE KATRINA & THE WAVES ROXETTE EXPOSÉ
ALICE COOPER UNDERWORLD SWEET SENSATION BILLY JOEL DAN HILL
DARRYL TOOKES THE CHURCH THE DAZZ BAND TEN CITY
HEAVY D & THE BOYZ D-MOB JOHN LENNON
ERIC B & RAKIM DESMOND CHILD
CHARLIE MIDNIGHT AL B SURE THE SYSTEM
THE CALLOWAYS KYLE WEST PIECES OF A DREAM PM
DONNA ALLEN NICOLE ICE T AFRIKA ISLAM
LOU GRAMM HOLLY KNIGHT IAN PRINCE ESCAPE CLUB
DAVID BOWIE TIN MACHINE SUSANNA CLARK UB40
MARSHALL JEFFERSON MARIE FREDRIKSSON
ZIGGY MARLEY & THE MELODY MAKERS MAURICE STARR SAMI MCKINNEY
HUBERT EAVES III ANDRE CYMONE PHIL RAMOCON EDDIE SCHWARTZ
MAGGIE RYDER KATE BUSH PSYCHEDELIC FURS LOVE & MONEY DEON ESTUS
THE FIXX ANDREAS VOLLENWEIDER DAVID AUSTIN MAXI PRIEST
PAUL ROBINSON ANNE DUDLEY JUDAS PRIEST DEACON BLUE KANE GANG
RUPERT HINE LLOYD COLE PREFAB SPROUT JEANNETTE OBSTOJ SOULSISTER
JO BOGAERT MANUELLA KAMOSI PER GESSLE JERMAINE JACKSON
BRAULIO ROCIO JURADO RAMON ARCUSO MANUEL ALEJANDRO
MARY CHAPIN CARPENTER GUY CLARK WAYLAND HOLYFIELD RICHARD LEIGH
BERNIE NELSON JAY BOOKER T. GRAHAM BROWN THOM SCHUYLER
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1989 The Year in Music

BEST IN THE BUSINESS

(Continued from page Y-14)

- "Giving You The Best That I Got," Anita Baker (Elektra)
- "Guy," Guy (MCA)
- "Girl You Know It's True," Milli Vanilli (Arista)
- "Let's Get It Started," M.C. Hammer (Capitol)
- "Me So Horny," The 2 Live Crew (Skywalker)
- "Just Coolin'," Levert (Atlantic)

Phil McConnell
Waxie Maxie's, Buyer
Washington, D.C.

- "Blow My Fuse," Kix (Atlantic)
- "Dirty Rotten Filthy Stinking Rich," Warrant (Columbia)
- "Repeat Offender," Richard Marx (EMI)
- "Disintegration," The Cure (Elektra)
- "Winter Solstice 1 & 2," (Windham Hill)
- "See The Light," Jeff Healy (Arista)
- "Disregard Of Time Keeping," Bonham (WGTG)
- "Happy Anniversary, Charlie Brown," Various (GRP)
- "Mother's Milk," Red Hot Chili Peppers (EMI)
- "Slip Of The Tongue," Whitesnake (Geffen)



Ted Neumann
Richman Bros Records, Inc.
Buyer
Pennsauken, N.J.

- "Miss America," Mary Margaret O'Hara (Virgin)
- "Surprise," Syd Straw (Virgin)
- "Home," Bodens (Warner)
- "Steady On," Shawn Colvin (Columbia)
- "Too Long In The Wasteland," James McMurtry (Columbia)
- "Speak," Roches (MCA)
- "Indigo Girls," Indigo Girls (Epic)
- "Big Harvest," Indio (A&M)
- "All Of Me," Joey DeFrancesco (Columbia)
- "Heart Shaped World," Chris Issak (Warner)



Dick Odette
The Musicland Group
VP/Software Publishing
Minneapolis, Minn.

- "Cry Like A Rainstorm," Linda Ronstadt (Elektra)
- "In A Sentimental Mood," Dr. John (Warner)
- "Girl You Know It's True," Milli Vanilli (Arista)
- "The Raw & The Cooked," Fine Young Cannibals (I.R.S.)
- "Full Moon Fever," Tom Petty (MCA)
- "The End Of The Innocence," Don Henley (Geffen)
- "Slip Of The Tongue," Whitesnake (Geffen)
- "Avalon Sunset," Van Morrison (Mercury)
- "Blind To Reason," Grayson Hugh (RCA)
- "Nick Of Time," Bonnie Raitt (Capitol)



Bob Perry
Blue Note Records
President
North Miami Beach, Fla.

- "Wild Weekend" NRBB (Virgin)
- "Blue Delight," Sun Ra (A&M)
- "Truth Is Spoken Here," Marcus Roberts (RCA)
- "As Nasty As They Want To Be," 2 Live Crew (Luke Skywalker)
- "Milky White Way," Trumpeters (Gospel Jubilee)
- "Classic 1965-1963," Jerry Lee Lewis (Bear Family)
- "Pet Sounds," Beach Boys (EMI)
- "To Frankie," Dion (Arista)
- "Trio Jecky," Branford Marsalis (Columbia)
- "Scratchy Guitar From Memphis," Travis Wammack (Bear Family)



La Verne Smith
La Verne's Records
President/Owner
Shreveport, La.

- "Baby Come To Me," Regina Belle (Columbia)
- "Can't Get Over You," Maze (Warner)
- "The Way You Make Me Feel," Stephanie Mills (MCA)
- "Have You Had Your Love Today," The O'Jays (EMI)
- "Remember The First Time," Eric Gable (Orpheus)
- "Spend The Night," The Isley Bros. (Warner)
- "All Of My Love," Peabo Bryson (Capitol)
- "Two Wrongs Don't Make A Right," David Peaston (Geffen)
- "Soon As I Get Home," Babyface (Solar/Epic)
- "Miss You Much," Janet Jackson (A&M)

Beverly Taylor
The Joy Of Music, Owner
Clive, Ohio

- "Superhero," Bobby Brown (MCA)
- "My Superman," Karyn White (Warner)
- "Teddy's Jam," Guy (MCA)
- "We Got Our Own Thing," Heavy D (MCA)
- "Tender Lover," Babyface (Solar/Epic)
- "Serious Hold On Me," O'Jays (EMI)
- "It's Funky Enough," The D.O.C. (Atlantic)
- "Just Coolin'," Levert (Atlantic)
- "Second Wave," Surface (CBS)
- "Givin' You The Best I've Got," Anita Baker (Elektra)



Linda Walker
Sound Outlet U.S.A.
Owner
Missouri City, Tex.

- "Don't Be Cruel," Bobby Brown (MCA)
- "Guy," Guy (MCA)
- "Easy Duz It," Easy-E (Priority)
- "Straight Outta Compton," N.W.A. (Priority)
- "Let's Get It Started," M.C. Hammer (Capitol)
- "Karyn White," Karyn White (Warner)
- "Giving You The Best I Got," Anita Baker (Elektra)
- "It Takes A Nation Of Millions . . ." Public Enemy (Def Jam)
- "Message From The Boys," The Boyz (Motown)
- "Tony! Tony! Tone!," (Wing/PolyGram)



Michael T. Williams
7th Heaven Records
Manager/Jazz Buyer
Kansas City, Mo.

- "Midnight Rain," Max Groove (Optimism)
- "Spellbound," Joe Sample (WB)
- "The Promise," Kirk Whalum (CBS)
- "Urban Daydreams," David Benoit (GRP)
- "Love Season," Alex Bugnon (Orpheus)
- "Pensly Sketches #1," Kim Pensly (Optimism)
- "Tim Heintz," Tim Heintz (TBA)
- "Perfect Crime," Ray Obiedo (Windham Hill Jazz)
- "Craig T. Cooper," Craig T. Cooper Project (Valley)
- "East," Hiroshima (Epic)



Ross S. Wilson
D.J.'s Records & Video
Manager
Norfolk, Va.

- "There's A Party Going On," Yvonne (Cutting)
- "Like A Prayer," Madonna (Warner)
- "Up All Night," Paloma Party (Atlantic)
- "In My Eyes," Steve B. (LMR)
- "One," Bee Gees (Warner)
- "Another Place And Time," Donna Summer (Atlantic)
- "What You Don't Know," Exposé (Arista)
- "Rhythm Nation," Janet Jackson (A&M)
- "Nothing Matters Without Love," Seduction (Vendetta)
- "Ten Good Reasons," Jason Donovan (Atlantic)

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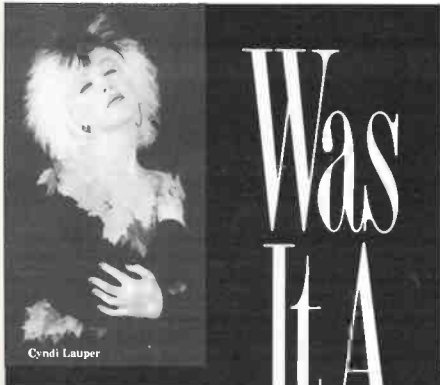
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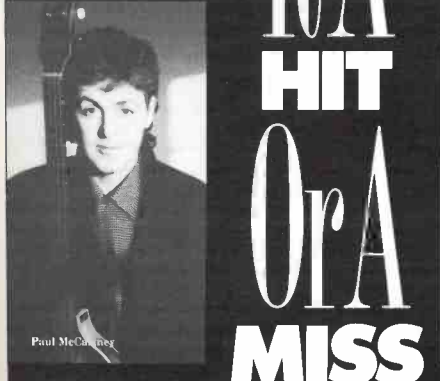
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Nieuwegein, The Netherlands
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Telefax 011-3103402-34815

Was It A HIT Or A MISS ???

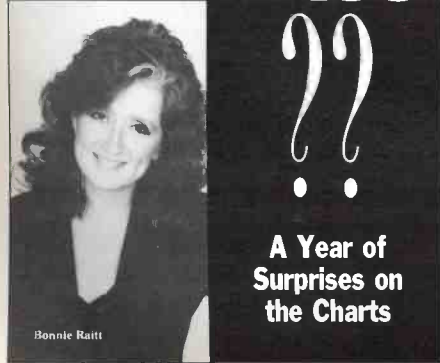
A Year of Surprises on the Charts



Cyndi Lauper



Paul McCartney



Bonnie Raitt



Donny Osmond



Diana Ross



Alice Cooper



Beastie Boys

By PAUL GREIN

You're an executive at Capitol Records working on projections for 1989. You look over the release schedule and see albums by Donny Osmond, Bonnie Raitt, and the Doobie Brothers. Has-been city, right? Well, at least there's a new Tina Turner album due later in the year and—best of all—a long-awaited album by Paul McCartney.

Or you're an executive at Epic and see Alice Cooper on the release schedule for the third quarter. Is this somebody's idea of a joke?, you wonder. At least Cyndi Lauper and the Jacksons are on the schedule, as well as a reunion album by the Jefferson Airplane that could be very big.

Or you're over at Atlantic Records and see a Bette Midler soundtrack to a two-hanky soap opera and a new album by long-faded disco queen Donna Summer. Yikes! Thank goodness Foreigner lead singer Mick Jones has an album set for the fourth quarter.

In all three cases, the conventional wisdom about which albums would soar to the top and which would sink like stones turned out to be dead wrong.

And these weren't the only surprises on the charts in 1989. Here's a recap of some of the biggest surprise hits and misses of the past 12 months.

First, the albums that fell short—in some cases, way—a short—of expectations.

1. Diana Ross' "Workin' Overtime," Motown. The first lady of Motown returned to the home of her greatest triumphs after six up-and-down years with RCA and flat-out bombed. "Overtime" peaked at No. 116 and dropped off the chart after just six weeks. It was Ross' lowest-charting album in more than 20 years, since the Supremes' version of the "Funny Girl" score stalled at No. 150 in 1968.

2. Paul McCartney's "Flowers in the Dirt" at Capitol. This critically-admired album peaked at No. 21 in July—nine points higher than McCartney's previous studio album. But most in the industry expected much more, especially since pop radio welcomed back so many other veteran artists this year. If radio was in a mood to re-embrace Donny Osmond, Donna Summer and the Bee Gees, wouldn't you think they'd find room for the most successful musician of the modern pop era?

3. "Jefferson Airplane." Epic. The Airplane's high-profile reunion achieved low-profile sales. This album peaked at No. 85 in October and spent just three weeks in the top 100. The most embarrassing part for the Airplane? Starship's "Love Among The Cannibals," which was out at the same time, climbed 21, notches higher.

4. Beastie Boys' "Paul's Boutique," Capitol. The Beasties' 1987 debut album, "Licensed to Ill," logged seven weeks at No. 1. This follow-up collection logged seven weeks in the top 30, peaking at No. 14 in September.

5. Cyndi Lauper's "A Night to Remember," Epic. . . . But a year to forget. Despite a heavy push, Lauper's third album stalled at No. 37 in July. The album's lackluster showing—coming on heels of Lauper's unsuccessful movie debut in "Vibes"—raised questions about a career that had once seemed among the most promising in pop. Alternate: Tina Turner's "Foreign Affair," Capitol, five years after making the comeback of the decade, Turner stalled at No. 31 with her third Capitol album.

6. Jacksons' "2300 Jackson St.," Epic. The Jacksons' first album in five years, peaked at No. 59 in July—55 spots lower than their previous album, "Victory." If memory serves, they were touring last time out—and may have even had one more member.

7. Barbra Streisand's "A Collection: Greatest Hits ... And More," Columbia. Streisand's third greatest hits levellied off at No. 26 in early December, threatening to become her first album to fall short of the top 20 since "Classical Barbra" in 1976. Alternate: Neil Diamond's "The Best Years Of Our Lives," Columbia. Diamond's latest stalled at No. 21 in July.

(Continued on page Y-51)



Cyndi Lauper



Paul McCartney



Bonnie Raitt

Was
It
A
HIT
Or
A
MISS
??

A Year of Surprises on the Charts



Donny Osmond



Diana Ross



Alice Cooper



Beastie Boys

By PAUL GREIN

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First, the albums that fell short—in some cases, way short—of expectations.

1. **Diana Ross' "Workin' Overtime,"** Motown. The first lady of Motown returned to the home of her greatest triumphs after six up-and-down years with RCA and flat-out bombed. "Overtime" peaked at No. 116 and dropped off the chart after just six weeks. It was Ross' lowest-charting album in more than 20 years, since the Supremes' version of the "Furry Girl" score stalled at No. 150 in 1968.

2. **Paul McCartney's "Flowers in the Dirt,"** Capitol. This critically-admired album peaked at No. 21 in July—nine points higher than McCartney's previous studio album. But most in the industry expected much more, especially since pop radio welcomed back so many other veteran artists this year. If radio was in a mood to re-embrace Donny Osmond, Donna Summer and the Bee Gees, wouldn't you think they'd find room for the most successful musician of the modern pop era?

3. **"Jefferson Airplane,"** Epic. The Airplane's high-profile reunion achieved low-profile sales. This album peaked at No. 85 in October and spent just three weeks in the top 100. The most embarrassing part for the Airplane? Starship's "Love Among the Cannibals," which was out at the same time, climbed 21 notches higher.

4. **Beastie Boys' "Paula's Boutique,"** Capitol. The Beasties' 1987 debut album, "Licensed to Ill," logged seven weeks at No. 1. This follow-up collection logged seven weeks in the top 30, peaking at No. 14 in September.

5. **Cyndi Lauper's "A Night to Remember,"** Epic.... Or, a year to forget. Despite a heavy push, Lauper's third album stalled at No. 37 in July. The album's lackluster showing—coming on heels of Lauper's unsuccessful movie debut in "Vibes"—raised questions about a career that had once seemed among the most promising in pop. Alas! Tina Turner's "Foreign Affair," Capitol, five years after making the comeback of the decade, Turner stalled at No. 31 with her third Capitol album.

6. **Jacksons' "2300 Jackson St.,"** Epic. The Jacksons' first album in five years peaked at No. 59 in July—55 points lower than their previous album, "Victory." If memory serves, they were touring last time out—and may have even had one more member.

7. **Barbra Streisand's "A Collection: Greatest Hits... And More,"** Columbia. Streisand's third greatest hits set leveled off at No. 26 in early December, threatening to become her first album to fall short of the top 20 since "Classical Barbara" in 1976. Alternate: **Neil Diamond's "The Best Years of Our Lives,"** Columbia. Diamond's latest stalled at (Continued on page Y-5)



New Kids On The Block

Top Pop Artists

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

- 1 NEW KIDS ON THE BLOCK (10) Columbia
- 2 BOBBY BROWN (8) MCA
- 3 GUNS N' ROSES (8) Geffen
- 4 PAGLA ABDUL (6) Virgin
- 5 MILLI VANILLI (5) Arista
- 6 BUN JONI (5) Mercury
- 7 FINE YOUNG CANNIBALS (5) I.R.S.
- 8 MADONNA (5) Sire
- 9 RICHARD MARX (5) EMI
- 10 DEBBIE GIBSON (5) Atlantic
- 11 DEF LEPPARD (5) Mercury
- 12 TONE LOC (3) Delicious Vinyl
- 13 SKID ROW (4) Atlantic
- 14 KARYN WHITE (4) Warner Bros.
- 15 WARRANT (4) Columbia
- 16 ANITA BAKER (4) Elektra
- 17 PRISON (3) Enigma
- 18 BOB STEWART (5) Warner Bros.
- 19 TOM PETTY (4) MCA
- 20 RANGLES (4) Columbia
- 21 ROXETTE (4) EMI
- 22 LIVING COLOUR (4) Epic
- 23 WINGER (4) Atlantic
- 24 GREAT WHITE (3) Capitol
- 25 THE BRICKELL & NEW BOHEMIANS (3) Geffen
- 26 TRAVELING WILBURYS (2) Wilbury
- 27 R.E.M. (3) Warner Bros.
- 28 PRINCE (3) Warner Bros.
- 29 WHITE LION (3) Atlantic
- 30 JODI WATLEY (3) MCA
- 31 THE CURE (4) Elektra
- 32 BARTYSA (4) Columbia
- 33 GLOMA ESTEFAN (3) Epic
- 34 CHER (4) Geffen
- 35 SIMPLY RED (3) Elektra
- 36 KENNY G (3) Arista
- 37 CINDERELLA (5) Mercury
- 38 U2 (5) Island
- 39 BOB ORSON (4) Virgin
- 40 MIKE + THE MECHANICS (4) Atlantic

Top New Pop Artists

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

- 1 NEW KIDS ON THE BLOCK (10) Columbia
- 2 PRULA ABDUL (6) Virgin
- 3 MILLI VANILLI (5) Arista
- 4 TONE LOC (3) Delicious Vinyl
- 5 SKID ROW (4) Atlantic
- 6 KARYN WHITE (4) Warner Bros.
- 7 WARRANT (4) Columbia
- 8 ROXETTE (4) EMI
- 9 LIVING COLOUR (4) Epic
- 10 WINGER (4) Atlantic

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1989

THE YEAR IN MUSIC

Top Pop Labels

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

- 1 COLUMBIA (92)
- 2 ATLANTIC (94)
- 3 MCA (82)
- 4 GEFEN (45)
- 5 WARNER BROS. (60)
- 6 ELEKTRA (64)
- 7 CAPITOL (60)
- 8 EPIC (57)
- 9 ARISTA (42)
- 10 VIRGIN (40)
- 11 MERCURY (45)
- 12 EMI (37)
- 13 SIRE (33)
- 14 RCA (42)
- 15 A&M (43)



Top Pop Album Labels

Pos. LABEL (No. of charted albums)

- 1 ATLANTIC (35)
- 2 COLUMBIA (48)
- 3 GEFEN (24)
- 4 MCA (23)
- 5 ELEKTRA (24)
- 6 WARNER BROS. (34)
- 7 MERCURY (23)
- 8 EPIC (24)
- 9 CAPITOL (33)
- 10 ARISTA (19)
- 11 VIRGIN (22)
- 12 EMI (16)
- 13 SIRE (22)
- 14 RCA (28)
- 15 A&M (25)

Top Pop Singles Producers

Pos. PRODUCER (No. of charted singles)

- 1 ANTONIO 'L.A.' REID & KENNETH 'BABYFACE' EDMONDS (16)
- 2 FRANK FARIAN (4)
- 3 DUNCAN FARRAR (7)
- 4 MAURICE STARVO (7)
- 5 CLARENCE OWENMAN (3)
- 6 RICHIE ZITO (9)
- 7 PEAU MILE (8)
- 8 ART BARDIN (4)
- 9 MIKE CLINE (5)
- 10 TOM WERMAN (3)
- 11 MACKENZIE (5)
- 12 DAVITT SICKGREN (3)
- 13 DAVID COLE (5)
- 14 OLIVER LEIBER (3)
- 15 MICHAEL JAY (3)
- 16 ANDRE CYMONÉ (3)
- 17 JEFF LYNNE (4)
- 18 MADONNA (4)
- 19 PRINCE (3)
- 20 MIKE ROSS & MATT DIXE (4)
- 21 RON NEWMAN (3)
- 22 RICHARD MARKY (5)
- 23 DINO (3)
- 24 LEWIS A. MARTINEZ (3)
- 25 ELLIOT WOLFF (3)



Antonio 'L.A.' Reid & Kenneth 'Babyface' Edmonds

Columbia



Top Pop Singles Labels

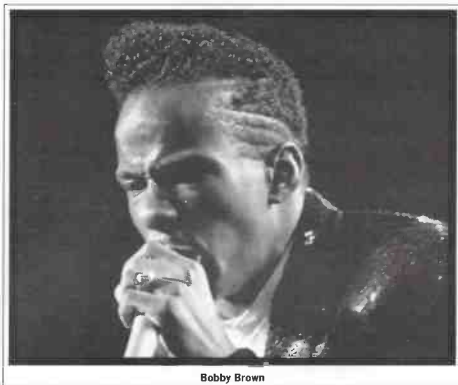
Pos. LABEL (No. of charted singles)

- 1 COLUMBIA (42)
- 2 ATLANTIC (45)
- 3 MCA (25)
- 4 VIRGIN (19)
- 5 ARISTA (21)
- 6 WARNER BROS. (22)
- 7 GEFEN (14)
- 8 CAPITOL (28)
- 9 EMI (18)
- 10 EPIC (24)
- 11 ELEKTRA (21)
- 12 MERCURY (19)
- 13 A&M (17)
- 14 SIRE (15)
- 15 RCA (15)

Top Pop Distributing Labels

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

- 1 COLUMBIA (95)
- 2 ATLANTIC (112)
- 3 MCA (83)
- 4 WARNER BROS. (93)
- 5 POLYGRAM (97)



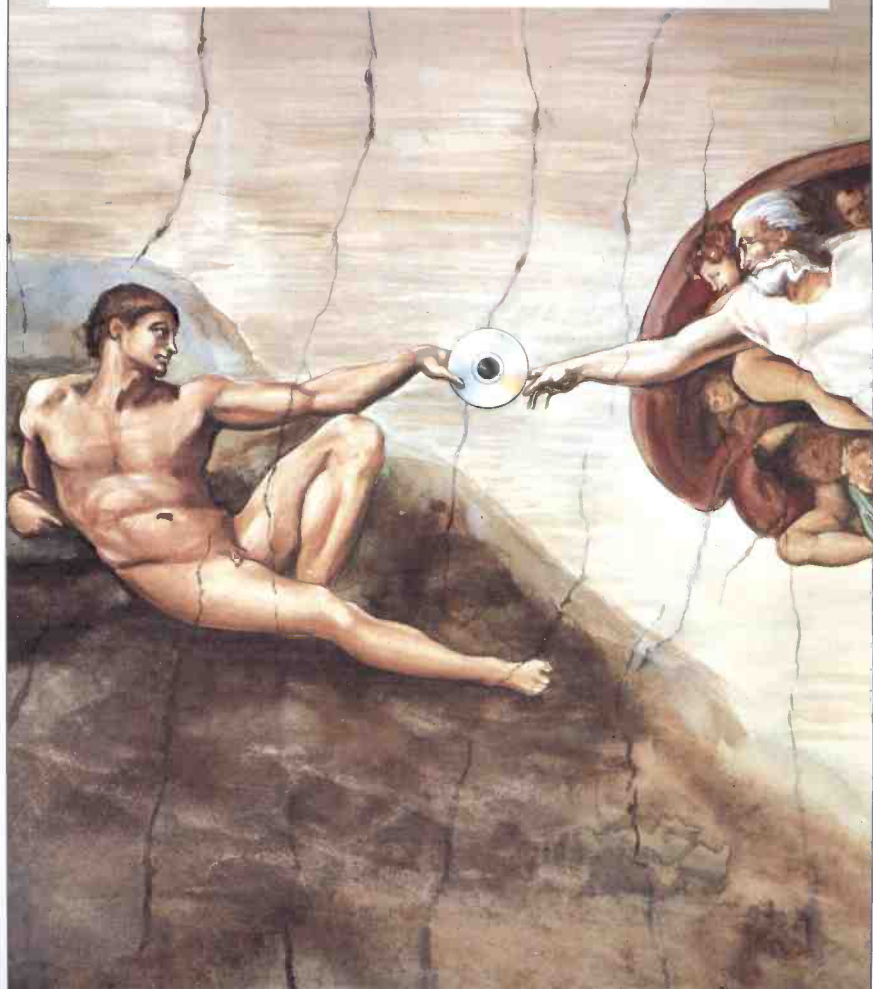
Bobby Brown

Top Pop Albums

Pos. TITLE—Artist—Label

- 1 DONT BE CRUEL—Bobby Brown—MCA
- 2 HANGIN' TOUGH—New Kids On The Block—Columbia
- 3 FOREVER YOUR GIRL—Paula Abdul—Virgin
- 4 NEW JERSEY—Don Jovan—Mercury
- 5 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
- 6 THE RAW & THE COOKED—Fine Young Cannabals—I.R.S.
- 7 6 W'N R IES—Guns N' Roses—Geffen
- 8 TRAVELING WILBURY'S—Traveling Wilburys—Wilbury
- 9 HYSTERIA—Def Leppard—Mercury
- 10 GIRL YOU KNOW IT'S TRUE—Miki Vanilli—Arista
- 11 SMOKE—Cher—Atlantic
- 12 LIKE A PRAYER—Madonna—Sire
- 13 VIVID—Living Colour—Epic
- 14 REACHERS—Soundtrack—Atlantic
- 15 WINGER—Winger—Atlantic
- 16 ELECTRIC YOUTH—Debbie Gibson—Atlantic
- 17 GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
- 18 SHOOTING RUBBERBANDS AT THE STARS—Edie Brickell & New Bohemians—Geffen
- 19 FULL MOON FEVER—Tina Turner—MCA
- 20 OPEN UP AND SAY—Aaliyah—Parade—Enigma
- 21 SILHOUETTE—Kenny G—Arista
- 22 GREEN—R.E.M.—Warner Bros.
- 23 LOC-ED AFTER DARK—Tony LaC—Defensive Vinyl
- 24 OUT OF ORDER—Rod Stewart—Warner Bros.
- 25 ... AND JUSTICE FOR ALL—Metallica—Elektra
- 26 REPEAT OFFENDER—Richard Marx—EMI
- 27 LONG COLD WINTER—Cinderella—Mercury
- 28 DIRTY NORTH FILTHY STINKING RICH—Warped—Columbia
- 29 BATTLE AND HUM—DJ—Island
- 30 KEVIN WHITE—Kary White—Warner Bros.
- 31 TWICE SHY—Orel White—Capitol
- 32 COCKTAIL—Soundtrack—Elektra
- 33 EVERTHING—Bangs—Columbia
- 34 GUY—Guy—Upfront
- 35 DISINTERGRATION—The Cure—Elektra
- 36 IT TAKES TWO—Rob Base & D.J. EZ Rock—Profile
- 37 LET'S GET IT STARTED—B.C. Hummer—Capitol
- 38 SONIC TEMPLE—The Cult—Sire
- 39 JOURNEY'S GREATEST HITS—Journey—Columbia
- 40 SOUNDTRACK BATHMAN—Prince—Warner Bros.
- 41 TRACY CHAPMAN—Tracy Chapman—Elektra
- 42 MYSTERY GIRL—Roy Orbison—Virgin
- 43 FAITH—George Michael—Columbia
- 44 A NEW FLAME—Sinhya Band—Elektra
- 45 EASY-D-O-L-I-T—Easy-E—Rhodes
- 46 MELISSA ETHERIDGE—Melissa Etheridge—Island
- 47 BLIND MAN'S ZOO—10,000 Maniacs—Elektra
- 48 HOLD AN OLD FRIEND'S HAND—Tiffany—MCA
- 49 STRAIGHT OUTTA COMPTON—N.W.A.—Rhodes
- 50 HEART BREAK—New Edition—MCA
- 51 LARGER THAN LIFE—Jody Watley—MCA
- 52 ANY LOVE—Luther Vandross—Epic
- 53 LIFE IS... TOO SHORT—Too Short—Jive
- 54 LIVING YEARS—Mia & The Mechanics—Atlantic
- 55 NICK OF TIME—Sonny Ruff—Capitol
- 56 LOVE AND ROCKETS—Love & Rockets—Big Time
- 57 THE END OF THE INNOCENCE—Don Henley—Geffen
- 58 BIG DADDY—John Cougar Mellencamp—Mercury
- 59 TILL I LOVED YOU—Barry Strassand—Columbia
- 60 WATERMARK—Eurythmics—Geffen
- 61 WALKING WITH A PARTNER—LL Cool J—Def Jam
- 62 KEEP ON MOVIN'—Soul II Soul—Virgin
- 63 MARTINA—Martina—Columbia
- 64 TELL IT TO MY HEART—Taylor Dayne—Arista
- 65 INDIKO GIRLS—Indigo Girls—Epic
- 66 REACH FOR THE SKY—Ratt—Atlantic
- 67 WATERMARK—Eurythmics—Geffen
- 68 KICK—INXS—Atlantic
- 69 CUTS BOTH WAYS—Gloria Estefan—Epic
- 70 THE GREAT ADVENTURES OF SLICK RICK—Slick Rick—Def Jam
- 71 DUBBIZ—Van Halen—Warner Bros.
- 72 THE GREAT RHOOD CONTROVERSIES—Tista—Geffen
- 73 BIG GAME—White Lion—Atlantic
- 74 DELICATE SOUND OF THUNDER—Pink Floyd—Columbia
- 75 AMERICAN DREAM—Crazy B's, Nash & Young—Atlantic
- 76 BILLIE—Heaven 9 & The Boys—MCA
- 77 BULLETDOTS—Bulldozers—Warner Bros.
- 78 SMASHES, THURSHES & HITS—Kiss—Mercury
- 79 HEART OF SOME—Cher—Capitol
- 80 LOOK SHARPP—Roquette—EMI
- 81 SPIKE—Eric Costello—Warner Bros.
- 82 THE YOUNG—Duran Duran—Capitol
- 83 THE TRINITY SESSION—Cowboy Junkies—RCA
- 84 THE OTHER SIDE OF THE MIRROR—Steve Nicks—Mercury
- 85 3 FEET HIGH AND RISING—De La Soul—Tommy Boy
- 86 ROLL WITH IT—Steve Winwood—Virgin
- 88 ALL THAT JAZZ—Bratth—Capitol
- 89 MESSAGES FROM THE BOYS—Boys—Mellon
- 90 CYCLES—The Doobie Brothers—A&M
- 91 VERDEN—Væben—EMI
- 92 TIME AND TIDE—Boyz—Epic
- 93 NO BEST FOR THE WICKED—Ozzy Osbourne—CBS Associated
- 94 HOLD ME IN YOUR ARMS—Rick Astley—MCA
- 95 PRIDE—White Lion—Atlantic
- 96 I WISHING WAVE SOME FUN—Santana Fax—Jive
- 97 WILD, WILD WEST—The Escape Club—Atlantic
- 98 GHOSTBUSTERS II—Soundtrack—MCA
- 99 UP UP UP—L.L. Cool J & The Blackhearts—CBS Associated
- 100 WHAT YOU DON'T KNOW—Eposix—Arista

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1989 THE YEAR IN MUSIC

Top Pop Singles Artists

- Pop: ARTIST (No. of charted singles) Label**
- 1 BOBBY BROWN (8) MCA
 - 2 NEW KIDS ON THE BLOCK (7) Columbia
 - 3 PAULA ABUDU (5) Virgin
 - 4 MELLI VANILLI (4) Arista
 - 5 BOB DYLAN (4) Mercury
 - 6 MADONNA (4) Sire
 - 7 RICHARD MARX (3) EMI
 - 8 BROOKLYN (3) EMI
 - 9 FINE YOUNG CANNIBALS (4) I.R.S.
 - 10 KARYN WHITE (2) Warner Bros.
 - 11 DEBBIE GIBSON (4) Atlantic
 - 12 GUNS N' ROSES (4) Geffen
 - 13 BANGLES (3) Columbia
 - 14 TONE LOC (2) Delicious Vinyl
 - 15 MARTHA RI (2) Columbia
 - 16 JOEY WATLEY (2) MCA
 - 17 ROD STEWART (4) Warner Bros.
 - 18 POISON (2) Engema
 - 19 GLORIA ESTEFAN (2) Epic
 - 20 CHER (2) Geffen
 - 21 NENE CHERRY (2) Virgin
 - 22 PHIL COLLINS (3) Atlantic
 - 23 WHIRLWIND (2) Columbia
 - 24 CHICAGO (4) Reprise
 - 25 JANET JACKSON (2) A&M
 - 26 DINO (3) A & W
 - 27 NEY FERRAZ (2) Mercury
 - 28 DONAY OSMOND (3) Capitol
 - 29 PRINCE (2) Warner Bros.
 - 30 DIXIE DIXIE (2) Arista
 - 31 ANITA BAKER (2) Elektra
 - 32 TAYLOR DAVNE (2) Elektra
 - 33 SMOPY WED (2) Elektra
 - 34 GREAT WHITE (2) Capitol
 - 35 SOUL II SOUL (FEATURING CARON WHEELER) (2) Virgin
 - 36 MICHAEL DAMIAN (3) Cypress
 - 37 BETTE MIDLER (1) Atlantic
 - 38 WAKE + THE MECHANICS (2) Atlantic
 - 39 SHERIFF (1) Capitol
 - 40 SHEENA EASTON (1) MCA
 - 41 WHITE LIPS (2) Atlantic
 - 42 LOVE & BOCKETS (2) Big Time
 - 43 BREATHE (2) A&M
 - 44 BAD ENGLISH (2) Epic
 - 45 YOUNG M.C. (2) Delicious Vinyl
 - 46 SKID ROW (2) Atlantic
 - 47 THE CURE (3) Elektra
 - 48 YEARS FOR FEARS (2) Fontana
 - 49 WAS (NOT WAS) (2) Chrysalis
 - 50 TOM PETTY (2) MCA
 - 51 DON MENLEY (2) Geffen
 - 52 SURFACE (2) Columbia
 - 53 SAMANTHA FOX (2) Sire
 - 54 TIFFANY (2) MCA
 - 55 THE JEFF HEALEY BAND (1) Arista
 - 56 RICK ASTLEY (3) RCA
 - 57 THIRTY EIGHT SPECIAL (2) A&M
 - 58 BOY MEETS GIRL (2) RCA
 - 59 NATALIE COLE (1) EMI
 - 60 SOSIE MONTY (4) Columbia
 - 61 EDIE BRICKELL + NEW BOHEMIANS (2) Geffen
 - 62 THE B-52s (2) Reprise
 - 63 R.E.M. (2) Warner Bros.
 - 64 BERNHARDT (2) Geffen
 - 65 HOWARD JONES (2) Elektra
 - 66 MICHAEL MORALES (2) Wmg
 - 67 LITA FORD (1) RCA
 - 68 BABYFACE (2) Saur
 - 69 WINGER (3) Atlantic
 - 70 VANESSA WILLIAMS (2) Wing
 - 71 ROLLING STONES (2) Columbia
 - 72 DURAN DURAN (3) Capitol
 - 73 DONNA SUMMER (2) Atlantic
 - 74 INFORMATION SOCIETY (4) Tommy Boy
 - 75 CYNDI LAUPER (2) Epic
 - 76 SA-FIRE (3) Cutting
 - 77 U2 (2) Island
 - 78 DEON ESTES (1) M&A
 - 79 MOTLEY CRUI (2) Elektra
 - 80 LIVING COLOUR (1) Epic
 - 81 CINDERELLA (4) Mercury
 - 82 THE DOOBIE BROTHERS (2) Capitol
 - 83 MICHELLE JOHNSON (1) Epic
 - 84 ROY ORBISON (1) Virgin
 - 85 ANIMOTION (2) Polydor
 - 86 BOYS CLUB (1) MCA
 - 87 WATERFRONT (2) Polydor
 - 88 STEVE WINWOOD (3) Virgin
 - 89 WILL TO POWER (3) Epic
 - 90 JIMMY HARNEN WITH SYNCH (1) WTC
 - 91 STARSHIP (2) RCA
 - 92 (1) Elektra
 - 93 BEE GEES (1) Warner Bros.
 - 94 BILLY JOEL (1) Columbia
 - 94 BOYS (1) Columbia
 - 95 STEVE (2) LMP
 - 96 ALICE COOPER (1) Epic
 - 97 KON KAN (2) Atlantic
 - 98 KENNY G (2) Arista
 - 99 EKSKURE (2) Sire
 - 100 MICHAEL BOLTON (2) Columbia



Top Pop Singles

- Pop: TITLE—Artist—Label**
- 1 LOOK AWAY—Chicago—Reprise
 - 2 MY PRESUMPTION—Bobby Brown—MCA
 - 3 EVERY ROSE HAS ITS THORN—Poison—Engema
 - 4 STRAIGHT UP—Paula Abdul—Virgin
 - 5 MISS YOU MUCH—Janet Jackson—A&M
 - 6 COLD HEARTED—Paula Abdul—Virgin
 - 7 WIND BENEATH MY WINGS (FROM 'BEACHES')—Bette Midler—Atlantic
 - 8 GIRL, YOU KNOW IT'S TRUE—Melli Vanilli—Arista
 - 9 BAW!, I LOVE YOUR WAY/FREDDO MEDLEY—Will To Power—Epic
 - 10 GIVING YOU THE BEST THAT I GOT—Alicia Baker—Elektra
 - 11 BRIGHT HERE WAITING—Richard Marx—EMI
 - 12 WAITING FOR A STAR TO FALL—Boy Meets Girl—RCA
 - 13 LOST IN YOUR EYES—Debbie Gibson—Atlantic
 - 14 DON'T WANNA LOSE YOU—Olivia Newton-John—Epic
 - 15 HEAVEN—Warrant—Columbia
 - 16 GIRL I'M GONNA MISS YOU—Melli Vanilli—Arista
 - 17 THE LOOK—Rosetta—EMI
 - 18 SHE DRIVES ME CRAZY—Fine Young Cannibals—I.R.S.
 - 19 ON OUR OWN (FROM 'GHOSTBUSTERS II')—Bobby Brown—MCA
 - 20 TWO HEARTS—Phil Collins—Atlantic
 - 21 BLAME IT ON THE RAIN—Melli Vanilli—Arista
 - 22 LISTEN TO YOUR HEART—Rosetta—EMI
 - 23 I'LL BE THERE FOR YOU—Bon Jovi—Mercury
 - 24 IF YOU DON'T KNOW ME BY NOW—Sade—Elektra
 - 25 LIKE A PRAYER—Madonna—Sire
 - 26 I'LL BE LOVING YOU (OVER)—New Kids On The Block—Columbia
 - 27 HOW CAN I FALL?—Breathe—A&M
 - 28 BABY DON'T FORGET MY NUMBER—Melli Vanilli—Arista
 - 29 101 SOLDIERS—Martha—Columbia
 - 30 FOREVER YOUR GIRL—Paula Abdul—Virgin
 - 31 THE LIVING YEARS—Mika + The Mechanics—Atlantic
 - 32 ETHERAL FLAME—Bangles—Columbia
 - 33 WILD THING—Tina Turner—Delicious Vinyl
 - 34 WHEN I SEE YOU SMILE—Bad English—Epic
 - 35 IF I COULD TURN BACK TIME—Cher—Geffen
 - 36 BUFFALO STANCE—Nene Cherry—Virgin
 - 37 WHEN I'M WITH YOU—Sheena Easton—MCA
 - 38 DON'T RUSH ME—Taylor Dayne—Arista
 - 39 BORN TO BE MY BABY—Bon Jovi—Mercury
 - 40 SOMETHING—Fine Young Cannibals—I.R.S.
 - 41 THE LOVER IN ME—Sheena Easton—MCA
 - 42 MUST A MOVE—Young M.C.—Delicious Vinyl
 - 43 ONCE BITTEN, TWICE SHY—Great White—Capitol
 - 44 BATTLEDOWN (FROM 'BATMAN')—Primo—Warner Bros.
 - 45 ROCK ON (FROM 'DREAM A LITTLE DREAM')—Michael Damian—Cypress
 - 46 REAL LOVE—Jody Watley—MCA
 - 47 LOVE SHACK—B-52s—Reprise
 - 48 EVERY LITTLE STEP—Bobby Brown—MCA
 - 49 HANGIN' TIGHT—New Kids On The Block—Columbia
 - 50 MY HEART CAN'T TELL YOU NO—Rod Stewart—Warner Bros.
 - 51 SO ALIVE—Love & Rockets—Big Time
 - 52 YOU GOT IT (THE RIGHT STUFF)—New Kids On The Block—Columbia
 - 53 ARMAGEDDON IT—Def Leppard—Mercury
 - 54 SATISFIED—Richard Marx—EMI
 - 55 EXPRESS YOURSELF—Madonna—Sire
 - 56 I WAKE IT—Dino—A & W
 - 57 SOLDIER OF LOVE—Donny Osmond—Virgin
 - 58 WHEREN'T THE SEEDS OF LOVE—Tears For Fears—Fontana
 - 59 CHEERSA—Madonna—Sire
 - 60 WHEN THE CHILDREN CRY—White Lion—Atlantic
 - 61 18 AND ALIVE—Said Row—Atlantic
 - 62 I DON'T WANT YOUR LOVE—Bananarama—Capitol
 - 63 SECOND CHANCE—Thirty Eight Special—A&M
 - 64 THE WAY YOU LOVE ME—Karyn White—Warner Bros.
 - 65 FUNNY COLDS MEDINA—Tone Loc—Delicious Vinyl
 - 66 IN YOUR ROOM—Bangles—Columbia
 - 67 MISS YOU LIKE CRAZY—Natalie Cole—EMI
 - 68 LOVE SONG—The Cure—Elektra
 - 69 SECRET ROMANTICISM—Karyn White—Warner Bros.
 - 70 ANGEL EYES—The Jiffy Healy Band—Arista
 - 71 PATIENCE—Guns N' Roses—Geffen
 - 72 WALK ON WATER—Eddie Money—Columbia
 - 73 COVER GIRL—New Kids On The Block—Columbia
 - 74 WELCOME TO THE JUNGLE—Guns N' Roses—Geffen
 - 75 SHOWER ME WITH YOUR LOVE—Surface—Columbia
 - 76 STAND—R.E.M.—Warner Bros.
 - 77 CLOSE MY EYES FOREVER—Lita Ford (Duet With Ozzy Osbourne)—RCA
 - 78 ALL THIS TIME—Tiffany—MCA
 - 79 AFTER ALL LOVE TIME (FROM 'CHANCES ARE')—Cher & Peter Cetera—Geffen
 - 80 RONI—Bobby Brown—MCA
 - 81 LOVE IN AN ELEVATOR—Anastacia—Geffen
 - 82 LET YOUR HANDS ON ME—Bon Jovi—Mercury
 - 83 THE PROMISE—When In Rome—Virgin
 - 84 WHAT I AM—Eric Burdon & New Bohemians—Geffen
 - 85 I REMEMBER HOLDING YOU—Bonnie Raitt—MCA
 - 86 PARADISE CITY—Def Leppard—Mercury
 - 87 I WANNA HAVE SOME FUN—Samantha Fox—Jive
 - 88 SHE WANTS TO DANCE WITH ME—Rick Astley—RCA
 - 89 DREAM—Vanessa Williams—Wing
 - 90 IT'S NO CRIME—Babyface—Solar
 - 91 POISON—Alice Cooper—Epic
 - 92 THIS TIME I KNOW IT'S FOR REAL—Denise Sumner—Atlantic
 - 93 SMOOTH CRIMINAL—Michael Jackson—Epic
 - 94 HEAVEN HELP ME—Dionne Farris—MCA
 - 95 ROCK WITH ME—Bobby Brown—MCA
 - 96 THINKING OF YOU—Sade—Capitol
 - 97 WHO YOU DON'T KNOW—Eppox—Arista
 - 98 SURRENDED TO ME (FROM 'TEQUILA SUNSHINE')—Ann Wilson & Robin Zander—Capitol
 - 99 THE END OF THE INNOCENCE—Don Henley—Geffen
 - 100 KEEP ON MOVING—Soul II Soul (Featuring Caron Wheeler)—Virgin



Bobby Brown



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THE HOTTEST
HITS OF
1 9 8 9

PAULA ABDUL
BABY FACE
BOBBY BROWN
NENEH CHERRY
SHEENA EASTON
FINE YOUNG CANNIBALS
G U Y
GEORGE HARRISON
I C E T
M A D O N N A
T O M P E T T Y
S O U L I I S O U L
TRAVELING WILBURYS
JODY WATLEY
KARYN WHITE
ETCETERA

1989 THE YEAR IN MUSIC



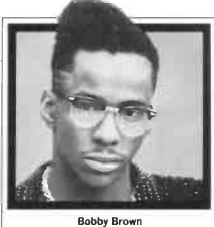
Guns N' Roses

Top Pop Album Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 GUNS N' ROSES (2) Geffen
 - 2 NEW KIDS ON THE BLOCK (3) Columbia
 - 3 BOBBY BROWN (1) MCA
 - 4 PAULA ABDUL (1) Virgin
 - 5 BON JOVI (1) Mercury
 - 6 FINE YOUNG CANNIBALS (1) I.R.S.
 - 7 MILLI VANILLI (1) Arista
 - 8 SKID ROW (1) Atlantic
 - 9 DEBBIE GIBSON (2) Atlantic
 - 10 MADONNA (1) Sire
 - 11 TRAVELING WILBURYS (1) Wilbury
 - 12 LIVING COLOUR (1) Epic
 - 13 POISON (1) Enigma
 - 14 WARRANT (1) Columbia
 - 15 RICHARD MARX (2) EMI
 - 16 WINGER (1) Atlantic
 - 17 ANITA BAKER (2) Elektra
 - 18 WARDMANT (1) Columbia
 - 19 EDIE BRICKELL & NEW BOHEMIANS (1) Geffen
 - 20 TONE LOC (1) Delicious Vinyl
 - 21 R.E.M. (1) Warner Bros.
 - (1) I.R.S.
 - 22 GREAT WHITE (1) Capitol
 - 23 POISON (1) Enigma
 - 24 BOB STEWART (1) Warner Bros.
 - 25 METALLICA (1) Elektra
 - 26 KENNY G (1) Arista
 - 27 THE CORN (1) Elektra
 - 28 WHITE LION (2) Atlantic
 - 29 MELISSA ETHERIDGE (2) Island
 - 30 TRACY CHAPMAN (2) Elektra
 - 31 KARYN WHITE (2) Warner Bros.
 - 32 CINDERELLA (1) Mercury
 - 33 M.C. HAMMER (1) Capitol
 - 34 U2 (2) Island
 - 35 ROY ORBISON (2) Virgin
 - (1) Rhino
 - 36 THE CULT (1) Sire
 - 37 GUY (1) Lipton
 - 38 PRINCE (1) Warner Bros.
 - 39 BANGLES (1) Columbia
 - 40 ROB BASE & D.J. E-Z ROCK (1) Profile
 - 41 JOURNEY (1) Columbia
 - 42 10,000 MANIACS (2) Elektra
 - 43 DON HENLEY (1) Geffen
 - 44 SIMPLY RED (1) Elektra
 - 45 FAD 4 (1) Ruthless
 - 46 N.W.A. (1) Ruthless
 - 47 SOUL II SOUL (1) Virgin
 - 48 TIFFANY (2) MCA
 - 49 JOOY WATLEY (1) MCA
 - 50 TOO SHORT (1) Jive
 - 51 ROLLING STONES (1) Columbia
 - (2) ABC
 - 52 BARBRA STREISAND (1) Columbia
 - 53 GLORIA ESTEFAN (1) Epic
 - 54 BONNIE RAITT (1) Capitol
 - 55 LOVE & ROCKETTS (1) Big Time

Top Pop Album Artists—Male

- Pos. ARTIST (No. of charted albums) Label
- 1 BOBBY BROWN (1) MCA
 - 2 TOM PETTY (1) MCA
 - 3 RICHARD MARX (2) EMI
 - 4 TONE LOC (1) Delicious Vinyl
 - 5 BOB STEWART (1) Warner Bros.
 - 6 KENNY G (1) Arista
 - 7 M.C. HAMMER (1) Capitol
 - 8 ROY ORBISON (2) Virgin
 - 9 PRINCE (1) Warner Bros.
 - 10 DON HENLEY (1) Geffen
 - 11 EAZY-E (1) Ruthless
 - 12 LUTHER VANDROSS (2) Epic
 - 13 GEORGE MICHAEL (1) Columbia
 - 14 JOHN COUGAR MELLENCAMP (1) Mercury
 - 15 LL COOL J (1) Def Jam
 - 16 SLICK RICK (1) Def Jam
 - 17 JOE SATRIANI (2) Relativity
 - 18 RICK ASTLEY (2) RCA
 - 19 ELVIS COSTELLO (1) Warner Bros.
 - 20 DINO (1) 4th & B'way



Bobby Brown

Top Pop Album Artists—Female

- Pos. LABEL (No. of charted albums) Label
- 1 PAULA ABDUL (1) Virgin
 - 2 DEBBIE GIBSON (2) Atlantic
 - 3 MADONNA (1) Sire
 - 4 ANITA BAKER (2) Elektra
 - 5 MELISSA ETHERIDGE (2) Island
 - 6 TRACY CHAPMAN (2) Elektra
 - 7 KARYN WHITE (1) Warner Bros.
 - 8 TIFFANY (2) MCA
 - 9 JOOY WATLEY (1) MCA
 - 10 BARBRA STREISAND (2) Columbia
 - 11 GLORIA ESTEFAN (1) Epic
 - 12 BONNIE RAITT (1) Capitol
 - 13 CHER (1) Geffen
 - 14 MARTINA (1) Columbia
 - 15 ENYA (1) Geffen
 - 16 TAYLOR DAYNE (1) Artists
 - 17 STEVIE NICKS (1) Modern
 - 18 JANET JACKSON (1) A&M
 - 19 SAMANTHA FOX (1) Jive
 - 20 LITA FORD (1) RCA
 - 21 SHEENA EASTON (1) MCA
 - 22 NENEH CHERY (1) Virgin
 - 23 BABA (1) Epic
 - 24 VANESSA WILLIAMS (1) Wing
 - 25 CYNDI LAUPER (1) Epic



Paula Abdul



Guns N' Roses

Top Pop Album Artists—Duos/Groups

- Pos. ARTIST (No. of charted albums) Label
- 1 GUNS N' ROSES (2) Geffen
 - 2 NEW KIDS ON THE BLOCK (2) Columbia
 - 3 BON JOVI (1) Mercury
 - 4 FINE YOUNG CANNIBALS (1) I.R.S.
 - 5 MILLI VANILLI (1) Arista
 - 6 SKID ROW (1) Atlantic
 - 7 TRAVELING WILBURYS (1) Wilbury
 - 8 LIVING COLOUR (1) Epic
 - 9 DEF LEPPARD (2) Mercury
 - 10 WINGER (1) Atlantic
 - 11 WARRANT (1) Columbia
 - 12 EDIE BRICKELL & NEW BOHEMIANS (1) Geffen
 - 13 R.E.M. (1) Warner Bros.
 - 14 GREAT WHITE (1) Capitol
 - 15 POISON (1) Enigma
 - 16 METALLICA (1) Elektra
 - 17 THE CORN (1) Elektra
 - 18 WHITE LION (2) Atlantic
 - 19 CINDERELLA (1) Mercury
 - 20 U2 (2) Island
 - 21 THE CULT (1) Sire
 - 22 GUY (1) Lipton
 - 23 BANGLES (1) Columbia
 - 24 ROB BASE & D.J. E-Z ROCK (1) Profile
 - 25 JOURNEY (1) Columbia

BEST WISHES FROM ALL OF US TO ALL OF YOU IN THE 90'S

JANE CHILD

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JEFF LORD-ALGE · Producer/Mix Engineer/Engineer/Musician

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ARTHUR BARROW · Producer/Songwriter/12" Remixing/Musician

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HUMBERTO GATICA · Producer/Mix Engineer/Musician

NOEL GOLDEN · Engineer: Mixing/Tracking/Overdubs

JOHN HANLON · Producer/Mix Engineer/Engineer

DENNIS HERRING · Producer/Engineer

MIKE LEVINE · Producer/Songwriter/Musician

MARK LINETTI · Producer/Mix Engineer/Engineer

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BRJAN MALOUF · Producer/Mix Engineer/Songwriter/Musician

JOHN PACE · Producer/Engineer

CSABA PETOCZ · Engineer: Mixing/Tracking/Overdubs

JOHN PUNTER · Producer/Mix Engineer

FRANK ROSZAK · Producer/Mix Engineer/Engineer

CHAS SANDJORD · Producer/Songwriter/Musician/Engineer

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BOB BORTNICK

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THOM TRUMBHO

LISA MARJE

1989 THE YEAR IN MUSIC

Top Pop Singles Artists—Male

- Pos. ARTIST (No. of charted singles) Label
- 1 BOBBY BROWN (2) MCA
 - 2 RICHARD MARX (2) EMI
 - 3 TONE LOC (2) Delicious Vinyl
 - 4 ROD STEWART (4) Warner Bros.
 - 5 PHIL COLLINS (2) Atlantic
 - 6 DINO (3) 4th & B'way
 - 7 DONNY OSMOND (2) Capitol
 - 8 PRINCE (2) Warner Bros.
 - 9 MICHAEL DANIAN (2) Cypress
 - 10 YOUNG M.C. (2) Delicious Vinyl
 - 11 TOM PETTY (2) MCA
 - 12 DON HENLEY (2) Geffen

- 13 RICK ASTLEY (2) RCA
- 14 EDDIE MONEY (4) Columbia
- 15 HOWARD JONES (2) Elektra
- 16 MICHAEL MORALES (2) Wing
- 17 BABYFACE (2) Solar
- 18 DION ESTES (1) MCA
- 19 MICHAEL JACKSON (1) Epic
- 20 ROY ORBISON (1) Virgin
- 21 STEVE WINWOOD (2) Virgin
- 22 BILLY JOEL (1) Columbia
- 23 STEVIE B (3) LMR
- 24 ALICE COOPER (1) Epic
- 25 KENNY G (2) Arista



Bobby Brown



Paula Abdul



New Kids On The Block

Top Pop Singles Artists—Female

- Pos. ARTIST (No. of charted singles) Label
- 1 PAULA ABDUL (5) Virgin
 - 2 MADONNA (4) Sire
 - 3 KARYN WHITE (3) Warner Bros.
 - 4 DEBBIE GIBSON (4) Atlantic
 - 5 MARTINA (3) Columbia
 - 6 JODY WATLEY (3) MCA
 - 7 GLORIA ESTEFAN (2) Epic
 - 8 CHER (3) Geffen
 - 9 NENEN CHERY (2) Virgin
 - 10 JANET JACKSON (2) A&M
 - 11 ANITA BAKER (2) Elektra
 - 12 TAYLOR DAYNE (2) Arista
 - 13 BETTE MIDLER (1) Atlantic
 - 14 SHEENA EASTON (1) MCA
 - 15 SAMANTHA FOX (2) Jive
 - 16 TIFFANY (2) MCA
 - 17 NATALIE COLE (1) EMI
 - 18 VANESSA WILLIAMS (2) Wing
 - 19 DONNA SUMMER (2) Atlantic
 - 20 CYNDI LAUPER (2) Epic
 - 21 SA FIRE (2) Geffen
 - 22 TINA TURNER (2) Capitol
 - 23 LINDA RONSTADT (1) Elektra
 - 24 STEVIE NICKS (1) Modern
 - 25 ANN WILSON (1) Capitol

Top Pop Singles Artists—Duos/Groups

- Pos. ARTIST (No. of charted singles) Label
- 1 NEW KIDS ON THE BLOCK (7) Columbia
 - 2 MILLI VANILLI (4) Arista
 - 3 SON HOVI (3) Mercury
 - 4 ROKETTE (2) EMI
 - 5 FINE YOUNG CANNIBALS (4) I.R.S.
 - 6 GUNS N' ROSES (4) Geffen
 - 7 BANGLERS (3) Columbia
 - 8 POISON (2) Enigma
 - 9 WARRANT (3) Columbia
 - 10 CHICAGO (4) Reprise
 - 11 DEF LEPPARD (2) Mercury
 - 12 EXPOSE (2) Arista
 - 13 SIMPLY RED (2) Elektra
 - 14 GREAT WHITE (2) Capitol
 - 15 SOUL II SOUL (2) Virgin
 - 16 MIKE + THE MECHANICS (3) Atlantic
 - 17 SHERIFF (1) Capitol
 - 18 WHITE LOON (2) Atlantic
 - 19 LOVE & ROCKETTS (2) Big Time
 - 20 BREATHE (2) A&M
 - 21 BOB ENGLISH (2) Epic
 - 22 SKID ROW (3) Atlantic
 - 23 THE CURE (3) Elektra
 - 24 TEARS FOR FEARS (2) Fontana
 - 25 WAS (NOT) WAD (2) Chrysalis



Bobby Brown

Top Black Artists

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 BOBBY BROWN (6) MCA
 - 2 GUY (5) Uptown
 - (3) Motown
 - 3 KARYN WHITE (6) Warner Bros.
 - 4 SURFACE (5) Columbia
 - 5 LEVERT (5) Atlantic
 - 6 ANITA BAKER (6) Elektra
 - 7 M.C. HAMMER (4) Capitol
 - 8 SLICK RICK (4) Def Jam
 - 9 BOYS (5) Motown

- 10 LUTHER VANDROSS (3) Epic
- 11 NEW EDITION (5) MCA
- 12 MILLI VANILLI (5) Arista
- 13 SOUL II SOUL (3) Virgin
- 14 FREDDIE JACKSON (4) Capitol
- (3) EMI
- 15 TODAY (4) Motown
- 16 VESTA (5) A&M
- 17 BOB BASS & D.J. & Z-ROCK (4) Profile
- 18 JODY WATLEY (4) MCA
- 19 KID 'N PLAY (4) Sire
- 20 TONE LOC (4) Delicious Vinyl
- 21 JONATHAN BUTLER (4) Jive
- 22 BEBE & CECE WINANS (4) Capitol
- 23 THE O'JAYS (2) EMI
- 24 CL LA SOUL (2) Tommy Boy
- 25 VANESSA WILLIAMS (4) Wing
- 26 KOOL MOE DEE (3) Jive
- 27 STEPHANIE MILLS (4) MCA
- 28 PRINCE (2) Warner Bros.
- (1) Paisley Park
- 29 AL B. SUREE (4) Warner Bros.
- 30 PAULA ABDUL (4) Virgin
- 31 CAMEO (4) Atlantic Artists
- 32 HEAVY O & THE BOYZ (1) MCA
- (2) Uptown
- 33 CHERELLE (4) Tabu
- 34 TONY! TONY! TONY! (3) Wing
- 35 EAZY-E (3) Ruthless
- 36 KENNY G (4) Arista
- 37 LL COOL J (4) Def Jam
- 38 E.U. (4) Virgin
- 39 AL JARREAU (4) Reprise
- 40 BABYFACE (3) Solar
- 41 KIARA (3) Arista
- 42 CHUCKI BOOKER (3) Atlantic
- 43 DAVID PEARSON (2) Geffen
- 44 TOO SHORT (2) Jive
- 45 THE 2 LIVE CREW (5) Skyway
- 46 NATALIE COLE (4) EMI
- 47 CHERYL PEPPIE RILEY (2) Columbia
- 48 PRIMO BRISON (2) Capitol
- 49 THE JACKSONS (3) Epic
- 50 CHAKA KHAN (3) Warner Bros.
- (3) Quest



Karyn White

Top New Black Artists

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 KARYN WHITE (6) Warner Bros.
 - 2 M.C. HAMMER (4) Capitol
 - 3 SLICK RICK (4) Def Jam
 - 4 BOYS (5) Motown
 - 5 MILLI VANILLI (5) Arista

- 6 SOUL II SOUL (3) Virgin
- 7 TODAY (4) Motown
- 8 TONE LOC (4) Delicious Vinyl
- 9 DE LA SOUL (3) Tommy Boy
- 10 PAULA ABDUL (4) Virgin

BRYAN ADAMS
POLLY ANTHONY
ARISTA RECORDS
ASCAP
BAD ENGLISH
ROBIN BECK
RICK BISCEGLIA
LINDA BLUM
MICHAEL BOLTON
BON JOVI
CAPITOL RECORDS
ERIC CARMEN
JUDY CASTANO
CBS RECORDS

DAVID KERSHENBAUM
PATTI LABELLE
CYNDI LAUPER
STUART LEVINE
ROY LOTT
URSULA MANNINA
ROSE MARINO
MCA RECORDS
GLENN MEDIEROS
CHARLIE MIDNIGHT
EDDIE MONEY
TERI MUENCH
PETER NAPOLIELLO
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RealSongs would like to thank everyone who helped make this our best year ever (so far!).

CHICAGO
DESMOND CHILD
CHER
JOE COCKER
COLUMBIA RECORDS
ALICE COOPER
MARSHALL CRENSHAW
CRITERION STUDIOS
CLIVE DAVIS
TAYLOR DAYNE
RICK DEES
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FRANK FARIAN
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WHITNEY HOUSTON
DON JOHNSON
ELTON JOHN
JOHN KOLODNER

TOM NOONAN
RICK NOWELS
ROY ORBISON
LOUISE PALANKER
JOE PALTY
STEVE PALTY
POST LOGIC STUDIOS
REPRISE RECORDS
GUY ROCHE
BRUCE SCHOEN
JOSH SKLAIR
JOEL SKILL
JACK SILVER
KAREN SOBEL
CAROLE SPINK
BARBRA STREISAND
JOE TURANO
THE JACKSONS
THE JETS
THE COMPLEX
VIRGIN RECORDS
MILLI VANILLI
RIC WAKE
NARADA MICHAEL WALDEN
FRANK WOLF
ELIZEBETH WYNN
RICHIE ZITO...

And thank you rates for playing so many of your songs.

MILLI VANILLI "Blame It On The Rain" #1
BAD ENGLISH "When I See You Smile" #1
CHER "If I Could Turn Back Time" #3...



Top Black Singles

- Pos. TITLE—Artist—Label
- 1 SUPERWOMAN—Karyn White—Warner Bros.
 - 2 KEEP ON MOVIN'—Soul II Soul (Featuring Caron Wheeler)—Virgin
 - 3 SO GOOD—Al Jarreau—Reprise
 - 4 SHOWER ME WITH YOUR LOVE—Surface—Columbia
 - 5 DON'T MAKE ME OVER—Spiral—Next Plateau
 - 6 SOMETHING IN THE WAY YOU MAKE ME FEEL—Siohanna Mills—MCA
 - 7 BABY COME TO ME—Regina Belle—Columbia
 - 8 LOVE SAKE IT—Karyn White—Warner Bros.
 - 9 WILD THING—Tone Loc—Delicious Vinyl
 - 10 START OF A ROMANCE—Skiy—Atlantic
 - 11 BACK TO LIFE—Soul II Soul (Featuring Caron Wheeler)—Virgin
 - 12 ME MYSELF AND I—De La Soul—Tommy Boy
 - 13 DREAMIN'—Vanessa Williams—Wing
 - 14 CONGRATULATIONS—Jaysa—A&M
 - 15 CLOSER THAN FRIENDS—Surface—Columbia
 - 16 REMEMBER THE FIRST TIME—Eric Gable—Orpheus
 - 17 SPEND THE NIGHT (CE SOIR)—The Isley Brothers—Warner Bros.
 - 18 CAN U READ MY LIPS—Z Lookie—Orpheus
 - 19 MY FANTASY (FROM OUR RIGHT THING)—Teddy Riley Featuring Guy—Motown
 - 20 IT'S NO CRIME—Babyface—Solar
 - 21 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
 - 22 THIS MISS YOU MUCH—Janet Jackson—A&M
 - 23 TURNED AROUND—Cherelle Brown—Atlantic
 - 24 THIS TIME—Kara (Quel'Wich Shabane Wilson)—Arista
 - 25 REAL LOVE—Jody Watley—MCA
 - 26 RONI—Bobby Brown—MCA
 - 27 DIAL MY HEART—Boyz—Motown
 - 28 OASIS—Roberta Flack—Atlantic
 - 29 JUST BECAUSE—Anita Baker—Elektra
 - 30 EVERY LITTLE STEP—Bobby Brown—MCA
 - 31 PUT YOUR MOUTH ON ME—Eddie Murphy—Columbia
 - 32 CAN YOU STAND THE RAIN—New Edition—MCA
 - 33 ON OUR OWN (FROM "GHOSTSTERS II")—Bobby Brown—MCA
 - 34 PULL OVER—Levernt—Atlantic
 - 35 LIVE—Guy—UpTown
 - 36 HAVE YOU HAD YOUR LOVE TODAY—The O'Jays—EMI
 - 37 LET GO—Shawn Dupont—Wing
 - 38 HIM OR ME—Tocayo—UpTown
 - 39 TUMBLING DOWN—Ziggy Marley & The Melody Makers—Virgin
 - 40 TASTE OF YOUR LOVE—E-U—Virgin
 - 41 CANT GET OVER YOU—Maze Featuring Frankie Beverly—Warner Bros.
 - 42 EVERYTHING—Boyz—Motown
 - 43 BEHAVING IN MISS AT HOME—Cherelle—Tabu
 - 44 ALL I WANT IS FOREVER (FROM "TAP")—James "T.T." Taylor & Repra B—Epic
 - 45 THEY WANT MONEY—Kool Moe Dee—Jive
 - 46 JUST COOLIN'—Levernt Featuring Heavy O—Atlantic
 - 47 BATAKOR (FROM "BATMAN")—Prince—Warner Bros.
 - 48 STRAIGHT UP—Paula Abdul—Virgin
 - 49 MR. O.J.—Joyce "Fenderlicia" Ivy—Motown
 - 50 SWEET, SWEET LOVE—Vesta—A&M
 - 51 I'LL BE THERE FOR YOU—Ashford & Simpson—Capitol
 - 52 SHE WON'T TALK TO ME—Luther Vandross—Epic
 - 53 THE LOVER IN ME—Shelva Easton—MCA
 - 54 TWO WRINGS (DON'T MAKE IT RIGHT)—David Forster—Capitol
 - 55 SLEEP TALK—Alyson Williams—Def Jam
 - 56 MORE THAN FRIENDS—Jonathan Butler—Jive
 - 57 IF I'M NOT YOUR LOVER—Al B. Sure!—Warner Bros.
 - 58 SHE WON'T TALK TO ME—Luther Vandross—Epic
 - 59 SHOW & TELL—Pabo Bryant—Capitol
 - 60 TEDDY'S JAM—Guy—UpTown
 - 61 TALK TO MYSELF—Christopher Williams—Geffen
 - 62 STICKS AND STONES—Crazy Narvel—MCA
 - 63 GIRL, I GOT MY EYES ON YOU—Today—Motown
 - 64 MY FIRST LOVE—Atlantic Stars—Warner Bros.
 - 65 FRIENDS—Jody Watley With Eric B. & Rakim—MCA
 - 66 DON'T TAKE MY HAND ON A TRIP—Boyz George—Virgin
 - 67 MISS YOU LIKE CRAZY—Natalie Cole—EMI
 - 68 SECRET RENDEZVOUS—Karyn White—Warner Bros.
 - 69 HEAVEN HELP ME—Don Edgemo—Mika
 - 70 BABY DOLL—Tony! Toni! Toné!—Wing
 - 71 CHILDREN'S STORY—Slick Rick—Def Jam
 - 72 SKIN 'N' FEEL—Casino—Atlantic Artists
 - 73 GOTTA GET THE MONEY—Levernt—Atlantic
 - 74 HEAT OF THE MOMENT—After 7—Virgin
 - 75 TAKE ME WHERE YOU WANT TO—Grand Allston—Motown
 - 76 YOU ARE MY EVERYTHING—Surface—Columbia
 - 77 ROCK WATLEY—Bobby Brown—MCA
 - 78 LITTLE JACKIE WANTS TO BE A STAR—Lisa Lisa & Cult Jam—Columbia
 - 79 JOY AND PAIN—Diana Aulisio—Ozuna
 - 80 YOU AND I GOT A TRAMP—Freddie Jackson—Capitol
 - 81 FOR YOU TO LOVE—Luther Vandross—Epic
 - 82 AFFAIR—Cherelle—Tabu
 - 83 I'M THAT TYPE OF GUY—L.L. Cool J.—Def Jam
 - 84 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE—Anita Franklin & Whitney Houston—Arista
 - 85 I DO—Natalie Cole (With Freddie Jackson)—EMI
 - 86 IT'S MY PARTY—Chaka Khan—Warner Bros.
 - 87 CHICAGAN—The Echoes—MCA
 - 88 MINDWINK SPECIAL—The System—Atlantic
 - 89 DON'T STOP YOUR LOVE—Keith Sweat—Vintertainment
 - 90 BUST A MOVE—Young M.C.—Delicious Vinyl
 - 91 LOST WITHOUT YOU—Beebe & CeCe Winans—Capitol
 - 92 I WANT TO BE YOUR LOVER—Alicia Keys—Orpheus
 - 93 FOR THE LOVE OF YOU—Tony! Toni! Toné!—Wing
 - 94 WORKIN' OVERTIME—Diana Ross—Motown
 - 95 OBSCENE—Miles Jaye—Island
 - 96 SARAH, SARAH—Jonathan Butler—Jive
 - 97 ALL MY LOVE INTO YOU—Anita Baker—Elektra
 - 98 I'VE GOT YOUR OWN THANG—Heavy D & The Boyz—UpTown
 - 99 HET LOVER—Freddie Jackson—Capitol



Guy

Top Black Albums

- Pos. TITLE—Artist—Label
- 1 GUY—Guy—UpTown
 - 2 DON'T BE CRUEL—Bobby Brown—MCA
 - 3 BEGINSLES FROM THE BOYS—Boyz—Motown
 - 4 KARYN WHITE—Karyn White—Warner Bros.
 - 5 THE GREAT ADVENTURES OF SLICK RICK—Slick Rick—Def Jam
 - 6 2ND WAVE—Surface—Columbia
 - 7 GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
 - 8 JUST COOLIN'—Levernt—Atlantic
 - 9 BEGINSLES FROM THE BOYS—Boyz—Motown
 - 10 2 NYPE—Kid 'N Play—Select
 - 11 ANY LOVE—Luther Vandross—Epic
 - 12 IT TAKES TWO—Rob Base & DJ-EZ Rock—Profile
 - 13 HEART BREAK—New Edition—MCA
 - 14 EZZY-DUZ-IT—Eazy-E—Rhine
 - 15 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
 - 16 LIFE IS...TWO SHOTS—The Short—Jive
 - 17 3 FEET HIGH AND RISING—De La Soul—Tommy Boy
 - 18 HEAVEN—Beebe & CeCe Winans—Capitol
 - 19 LOVED AFTER DARK—Tone Loc—Delicious Vinyl
 - 20 TODAY—Today—Motown
 - 21 DON'T LET LOVE SLIP AWAY—Freddie Jackson—Capitol
 - 22 LARGER THAN LIFE—Jody Watley—MCA
 - 23 SILHOUETTE—Genay G—Arista
 - 24 FOREVER YOUR GIRL—Paula Abdul—Virgin
 - 25 BIG TIME—Heavy D & The Boyz—MCA
 - 26 SERIOUS—The Jive—EMI
 - 27 KEEP ON MOVIN'—Soul II Soul—Virgin
 - 28 STRAIGHT OUTTA COMPTON—N.W.A.—Ruthless
 - 29 KNOWLEDGE IS KING—Kool Moe Dee—Jive
 - 30 WALKING WITH A PARTNER—L. Cool J.—Def Jam
 - 31 MORE THAN FRIENDS—Jonathan Butler—Jive
 - 32 THE RIGHT STUFF—Vanessa Williams—Wing
 - 33 MACHISMO—Carmon—Atlantic Artists
 - 34 IN EFFECT MADE—Al B. Sure!—Warner Bros.
 - 35 YOUNGEST IN CHARGE—Special Ed—Profile
 - 36 AS NASTY AS THEY WANNA BE—The 2 Live Crew—Skyscraper
 - 37 SOUNDTRACK: BATMAN—Prince—Warner Bros.
 - 38 TENDER LOVER—Babyface—Solar
 - 39 INTRODUCING... DAVID PEASTON—David Peaston—Geffen
 - 40 HOME—Stephanie Mills—MCA
 - 41 MAKE IT LAST FOREVER—Keith Sweat—Vintertainment
 - 42 TO CHANGE AND/OR MAKE A DIFFERENCE—Kara—Arista
 - 43 ORIGINAL STYLE—Three Times Dope—Arista
 - 44 VESTA 4—Vesta—A&M
 - 45 THE BOY GENIUS (FEATURING A NEW BEGINNING)—Karyn White—Warner Bros.
 - 46 ME, MYSELF AND I—Cheryl "Pepsi" Riley—Columbia
 - 47 MEETS HORIZON—Al Jarreau—Reprise
 - 48 UNFINISHED BUSINESS—FRoD—Fresh
 - 49 NO ONE CAN DO IT BETTER—The D.O.C.—Ruthless
 - 50 POWER—Ice-T—A&M
 - 51 MIGHTY STRAT—Mighty Strat—Solar
 - 52 WHO?—Tony! Toni! Toné!—Wing
 - 53 GUY TO MUSIC: THE BLUEPRINT OF HIP HOP—Boogie Down Productions—Jive
 - 54 DO THE RIGHT THING—Soundtrack—Motown
 - 55 ME AND JOE—Rodney D. Jaco Cooley—Egyptian Eye
 - 56 A SALT WITH A DEADLY PEPA—Salt-N-Pepa—Next Plateau
 - 57 SERALD ALSTON—Gerald Alston—Taj
 - 58 LIVIN' LARGE—E-U—Virgin
 - 59 SGO TO DE BACK—Natalie Cole—EMI
 - 60 2000 JACKSON STREET—The Jacksons—Epic
 - 61 AFFAIR—Cherelle—Tabu
 - 62 BE YOURSELF—Patti LaBelle—MCA
 - 63 CX—Chaka Khan—Warner Bros.
 - 64 AFFAIR—Cherelle—Tabu
 - 65 HANGIN' TOUGH—New Kids On The Block—Columbia
 - 66 ZAPPING THE STORM—Atlanta Franklin—Arista
 - 67 SWAGS—Sic M-A-L—Ruthless
 - 68 IRRESISTIBLE—Miles Jaye—Island
 - 69 SPEND THE NIGHT—The Isley Brothers Featuring Royce Ray—Warner Bros.
 - 70 WILD & LOOSE—Jackson's 3-2-7—Capitol
 - 71 START OF A ROMANCE—Soy—Atlantic
 - 72 IT TAKES A NATION OF MILLIONS TO HOLD US BACK—Public Enemy—Def Jam
 - 73 ALL MY LOVE—Pabo Bryant—Capitol
 - 74 STRAIGHT TO THE SKY—Lisa Lisa & Cult Jam—Columbia
 - 75 THE LOVER IN ME—Shelva Easton—MCA
 - 76 SILKY SOUL—Maze Featuring Frankie Beverly—Warner Bros.
 - 77 MAXIMUM THRUST—Joyce "Fenderlicia" Ivy—Motown
 - 78 OASIS—Roberta Flack—Atlantic
 - 79 THE DESOLATE ONE—Janet-Jive
 - 80 RAW—Alyson Williams—Def Jam
 - 81 LONG LOVE THE KAME—Big Daddy Kane—Cold Chillin'
 - 82 WHERE'S THE PARTY AT?—Cash Money & Marvous—Epic
 - 83 WHAT TIME IS IT—Gucci Dini—Gucci
 - 84 SERIOUS BUSINESS—Third World—Mercury
 - 85 STRONGER THAN PRIDE—Sade—Epic
 - 86 MOVE SOMETHIN'—The 2 Live Crew—Skyscraper
 - 87 STAY WITH ME—Regina Belle—Columbia
 - 88 SWEET OBSESSION—Sweet Obsession—Epic
 - 89 65 PRESS—65 Press—Profile
 - 90 LOVE SEASONS—Aya Ruben—Orpheus
 - 91 THE REAL ROXANNE—The Real Roxanne—Select
 - 92 RUFF 'N' READY—Ready For The World—MCA
 - 93 IT'S TALK TIME—Sade—Epic
 - 94 TAKE U BACK TO MY PLACE—TLC—Orpheus
 - 95 WHERE I AM—Sharon Bryant—Wing
 - 96 WE'RE MOVIN' UP—Atlantic Stars—Warner Bros.
 - 97 HEAVEN ON EARTH—Dionne Allen—Ozuna
 - 98 AND THE WINNER IS...—Chubb Rock With Howie Tee—Select
 - 99 90'S TIME TO GET IT—J.T.F.O.—Select
 - 100 LOVE OR PHYSICAL—Ashford & Simpson—Capitol



Karyn White



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BILLBOARD BLACK SINGLES
LABEL OF THE YEAR-#15
ERIC CABLE
#1 BLACK SINGLE FOR
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THE YEAR OF CABLE
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WITH A LABEL FOR THE 90's**

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DENNIS COFFEY
'UNDER THE MOONLIGHT'
BERVINE HARRIS
COMING EARLY IN 1990
2ND STELLAR RELEASES FROM:
ALEX BUGNON & Z'LOOKE.

1989 THE YEAR IN MUSIC

Top Black Labels

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

- MCA (47)
- WARNER BROS. (37)
- CAPITOL (36)
- COLUMBIA (33)
- ATLANTIC (44)
- MOTOWN (36)

- ARISTA (34)
- VIRGIN (31)
- EPIC (26)
- JIVE (20)
- DEF JAM (16)
- EMI (28)
- UPTOWN (8)
- ELEKTRA (16)
- WING (12)

MCA RECORDS

Top Black Singles Labels

Pos. LABEL (No. of charted singles)

- MCA (37)
- WARNER BROS. (27)
- COLUMBIA (36)
- ATLANTIC (31)
- MOTOWN (27)
- CAPITOL (24)
- VIRGIN (21)
- EPIC (19)
- ARISTA (21)
- EMI (20)
- A&M (18)
- JIVE (15)
- WING (9)
- DEF JAM (12)
- ORPHEUS (11)

Top Black Album Labels

Pos. LABEL (No. of charted albums)

- MCA (14)
- CAPITOL (14)
- WARNER BROS. (10)
- ARISTA (11)
- COLUMBIA (17)
- MOTOWN (11)
- ATLANTIC (13)
- JIVE (8)
- DEF JAM (4)
- VIRGIN (10)
- ROUTELESS (4)
- EPIC (6)
- PROFILE (7)
- UPTOWN (2)
- ELEKTRA (3)

Top Black Distributing Labels

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

- MCA (61)
- COLUMBIA (71)

- WARNER BROS. (65)
- ATLANTIC (60)
- CAPITOL (41)



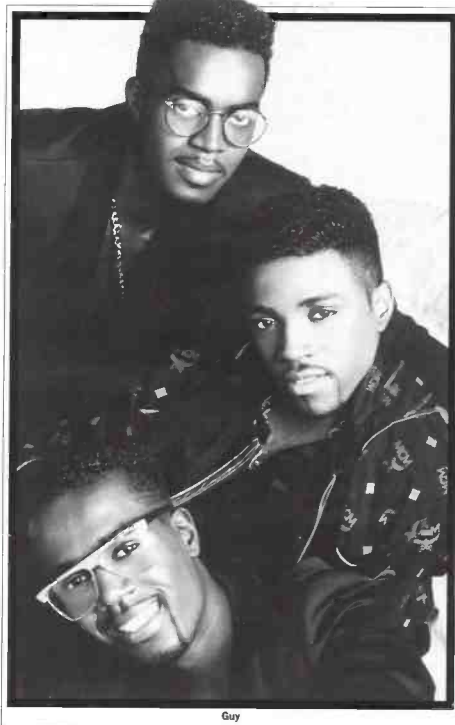
Kenneth 'Babyface' Edmonds & Antonio 'L.A.' Reid

Top Black Singles Producers

Pos. PRODUCER (No. of charted singles)

- ANTONIO 'L.A.' REID & KENNETH 'BABYFACE' EDMONDS (17)
- NARADA MICHAEL WALDEN (11)
- GENE GRITFIN (17)
- TEDDY MILEY (14)
- FULL FORCE (10)
- JIMMY 'JAM' HARRIS & TERRY LEWIS (10)
- ANDRE CROMBIE (3)
- MARCUS MILLER (9)
- GERALD LEVERT & MARG GORDON (7)
- BARRY EASTMOND (4)
- FRANK FARIAN (6)
- ANGELA WINBUSH (4)

- PRINCE (6)
- MICHAEL POWELL (4)
- KETH THOMAS (3)
- NICK MARTINELLI (6)
- LARRY BLACKMON (4)
- DAVID TOWNSEND & DAVID CONLEY (5)
- ATTILA ZANE GILES (4)
- GEORGE DUKE (4)
- STAN SHEPPARD (8)
- MIKE ROSS & MATT DINE (4)
- PRINCE PAUL MUSTON (2)
- CHUCKI BOOKER (5)
- RUSS TITELMAN (2)



Guy

Top Black Album Artists

Pos. ARTIST (No. of charted albums) Label

- | | |
|---|--------------------------------------|
| 1 GUY (2) Uptown | 26 HEAVY D. & THE BOYZ (1) MCA |
| 2 BOBBY BROWN (1) MCA | 27 THE GUYS (2) EMI |
| 3 M.C. HAMMER (1) Capitol | 28 SOUL II SOUL (1) Virgin |
| 4 SCARIN WHITE (1) Warner Bros. | 29 N.W.A. (1) Ruthless |
| 5 SLICK RICK (1) Def Jam | 30 KOOL MOE DEE (1) Jive |
| 6 SURFACE (1) Columbia | 31 L.L. COOL J (1) Def Jam |
| 7 ANITA BAKER (1) Elektra | 32 EPMD (2) Fresh |
| 8 LEVERT (1) Atlantic | 33 JONATHAN BUTLER (1) Jive |
| 9 BOYS (1) Motown | 34 VANESSA WILLIAMS (1) Wing |
| 10 KID 'N PLAY (3) Select | 35 CAMÉO (1) Atlanta Artists |
| 11 LUTHER VANDROSS (2) Epic | 36 AL B. SUREI (2) Warner Bros. |
| 12 ROB BASS & D.J. 6-2 ROCK (1) Profile | 37 SPECIAL ED (1) Profile |
| 13 NEW EDITION (1) MCA | 38 PRINCE (1) Warner Bros. |
| 14 EAZY-E (1) Ruthless | 39 BABYFACE (1) Sinar |
| 15 HILLI VANIELLA (1) Arista | 40 DAVID PEASTON (1) Gaffin |
| 16 TOO SHORT (1) Jive | 41 STEPHANIE MILLS (1) MCA |
| 17 DE LA SOUL (1) Tommy Boy | 42 KETH SWAT (1) Self-Entertainment |
| 18 BEBE & CECI WINANS (1) Capitol | 43 KIARA (1) Arista |
| 19 THE 2 LIVE CREW (2) Skyrunner | 44 THREE TIMES DOPE (1) Arista |
| 20 TONE LOC (1) Delicious Vinyl | 45 ICE T (2) Sire |
| 21 TODAY (1) Motown | 46 VESTA (1) A&M |
| 22 FRODOE JACKSON (2) Capitol | 47 KWAMÉ (1) Atlantic |
| 23 JODY WATLEY (1) MCA | 48 CHERYL 'PEPSI' HILEY (1) Columbia |
| 24 KENNY & (1) Arista | 49 AL JARREAU (1) Horne |
| 25 PAULA ABDUL (1) Virgin | 50 THE D.O.C. (1) Ruthless |



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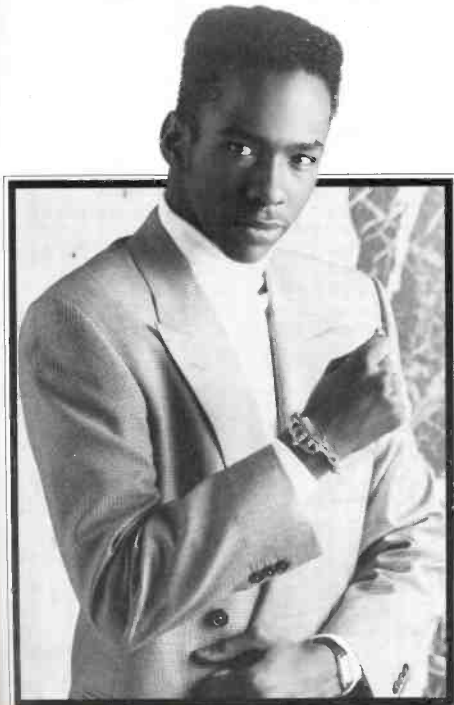
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THE STORY CONTINUES.....BE A PART OF IT!

1989 THE YEAR IN MUSIC

Top Black Singles Artists

- | | |
|---|---|
| 1. ARTIST (No. of charted singles) Label | 25 REGINA BELLE (2) Columbia |
| 1. BOBBY BROWN (3) MCA | (1) Epic |
| 2 SURFACE (4) Columbia | 26 PEARO BRYSON (2) Capitol |
| 3 KARYN WHITE (5) Warner Bros. | 27 L.U. (3) Virgin |
| 4 GUY (4) UpTown | 28 THE O JAYS (2) EMI |
| (1) Motown | 29 TOMMY TONU TONU (2) Wing |
| 5 VESTA (4) A&M | 30 CAMEO (2) Atlanta Artists |
| 6 LEVERT (4) Atlantic | 31 CHUCKII BOOKER (2) Atlantic |
| 7 ANITA BAKER (2) Eshkatz | 32 SLICK RICK (2) Def Jam |
| 8 SOUL II SOUL (FEATURING CARON WHEELER) (2) Virgin | 33 AYLSON WILLIAMS (3) Def Jam |
| 9 BOYS (4) Motown | 34 ROOL MOE DEE (2) Jive |
| 10 LUTHER VANDROSS (4) Epic | 35 LISA LISA & CULT JAM (3) Columbia |
| 11 NEW EDITOR (4) MCA | 36 AL JARRAU (2) Reprise |
| 12 FREDDIE JACKSON (3) Capitol | 37 DE LA SOUL (2) Tommy Boy |
| (1) EMI | 38 NATALIE COLE (3) EMI |
| 13 TODAY (3) Motown | 39 BOWNE ALLEN (3) Geena |
| 14 JONATHAN BUTLER (2) Jive | 40 STEV (2) Atlantic |
| 15 JOEY WATLEY (3) MCA | 41 THE JACKSONS (2) Epic |
| 16 MILLI VANILLI (4) Arista | 42 CHANNA KHAN (2) Warner Bros. |
| 17 TONE LOC (2) Delicious Vinyl | (1) Quest |
| 18 STEPHANIE MILLS (3) MCA | 43 ROBERTA FLACK (2) Atlantic |
| 19 CHERRELLE (3) Tabu | 44 SYBIL (1) Next Plateau |
| 20 PRINCE (2) Warner Bros. | 45 KIARA (4) Arista |
| (1) Paisley Park | 46 ERIC GABLE (2) Orpheus |
| 21 VANESSA WILLIAMS (3) Wing | 47 BOB BASE & D.J. L-Z ROCK (3) Profile |
| 22 ZLOOKE (2) Dphms | 48 BABYFACE (2) Solar |
| 23 AL B. SURY (2) Warner Bros. | 49 PRILLA ABDUL (3) Virgin |
| 24 BEEB & CEEC WINANS (3) Capitol | 50 ATLANTIC STARR (2) Warner Bros. |



Bobby Brown

In This
Issue:
YOU
DECIDE!

Vote for the
artists,
singles, and
albums
of the
DECADE!

See ballot
inside this
Billboard
issue.

1989 THE YEAR IN MUSIC



Randy Travis

Top Country Artists

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 RANDY TRAVIS (9) Warner Bros.
 - 2 GEORGE STRAIT (10) MCA
 - 3 REBA MCKENZIE (8) MCA
 - 4 RICKY VAN SHELTON (8) Columbia
 - 5 THE JUDDS (1) CURSB/RCA
 - 6 ALABAMA (10) RCA
 - 7 K.T. OSLIN (6) RCA
 - 8 HANK WILLIAMS, JR. (10) Warner/Curb
 - 9 KEITH WHITLEY (7) RCA
 - 10 ROONEY CROWELL (5) Columbia
 - 11 PATTY LOVELESS (5) MCA
 - 12 DWIGHT YOAKAM (5) Reprise
 - 13 KATHY MATTHEA (5) Mercury
 - 14 SHENANDOAH (5) Columbia
 - 15 VERN GOSWON (6) Columbia
 - 16 CLINT BLACK (4) RCA
 - 17 HIGHWAY 101 (7) Warner Bros.
 - 18 THE DAN RIDGE BOYS (7) MCA
 - 19 TANTA TUCKER (7) Capitol
 - 20 BILLY JOE ROYAL (5) Atlantic
 - 21 WILLIE NELSON (7) Columbia
 - 22 RESTLESS HEART (5) RCA
 - 23 ROSANNE CASH (5) Columbia
 - 24 DAN SEALS (4) Capitol
 - 25 STEVE WARNER (5) MCA
 - 26 SUE EHRING (6) MCA
 - 27 DOLLY PARTON (3) Columbia
 - 1) RCA

- 28 THE DESERT ROSE BAND (5) MCA/Curb
- 29 EDDY RAVEN (3) Universal
- 1) RCA
- 30 WITTY GRITTY DIRT BAND (3) Universal
- (4) Warner Bros.
- 31 BAILLIE & THE BOYS (5) RCA
- 32 RONNIE MILSAP (4) RCA
- 33 RICKY SKAGGS (5) Epic
- 34 THE STATLER BROTHERS (7) Mercury
- 35 KENNY ROGERS (4) Reprise
- (1) Capitol
- (2) RCA
- 36 MERLE HAGGARD (5) Epic
- 37 GEORGE JONES (5) Epic
- 38 GARYT BROTHERS (3) Capitol
- 39 CONWAY TWITTY (5) MCA
- 40 K.D. LANG (4) Sire
- 41 THE FORESTER SISTERS (5) Warner Bros.
- 42 HOLLY DUNN (3) Warner Bros.
- (2) MTM
- 43 DON WILLIAMS (7) RCA
- (2) Capitol
- 44 LORRIE MORGAN (4) RCA
- 45 EARL THOMAS CONLEY (4) RCA
- 46 EMMYLOU HARRIS (1) Warner Bros.
- (5) Reprise
- 47 LONEL CARTWRIGHT (5) MCA
- 48 MICHAEL MARTIN MURPHY (4) Warner Bros.
- 49 THE BELLAMY BROTHERS (7) MCA/Curb
- 50 PAUL OVERTREET (3) RCA
- (1) MTM

Top New Country Artists

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 CLINT BLACK (6) RCA
 - 2 GARTH BROOKS (3) Capitol
 - 3 LORRIE MORGAN (4) RCA
 - 4 LONEL CARTWRIGHT (5) MCA
 - 5 MARY CHAMBERLAIN (3) Columbia
 - 6 SUZY BOGGUSS (6) Capitol
 - 7 CANTON (8) 18th Avenue
 - 8 J.C. CROWLEY (2) RCA
 - 9 TRAVIS TRITT (1) Warner Bros.
 - 10 BILLY HILL (2) Reprise

Top Country Labels

- Pos. LABEL (No. of charted albums & singles)
- 1 RCA (82)
 - 2 MCA (89)
 - 3 COLUMBIA (57)
 - 4 WARNER BROS. (64)
 - 5 CAPITOL (60)
 - 6 EPIC (45)
 - 7 MERCURY (48)

- 8 REPRIS (15)
- 9 UNIVERSAL (32)
- 10 CURSB/RCA (10)
- 11 WARNER/CURB (10)
- 12 MCA/CURB (21)
- 13 ATLANTIC (13)
- 14 SIRE (4)
- 15 CAPITOL/CURB (10)



Top Country Distributing Labels

- Pos. LABEL (No. of charted albums & singles)
- 1 WARNER BROS. (97)
 - 2 RCA (96)
 - 3 MCA (111)
 - 4 CBS (102)
 - 5 CAPITOL (70)



Top Country Singles Labels

- Pos. LABEL (No. of charted singles)
- 1 MCA (50)
 - 2 MCA (55)
 - 3 COLUMBIA (40)
 - 4 WARNER BROS. (41)
 - 5 CAPITOL (46)
 - 6 EPIC (33)
 - 7 MERCURY (38)
 - 8 UNIVERSAL (27)
 - 9 MCA/CURB (10)
 - 10 REPRIS (12)
 - 11 CURSB/RCA (5)
 - 12 ATLANTIC (11)
 - 13 WARNER/CURB (2)
 - 14 CURSB (27)
 - 15 CAPITOL/CURB (7)

Top Country Album Labels

- Pos. LABEL (No. of charted albums)
- 1 MCA (36)
 - 2 RCA (25)
 - 3 COLUMBIA (17)
 - 4 WARNER BROS. (23)
 - 5 CAPITOL (12)
 - 6 WARNER/CURB (7)
 - 7 CURSB/RCA (7)
 - 8 EPIC (12)
 - 9 REPRIS (8)
 - 10 MERCURY (9)
 - 11 MCA/CURB (5)
 - 12 UNIVERSAL (5)
 - 13 ATLANTIC (2)
 - 14 SIRE (2)
 - 15 UNI (1)

Top Country Singles Distributing Labels

- Pos. LABEL (No. of charted singles)
- 1 RCA (82)
 - 2 MCA (71)
 - 3 CBS (73)
 - 4 WARNER BROS. (58)
 - 5 CAPITOL (55)

MCA RECORDS

Top Country Album Distributing Labels

- Pos. LABEL (No. of charted albums)
- 1 MCA (45)
 - 2 WARNER BROS. (38)
 - 3 RCA (34)
 - 4 CBS (25)
 - 5 CAPITOL (14)



Clint Black



CURB
RECORDS

thanks
radio and
retail for
making
us the
4th
most
successful
album
label of
1989



CURB
RECORDS

LOS ANGELES • NASHVILLE • CLEVELAND

1989

THE YEAR IN MUSIC



Clint Black

Top Country Singles

Pop. TITLE—Artist—Label

- 1 BETTER MAN—Clint Black—RCA
- 2 MILLION TIMES—Clint Black—RCA
- 3 SHE'S GOT A SINGLE THING IN MIND—Conway Twitty—MCA
- 4 I KNOW ONLY ME—Robby Stagg—Epic
- 5 I GOT DREAMS—Steve Warner—MCA
- 6 ABOVE AND BEYOND—Rodney Crowell—Columbia
- 7 I'M NO STRANGER TO THE RAIN—Keith Whitley—RCA
- 8 LET ME TELL YOU ABOUT LOVE—The Judds—Curb/RCA
- 9 WHAT'S GOING ON IN YOUR WORLD—George Strait—MCA
- 10 NOTHING I CAN DO ABOUT IT NOW—Willie Nelson—Fonix
- 11 LOVE OUT LOUD—Earl Thomas Conley—RCA
- 12 LIVING PROOF—Bobby Van Shelton—Columbia
- 13 HIGH COSTON—Alabama—RCA
- 14 I WONDER DO YOU THINK OF ME—Keith Whitley—RCA
- 15 CATPUP'S CLOWN—Reba McEntire—MCA
- 16 I DON'T WANT TO SPILL THE PARTY—Rosanne Cash—Columbia
- 17 WHERE DID I GO WRONG—Steve Warner—MCA
- 18 IN A LETTER TO YOU—Lody Raven—Universal
- 19 SUNDAY IN THE SOUTH—Sheena Easton—Warner Bros.
- 20 ARE YOU EVER COMING LOVE—Billy Ocean—Warner Bros.
- 21 HIGHWAY ROBERTY—Tanya Tucker—Capitol
- 22 AFTER ALL THIS TIME—Robby Crowell—Columbia
- 23 I SANG DIXIE—Dwight Yoakam—Reprise
- 24 BIG WHEELS IN THE MOONLIGHT—Dan Seals—Capitol
- 25 BAYOU BOYS—Eddy Raven—Universal
- 26 BABY'S GOTTER GOOD AT GOODBYE—George Strait—MCA
- 27 I STILL BELIEVE IN YOU—The Desert Rose Band—MCA/Curb
- 28 GIVE ME HIS LAST CHANCE—Lionel Cartwright—MCA
- 29 THE CHURCH ON CUMBERLAND ROAD—Shenanandoah—Columbia
- 30 ONE GOOD WELL—Don Williams—RCA
- 31 I'M STILL CRAZY—Vern Gordin—Columbia
- 32 COME FROM THE HEART—Kathy Mattea—Mercury
- 33 SHINING OLD MEMORIES—Kathy Mattea—Mercury
- 34 YELLOW ROSES—Dolly Parton—Columbia
- 35 TIMBER I'M FALLING IN LOVE—Patty Loveless—MCA
- 36 NEW FOOL AT AN OLD GAME—Reba McEntire—MCA
- 37 ACE IN THE HOLE—George Strait—MCA
- 38 WHO YOU GONNA BLAME IT ON THIS TIME—Vern Gordin—Columbia
- 39 I WISH I HAD A HEART OF STONE—Bobbie & The Boys—RCA
- 40 DON'T YOU EVER GET TIREZ OF HURTING ME—Ronnie Minkap—RCA
- 41 SONG OF THE SOUTH—Alabama—RCA
- 42 HOW THE HELL DID I GET HERE—MCA
- 43 WHY DO YOU COME IN HERE LOOKIN' LIKE THAT—Dolly Parton—Columbia
- 44 FROM THE WORD GO—Michael Martin Murphy—Warner Bros.
- 45 SHE DONT YOU NOBODY—The Desert Rose Band—MCA/Curb
- 46 MY HONEY—K.T. Oslin—RCA
- 47 A BETTER LOVE NEXT TIME—Merle Haggard—Epic
- 48 YOUNG LOVE (STRONG LOVE)—The Judds—Curb/RCA
- 49 LOVE HAS NO RIGHT—Billy Joe Royal—Atlantic America

- 50 HOUSTON SOLUTION—Ronnie Minkap—RCA
- 51 TELL IT LIKE IT IS—Billy Joe Royal—Atlantic America
- 52 HEART TO SAY—Earl Thomas Conley—RCA
- 53 IS IT STILL OVER—Randy Travis—Warner Bros.
- 54 DEEPER THAN THE HOLLER—Randy Travis—Warner Bros.
- 55 I WISH I WAS STILL IN YOUR DREAMS—Conway Twitty—MCA
- 56 THEY RAGE ON—Dan Seals—Capitol
- 57 LIFE AS WE KNOW IT—Kathy Mattea—Mercury
- 58 FROM A JACK TO A KING—Bobby Van Shelton—Columbia
- 59 SAT WHAT'S IN YOUR HEART—Restless Heart—RCA
- 60 TIL YOU CRY—Eddy Raven—RCA
- 61 TIL LOVE COMES AGAIN—Reba McEntire—MCA
- 62 CALL ON ME—Tanya Tucker—Capitol
- 63 BIG DREAMS IN A SMALL TOWN—Restless Heart—RCA
- 64 MUCH TOO YOUNG TO FEEL THIS DAMN OLD—Garth Brooks—Capitol
- 65 ANY WAY THE WIND BLOWS—Southern Pacific—Warner Bros.
- 66 BURNIN' A HOLE IN MY HEART—Skip Ewing—MCA
- 67 HONKY TONE HEART—Highway 101—Warner Bros.
- 68 DON'T TOSS US AWAY—Patty Loveless—MCA
- 69 MORE THAN A NAME ON A WALL—The Statler Brothers—Mercury
- 70 I'M A ONE WOMAN MAN—George Jones—Epic
- 71 FINDERS ARE KEEPERS—Hank Williams Jr.—Warner Bros.
- 72 HONEY I DARE YOU—Southern Pacific—Warner Bros.
- 73 AN AMERICAN FAMILY—The Oak Ridge Boys—MCA
- 74 THIS WOMAN—K.T. Oslin—RCA
- 75 I GOT YOU—Dwight Yoakam—Reprise
- 76 HOLE IN MY POCKET—Bobby Van Shelton—Columbia
- 77 OLD COYOTE TOWN—Don Williams—Capitol
- 78 IT'S STILL A MATTER OF TIME—Randy Travis—Warner Bros.
- 79 YOU AINT GOING NOWHERE—Chris Hillman & Sheryl McCune—Universal
- 80 SHE'S CRAZY FOR LEAVING—Rodney Crowell—Columbia
- 81 ALL THE FUN—Paul Overstreet—MCA
- 82 DEAR ME—Larrie Mogen—RCA
- 83 LET IT BE YOU—Rock Stagg—Epic
- 84 IF TOMORROW NEVER COMES—Garth Brooks—Capitol
- 85 BEYOND THOSE YEARS—The Oak Ridge Boys—MCA
- 86 YOU'LL NEVER BE SORRY—The Bellamy Brothers—MCA/Curb
- 87 THE RAGE IS ON—Swayer Brown—Capitol/Curb
- 88 COME AS YOU WERE—T. Graham Brown—Capitol
- 89 DON'T WANT IT ON THE BLUES—Gene Watson—Mercury
- 90 SHE DESERVES YOU—Bobbie & The Boys—RCA
- 91 CHANGE OF HEART—The Judds—RCA/Curb
- 92 DOWN THAT ROAD TONIGHT—Nitty Gritty Dirt Band—Mercury
- 93 FAIR SHAKE—Forster & Lloyd—RCA
- 94 LOVE WILL—The Foresters Sisters—Warner Bros.
- 95 YOU GOT IT UP—Roy Orbison—Warner Bros.
- 96 NEVER GIVE UP ON LOVE—Michael Martin Murphy—Warner Bros.
- 97 SETTING ME UP—Highway 101—Warner Bros.
- 98 UP AND GOING—The McCarter—Warner Bros.
- 99 FEEL FINE—Sweethearts of the Rodeo—Columbia
- 100 DON'T YOU—The Foresters Sisters—Warner Bros.



Ricky Van Shelton

Top Country Albums

Pop. TITLE—Artist—Label

- 1 LIVING PROOF—Ricky Van Shelton—Columbia
- 2 OLD & X 13—Randy Travis—Warner Bros.
- 3 THIS WOMAN—K.T. Oslin—RCA
- 4 GREATEST HITS III—Hank Williams Jr.—Warner/Curb
- 5 GREATEST HITS—The Judds—RCA/Curb
- 6 BEYOND THE BLUE NINE—George Strait—MCA
- 7 DIAMONDS & DIRT—Rodney Crowell—Columbia
- 8 BUENA VISTA MOKES FROM A LONELY ROOM—Dwight Yoakam—Reprise
- 9 ALWAYS & FOREVER—Randy Travis—Warner Bros.
- 10 REBA—Reba McEntire—MCA
- 11 HONKY TONE ANGEL—Patty Loveless—MCA
- 12 SOUTHERN STAR—Alabama—RCA
- 13 RIVER OF TIME—The Judds—Curb/RCA
- 14 DON'T CLOSE YOUR EYES—Keith Whitley—RCA
- 15 SWEET SIXTEEN—Reba McEntire—MCA
- 16 KILLIN' TIME—Clint Black—RCA
- 17 BR'S LADIES—K.T. Oslin—RCA
- 18 THE ROAD NOT TAKEN—Shenanandoah—Columbia
- 19 WILD EYED DREAM—Ricky Van Shelton—Capitol
- 20 STRONG ENOUGH TO BEND—Tanya Tucker—Capitol
- 21 BIG DREAMS IN A SMALL TOWN—Restless Heart—RCA
- 22 CRUELLED IN STONE—Vern Gordin—Columbia
- 23 RAGE ON—Dan Seals—Capitol
- 24 YOU 2—Highway 101—Warner Bros.
- 25 WHAT A WONDERFUL WORLD—Willie Nelson—Columbia
- 26 STORMS OF LIFE—Randy Travis—Warner Bros.
- 27 TELL LIKE IT IS—Billy Joe Royal—Atlantic America
- 28 HITS 1979-1983—Rosanne Cash—Columbia
- 29 GREATEST HITS—Alabama—RCA
- 30 WILD STREAK—Hank Williams Jr.—Warner/Curb
- 31 COPPERHEAD ROAD—Steve Earle—Uni
- 32 THE STALLERS GREATEST HITS—The Statler Brothers—Mercury
- 33 MONONGAHELA—The Oak Ridge Boys—MCA
- 34 LYNE LOVETT AND HIS LARGE BAND—Lyne Lovett—MCA/Curb
- 35 SOMETHING INSIDE SO STRONG—Kenny Rogers—Reprise
- 36 WHITE LIMAZION—Dolly Parton—Columbia
- 37 IF YOU AINT LOVIN' YOU AINT LIVING—George Strait—MCA
- 38 WILL THE CIRCLE BE UNBROKEN, VOL. II—Nitty Gritty

- 39 DIRT BANDS—Universal
- 40 GREATEST HITS, VOL. 2—George Strait—MCA
- 41 WILLOW IN THE WIND—Kathy Mattea—Mercury
- 42 ONE WOMAN MAN—George Jones—Epic
- 43 THE COAST OF COLORADO—Skip Ewing—MCA
- 44 UNEXPECTED WHINY—Kathy Mattea—Mercury
- 45 ABSOLUTE TORCH AND TWANG—K. Jay & The Recorders—Sire
- 46 HOMECOME HEROES—The Charlie Daniels Band—Epic
- 47 ALABAMA LIVE—Alabama—RCA
- 48 KING'S RECORD SHOP—Rosanne Cash—Columbia
- 49 GREATEST HITS—Patty Cline—MCA
- 50 BLUEBIRD—Sonny Harris—Warner Bros.
- 51 ABSOLUTE TORCH AND TWANG—K. Jay & The Recorders—Sire
- 52 I WONDER DO YOU THINK OF ME—Keith Whitley—RCA
- 53 ONE TIME, ONE NIGHT—Sweethearts of the Rodeo—Columbia
- 54 A HORSE CALLED MUSIC—Willie Nelson—Columbia
- 55 MYSTERY GIRL—Roy Orbison—Virgin
- 56 SARTH BROOKS—Garth Brooks—Capitol
- 56 BURNING—The Desert Rose Band—MCA/Curb
- 57 GREATEST HITS, VOL. I—Hank Williams Jr.—Warner/Curb
- 58 STRANGER THINGS HAVE HAPPENED—Ronnie Minkap—RCA
- 59 GREATEST HITS, VOL. III—The Oak Ridge Boys—MCA
- 60 SHOWDOWN—K. Jay—Sire
- 61 TURN THE TIDE—Bobbie & The Boys—RCA
- 62 I GOT DREAMS—Steve Warner—MCA
- 63 AS I AM—Anne Murray—Capitol
- 64 HENRY DUZZY—Robby Stagg—Epic
- 65 LEAVE THE LIGHT ON—Lionel Cartwright—RCA
- 66 ALONE—Vern Gordin—Columbia
- 67 BORN TO BOOGIE—Hank Williams Jr.—Warner/Curb
- 68 THE ROYAL TREATMENT—Billy Joe Royal—Atlantic America
- 69 COME AS YOU WERE—T. Graham Brown—Capitol
- 70 SUI BLUES—Merle Haggard—Epic
- 71 CHILL FACTOR—Merle Haggard—Epic
- 72 GREATEST HITS VOL. TWO—Lac Greenwood—MCA
- 73 WIDE OPEN—Swayer Brown—Capitol/Curb
- 74 SURVIVOR—Lacy J. Dalton—Universal
- 75 COMIN' HOME TO STAY—Ricky Scaggs—Epic

A woman in traditional Native American attire, including a beaded headband and a patterned shawl, is shown in profile, looking upwards. She is holding a large, white feather. The background is a soft, hazy landscape with a large shadow of a hand reaching down from the top left.

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VISION
TO SEE A DREAM,
AND THE
COURAGE TO
MAKE IT A
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J.D. BLACKFOOT
President

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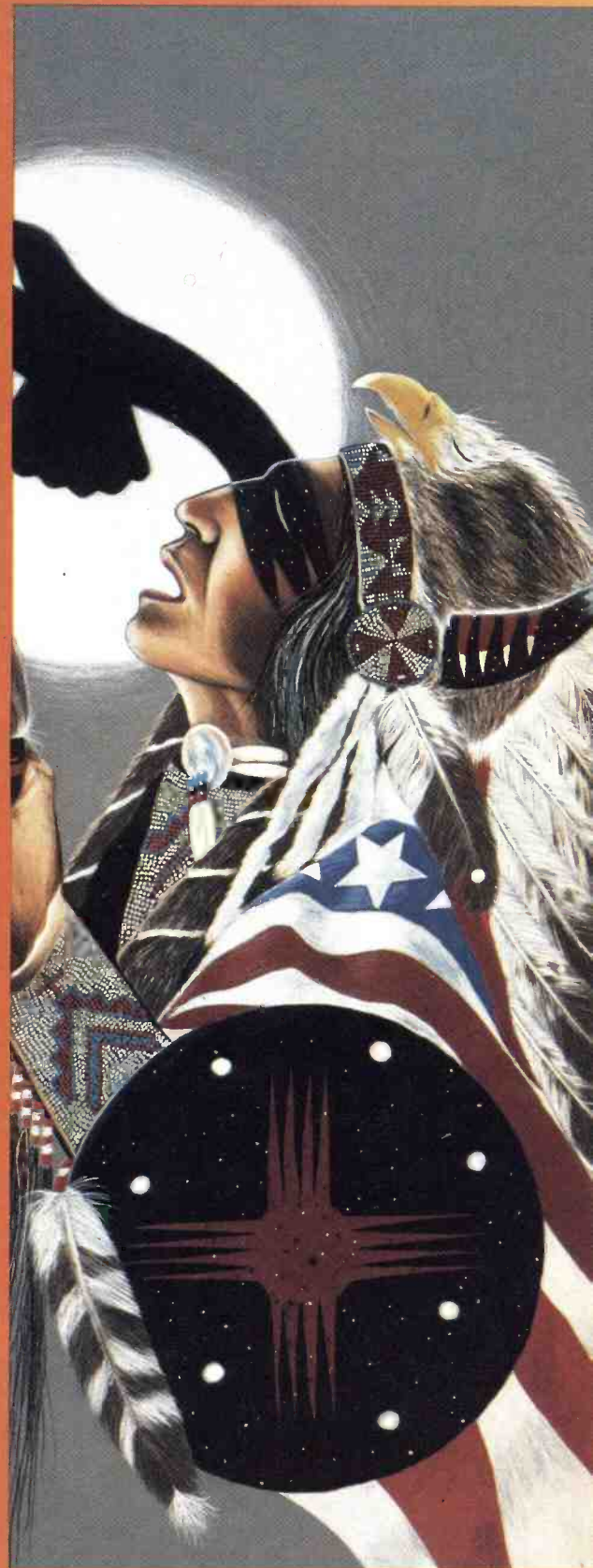
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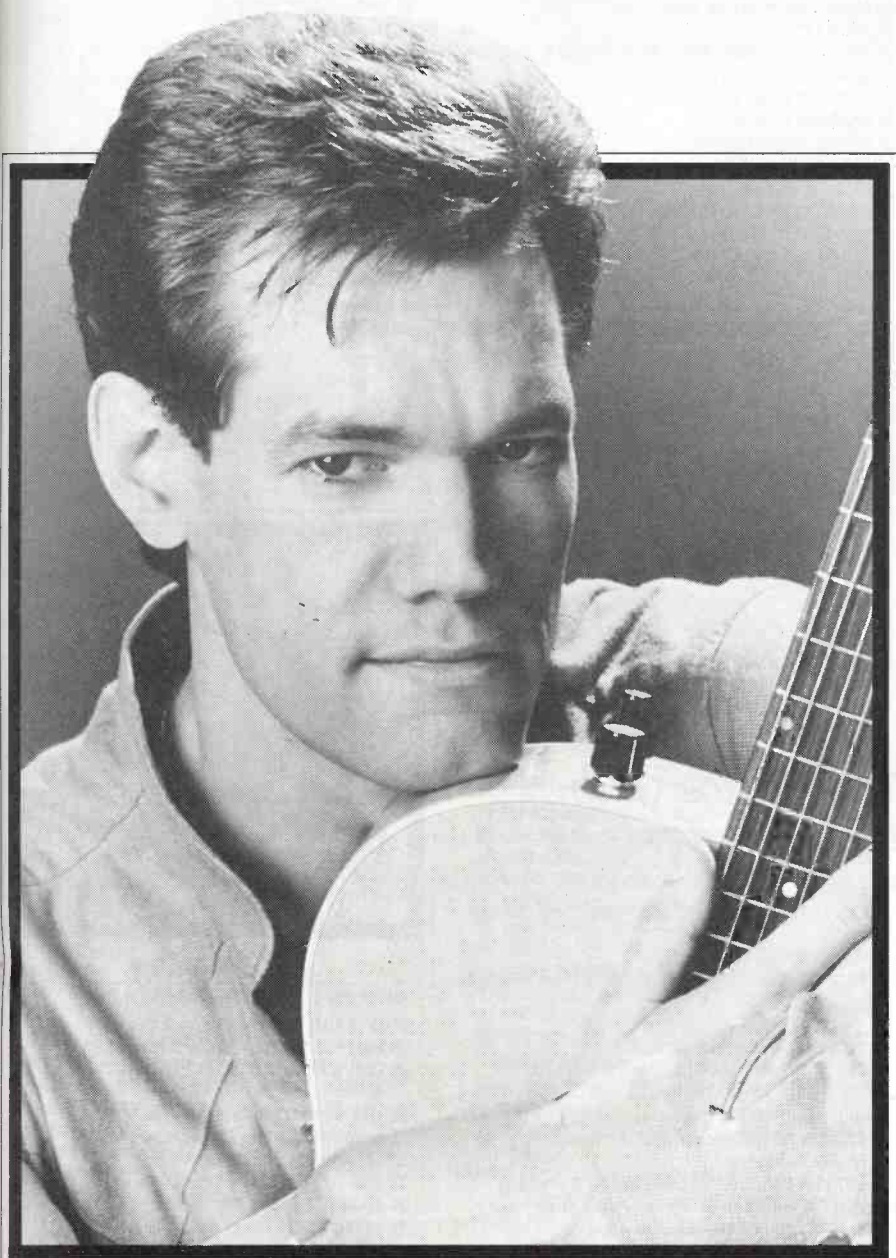
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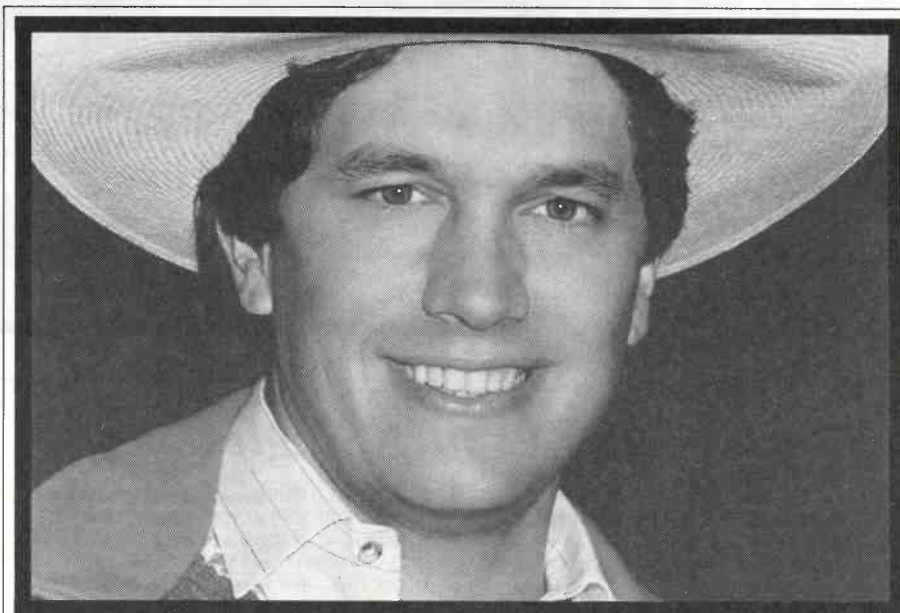
SISAPA

RECORD CO.

1989 THE YEAR IN MUSIC



Randy Travis



George Strait

Top Country Singles Artists

- | | |
|--|--|
| <p>Pos. ARTIST (No. of charted singles) Label</p> <p>1 GEORGE STRAIT (5) MCA</p> <p>2 SHENANDOAH (4) Columbia</p> <p>3 REBA McENTIRE (4) MCA</p> <p>4 RODNEY CROWELL (4) Columbia</p> <p>5 RANDY TRAVIS (4) Warner Bros.</p> <p>6 PATTY LOVELESS (4) MCA</p> <p>7 RICKY VAN SHELTON (5) Columbia</p> <p>8 STEVE WARINER (4) MCA</p> <p>9 KEITH WHITLEY (4) RCA</p> <p>10 ALABAMA (3) RCA</p> <p>11 EDDY RAVEN (2) Universal (1) RCA</p> <p>12 KATHY MATTEA (4) Mercury</p> <p>13 THE JUDDS (4) Curb/RCA</p> <p>14 THE DESERT ROSE BAND (5) MCA/Curb</p> <p>15 HIGHWAY 101 (4) Warner Bros.</p> <p>16 K.T. OSLIN (4) RCA</p> <p>17 VERN GOSDIN (4) Columbia</p> <p>18 DON WILLIAMS (2) RCA (2) Capitol</p> <p>19 BAILLIE & THE BOYS (4) RCA</p> <p>20 RONNIE MILSAP (3) RCA</p> <p>21 CONWAY TWITTY (4) MCA</p> <p>22 TANYA TUCKER (5) Capitol</p> <p>23 CLINT BLACK (3) RCA</p> <p>24 SKIP EWING (4) MCA</p> <p>25 BILLY JOE ROYAL (3) Atlantic</p> <p>26 THE OAK RIDGE BOYS (4) MCA</p> | <p>27 EARL THOMAS CONLEY (3) RCA</p> <p>28 RESTLESS HEART (3) RCA</p> <p>29 HOLLY DUNN (2) Warner Bros. (1) MTM</p> <p>30 DWIGHT YOAKAM (4) Reprise</p> <p>31 THE FORESTER SISTERS (4) Warner Bros.</p> <p>32 PAUL OVERSTREET (2) RCA (1) MTM</p> <p>33 RICKY SKAGGS (3) Epic</p> <p>34 DOLLY PARTON (2) Columbia</p> <p>35 HANK WILLIAMS JR. (3) Warner/Curb (1) Mercury</p> <p>36 LIONEL CARTWRIGHT (4) MCA</p> <p>37 DAN SEALS (2) Capitol</p> <p>38 LORRIE MORGAN (3) RCA</p> <p>39 MERLE HAGGARD (4) Epic</p> <p>40 MICHAEL MARTIN MURPHEY (3) Warner Bros.</p> <p>41 SOUTHERN PACIFIC (4) Warner Bros.</p> <p>42 GARTH BROOKS (2) Capitol</p> <p>43 WILLIE NELSON (4) Columbia</p> <p>44 THE BELLAMY BROTHERS (5) MCA/Curb</p> <p>45 THE STATLER BROTHERS (5) Mercury</p> <p>46 GENE WATSON (4) Warner Bros.</p> <p>47 GEORGE JONES (4) Epic</p> <p>48 NITTY GRITTY DIRT BAND (2) Warner Bros. (2) Universal</p> <p>49 EMMYLOU HARRIS (3) Reprise</p> <p>50 KENNY ROGERS (2) Reprise (1) Capitol</p> |
|--|--|

Top Country Album Artists

- | | |
|--|---|
| <p>Pos. ARTIST (No. of charted albums) Label</p> <p>1 RANDY TRAVIS (5) Warner Bros.</p> <p>2 HANK WILLIAMS JR. (7) Warner/Curb</p> <p>3 GEORGE STRAIT (5) MCA</p> <p>4 REBA McENTIRE (4) MCA</p> <p>5 RICKY VAN SHELTON (2) Columbia</p> <p>6 K.T. OSLIN (2) RCA</p> <p>7 THE JUDDS (7) Curb/RCA</p> <p>8 ALABAMA (7) RCA</p> <p>9 DWIGHT YOAKAM (4) Reprise</p> <p>10 KEITH WHITLEY (3) RCA</p> <p>11 RODNEY CROWELL (1) Columbia (1) Warner Bros.</p> <p>12 ROSANNE CASH (2) Columbia</p> <p>13 PATTY LOVELESS (1) MCA</p> <p>14 WILLIE NELSON (3) Columbia</p> <p>15 KATHY MATTEA (2) Mercury</p> <p>16 THE OAK RIDGE BOYS (3) MCA</p> <p>17 VERN GOSDIN (2) Columbia</p> <p>18 TANYA TUCKER (2) Capitol</p> <p>19 BILLY JOE ROYAL (2) Atlantic</p> <p>20 HIGHWAY 101 (3) Warner Bros.</p> <p>21 CLINT BLACK (1) RCA</p> <p>22 K.D. LANG (2) Sire</p> <p>23 SHENANDOAH (1) Columbia</p> <p>24 RESTLESS HEART (2) RCA</p> <p>25 DAN SEALS (2) Capitol</p> <p>26 NITTY GRITTY DIRT BAND (1) Universal</p> | <p>(2) Warner Bros.</p> <p>27 LYLE LOVETT (2) MCA/Curb</p> <p>28 THE STATLER BROTHERS (2) Mercury</p> <p>29 STEVE EARLE (1) Uni</p> <p>30 KENNY ROGERS (1) Reprise (2) RCA</p> <p>31 DOLLY PARTON (1) Columbia (1) RCA</p> <p>32 SKIP EWING (2) MCA</p> <p>33 THE CHARLIE DANIELS BAND (3) Epic</p> <p>34 GEORGE JONES (1) Epic</p> <p>35 PATSY CLINE (2) MCA</p> <p>36 RICKY SKAGGS (2) Epic</p> <p>37 EMMYLOU HARRIS (1) Warner Bros.</p> <p>38 MERLE HAGGARD (2) Epic</p> <p>39 SWEETHEARTS OF THE RODEO (1) Columbia</p> <p>40 ROY ORBISON (1) Virgin</p> <p>41 GARTH BROOKS (1) Capitol</p> <p>42 THE DESERT ROSE BAND (1) MCA/Curb</p> <p>43 STEVE WARINER (2) MCA</p> <p>44 RONNIE MILSAP (1) RCA</p> <p>45 ANNE MURRAY (2) Capitol</p> <p>46 BAILLIE & THE BOYS (1) RCA</p> <p>47 SAWYER BROWN (2) Capitol/Curb</p> <p>48 THE FORESTER SISTERS (2) Warner Bros.</p> <p>49 LEE GREENWOOD (2) MCA</p> <p>50 LORRIE MORGAN (1) RCA</p> |
|--|---|

Top Country Singles Producers

- | |
|---|
| <p>Pos. PRODUCER (No. of charted singles)</p> <p>1 JIMMY BOWEN (56)</p> <p>2 TONY BROWN (25)</p> <p>3 KYLE LEHNING (11)</p> <p>4 BARRY BECKETT (11)</p> <p>5 JAMES STROUD (25)</p> <p>6 STEVE BUCKINGHAM (14)</p> <p>7 ALLEN REYNOLDS (6)</p> <p>8 JIM ED NORMAN (16)</p> <p>9 ED SEAY (19)</p> <p>10 PAUL WORLEY (19)</p> <p>11 BOB MONTGOMERY (11)</p> <p>12 HAROLD SHEDD (9)</p> <p>13 RICKY SKAGGS (6)</p> <p>14 BRENT MAHER (6)</p> <p>15 GARTH FUNDIS (8)</p> <p>16 JERRY CRUTCHFIELD (10)</p> <p>17 NELSON LARKIN (16)</p> <p>18 JOSH LEO (8)</p> <p>19 RODNEY CROWELL (7)</p> <p>20 PETE ANDERSON (5)</p> <p>21 JERRY KENNEDY (15)</p> <p>22 WENDY WALDMAN (9)</p> <p>23 GEORGE STRAIT (5)</p> <p>24 RON CHANCEY (11)</p> <p>25 RICK HALL (4)</p> |
|---|



Jimmy Bowen

1989 THE YEAR IN MUSIC



Jazzie B of Soul II Soul

Top Dance Club Play Artists

- | | |
|---|------------------------------------|
| Pos. ARTIST (No. of charted singles) Label | 13 DIANA ROSS (3) Motown |
| 1 INNER CITY (3) Virgin | 14 LIL LOUIS (1) Epic |
| 2 SOUL II SOUL (FEATURING CARON WHEELER) (2) Virgin | 15 FINE YOUNG CANNIBALS (2) I.R.S. |
| 3 NEW ORDER (2) Qwest | 16 TEN CITY (2) Atlantic |
| 4 D.MOB (2) FFRR | 17 PAULA ABDUL (4) Virgin |
| 5 MADONNA (2) Sire | 18 TONE LOC (2) Delicious Vinyl |
| 6 SHEENA EASTON (2) MCA | 19 DURAN DURAN (2) Capitol |
| 7 DE LA SOUL (2) Tommy Boy | 20 SEDUCTION (2) Vendetta |
| 8 ERASURE (3) Sire | 21 KON KAN (2) Atlantic |
| 9 DONNA SUMMER (2) Atlantic | 22 NENEH CHERRY (2) Virgin |
| 10 KARYN WHITE (2) Warner Bros. | 23 MILLI VANILLI (2) Arista |
| 11 ROB BASE & D.J. E-Z ROCK (2) Profile | 24 JANET JACKSON (2) A&M |
| 12 JODY WATLEY (2) MCA | 25 SAMANTHA FOX (3) Jive |

Top Dance Sales 12-Inch Singles

- | | |
|--|--|
| Pos. TITLE—Artist—Label | 23 FUNKY COLD MEDINA—Tone Loc—Delicious Vinyl |
| 1 KEEP ON MOVIN'—Soul II Soul (Featuring Caron Wheeler)—Virgin | 24 COME HOME WITH ME BABY—Dead Or Alive—Epic |
| 2 BACK TO LIFE—Soul II Soul (Featuring Caron Wheeler)—Virgin | 25 FRIENDS—Jody Watley With Eric B. & Rakim—MCA |
| 3 ME, MYSELF & I—De La Soul—Tommy Boy | 26 BUST A MOVE—Young M.C.—Delicious Vinyl |
| 4 WILD THING—Tone Loc—Delicious Vinyl | 27 FINE TIME—New Order—Qwest |
| 5 THIS IS ACID—Maurice—Vendetta | 28 I WANNA HAVE SOME FUN—Samantha Fox—Jive |
| 6 LIKE A PRAYER—Madonna—Sire | 29 THE LOVER IN ME—Sheena Easton—MCA |
| 7 (YOU'RE MY ONE AND ONLY) TRUE LOVE—Seduction—Vendetta | 30 DIAL MY HEART—Boys—Motown |
| 8 I BEG YOUR PARDON—Kon Kan—Atlantic | 31 FIGHT THE POWER (FROM 'DO THE RIGHT THING')—Public Enemy—Motown |
| 9 STRAIGHT UP—Paula Abdul—Virgin | 32 FADING AWAY—Will To Power—Epic |
| 10 DON'T MAKE ME OVER—Sybil—Next Plateau | 33 IF YOU FEEL IT—Denise Lopez—Vendetta |
| 11 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista | 34 WALKING AWAY—Information Society—Tommy Boy |
| 12 MISS YOU MUCH—Janet Jackson—A&M | 35 SECRET RENDEZVOUS (REMIX)—Karyn White—Warner Bros. |
| 13 GOOD LIFE—Inner City—Virgin | 36 WE GOT OUR OWN THANG—Heavy D. & The Boyz—Uptown |
| 14 EXPRESS YOURSELF—Madonna—Sire | 37 ELECTRIC YOUTH (REMIX)—Debbie Gibson—Atlantic |
| 15 BUFFALO STANCE—Neneh Cherry—Virgin | 38 MR. D.J.—Joyce 'Fenderella' Irby—Motown |
| 16 SHE DRIVES ME CRAZY—Fine Young Cannibals—I.R.S. | 39 MY FANTASY (FROM 'DO THE RIGHT THING')—Teddy Riley Featuring Guy—Motown |
| 17 REAL LOVE—Jody Watley—MCA | 40 A LITTLE RESPECT—Erasure—Sire |
| 18 ON OUR OWN (FROM 'GHOSTBUSTERS II')—Bobby Brown—MCA | 41 LOVE'S ABOUT TO CHANGE MY HEART—Donna Summer—Atlantic |
| 19 THAT'S THE WAY LOVE IS—Ten City—Atlantic | 42 SEND ME AN ANGEL 89—Real Life—Curb |
| 20 FRENCH KISS—Lil Louis—Epic | 43 SELF DESTRUCTION—The Stop The Violence Movement—Jive |
| 21 THIS TIME I KNOW IT'S FOR REAL—Donna Summer—Atlantic | 44 BATDANCE (FROM 'BATMAN')—Prince—Warner Bros. |
| 22 IT'S NO CRIME—Babyface—Solar | 45 COLD HEARTED—Paula Abdul—Virgin |



Inner City

Top Dance Club Play Singles

- | | |
|--|--|
| Pos. TITLE—Artist—Label | 27 IT IS TIME TO GET FUNKY—D.Mob—FFRR |
| 1 SECRET RENDEZVOUS (REMIX)—Karyn White—Warner Bros. | 28 BUFFALO STANCE—Neneh Cherry—Virgin |
| 2 FRENCH KISS—Lil Louis—Epic | 29 LOVE'S ABOUT TO CHANGE MY HEART—Donna Summer—Atlantic |
| 3 BACK TO LIFE—Soul II Soul (Featuring Caron Wheeler)—Virgin | 30 LIKE A PRAYER—Madonna—Sire |
| 4 FINE TIME—New Order—Qwest | 31 WILD THING—Tone Loc—Delicious Vinyl |
| 5 REAL LOVE—Jody Watley—MCA | 32 101—Sheena Easton—MCA |
| 6 THAT'S THE WAY LOVE IS—Ten City—Atlantic | 33 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista |
| 7 SHE DRIVES ME CRAZY—Fine Young Cannibals—I.R.S. | 34 GOOD LIFE—Inner City—Virgin |
| 8 MISS YOU MUCH—Janet Jackson—A&M | 35 STRAIGHT UP—Paula Abdul—Virgin |
| 9 KEEP ON MOVIN'—Soul II Soul (Featuring Caron Wheeler)—Virgin | 36 THE LOVER IN ME—Sheena Easton—MCA |
| 10 LIFE IS A DANCE (LP)—Chaka Khan—Warner Bros. | 37 DEEP IN VOGUE—Malcolm McLaren—Epic |
| 11 DON'T MAKE ME OVER—Sybil—Next Plateau | 38 WORK IT OUT—Steve 'Silk' Hurley—Atlantic |
| 12 EXPRESS YOURSELF—Madonna—Sire | 39 MY HEART SKIPS A BEAT—The Cover Girls—Capitol |
| 13 THIS IS ACID—Maurice—Vendetta | 40 WHAT YOU DON'T KNOW—Exposé—Arista |
| 14 ONE MAN—Chanelle—Profile | 41 COME HOME WITH ME BABY—Dead Or Alive—Epic |
| 15 WE CALL IT ACIEED/TRANCE DANCE—D.Mob—FFRR | 42 I WANNA HAVE SOME FUN—Samantha Fox—Jive |
| 16 AIN'T NOBODY BETTER—Inner City—Virgin | 43 LET IT ROLL—Doug Lazy—Atlantic |
| 17 FADING AWAY—Will To Power—Epic | 44 SLEEP TALK—Alyson Williams—Def Jam |
| 18 A LITTLE RESPECT—Erasure—Sire | 45 ALWAYS THERE—Charvoni—Capitol |
| 19 I BEG YOUR PARDON—Kon Kan—Atlantic | 46 THIS TIME I KNOW IT'S FOR REAL—Donna Summer—Atlantic |
| 20 GET ON THE DANCE FLOOR—Rob Base & D.J. E-Z Rock—Profile | 47 BATDANCE (FROM 'BATMAN')—Prince—Warner Bros. |
| 21 ME, MYSELF & I—De La Soul—Tommy Boy | 48 SAY NO GO—De La Soul—Tommy Boy |
| 22 ROUND & ROUND—New Order—Qwest | 49 PUMP UP THE JAM—Technotronic Featuring Felly—SBK |
| 23 DO YOU LOVE WHAT YOU FEEL—Inner City—Virgin | 50 IT'S NO CRIME—Babyface—Solar |
| 24 (YOU'RE MY ONE AND ONLY) TRUE LOVE—Seduction—Vendetta | |
| 25 ALL SHE WANTS IS—Duran Duran—Capitol | |
| 26 UH-UH OOH OOH LOOK OUT (HERE IT COMES)—Roberta Flack—Atlantic | |



Karyn White

Top Dance Sales Artists

- | |
|---|
| Pos. ARTIST (No. of charted singles) Label |
| 1 SOUL II SOUL (FEATURING CARON WHEELER) (2) Virgin |
| 2 BOBBY BROWN (5) MCA |
| 3 PAULA ABDUL (5) Virgin |
| 4 MADONNA (2) Sire |
| 5 INNER CITY (4) Virgin |
| 6 TONE LOC (2) Delicious Vinyl |
| 7 DONNA SUMMER (2) Atlantic |
| 8 SEDUCTION (2) Vendetta |
| 9 DE LA SOUL (2) Tommy Boy |
| 10 MILLI VANILLI (3) Arista |
| 11 JODY WATLEY (2) MCA |
| 12 NENEH CHERRY (2) Virgin |
| 13 KON KAN (3) Atlantic |
| 14 NEW ORDER (2) Qwest |
| 15 FINE YOUNG CANNIBALS (3) I.R.S. |
| 16 SAMANTHA FOX (3) Jive |
| 17 GUY (1) Motown |
| (3) Uptown |
| 18 MAURICE (1) Vendetta |
| 19 KARYN WHITE (2) Warner Bros. |
| 20 SYBIL (1) Next Plateau |
| 21 INFORMATION SOCIETY (2) Tommy Boy |
| 22 JANET JACKSON (1) A&M |
| 23 TEN CITY (2) Atlantic |
| 24 DENISE LOPEZ (2) Vendetta |
| 25 BOYS (2) Motown |

Top Combined Dance Labels

- | |
|---|
| Pos. LABEL (No. of charted club play & sales) |
| 1 VIRGIN (42) |
| 2 ATLANTIC (64) |
| 3 MCA (26) |
| 4 EPIC (27) |
| 5 SIRE (29) |
| 6 CAPITOL (40) |
| 7 VENDETTA (24) |
| 8 MOTOWN (20) |
| 9 TOMMY BOY (17) |
| 10 WARNER BROS. (23) |
| 11 JIVE (22) |
| 12 ARISTA (17) |
| 13 DELICIOUS VINYL (6) |
| 14 PROFILE (18) |
| 15 COLUMBIA (24) |



Top Dance Sales Labels

- | |
|-------------------------------------|
| Pos. LABEL (No. of charted singles) |
| 1 VIRGIN (22) |
| 2 ATLANTIC (34) |
| 3 MCA (16) |
| 4 VENDETTA (15) |
| 5 MOTOWN (10) |
| 6 EPIC (11) |
| 7 SIRE (14) |

- | |
|------------------------|
| 8 JIVE (13) |
| 9 TOMMY BOY (8) |
| 10 DELICIOUS VINYL (3) |
| 11 CAPITOL (15) |
| 12 WARNER BROS. (9) |
| 13 ARISTA (6) |
| 14 NEXT PLATEAU (5) |
| 15 UPTOWN (5) |

Top Combined Dance Distributing Labels

- | |
|---|
| Pos. LABEL (No. of charted club play & sales) |
| 1 ATLANTIC (73) |
| 2 WARNER BROS. (59) |
| 3 VIRGIN (42) |
| 4 MCA (46) |
| 5 EPIC/PORTRAIT/ASSOCIATED (37) |



Top Dance Club Play Labels

- | |
|-------------------------------------|
| Pos. LABEL (No. of charted singles) |
| 1 ATLANTIC (30) |
| 2 VIRGIN (20) |
| 3 CAPITOL (25) |
| 4 EPIC (16) |
| 5 SIRE (15) |
| 6 WARNER BROS. (14) |
| 7 MCA (10) |
| 8 TOMMY BOY (9) |
| 9 PROFILE (11) |
| 10 VENDETTA (9) |
| 11 ARISTA (11) |
| 12 COLUMBIA (14) |
| 13 MOTOWN (10) |
| 14 JIVE (9) |
| 15 FFRR (8) |

1989 THE YEAR IN MUSIC



Milli Vanilli

Top 40/Dance Crossover Singles

- | Pos. | TITLE—Artist—Label |
|------|---|
| 1 | GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista |
| 2 | EVERY LITTLE STEP—Bobby Brown—MCA |
| 3 | I'LL BE LOVING YOU (FOREVER)—New Kids On The Block—Columbia |
| 4 | STRAIGHT UP—Paula Abdul—Virgin |
| 5 | SECRET RENDEZVOUS—Karyn White—Warner Bros. |
| 6 | I LIKE IT—Dino—4th & B'Way |
| 7 | WILD THING—Tone Loc—Delicious Vinyl |
| 8 | ON OUR OWN (FROM GHOSTBUSTERS)—Bobby Brown—MCA |
| 9 | COLD HEARTED—Paula Abdul—Virgin |
| 10 | DIAL MY HEART—Boyz—Motown |
| 11 | SHOWER ME WITH YOUR LOVE—Surface—Columbia |
| 12 | KEEP ON MOVIN'—Soul II Soul (Featurin Caron Wheeler)—Virgin |
| 13 | BUST A MOVE—Young M.C.—Delicious Vinyl |
| 14 | BUFFALO STANCE—Neneh Cherry—Virgin |
| 15 | SUPERWOMAN—Karyn White—Warner Bros. |
| 16 | FOREVER YOUR GIRL—Paula Abdul—Virgin |
| 17 | MY PREROGATIVE—Bobby Brown—MCA |
| 18 | GIRL I'M GONNA MISS YOU—Milli Vanilli—Arista |
| 19 | REAL LOVE—Jody Watley—MCA |
| 20 | RONI—Bobby Brown—MCA |
| 21 | IT'S NO CRIME—Babyface—Solar |
| 22 | THE LOVER IN ME—Sheena Easton—MCA |
| 23 | LIKE A PRAYER—Madonna—Sire |
| 24 | FUNKY COLD MEDINA—Tone Loc—Delicious Vinyl |
| 25 | BABY DON'T FORGET MY NUMBER—Milli Vanilli—Arista |
| 26 | THE WAY YOU LOVE ME—Karyn White—Warner Bros. |
| 27 | YOU GOT IT (THE RIGHT STUFF)—New Kids On The Block—Columbia |
| 28 | (YOU'RE MY ONE AND ONLY) TRUE LOVE—Seduction—Vendetta |
| 29 | SINCERELY YOURS—Sweet Sensation (With Romeo J.)—Atco |
| 30 | JUST BECAUSE—Anita Baker—Elektra |

Top 40/Dance Crossover Artists

- | Pos. | ARTIST (No. of charted singles) | Label |
|------|---------------------------------|-----------------|
| 1 | BOBBY BROWN (5) | MCA |
| 2 | NEW KIDS ON THE BLOCK (5) | Columbia |
| 3 | PAULA ABDUL (4) | Virgin |
| 4 | MILLI VANILLI (4) | Arista |
| 5 | KARYN WHITE (4) | Warner Bros. |
| 6 | DINO (3) | 4th & B'Way |
| 7 | MADONNA (3) | Sire |
| 8 | TONE LOC (2) | Delicious Vinyl |
| 9 | SURFACE (2) | Columbia |
| 10 | ANITA BAKER (2) | Elektra |

MCA RECORDS

Top 40/Dance Crossover Labels

- | Pos. | LABEL (No. of charted singles) |
|------|--------------------------------|
| 1 | MCA (14) |
| 2 | COLUMBIA (18) |
| 3 | VIRGIN (12) |
| 4 | ARISTA (15) |
| 5 | WARNER BROS. (13) |
| 6 | ATLANTIC (13) |
| 7 | EPIC (11) |
| 8 | DELICIOUS VINYL (3) |
| 9 | ELEKTRA (4) |
| 10 | SIRE (4) |



Bobby Brown

Q: WHAT DO THE TOP DANCE HITS OF 1989 HAVE IN COMMON?

A: PELLEGRINO PROMOTION POWER!

★ ★ ★ NO. 1 ★ ★ ★

In 1989, 22 of the 34 #1 Dance Hits were promoted by PELLEGRINO PROMOTIONS!

Pos.	Artist	Title	Label
#1	TECHNOTRONIC	PUMP UP THE JAM	4 Weeks at No. 1 SBK
#1	LIL' LOUIS	FRENCH KISS	2 Weeks at No. 1 EPIC
#1	INNER CITY	DO YOU LOVE WHAT YOU FEEL	VIRGIN
#1	D.MOB	IT'S TIME TO GET FUNKY	POLYGRAM
#1	SOUL II SOUL	BACK TO LIFE	3 Weeks at No. 1 VIRGIN
#1	PRINCE	BATDANCE	WARNER BROS
#1	DEAD OR ALIVE	COME HOME WITH ME BABY	EPIC
#1	DOUG LAZY	LET IT ROLL	ATLANTIC
#1	MALCOLM McLAREN	DEEP IN VOGUE	EPIC
#1	MADONNA	EXPRESS YOURSELF	3 Weeks at No. 1 SIRE
#1	KARYN WHITE	SECRET RENDEZVOUS	WARNER BROS
#1	SOUL II SOUL	KEEP ON MOVIN'	VIRGIN
#1	INNER CITY	AIN'T NOBODY BETTER	VIRGIN
#1	ROBERTA FLACK	UH-UH...OOH OOH LOOK OUT	ATLANTIC
#1	DE LA SOUL	ME, MYSELF AND I	TOMMY BOY
#1	NEW ORDER	ROUND & ROUND	WARNER BROS
#1	D.MOB	WE CALL IT ACIEED/TRANCE DANCE	POLYGRAM
#1	NENEH CHERRY	BUFFALO STANCE	VIRGIN
#1	MADONNA	LIKE A PRAYER	SIRE
#1	TEN CITY	THAT'S THE WAY LOVE IS	ATLANTIC
#1	TONE LOC	WILD THING	DELICIOUS VINYL
#1	INNER CITY	GOOD LIFE	2 Weeks at No. 1 VIRGIN

★ ★ ★ TOP 5 CHART HITS ★ ★ ★

TOP 5	THOMPSON TWINS	SUGAR DADDY	WARNER BROS
TOP 5	SYBIL	DON'T MAKE ME OVER	NEXT PLATEAU
TOP 5	DEBBIE GIBSON	ELECTRIC YOUTH	ATLANTIC
TOP 5	DONNA SUMMER	LOVE'S ABOUT TO CHANGE	ATLANTIC
TOP 5	DINO	I LIKE IT	4th & BWAY
TOP 5	BABYFACE	IT'S NO CRIME	SOLAR
TOP 5	INFORMATION SOCIETY	WALKING AWAY	TOMMY BOY
TOP 5	TOM TOM CLUB	SUBOCEANA	SIRE
TOP 5	NEW ORDER	FINE TIME	WARNER BROS
TOP 5	KON KAN	I BEG YOUR PARDON	ATLANTIC
TOP 5	NAYOBE	IT'S TOO LATE	WTG

★ ★ ★ TOP 10 CHART HITS ★ ★ ★

TOP 10	YOUNG MC	BUST A MOVE	DELICIOUS VINYL
TOP 10	STEVE 'SILK' HURLEY	WORK IT OUT	ATLANTIC
TOP 10	KOS	DEFINITION OF LOVE	KMS
TOP 10	EDELWEISS	BRING ME EDELWEISS	ATLANTIC
TOP 10	EIGHTH WONDER	CROSS MY HEART	WTG
TOP 10	HOME BOYS ONLY	TURN IT OUT	ATLANTIC
TOP 10	SANDEE'	NOTICE ME	FEVER
TOP 10	PAUL McCARTNEY	OU EST LE SOLEIL?	CAPITOL
TOP 10	XYMOX	BLIND HEARTS	POLYGRAM
TOP 10	LIZ TORRES	PAYBACK IS A BITCH	JIVE
TOP 10	COLDCUT	PEOPLE HOLD ON	TOMMY BOY
TOP 10	THE BELOVED	YOUR LOVE TAKES ME HIGHER	ATLANTIC
TOP 10	THE JACKSONS	NOTHING THAT COMPARES TO YOU	EPIC
TOP 10	TONY TERRY	FORGET THE GIRL	EPIC
TOP 10	YELLO	TIED UP	POLYGRAM
TOP 10	DJ CHUCK CHILLOUT	RHYTHM IS THE MASTER	POLYGRAM
TOP 10	FIGURES ON A BEACH	YOU AIN'T SEEN NOTHING YET	SIRE

Special thanks to the DJ's, artists, retailers, and especially all the record label staff... we're proud to be a part of your team!

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1989 THE YEAR IN MUSIC



Madonna



Thirty Eight Special

Top Adult Contemporary Artists

Pos. ARTIST (No. of charted singles) Label

- 1 MADONNA (3) Sire
- 2 ANITA BAKER (3) Elektra
- 3 SIMPLY RED (3) Elektra
- 4 KENNY G (2) Arista
- 5 CHICAGO (3) Reprise
- 6 PHIL COLLINS (3) Atlantic
- 7 GLORIA ESTEFAN (2) Epic
- 8 RICHARD MARX (3) EMI
- 9 THIRTY EIGHT SPECIAL (1) A&M
- 10 BREATHE (3) A&M
- 11 VANESSA WILLIAMS (2) Wing
- 12 ROD STEWART (2) Warner Bros.

- 13 RICK ASTLEY (4) RCA
- 14 ROY ORBISON (3) Virgin
- 15 STEVE WINWOOD (3) Virgin
- 16 BETTE MIDLER (1) Atlantic
- 17 CHER & PETER CETERA (1) Geffen
- 18 MIKE + THE MECHANICS (2) Atlantic
- 19 NATALIE COLE (1) EMI
- 20 DEBBIE GIBSON (2) Atlantic
- 21 BOY MEETS GIRL (2) RCA
- 22 MICHAEL BOLTON (3) Columbia
- 23 BASIA (2) Epic
- 24 HOWARD JONES (1) Elektra
- 25 DON HENLEY (2) Geffen



Fine Young Cannibals

Top Pop Compact Disks

Pos. TITLE—Artist—Label

- 1 THE RAW & THE COOKED—Fine Young Cannibals—I.R.S.
- 2 TRAVELING WILBURYS—Traveling Wilburys—Wilbury
- 3 FULL MOON FEVER—Tom Petty—MCA
- 4 FOREVER YOUR GIRL—Paula Abdul—Virgin
- 5 DON'T BE CRUEL—Bobby Brown—MCA
- 6 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
- 7 LIKE A PRAYER—Madonna—Sire
- 8 SHOOTING RUBBERBANDS AT THE STARS—Eddie Brickell & New Bohemians—Geffen
- 9 GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
- 10 REPEAT OFFENDER—Richard Marx—EMI
- 11 RATTLE AND HUM—U2—Island
- 12 GREEN—R.E.M.—Warner Bros.
- 13 SILHOUETTE—Kenny G—Arista
- 14 THE END OF THE INNOCENCE—Don Henley—Geffen

- 15 MYSTERY GIRL—Roy Orbison—Virgin
- 16 BLIND MAN'S ZOO—10,000 Maniacs—Elektra
- 17 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
- 18 NEW JERSEY—Bon Jovi—Mercury
- 19 WATERMARK—Enya—Geffen
- 20 SOUNDTRACK: BATMAN—Prince—Warner Bros.
- 21 LOC-ED AFTER DARK—Tone Loc—Delicious Vinyl
- 22 ELECTRIC YOUTH—Debbie Gibson—Atlantic
- 23 TWICE SHY—Great White—Capitol
- 24 SPIKE—Elvis Costello—Warner Bros.
- 25 GREATEST HITS—Fleetwood Mac—Warner Bros.
- 26 VIVID—Living Colour—Epic
- 27 DELICATE SOUND OF THUNDER—Pink Floyd—Columbia
- 28 NICK OF TIME—Bonnie Raitt—Capitol
- 29 STEEL WHEELS—Rolling Stones—Columbia
- 30 CUTS BOTH WAYS—Gloria Estefan—Epic

Top Adult Contemporary Singles

Pos. TITLE—Artist—Label

- 1 SECOND CHANCE—Thirty Eight Special—A&M
- 2 IF YOU DON'T KNOW ME BY NOW—Simply Red—Elektra
- 3 TWO HEARTS—Phil Collins—Atlantic
- 4 WIND BENEATH MY WINGS—Bette Midler—Atlantic
- 5 AFTER ALL—Cher & Peter Cetera—Geffen
- 6 RIGHT HERE WAITING—Richard Marx—EMI
- 7 DON'T WANNA LOSE YOU—Gloria Estefan—Epic
- 8 THE LIVING YEARS—Mike + The Mechanics—Atlantic
- 9 MISS YOU LIKE CRAZY—Natalie Cole—EMI
- 10 YOU GOT IT—Roy Orbison—Virgin
- 11 EVERLASTING LOVE—Howard Jones—Elektra
- 12 THE END OF THE INNOCENCE—Don Henley—Geffen
- 13 WAITING FOR A STAR TO FALL—Boy Meets Girl—RCA
- 14 SILHOUETTE—Kenny G—Arista
- 15 SOUL PROVIDER—Michael Bolton—Columbia
- 16 DREAMIN'—Vanessa Williams—Wing
- 17 THIS TIME I KNOW IT'S FOR REAL—Donna Summer—Atlantic
- 18 MY HEART CAN'T TELL YOU NO—Rod Stewart—Warner Bros.
- 19 ETERNAL FLAME—Bangles—Columbia
- 20 ONE—Bee Gees—Warner Bros.
- 21 IF I COULD TURN BACK TIME—Cher—Geffen
- 22 AS LONG AS YOU FOLLOW—Fleetwood Mac—Warner Bros.
- 23 HOLDING ON—Steve Winwood—Virgin
- 24 GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
- 25 LOST IN YOUR EYES—Debbie Gibson—Atlantic

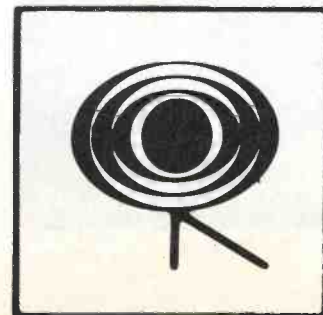
- 26 JUST BECAUSE—Anita Baker—Elektra
- 27 CRY—Waterfront—Polydor
- 28 WHEN I'M WITH YOU—Sheriff—Capitol
- 29 I REMEMBER HOLDING YOU—Boys Club—MCA
- 30 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY—Will To Power—Epic
- 31 CHERISH—Madonna—Sire
- 32 LOOK AWAY—Chicago—Reprise
- 33 THROUGH THE STORM—Aretha Franklin & Elton John—Arista
- 34 PUT A LITTLE LOVE IN YOUR HEART—Annie Lennox & A Green—A&M
- 35 SHOWER ME WITH YOUR LOVE—Surface—Columbia
- 36 DON'T RUSH ME—Taylor Dayne—Arista
- 37 HEAVEN HELP ME—Deon Estus—Mika
- 38 WE'VE SAVED THE BEST FOR LAST—Kenny G—Arista
- 39 SACRED EMOTION—Donny Osmond—Capitol
- 40 LIKE A PRAYER—Madonna—Sire
- 41 I'LL BE LOVING YOU (FOREVER)—New Kids On The Block—Columbia
- 42 TURN BACK THE CLOCK—Johnny Hates Jazz—Virgin
- 43 HEALING HANDS—Elton John—MCA
- 44 THINKING OF YOU—Sa-Fire—Cutting
- 45 NEW DAY FOR YOU—Basia—Epic
- 46 DON'T TELL ME LIES—Breathe—A&M
- 47 EVERYTHING BUT MY PRIDE—Cutting Crew—Virgin
- 48 WHERE ARE YOU NOW?—Jimmy Harnen With Synchronicity—WTG
- 49 HOW CAN I FALL?—Breathe—A&M
- 50 UNBORN HEART—Dan Hill—Columbia

Top Adult Contemporary Labels

Pos. LABEL (No. of charted singles)

- 1 COLUMBIA (21)
- 2 ATLANTIC (14)
- 3 ELEKTRA (15)
- 4 ARISTA (16)
- 5 VIRGIN (16)
- 6 MCA (21)
- 7 GEFEN (9)
- 8 EPIC (14)
- 9 A&M (11)
- 10 WARNER BROS. (9)
- 11 CAPITOL (15)
- 12 RCA (14)
- 13 EMI (8)
- 14 REPRIS (9)
- 15 SIRE (3)

Columbia



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TONY WILLIAMS, *Native Heart*, 93170

Still the most explosive, inventive, and exciting drummer in jazz, TONY WILLIAMS leads his current band—trumpeter Wallace Roney, saxophonist Bill Pierce, pianist Mulgrew Miller, and bassists Ira Coleman and Bob Hurst—in a sparkling set of brilliant originals.



JOHN SCOFIELD, 92894

JOHN SCOFIELD—innovative guitar wizard, adventurous composer, and veteran of countless influential jazz bands of the '70s and '80s, including Miles Davis and several of his own great groups—makes his extraordinary Blue Note debut with saxophonist Joe Lovano, bassist Charlie Haden, and drummer Jack DeJohnette.



BOBBY WATSON & HORIZON, *The Inventor*, 91915

The soulful and inventive alto saxophonist makes his second album for Blue Note with terrific new tunes and a solid, swingin' band that includes drummer Victor Lewis and pianists Benny Green and Edward Simon.



RENEE ROSNES, *Renee Rosnes*, 93561

She's played fresh and creative keyboards with Wayne Shorter, Joe Henderson, and OTB, and now she makes a stellar first recording that includes duets with Shorter and Herbie Hancock, and also features Branford Marsalis and Ron Carter.



JOHN HART, *One Down*, 93476

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BENNIE WALLACE
JACK WALRATH



1989 THE YEAR IN MUSIC



Cassandra Wilson

Top Jazz Albums

Pos. TITLE—Artist—Label

- 1 BLUE SKIES—Cassandra Wilson—JMT
- 2 MICHEL CAMILO—Michel Camilo—Portrait
- 3 TALKIN' 'BOUT YOU—Diane Schuur—GRP
- 4 IN A SENTIMENTAL MOOD—Dr. John—Warner Bros.
- 5 THE TRUTH IS SPOKEN HERE—Marcus Roberts—Novus
- 6 BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER—Charlie Parker—Verve
- 7 CHICK COREA AKOUSTIC BAND—Chick Corea Akoustic Band—GRP
- 8 CHET BAKER SINGS AND PLAYS (FROM 'LET'S GET LOST')—Chet Baker—Novus
- 9 LOOK WHAT I GOT—Betty Carter—Verve
- 10 THE MAJESTY OF THE BLUES—Wynton Marsalis—Columbia
- 11 TENDERLY—George Benson—Warner Bros.
- 12 BIRD—Soundtrack—Columbia
- 13 TRIO JEEPY—Branford Marsalis—Columbia
- 14 REVELATIONS—McCoy Tyner—Blue Note
- 15 IN GOOD COMPANY—Joe Williams—Verve Digital
- 16 THEN AND NOW—Grover Washington Jr.—Columbia

- 17 20—Harry Connick Jr.—Columbia
- 18 SOUNDTRACK: 'WHEN HARRY MET SALLY ...'—Harry Connick Jr.—Columbia
- 19 ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY—Charlie Parker—Savoy Jazz
- 20 THE MEN IN MY LIFE—Lena Horne—Three Cherries
- 21 CROSS CURRENTS—Eliane Elias—Blue Note
- 22 VODOO—Dirty Dozen Brass Band—Columbia
- 23 FIRE!—David Newman—Atlantic Jazz
- 24 MING'S SAMBA—David Murray—Portrait
- 25 CLOSE ENOUGH FOR LOVE—Shirley Horn—Verve Digital

Columbia



Charlie Parker

Top Jazz Labels

Pos. LABEL (No. of charted albums)

- 1 COLUMBIA (9)
- 2 GRP (5)
- 3 NOVUS (4)
- 4 WARNER BROS. (3)
- 5 VERVE (2)
- 6 PORTRAIT (3)
- 7 BLUE NOTE (4)
- 8 JMT (1)
- 9 VERVE DIGITAL (2)
- 10 SAVOY JAZZ (1)



GRP Records

Top Combined Jazz Labels

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

- 1 GRP (19)
- 2 COLUMBIA (14)
- 3 WARNER BROS. (9)
- 4 BLUE NOTE (9)
- 5 REPRIS (4)
- 6 NOVUS (5)
- 7 PORTRAIT (4)
- 8 VERVE (2)
- 9 EPIC (4)
- 10 MCA (4)

Top Jazz Album Artists

Pos. ARTIST (No. of charted albums) Label

- 1 CHARLIE PARKER (1) Verve (1) Savoy Jazz
- 2 DIANE SCHUUR (2) GRP
- 3 MICHEL CAMILO (1) Portrait (1) Epic
- 4 CASSANDRA WILSON (1) JMT
- 5 HARRY CONNICK JR. (2) Columbia
- 6 DR. JOHN (1) Warner Bros.
- 7 MARCUS ROBERTS (1) Novus
- 8 CHICK COREA AKOUSTIC BAND (1) GRP
- 9 CHET BAKER (1) Novus
- 10 BETTY CARTER (1) Verve

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Combined Jazz Label

1# GRP Records

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1989 THE YEAR IN MUSIC

Top Contemporary Jazz Albums

- Pos. TITLE—Artist—Label
- 1 SILHOUETTE—Kenny G—Arista
 - 2 SPELLBOUND—Joe Sample—Warner Bros.
 - 3 HEART'S HORIZON—Al Jarreau—Reprise
 - 4 EAST—Hiroshima—Epic
 - 5 AMANDLA—Miles Davis—Warner Bros.
 - 6 SIMPLE PLEASURES—Bobby McFerrin—EMI
 - 7 LETTER FROM HOME—Pat Metheny—Geffen
 - 8 FESTIVAL—Lee Ritenour—GRP
 - 9 CLOSE-UP—David Sanborn—Reprise
 - 10 PENNSYLVANIA SKETCHES #1—Kim Pensyl—Optimism
 - 11 REAL LIFE STORY—Terri Lyne Carrington—Verve Forecast
 - 12 TOURIST IN PARADISE—Rippingtons Featuring Russ

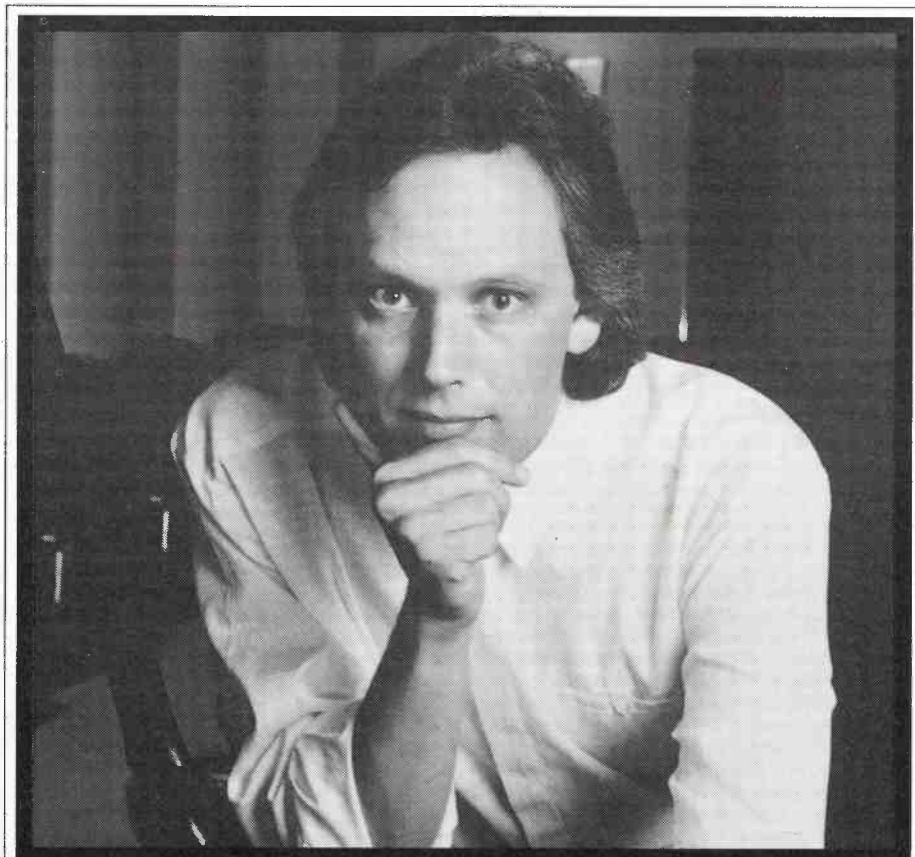
- Freeman—GRP
- 13 LOVE WARRIORS—Tuck & Patti—Windham Hill
 - 14 AT LAST—Lou Rawls—Blue Note
 - 15 ON SOLID GROUND—Larry Carlton—MCA
 - 16 WHISPERS AND PROMISES—Earl Klugh—Warner Bros.
 - 17 POINT OF VIEW—Spyro Gyra—MCA
 - 18 TIME AND TIDE—Basia—Epic
 - 19 DON'T TRY THIS AT HOME—Michael Brecker—Impulse
 - 20 URBAN DAYDREAMS—David Benoit—GRP
 - 21 N.Y.C.—Steps Ahead—Intuition
 - 22 FLYING HOME—Stanley Jordan—EMI
 - 23 GIPSY KINGS—Gipsy Kings—Elektra
 - 24 TAKE 6—Take 6—Reprise
 - 25 THE PROMISE—Kirk Whalum—Columbia



Kenny G

Top New Age Albums

- Pos. TITLE—Artist—Label
- 1 CRISTOFORI'S DREAM—David Lanz—Narada Lotus
 - 2 DEEP BREAKFAST—Ray Lynch—Music West
 - 3 DANCING WITH THE LION—Andreas Vollenweider—Columbia
 - 4 WATERMARK—Enya—Geffen
 - 5 WINDHAM HILL SAMPLER '89—Various Artists—Windham Hill
 - 6 NO BLUE THING—Ray Lynch—Music West
 - 7 CHAMELEON DAYS—Yanni—Private Music
 - 8 OPTICAL RACE—Tangerine Dream—Private Music
 - 9 DOLPHIN SMILES—Steven Kindler & Teja Bell—Global Pacific
 - 10 ISLAND—David Arkenstone—Narada Equinox
 - 11 THE NARADA COLLECTION TWO—Narada Artists—Narada
 - 12 DECEMBER—George Winston—Windham Hill
 - 13 THE NARADA COLLECTION—Narada Artists—Narada
 - 14 WORLD DANCE—DO'AH—Global Pacific
 - 15 RIVERS GONNA RISE—Patrick O'Hearn—Private Music
 - 16 PASSION—Peter Gabriel—Geffen
 - 17 NEVERLAND—Suzanne Ciani—Private Music
 - 18 A WINTER'S SOLSTICE, VOL. II—Windham Hill Artists—Windham Hill
 - 19 A JOURNEY HOME—Georgia Kelly With Dusan Bogdanovic—Global Pacific
 - 20 WINTER INTO SPRING—George Winston—Windham Hill
 - 21 EVERY ISLAND—Danny Heines—Silver Wave
 - 22 LIVING THE NORTHERN SUMMER—Jim Chappell—Music West
 - 23 CROSS CURRENTS—Richard Souther—Narada Equinox
 - 24 IMAGINARY ROADS—William Ackerman—Windham Hill
 - 25 VALLEY IN THE CLOUDS—David Arkenstone—Narada Mystique



David Lanz

Top Contemporary Jazz Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 KENNY G (1) Arista
 - 2 JOE SAMPLE (1) Warner Bros.

- 3 AL JARREAU (1) Reprise
- 4 HIROSHIMA (1) Epic
- 5 LEE RITENOUR (2) GRP
- 6 MILES DAVIS (1) Warner Bros. (1) Columbia
- 7 TUCK & PATTI (2) Windham Hill
- 8 BOBBY MCFERRIN (1) EMI
- 9 PAT METHENY (1) Geffen
- 10 DAVID SANBORN (1) Reprise

Top Contemporary Jazz Labels

- Pos. LABEL (No. of charted albums)
- 1 GRP (14)
 - 2 WARNER BROS. (6)
 - 3 REPRIS (4)
 - 4 EPIC (2)
 - 5 MCA (4)
 - 6 ARISTA (1)
 - 7 EMI (3)
 - 8 BLUE NOTE (5)
 - 9 GEFLEN (2)
 - 10 WINDHAM HILL (3)



Top Combined Jazz Distributing Labels

- Pos. LABEL (No. of charted jazz & contemporary jazz albums)
- 1 WARNER BROS. (17)
 - 2 GRP (19)
 - 3 COLUMBIA (16)
 - 4 POLYGRAM (12)
 - 5 EPIC/PORTRAIT/ASSOCIATED (10)



Ray Lynch

Top New Age Labels



- Pos. LABEL (No. of charted albums)
- 1 WINDHAM HILL (12)
 - 2 PRIVATE MUSIC (9)
 - 3 MUSIC WEST (5)
 - 4 NARADA LOTUS (3)
 - 5 GLOBAL PACIFIC (5)
 - 6 GEFLEN (2)
 - 7 COLUMBIA (2)
 - 8 NARADA (3)
 - 9 NARADA EQUINOX (4)
 - 10 SILVER WAVE (4)

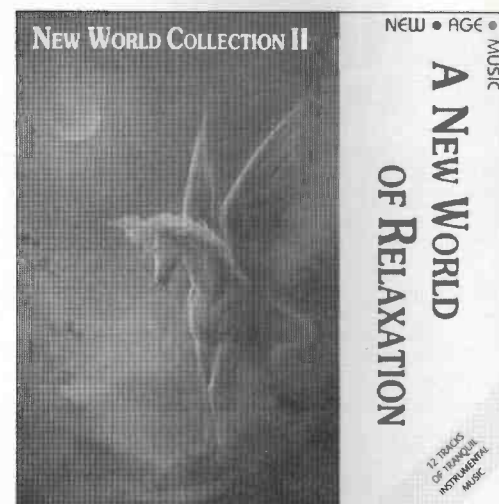
Top New Age Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 RAY LYNCH (2) Music West
 - 2 DAVID LANZ (1) Narada Lotus
 - 3 ENYA (1) Geffen (1) Atlantic
 - 4 YANNI (3) Private Music
 - 5 ANDREAS VOLLENWEIDER (1) Columbia (1) CBS-FM
 - 6 GEORGE WINSTON (3) Windham Hill
 - 7 DAVID ARKENSTONE (1) Narada Equinox (1) Narada Mystique
 - 8 TANGERINE DREAM (1) Private Music
 - 9 STEVEN KINDLER & TEJA BELL (1) Global Pacific
 - 10 PATRICK O'HEARN (2) Private Music

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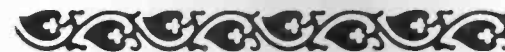
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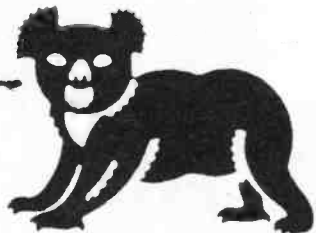
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1989

THE YEAR IN MUSIC

Top Rap Singles

- Pos. TITLE—Artist—Label
- 1 SELF DESTRUCTION—The Stop The Violence Movement—Jive
 - 2 ME MYSELF AND I—De La Soul—Tommy Boy
 - 3 BUST A MOVE—Young M.C.—Delicious Vinyl
 - 4 FIGHT THE POWER—Public Enemy—Motown
 - 5 IT'S FUNKY ENOUGH—The D.O.C.—Ruthless
 - 6 CHILDREN'S STORY—Slick Rick—Def Jam
 - 7 EXPRESS YOURSELF—N.W.A.—Ruthless
 - 8 TURN THIS MUTHA OUT—M.C. Hammer—Capitol
 - 9 ROLLIN' WITH KID 'N PLAY—Kid 'N Play—Select
 - 10 WE GOT OUR OWN THANG—Heavy D. & The Boyz—Uptown
 - 11 SMOOTH OPERATOR—Big Daddy Kane—Cold Chillin'
 - 12 FUNKY DIVIDENDS—Three Times Dope—Arista
 - 13 THEY WANT MONEY—Kool Moe Dee—Jive
 - 14 THE MAN WE ALL KNOW AND LOVE—Kwame—Atlantic

- 15 ME SO HORNY—The 2 Live Crew—Skywalker
- 16 FUNKY COLD MEDINA—Tone Loc—Delicious Vinyl
- 17 I'M THAT TYPE OF GUY—L.L. Cool J—Def Jam
- 18 THEY PUT ME IN THE MIX—M.C. Hammer—Capitol
- 19 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
- 20 PUMP IT UP—M.C. Hammer—Capitol
- 21 JOY AND PAIN—Rob Base & D.J. E-Z Rock—Profile
- 22 SO WAT CHA SAYIN'—EPMD—Fresh
- 23 WE WANT EAZY—Eazy-E—Ruthless
- 24 WHY IS THAT?—Boogie Down Productions—Jive
- 25 LIFE IS . . . TOO SHORT—Too Short—Jive
- 26 WILD THING—Tone Loc—Delicious Vinyl
- 27 DO THE RIGHT THING—Redhead Kingpin & The F.B.I.—Virgin
- 28 L.A. POSSE—Breeze—Atlantic
- 29 YEAH, YEAH, YEAH—Oaktown's 3-5-7—Capitol
- 30 I GOT IT MADE—Special Ed—Profile



Clockwise from top left: KRS-One; M.C. Hammer; Just-Ice; Doug E. Fresh.

Top Rap Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 M.C. HAMMER (3) Capitol
 - 2 DE LA SOUL (3) Tommy Boy
 - 3 THE STOP THE VIOLENCE MOVEMENT (1) Jive
 - 4 SLICK RICK (3) Def Jam

- 5 TONE LOC (3) Delicious Vinyl
- 6 PUBLIC ENEMY (1) Motown (1) Def Jam
- 7 N.W.A. (2) Ruthless
- 8 KOOL MOE DEE (2) Jive
- 9 BIG DADDY KANE (3) Cold Chillin'
- 10 THREE TIMES DOPE (2) Arista



Top Rap Labels

- Pos. LABEL (No. of charted singles)
- 1 JIVE (10)
 - 2 CAPITOL (8)
 - 3 RUTHLESS (5)
 - 4 DEF JAM (7)
 - 5 DELICIOUS VINYL (5)
 - 6 ARISTA (6)
 - 7 TOMMY BOY (6)
 - 8 ATLANTIC (5)
 - 9 COLD CHILLIN' (6)
 - 10 PROFILE (6)

Top Rap Distributing Labels

- Pos. LABEL (No. of charted singles)
- 1 RCA (10)
 - 2 ATLANTIC (9)
 - 3 CAPITOL (8)
 - 4 COLUMBIA (7)
 - 5 ISLAND (5)

**BILLY OCEAN, SAMANTHA FOX,
JONATHAN BUTLER, GLENN JONES,
VANESSA BELL ARMSTRONG,
RUBY TURNER, ROMEO'S DAUGHTER.**

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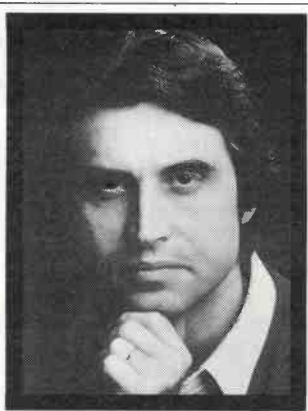


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1989 THE YEAR IN MUSIC



Maria Callas



Riccardo Muti



Carlo Maria Giulini



Montserrat Caballé



Kiri Te Kanawa

Top Classical Albums

- Pos. TITLE—Artist (Conductor)—Label
- 1 THE MOVIES GO TO THE OPERA—Various Artists—Angel
 - 2 VERDI & PUCCINI: ARIAS—Kiri Te Kanawa—CBS
 - 3 PAVAROTTI AT CARNEGIE HALL—Luciano Pavarotti—London
 - 4 WAGNER: THE 'RING' WITHOUT WORDS—Berlin Philharmonic (Maazel)—Telarc
 - 5 BERLIOZ: SYMPHONIE FANTASTIQUE—London Classical Players (Norrington)—Angel
 - 6 PORTRAIT OF WYNTON MARSALIS—Wynton Marsalis—CBS
 - 7 BARBER/BRITTEN: CELLO CONCERTOS—Yo-Yo Ma—CBS
 - 8 BEETHOVEN: SYMPHONY NO. 3—London Classical Players (Norrington)—Angel
 - 9 HOROWITZ AT HOME—Vladimir Horowitz—DG
 - 10 BEETHOVEN: SYMPHONIES 1 & 6—London Classical Players (Norrington)—Angel
 - 11 WINTER WAS HARD—Kronos Quartet—Nonesuch
 - 12 MAHLER: SYMPHONY NO. 2—London Symphony (Kaplan)—MCA
 - 13 MAHLER: SYMPHONY NO. 1—Concertgebouw Orchestra (Bernstein)—DG
 - 14 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
 - 15 PART: PASSIO—Hilliard Ensemble—ECM
 - 16 REICH: DIFFERENT TRAINS—Kronos Quartet—Nonesuch
 - 17 HANSON: SYMPHONIES 1 & 2—Seattle Symphony (Schwarz)—Delos
 - 18 LIVE IN TOKYO 1988—Kathleen Battle, Plácido Domingo—DG
 - 19 VEROI: REQUIEM—Dunn, Curry, Hadley, Plishka (Shaw)—Telarc
 - 20 LUCIANO PAVAROTTI IN CONCERT—Luciano Pavarotti—CBS
 - 21 BAROQUE MUSIC FOR TRUMPETS—Wynton Marsalis—CBS
 - 22 RACHMANINOFF: PIANO CONCERTO NO. 2—Evgeny Kissin—RCA
 - 23 HOROWITZ PLAYS MOZART—Vladimir Horowitz—DG
 - 24 BACH: SONATAS & PARTITAS—Itzhak Perlman—Angel
 - 25 BARBER: KNOXVILLE SUMMER OF 1915—Dawn Upshaw—Nonesuch

Top Classical Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 KIRI TE KANAWA (2) CBS
 - 2 ROGER NORRINGTON (7) Angel
 - 3 LUCIANO PAVAROTTI (2) London (1) CBS
 - 4 VLADIMIR HOROWITZ (3) DG
 - 5 LORIN MAZEL (1) Telarc
 - 6 WYNTON MARSALIS (2) CBS
 - 7 LEONARD BERNSTEIN (4) DG
 - 8 KRONOS QUARTET (2) Nonesuch
 - 9 YO-YO MA (3) CBS
 - 10 KATHLEEN BATTLE (2) DG

Top Classical Labels

- Pos. LABEL (No. of charted albums)
- 1 ANGEL (15)
 - 2 CBS (19)
 - 3 OG (13)
 - 4 TELARC (7)
 - 5 LONDON (4)
 - 6 NONESUCH (3)
 - 7 MCA (3)
 - 8 RCA (4)
 - 9 DELOS (2)
 - 10 ECM (1)



Top Classical Crossover Albums

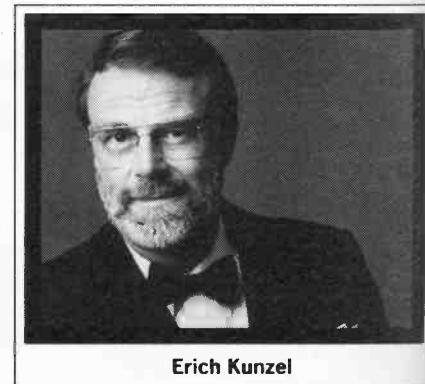
- Pos. TITLE—Artist (Conductor)—Label
- 1 SHOW BOAT—Von Stade, Hadley, Stratas (McGlinn)—Angel
 - 2 JAMES GALWAY'S GREATEST HITS—James Galway—RCA
 - 3 UTE LEMPER SINGS KURT WEILL—Ute Lemper—London
 - 4 VICTORY AT SEA—Cincinnati Pops (Kunzel)—Telarc
 - 5 BIG BAND HIT PARADE—Cincinnati Pops (Kunzel)—Telarc
 - 6 DIGITAL JUKEBOX—Boston Pops (Williams)—Philips
 - 7 THE SOUND OF MUSIC—Von Stade, Cincinnati Pops (Kunzel)—Telarc
 - 8 A DISNEY SPECTACULAR—Cincinnati Pops (Kunzel)—Telarc
 - 9 1712 OVERTURE—P.D.Q. Bach—Telarc
 - 10 MANCINI'S GREATEST HITS—Cincinnati Pops (Kunzel)—Telarc
 - 11 POPS BRITANNIA—Boston Pops (Williams)—Philips
 - 12 SOUSA: MARCHES—The Wallace Collection—Nimbus
 - 13 RAMIREZ: MISA CRIOLLA—Jose Carreras—Philips
 - 14 BY REQUEST... THE BEST OF JOHN WILLIAMS—Boston Pops (Williams)—Philips
 - 15 ROMANZAS DE ZARZUELAS—Plácido Domingo—Angel



Frederica Von Stade, Bruce Hubbard, Teresa Stratas. Inset: John McGlinn.

Top Classical Crossover Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 ERICH KUNZEL (6) Telarc
 - 2 JOHN WILLIAMS (4) Philips
 - 3 FREDERICA VON STADE (2) Angel (1) Telarc
 - 4 JAMES GALWAY (2) RCA
 - 5 UTE LEMPER (1) London
 - 6 PETER SCHICKELE (1) Telarc
 - 7 JOHN WALLACE (1) Nimbus
 - 8 JOSE CARRERAS (1) Philips
 - 9 PLACIDO DOMINGO (1) Angel
 - 10 SAMUEL RAMEY (1) Angel



Erich Kunzel

Top Classical Crossover Labels



- Pos. LABEL (No. of charted albums)
- 1 TELARC (9)
 - 2 ANGEL (8)
 - 3 PHILIPS (5)
 - 4 RCA (4)
 - 5 CBS (7)
 - 6 LONDON (2)
 - 7 NIMBUS (1)
 - 8 DG (1)
 - 9 PRO ARTE (1)
 - 10 A&M (1)

Top Combined Classical Labels

- Pos. LABEL (No. of charted classical and crossover albums)
- 1 ANGEL (23)
 - 2 TELARC (16)
 - 3 CBS (26)
 - 4 DG (14)
 - 5 LONDON (6)
 - 6 PHILIPS (8)
 - 7 RCA (8)
 - 8 NONESUCH (3)
 - 9 MCA (3)
 - 10 NIMBUS (3)

1989 THE YEAR IN MUSIC

YEAR IN CHARTS

(Continued from page Y-6)

coproduced three singles in the year-end top 10: Conway Twitty's "She's Got A Single Thing In Mind," Steve Wariner's "I Got Dreams," and George Strait's "What's Going On In Your World."

Tom Petty has the top two hits on the Top Album Rock Tracks chart with "Free Fallin'" and "Runnin' Down A Dream." In addition, a third Petty hit, "I Won't Back Down," places in the top 15 on that chart. On the Modern Rock Tracks chart, Love & Rockets' "So Alive" edges the Cure's "Fascination Street" for No. 1.

Madonna is the year's top adult contemporary artist, after having placed in AC's year-end top 10 from 1985 through 1987. Thirty Eight Special's "Second Chance" is the top adult contemporary single. It's a pronounced change from the Southern rock emphasis of the group's early albums.

Kenny G is the top contemporary jazz artist and has the top contemporary jazz album, both for the second time in three years. The saxophonist swept both titles in 1987 with his smash album, "Duotones." He repeated this year with his album, "Silhouette."

Soul II Soul (featuring Caron Wheeler) is the year's No. 1 dance sales artist and has both the No. 1 and No. 2 selling 12-inch singles, "Keep On Movin'" and "Back To Life."

Milli Vanilli lands the year's No. 1 Top 40/Dance Crossover single, "Girl You Know It's True," which edges out Bobby Brown's "Every Little Step." But Brown was the year's No. 1 top 40/dance crossover artist.

"Self Destruction" by the Stop The Violence Movement is the year's No. 1 rap single. M.C. Hammer is the No. 1 rap artist. De La Soul finishes second on both lists.

Amy Grant has the year's top inspirational album for the sixth time in seven years. She triumphed this year with "Lead Me On." But Sandi Patti is the top inspirational artist for the fourth year in a row.

HIT OR MISS

(Continued from page Y-18)

No. 46 in February, becoming his lowest-charting studio album in 20 years. Not even a smashingly successful tour—including a record 10 shows at the Forum in Los Angeles—could revive Diamond's recording momentum.

8. **Simple Minds' "Street Fighting Years," A&M.** The Scottish band's prior studio album, "Once Upon A Time," hit the top 10 in 1986. This followup stalled at No. 70 in June.

9. **Patti LaBelle's "Be Yourself," MCA.** Few seriously expected this album to approach the No. 1 ranking of LaBelle's 1986 album, "Winner In You," which owed much of its popularity to the smash duet, "On My Own." But most expected it to climb higher than No. 86, where it peaked in August.

10. **"Mick Jones," Atlantic.** Jones' solo debut peaked at No. 184 and dropped off the charts after just three weeks. With Foreigner, Jones is accustomed to being at the opposite end of the chart. All seven of that band's albums have cracked the top 15.

Not all of the year's surprises were disappointments. Herewith, the 10 albums that performed significantly better than expected.

1. **"Donny Osmond," Capitol.** If you had polled the industry's movers and shakers a year ago and asked them to rate Donny Osmond's chances of landing back-to-back top 15 hits in 1989, you'd have been laughed out of a lot of offices. But Osmond broke through radio's resistance with "Soldier Of Love" and "Sacred Emotion," and also took this comeback album to a respectable No. 54 in June.

2. **Alice Cooper's "Trash," Epic.** There was no problem with "Trash" pick-up this year. The veteran shock-rocker landed his first top 20 album since 1975 and his highest-charting single—the No. 7 hit "Poison"—since 1972. Alternates: the **Bee Gees' "One," Warner Bros., the Doobie Brothers' "Cycles," Capitol, and Donna Summer's "Another Place And Time," Atlantic, all of which yielded top 10 singles.**

3. **Fine Young Cannibals' "The Raw & The Cooked," I.R.S./MCA.** The Cannibals' 1986 debut album stalled at No. 49, small potatoes compared to the sensational showing of its second album, which logged seven weeks at No. 1 and yielded back-to-back No. 1 singles.

4. **Milli Vanilli's "Girl You Know It's True," Arista, and Paula Abdul's "Forever Your Girl," Virgin.** Each of these debut albums hit No. 1 and yielded three No. 1 singles. By early December, the albums had sold a combined total of 7 million copies in the U.S.—with no end in sight.

5. **Bette Midler's "Beaches" soundtrack, Atlantic.** Put away the hankies. This soundtrack logged three weeks at No. 2 in June, and yielded Midler's first No. 1 single, "Wind Beneath My Wings."

6. **Bonnie Raitt's "Nick Of Time," Capitol.** Dropped a few years ago by Warner Bros., Raitt came back with the highest-charting album of her career. Spurred by heavy VH-1 and adult contemporary radio play, the album climbed to No. 22 in June.

7. **B-52's "Cosmic Thing," Reprise.** Nearly a decade after the quirky, influential "Rock Lobster" stalled at No. 56 on the Hot 100, the B-52's finally landed their first smash with the No. 3-charting "Love Shack." The pride of Athens, Ga. also picked up its first top 10 album.

8. **The Cure's "Disintegration," Elektra.** The Cure was a hot band at the beginning of the year, but it's infinitely hotter at year's end. This album spent six solid months in the top 30 and even yielded a No. 2 single, "Love Song." The group's soaring popularity was reflected in the location of its L.A. gig: Dodger Stadium.

9. **"Take 6," Reprise.** The Grammy-winning gospel/jazz vocal group climbed to No. 71 in May, sharing chart space with more conventionally commercial acts. Just above them: Samantha Fox. Just below: Queensryche.

10. **New Kids On The Block's "Merry Merry Christmas," Columbia.** Teen heartthrobs with a Christmas album soaring up the chart two weeks before Halloween? What's next? Easter songs in January?

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1989 THE YEAR IN MUSIC

Top Pop Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 VIRGIN, ASCAP (24)
- 2 EMI APRIL, ASCAP (35)
- 3 MCA, ASCAP (14)
- 4 REALSONGS, ASCAP (11)
- 5 KEAR, BMI (14)
- 6 CHI-BOY, ASCAP (5)
- 7 VIRGIN SONGS, BMI (26)
- 8 EMI BLACKWOOD, BMI (23)
- 9 VARRY WHITE, ASCAP (4)
- 10 WARNER-TAMERLANE, BMI (21)
- 11 GUNS N' ROSES, ASCAP (4)
- 12 JIMMY FUN, BMI (3)
- 13 NEW JERSEY UNDERGROUND, ASCAP (7)
- 14 SCREEN GEMS-EMI, BMI (12)
- 15 COLGEMS-EMI, ASCAP (14)
- 16 GREEN SKIRT, BMI (6)
- 17 FOREIGN IMPORTED, BMI (2)

- 18 EPIC/SOLAR, BMI (5)
- 19 ALMO, ASCAP (11)
- 20 HIP TRIP, BMI (9)
- 21 WB, ASCAP (19)
- 22 FLYTE TYME, ASCAP (3)
- 23 MAURICE STARR, ASCAP (5)
- 24 CONTROVERSY, ASCAP (4)
- 25 MUSIC CORP. OF AMERICA, BMI (11)
- 26 ZOMBA, ASCAP (11)
- 27 WILLESSEN, BMI (5)
- 28 WALT DISNEY, ASCAP (3)
- 29 BANANAREE, BMI (1)
- 30 IRVING, BMI (7)
- 31 DEBORAH ANN'S, ASCAP (4)
- 32 BON JOVI, ASCAP (5)
- 33 ALL BOYS USA, BMI (4)
- 34 VAVOOM, ASCAP (2)
- 35 FICTION, ASCAP (3)
- 36 ROCK ON, ASCAP (1)
- 37 CHAPPELL, ASCAP (10)
- 38 OLIVER LEIBER, ASCAP (2)
- 39 MIGHTY THREE, BMI (3)
- 40 GEORGE TOBIN, BMI (2)
- 41 WEBO GIRL, ASCAP (4)
- 42 CREATIVE BLOC, ASCAP (2)
- 43 FAMOUS, ASCAP (5)
- 44 CHRYSALIS, ASCAP (4)
- 45 ONID, BMI (3)
- 46 DENISE BARRY, ASCAP (4)
- 47 BILLY STEINBERG, ASCAP (4)
- 48 SONGS OF POLYGRAM, BMI (7)
- 49 SWAG, ASCAP (1)
- 50 HOJO, BMI (2)



Tree International

Top Country Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 TREE, BMI (50)
- 2 ACUFF-ROSE, BMI (23)
- 3 IRVING, BMI (20)
- 4 SCREEN GEMS-EMI, BMI (27)
- 5 POLYGRAM INTERNATIONAL, ASCAP (21)
- 6 RICK HALL, ASCAP (8)
- 7 SCARLET MOON, BMI (13)
- 8 CROSS KEYS, ASCAP (28)
- 9 WOODEN WONDER, SESAC (4)
- 10 EMI APRIL, ASCAP (21)
- 11 DON SCHLITZ, ASCAP (19)
- 12 HOWLIN'HITS, ASCAP (3)
- 13 ALMO, ASCAP (13)
- 14 EMI BLACKWOOD, BMI (12)
- 15 COAL DUST WEST, BMI (3)
- 16 MCA, ASCAP (18)
- 17 BUG, BMI (10)
- 18 STATLER BROTHERS, BMI (4)
- 19 WB, ASCAP (15)
- 20 SILVERLINE, BMI (9)
- 21 SONGS OF POLYGRAM, BMI (12)
- 22 MILENE, ASCAP (13)
- 23 STEVE WARINER, BMI (4)
- 24 MAJOR BOB, ASCAP (3)
- 25 WARNER-TAMERLANE, BMI (12)

- 26 COLGEMS-EMI, ASCAP (10)
- 27 ESP, BMI (3)
- 28 HOOKEM, ASCAP (5)
- 29 EEG, ASCAP (4)
- 30 SHOBI, BMI (1)
- 31 BELLAMY BROS., ASCAP (5)
- 32 SWEET TATER TUNES, ASCAP (2)
- 33 VELVET APPLE, BMI (1)
- 34 BENNY HESTER, ASCAP (1)
- 35 DANDELION, BMI (1)
- 36 RANGER BOB, ASCAP (5)
- 37 LAWYER'S DAUGHTER, BMI (7)
- 38 CEDARWOOD, BMI (4)
- 39 COOLWELL, ASCAP (3)
- 40 LIONRICH MUSIC (1)
- 41 BOCEPHUS, BMI (2)
- 42 TERRACE, ASCAP (5)
- 43 CHAPPELL & CO., ASCAP (9)
- 44 HOUSE OF BRYANT, BMI (1)
- 45 IDES OF MARCH, ASCAP (6)
- 46 DWARF, ASCAP (2)
- 47 GRANITE, ASCAP (2)
- 48 COLTER BAY, BMI (4)
- 49 HA-DEB, ASCAP (3)
- 50 DENNIS LINDE, BMI (3)

Top Black Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 EPIC/SOLAR, BMI (7)
- 2 KEAR, BMI (18)
- 3 VIRGIN SONGS, BMI (26)
- 4 WILLESSEN, BMI (24)
- 5 FLYTE TYME, ASCAP (11)
- 6 ZOMBA, ASCAP (16)
- 7 CAL-GENE, BMI (18)
- 8 COLGEMS-EMI, ASCAP (13)
- 9 EMI APRIL, ASCAP (26)
- 10 VIRGIN, ASCAP (19)
- 11 WB, ASCAP (21)
- 12 MCA, ASCAP (23)
- 13 JOBETE, ASCAP (10)
- 14 ALMO, ASCAP (12)
- 15 VARRY WHITE, ASCAP (5)
- 16 GREEN SKIRT, BMI (8)
- 17 DEF AMERICAN, BMI (6)
- 18 SONGS OF POLYGRAM, BMI (11)
- 19 CONTROVERSY, ASCAP (4)
- 20 AMAZEMENT, BMI (3)
- 21 TRYCEP, BMI (9)
- 22 BUSH BURNIN', ASCAP (10)
- 23 REALSONGS, ASCAP (5)
- 24 EMI BLACKWOOD, BMI (16)
- 25 BRIGHT LIGHT, BMI (5)
- 26 SELESSONGS, ASCAP (4)
- 27 WARNER-TAMERLANE, BMI (13)
- 28 AVANT GARDE, ASCAP (6)

- 29 FORCEFUL, BMI (10)
- 30 ANGEL NOTES, ASCAP (4)
- 31 ALLIGATOR, ASCAP (1)
- 32 NICK-O-VAL, ASCAP (2)
- 33 DEF JAM, ASCAP (8)
- 34 TWO TUFF-ENUFF, BMI (9)
- 35 JODAWAY, ASCAP (2)
- 36 IRVING, BMI (10)
- 37 RENE MOORE, ASCAP (2)
- 38 FERNCLIFF, BMI (4)
- 39 BUST-IT, BMI (3)
- 40 MUSIC CORP. OF AMERICA, BMI (11)
- 41 TEE GIRL, BMI (3)
- 42 ONID, BMI (3)
- 43 SLAM CITY, ASCAP (4)
- 44 SYCE 'M' UP, ASCAP (2)
- 45 ALL SEEING EYE, ASCAP (3)
- 46 BLACK LION, ASCAP (6)
- 47 PROTOONS, ASCAP (7)
- 48 BRIDGEPORT, BMI (3)
- 49 GRATITUDE SKY, ASCAP (5)
- 50 PENZAFIRE, ASCAP (4)



EMI Music Publishing

Top Black Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of charted singles)

- 1 EMI (125)
- 2 CBS MUSIC GROUP (42)
- 3 ZOMBA ENTERPRISES INC. (40)
- 4 VIRGIN MUSIC (45)
- 5 WARNER/CHAPPELL MUSIC (53)

Top Pop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of charted singles)

- 1 EMI MUSIC (111)
- 2 VIRGIN MUSIC (51)
- 3 WARNER BROS. MUSIC (73)
- 4 CBS MUSIC GROUP (28)
- 5 MCA MUSIC (29)

Top Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of charted singles)

- 1 EMI MUSIC (112)
- 2 POLYGRAM INTL. (70)
- 3 CBS MUSIC PUBLISHING (79)
- 4 OPRYLAND MUSIC GROUP (35)
- 5 IRVING/ALMO (33)

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1989 THE YEAR IN MUSIC



Shirley Caesar



Amy Grant

Top Spiritual Albums

- Pos. TITLE—Artist—Label
- 1 LIVE IN CHICAGO—Shirley Caesar—Rejoice
 - 2 AVAILABLE TO YOU—Rev. Milton Brunson—Rejoice
 - 3 HEAVEN—BeBe & CeCe Winans—Sparrow
 - 4 LET THE HOLY SPIRIT LEAD YOU—Florida Mass Choir—Malaco
 - 5 NO GREATER LOVE—Keith Pringle & Pentecostal Community Choir—Savoy
 - 6 WE'RE GONNA MAKE IT—Myrna Summers & Rev. Timothy Wright—Savoy
 - 7 TAKE 6—Take 6—Reunion
 - 8 GIVE HIM THE GLORY!—L.A. Mass Choir—Light
 - 9 FREE SPIRIT VOL. 2—Rev. Charles Nicks Jr.—Sound Of Gospel
 - 10 THE JOY THAT FLOODS MY SOUL—Tramaine Hawkins—Sparrow
 - 11 SO SATISFIED—Luther Barnes & The Red Budd Gospel Choir—Atlanta Int'l
 - 12 PRAISE 88—Rev. James Cleveland & L.A. Gospel Messengers—King James
 - 13 WILL YOU BE READY?—Commissioned—Light
 - 14 CONQUEROR—The Clark Sisters—Rejoice
 - 15 MISSISSIPPI MASS CHOIR—Mississippi Mass Choir—Malaco
 - 16 WONDERFUL—Beau Williams—Light
 - 17 LIVE—James Moore—Malaco
 - 18 HOLD UP THE LIGHT—The New Jersey Mass Gospel Choir—Light
 - 19 LIVE IN MEMPHIS—Nicholas—Command
 - 20 JESUS... HE'S THE ONE—The Michael Fletcher Chorale—Sound Of Gospel
 - 21 DEATH & THE BEAUTIFUL LADY—Slim & The Supreme Angels—Melendo
 - 22 HEROS—The New Jersey Mass Gospel Choir—Light
 - 23 AMAZING—Kingdom—Light
 - 24 WHO'S ON THE LORD'S SIDE—Timothy Wright—Savoy
 - 25 LIVE AT CARNEGIE HALL—The Winans—Selka

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 SHIRLEY CAESAR (1) Rejoice
 - 2 REV. MILTON BRUNSON (1) Rejoice
 - 3 BEBE & CECE WINANS (1) Sparrow
 - 4 FLORIDA MASS CHOIR (2) Malaco
 - 5 THE NEW JERSEY MASS GOSPEL CHOIR (2) Light
 - 6 KEITH PRINGLE & PENTECOSTAL COMMUNITY CHOIR (1) Savoy
 - 7 MYRNA SUMMERS & REV. TIMOTHY WRIGHT (1) Savoy
 - 8 TAKE 6 (1) Reunion
 - 9 L.A. MASS CHOIR (2) Light
 - 10 THE GOSPEL MUSIC WORKSHOP (2) King James (1) Savoy



Top Spiritual Labels

- Pos. LABEL (No. of charted albums)
- 1 LIGHT (12)
 - 2 REJOICE (8)
 - 3 SOUND OF GOSPEL (12)
 - 4 SAVOY (9)
 - 5 MALACO (9)
 - 6 SPARROW (4)
 - 7 KING JAMES (4)
 - 8 ATLANTA INT'L (4)
 - 9 COMMAND (4)
 - 10 REUNION (1)

Top Inspirational Albums

- Pos. TITLE—Artist—Label
- 1 LEAD ME ON—Amy Grant—A&M
 - 2 I 2 (EYE)—Michael W. Smith—Word
 - 3 SANDI PATTI AND THE FRIENDSHIP COMPANY—Sandi Patti—Word

- 4 MAKE HIS PRAISE GLORIOUS—Sandi Patti—Word
- 5 RADICALLY SAVED—Carman—Benson
- 6 ON FIRE—Petra—StarSong
- 7 HEAVEN—BeBe & CeCe Winans—Sparrow
- 8 THANK YOU—Ray Boltz—Diadem
- 9 TAKE 6—Take 6—Reunion
- 10 THE COLLECTION—Amy Grant—Myrrh
- 11 MORE THAN WONDERFUL—Sandi Patti—Impact
- 12 HYMNS JUST FOR YOU—Sandi Patti—Impact
- 13 WIND'S OF HEAVEN, STUFF OF EARTH—Rich Mullins—Reunion
- 14 FREEDOM—White Heart—Sparrow
- 15 FIND US FAITHFUL—Steve Green—Sparrow
- 16 FOR EVERY HEART—Twila Paris—StarSong
- 17 STRONG MEDICINE—Bryan Duncan—Word
- 18 MOMENT IN TIME—Amy Grant, Michael Smith & Gary Chapman—Reunion
- 19 HYMNS 2—Second Chapter Of Acts—Live Oaks
- 20 PLEDGE—DeGarmo & Key—Power Disk
- 21 THE WAY HOME—Russ Taff—Myrrh
- 22 THE FINE LINE—Wayne Watson—DaySpring
- 23 THE ACAPELLA PROJECT—Glad—Benson
- 24 FREE THE FIRE—The Imperials—Myrrh
- 25 OUR HYMNS—Various Artists—Word



Sandi Patti

Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 SANDI PATTI (4) Word (3) Impact
 - 2 AMY GRANT (1) A&M (2) Myrrh
 - 3 MICHAEL W. SMITH (1) Word (2) Reunion
 - 4 CARMAN (2) Benson (1) Word (1) Priority
 - 5 PETRA (3) StarSong (1) DaySpring
 - 6 BEBE & CECE WINANS (2) Sparrow
 - 7 RAY BOLTZ (1) Diadem
 - 8 TAKE 6 (1) Reunion
 - 9 STEVE GREEN (2) Sparrow
 - 10 WHITE HEART (2) Sparrow



Top Inspirational Labels

- Pos. LABEL (No. of charted albums)
- 1 WORD (13)
 - 2 SPARROW (16)
 - 3 BENSON (10)
 - 4 REUNION (10)
 - 5 A&M (1)
 - 6 MYRRH (7)
 - 7 STARSONG (5)
 - 8 IMPACT (4)
 - 9 DIADEM (2)
 - 10 LIGHT (6)

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1989

Top Inspirational Albums

Lead Me On • Amy Grant
i 2 Eye • Michael W. Smith
Make His Praise Glorious • Sandi Patti

Top Inspirational Artists

Sandi Patti
Amy Grant
Michael W. Smith
Petra

Top Inspirational Labels

Word
Reunion

Top Spiritual Albums

Live In Chicago • Shirley Caesar
Available To You • Reverend Milton Brunson

Top Spiritual Artists

Shirley Caesar
Reverend Milton Brunson

Top Spiritual Label

Rejoice

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1990

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in the World!**



1989 THE YEAR IN MUSIC



Isabel Pantoja

Top Pop Latin Albums

- | Pos. | TITLE—Artist—Label | Pos. | TITLE—Artist—Label |
|------|--|------|--|
| 1 | DESDE ANDALUCIA—Isabel Pantoja—RCA | 13 | FUERZA DE GRAVEDAD—Ednita Nasario—Fonovisa |
| 2 | ROBERTO CARLOS 88—Roberto Carlos—CRS | 14 | QUE ES EL AMOR—Jose Jose—Ariola |
| 3 | COMO TU MUJER—Rocio Durcal—Ariola | 15 | BOCA ROSA—Angela Carrasco—Capitol-EMI Latin |
| 4 | CON TODOS LOS SENTIDOS—Braulio—CBS | 16 | ESOS HOMBRES—Vikki Carr—CBS |
| 5 | RAICES—Julio Iglesias—CBS | 17 | DE CORAZON A CORAZON—Eydie Gorme—CBS |
| 6 | RICARDO MONTANER—Ricardo Montaner—TH-Rodven | 18 | 10 ANOS DE EXITOS—Emmanuel—GLOBO |
| 7 | CHAYANNE—Chayanne—CBS | 19 | Y PARA SIEMPRE—Los Bukis—Fonovisa |
| 8 | VIVENCIAS—Yolandita Monge—CBS | 20 | RUMBAMANIA—Rumba tres—TH-Rodven |
| 9 | TENGO DERECHO A SER FELIZ—Jose Luis Rodriguez—PolyGram | 21 | AL NORTE DEL SUR—Franco de Vita—CBS |
| 10 | TIERRA DE NADIE—Ana Gabriel—CBS | 22 | SI ME RECUERDAS—Los Bukis—Laser |
| 11 | GIPSY KINGS—Gipsy Kings—Elektra | 23 | DEBO HACERLO—Juan Gabriel—Ariola |
| 12 | EN BUSCA DE UNA MUJER—Luis Miguel—WEA Latina | 24 | LOS 15 ESPECIALES DE JOSE FELICIANO—Jose Feliciano—GLOBO |
| | | 25 | MARISELA—Marisela—Ariola |

Top Pop Latin Artists

- | Pos. | ARTIST (No. of charted albums) Label | Pos. | ARTIST (No. of charted albums) Label |
|------|--------------------------------------|------|--------------------------------------|
| 1 | ISABEL PANTOJA (1) RCA | 6 | RICARDO MONTANER (1) TH-Rodven |
| | (1) GLOBO | 7 | CHAYANNE (1) CBS |
| 2 | ROBERTO CARLOS (2) CBS | 8 | JOSE LUIS RODRIGUEZ (1) PolyGram |
| 3 | JULIO IGLESIAS (2) CBS | | (1) Mercury |
| 4 | ROCIO DURCAL (1) Ariola | | (1) CBS |
| 5 | BRAULIO (1) CBS | 9 | YOLANDITA MONGE (1) CBS |
| | | 10 | JOSE JOSE (3) Ariola |

Top Pop Latin Labels

- | Pos. | LABEL (No. of charted albums) |
|------|-------------------------------|
| 1 | CBS (22) |
| 2 | ARIOLA (7) |
| 3 | RCA (3) |
| 4 | TH-RODVEN (4) |
| 5 | GLOBO (9) |
| 6 | CAPITOL-EMI LATIN (7) |
| 7 | FONOVISA (3) |
| 8 | WEA LATINA (3) |
| 9 | POLYGRAM (1) |
| 10 | ELEKTRA (1) |



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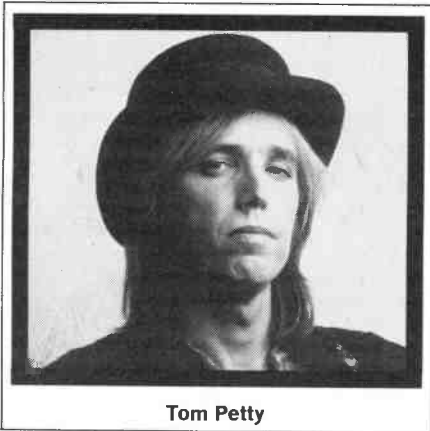
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1989 THE YEAR IN MUSIC



Tom Petty

Top Album Rock Tracks

- Pos. TITLE—Artist—Label
- 1 FREE FALLIN'—Tom Petty—MCA
 - 2 RUNNIN' DOWN A DREAM—Tom Petty—MCA
 - 3 ANGEL OF HARLEM—U2—Island
 - 4 CROSSFIRE—Stevie Ray Vaughan & Double Trouble—Epic
 - 5 LET THE DAY BEGIN—The Call—MCA
 - 6 WHEN LOVE COMES TO TOWN—U2—Island
 - 7 DRIVEN OUT—The Fixx—RCA
 - 8 WORKING ON IT—Chris Rea—Geffen
 - 9 FIRE WOMAN—The Cult—Sire
 - 10 I'LL BE YOU—The Replacements—Sire
 - 11 STAND—R.E.M.—Warner Bros.
 - 12 ROOMS ON FIRE—Stevie Nicks—Modern
 - 13 I WILL NOT GO QUIETLY—Don Henley—Geffen
 - 14 I WON'T BACK DOWN—Tom Petty—MCA

- 15 PATIENCE—Guns N' Roses—Geffen
- 16 ONCE BITTEN TWICE SHY—Great White—Capitol
- 17 ORANGE CRUSH—R.E.M.—Warner Bros.
- 18 GOT IT MADE—Crosby, Stills, Nash & Young—Atlantic
- 19 ARMAGEDDON IT—Def Leppard—Mercury
- 20 LOVE IN AN ELEVATOR—Aerosmith—Geffen
- 21 THE END OF THE INNOCENCE—Don Henley—Geffen
- 22 HEAVEN—Warrant—Columbia
- 23 BROTHER OF MINE—Anderson, Bruford, Wakeman, Howe—Arista
- 24 THE LOVE IN YOUR EYES—Eddie Money—Columbia
- 25 CALL IT LOVE—Poco—RCA
- 26 NEED A LITTLE TASTE OF LOVE—The Doobie Brothers—Capitol
- 27 SECOND CHANCE—Thirty Eight Special—A&M
- 28 VOICES OF BABYLON—The Outfield—Columbia
- 29 FORGET ME NOT—Bad English—Epic
- 30 END OF THE LINE—Traveling Wilburys—Wilbury
- 31 YOU GOT IT—Roy Orbison—Virgin
- 32 ROCK AND A HARD PLACE—Rolling Stones—Columbia
- 33 HEADED FOR A HEARTBREAK—Winger—Atlantic
- 34 DON'T SAY YOU LOVE ME—Billy Squier—Capitol
- 35 CULT OF PERSONALITY—Living Colour—Epic
- 36 SOLD ME DOWN THE RIVER—The Alarm—I.R.S.
- 37 SOMETHING TO HOLD ON TO—Trevor Rabin—Elektra
- 38 MIXED EMOTIONS—Rolling Stones—Columbia
- 39 I WANT IT ALL—Queen—Capitol
- 40 LAST NIGHT—Traveling Wilburys—Wilbury
- 41 NOW YOU'RE IN HEAVEN—Julian Lennon—Atlantic
- 42 THE CRUSH OF LOVE—Joe Satriani—Relativity
- 43 SOMETHING SO STRONG—Jim Capaldi—Island
- 44 SO ALIVE—Love & Rockets—Big Time
- 45 I'LL BE THERE FOR YOU—Bon Jovi—Mercury
- 46 WHEN THE NIGHT COMES—Joe Cocker—Capitol
- 47 DEAR GOD—Midge Ure—Chrysalis
- 48 GOD PART II—U2—Island
- 49 SOWING THE SEEDS OF LOVE—Tears For Fears—Fontana
- 50 NOBODY'S PERFECT—Mike + The Mechanics—Atlantic



Love & Rockets

Top Modern Rock Tracks

- Pos. TITLE—Artist—Label
- 1 SO ALIVE—Love & Rockets—RCA
 - 2 FASCINATION STREET—The Cure—Elektra
 - 3 GOOD THING—Fine Young Cannibals—I.R.S.
 - 4 STAND—R.E.M.—Warner Bros.
 - 5 LOVE SONG—The Cure—Elektra
 - 6 I'LL BE YOU—The Replacements—Sire
 - 7 THE MAYOR OF SIMPLETON—XTC—Geffen
 - 8 CHARLOTTE ANNE—Julian Cope—Island
 - 9 ANGEL OF HARLEM—U2—Island
 - 10 DIRTY BLVD.—Lou Reed—Sire
 - 11 SWEET JANE—Cowboy Junkies—RCA
 - 12 HERE COMES YOUR MAN—Pixies—Elektra
 - 13 ORANGE CRUSH—R.E.M.—Warner Bros.
 - 14 SHE DRIVES ME CRAZY—Fine Young Cannibals—I.R.S.
 - 15 FISHERMAN'S BLUES—The Waterboys—Ensign
 - 16 VERONICA—Elvis Costello—Warner Bros.

- 17 COME ANYTIME—Hoodoo Gurus—RCA
- 18 DISAPPOINTED—Public Image Ltd.—Virgin
- 19 BETWEEN SOMETHING AND NOTHING—The Ocean Blue—Sire
- 20 NIGHTMARES—Violent Femmes—Slash
- 21 THE KILLING JAR—Siouxsie & The Banshees—Geffen
- 22 I'M AN ADULT NOW—The Pursuit Of Happiness—Chrysalis
- 23 SEE A LITTLE LIGHT—Bob Mould—Virgin
- 24 THE GREAT COMMANDMENT—Camouflage—Atlantic
- 25 FIRE WOMAN—The Cult—Sire
- 26 FINE TIME—New Order—Qwest
- 27 EARDRUM BUZZ—Wire—Mute
- 28 DEAR GOD—Midge Ure—Chrysalis
- 29 LOVE SHACK—The B-52's—Reprise
- 30 SOWING THE SEEDS OF LOVE—Tears For Fears—Fontana

Top Pop Album Soundtracks

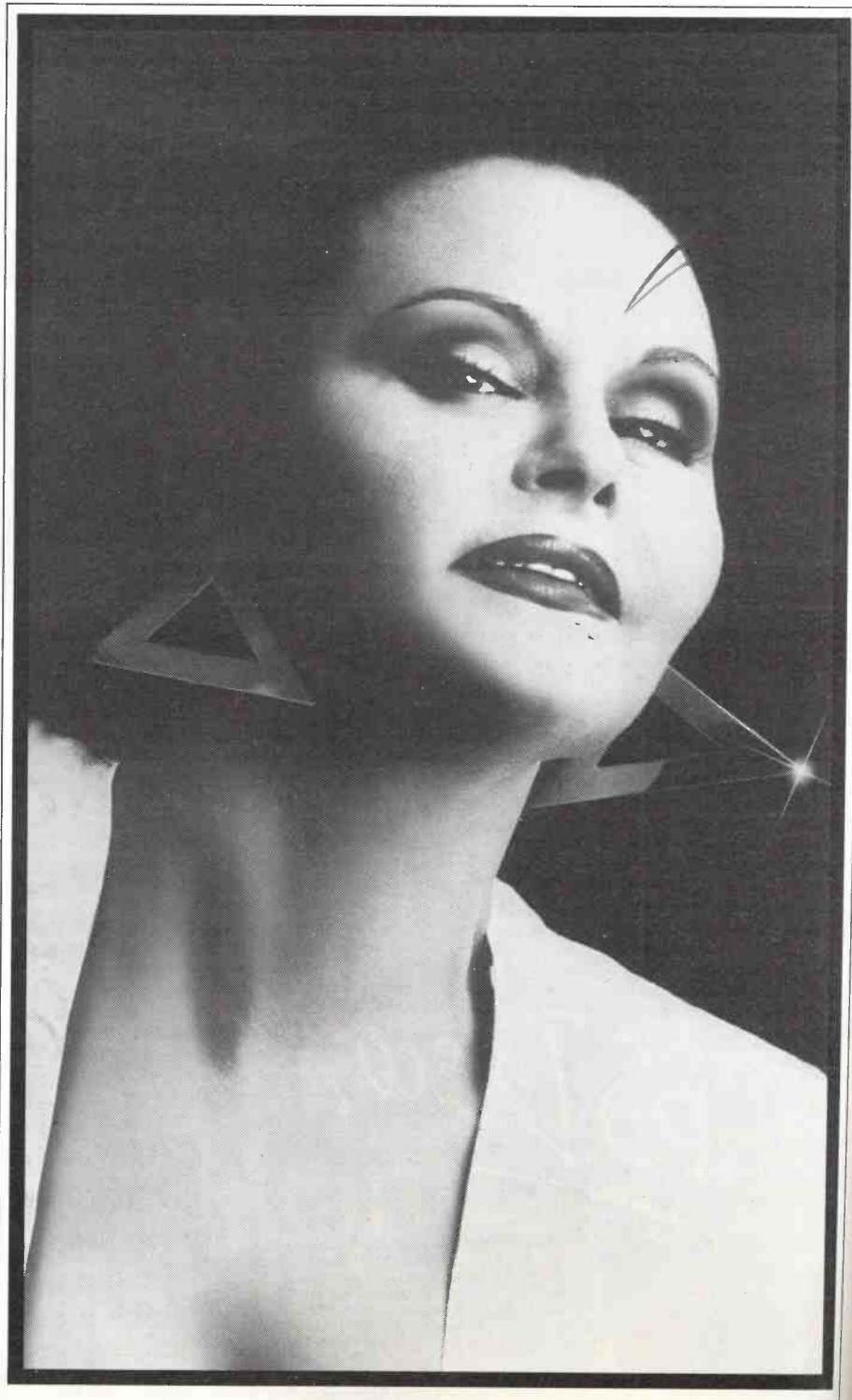
- Pos. TITLE—Label
- 1 BEACHES—Atlantic
 - 2 COCKTAIL—Elektra
 - 3 BATMAN: SOUNDTRACK BY PRINCE—Warner Bros.
 - 4 GHOSTBUSTERS II—MCA
 - 5 DIRTY DANCING—RCA
 - 6 RAIN MAN—Capitol
 - 7 BUSTER—Atlantic
 - 8 IMAGINE: JOHN LENNON—Capitol
 - 9 WORKING GIRL—Arista
 - 10 BATMAN MOTION PICTURE SCORE: DANNY ELFMAN—Warner Bros.



Bette Midler, 'Beaches'

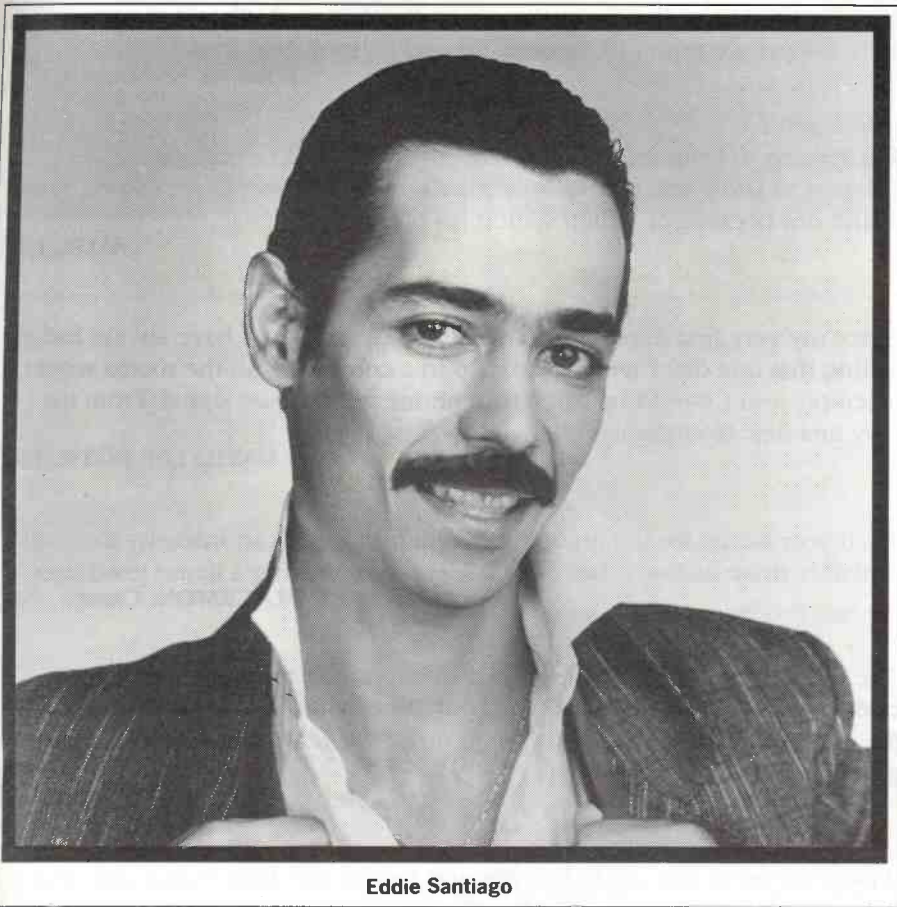
Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
- 1 COMO TU MUJER—Rocio Durcal—Ariola
 - 2 BAILA MI RUMBA—Jose Luis Rodriguez—Mercury
 - 3 LA INCONDICIONAL—Luis Miguel—WEA Latina
 - 4 COMO TU—Jose Jose—Ariola
 - 5 ASI FUE—Isabel Pantoja—RCA
 - 6 SIMPLEMENTE AMIGOS—Ana Gabriel—CBS
 - 7 MALA SUERTE—Vikki Carr—CBS
 - 8 TE AMO—Franco de Vita—CBS
 - 9 HOMBRES AL BORDE DE UN ATAQUE DE CELOS—Yuri—CBS
 - 10 A DONDE VAYAS—Los Bukis—Melody
 - 11 AUNQUE MAL PAGUEN ELLAS—Roberto Carlos & Vicente Fernandez—CBS
 - 12 SI EL AMOR SE VA—Roberto Carlos—CBS
 - 13 ESTE RITMO SE BAILA ASI—Chayanne—CBS
 - 14 TU PIRATA SOY YO—Chayanne—CBS
 - 15 SI VOY A PERDERTE—Gloria Estefan—Epic
 - 16 AMANDOTE Y SONANDOTE—Braulio—CBS
 - 17 TU PRESA FACIL—Los Yonicis—Laser
 - 18 SOLO CON UN BESO—Ricardo Montaner—TH-Rodven
 - 19 UN TIEMPO PARA NOSOTROS—Braulio—CBS
 - 20 APRENDERE—Ednita Nasario—Melody
 - 21 ES EL AMOR QUE LLEGA—Ana Gabriel—CBS
 - 22 BOCA ROSA—Angela Carrasco—Capitol-EMI Latin
 - 23 QUE ESPERABAS DE MI—Rocio Durcal—Ariola
 - 24 NO ME HABLEN DE EL—Lucerito—Melody
 - 25 Y VOY HACER FELIZ—Marisela—Ariola
 - 26 YA NO PUEDO VOLVER CONTIGO—Marisela—Ariola
 - 27 UN HOMBRE BUSCA UNA MUJER—Luis Miguel—WEA Latina
 - 28 BAMBOLEO—Gipsy Kings—Elektra
 - 29 QUISIERA—Emmanuel—CBS
 - 30 FRIA COMO EL VIENTO—Luis Miguel—WEA Latina
 - 31 DE CORAZON A CORAZON—Eydie Gorme—CBS
 - 32 CUENTAME—Lucerito—Melody
 - 33 UNO ENTRE MIL—Mijares—Capitol-EMI Latin
 - 34 MARACAS—Alberto Vasquez & Joan Sebastian—Musart
 - 35 EXTRANANDOTE—Rocio Durcal—Ariola
 - 36 EL AMOR MAS BONITO—Rocio Durcal—Ariola
 - 37 AMOR DE NOCHE—Rocio Jurado—Capitol-EMI Latin
 - 38 BAMBOLEO & CABALLO VIEJO—Julio Iglesias—CBS
 - 39 TAN ENAMORADOS—Ricardo Montaner—TH-Rodven
 - 40 ESTE AMOR QUE HAY QUE CALLAR—Yolandita Monge—CBS



Rocio Durcal

1989 THE YEAR IN MUSIC



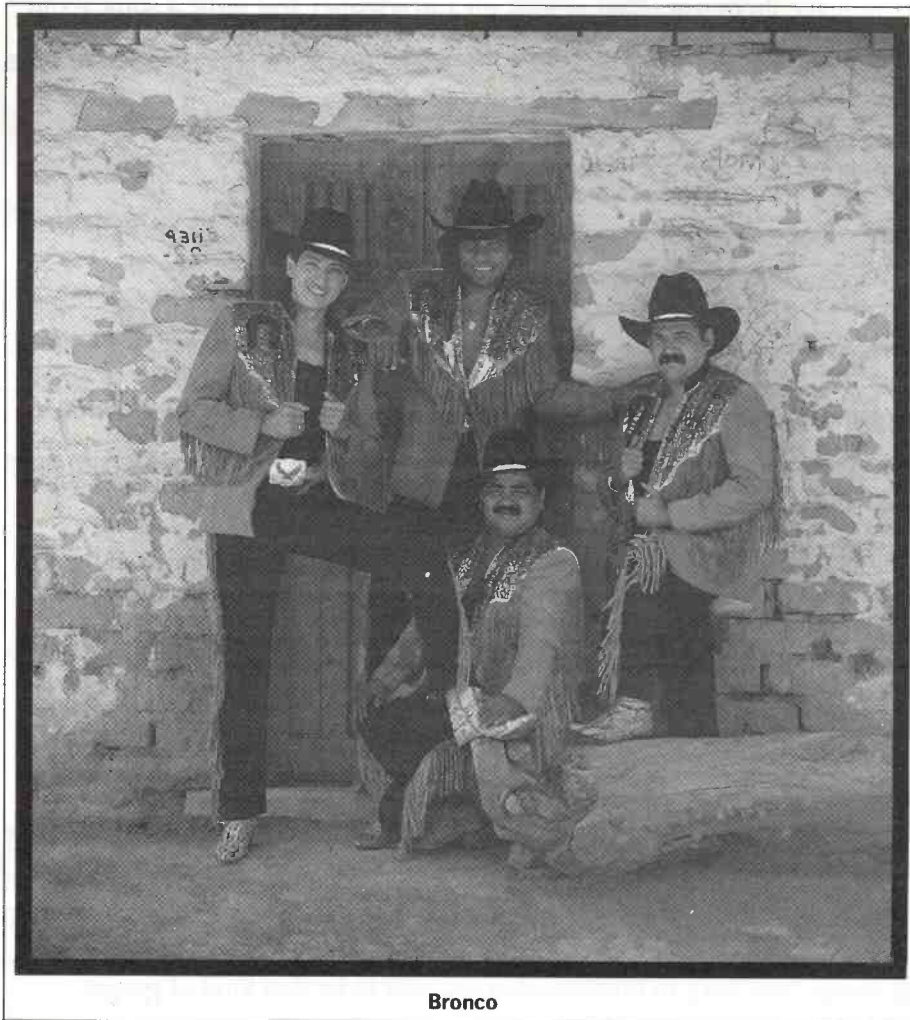
Eddie Santiago

Top Regional Mexican Latin Albums

- | | |
|---|---|
| Pos. TITLE—Artist—Label | Fonovisa |
| 1 UN GOLPE MAS—Bronco—Fonovisa | 14 ADOLESCENTE Y BONITA—Grupo Pegaso—Remo |
| 2 SIEMPRE TE AMARE—Los Yonics—Fonovisa | 15 LA NEGRA CATALINA—Fito Olivares—Gil |
| 3 LOS CORRIDOS PROHIBIDOS—Los Tigres Del Norte—Fonovisa | 16 LA RAMA DEL MEZQUITE—Ramon Ayala—Freddie |
| 4 INCONTENIBLES ROMANTICOS—Los Caminantes—Luna | 17 CON BANDA—Antonio Aguilar—Musart |
| 5 MASCARADA—Joan Sebastian—Musart | 18 TRISTES RECUERDOS—Ramon Ayala—Freddie |
| 6 EXPLOSIVO—La Mafia—CBS | 19 RECUERDA SIEMPRE QUE TE QUIERO—Los Bondadosos—Fonovisa |
| 7 STRAIGHT FROM THE HEART—Grupo Mazz—CBS | 20 EL CUATRERO—Vicente Fernandez—CBS |
| 8 POR TU MALDITO AMOR—Vicente Fernandez—CBS | 21 A TODO GALOPE—Bronco—Fonovisa |
| 9 AUNQUE PASEN LOS ANOS—Little Joe—CBS | 22 POR MI POBREZA—Juan Valentin—CBS |
| 10 CANCIONES DE MI PADRE—Linda Ronstadt—Elektra | 23 BREAKING THE RULES—Latin Breed—CBS |
| 11 CON TAMBORA—Joan Sebastian—Musart | 24 TE VOY A ESPERAR—Yolanda Del Rio—Fonovisa |
| 12 EL CABALLITO—Fito Olivares—Gil | 25 LO MEJOR DE LA BARAJA—Vicente Fernandez—CBS |
| 13 15 IDOLOS SUPERPOPULARES—Varios Artistas— | |

Top Regional Mexican Latin Artists

- | | |
|---|-----------------------------|
| Pos. ARTIST (No. of charted albums) Label | 5 VICENTE FERNANDEZ (4) CBS |
| 1 BRONCO (2) Fonovisa | 6 LOS CAMINANTES (3) Luna |
| (2) Ariola | 7 FITO OLIVARES (3) Gil |
| 2 JOAN SEBASTIAN (3) Musart | 8 RAMON AYALA (4) Freddie |
| 3 LOS YONICS (2) Fonovisa | 9 LA MAFIA (1) CBS |
| (1) Laser | 10 GRUPO MAZZ (1) CBS |
| 4 LOS TIGRES DEL NORTE (3) Fonovisa | |



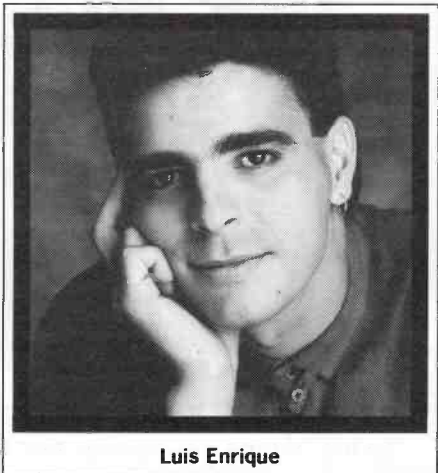
Bronco

Top Tropical/Salsa Latin Albums

- | | |
|--|--|
| Pos. TITLE—Artist—Label | 13 SALSA CON CLASE—Johnny y Ray—PolyGram Latino |
| 1 INVASION DE LA PRIVACIDAD—Eddie Santiago—TH-Rodven | 14 SALSA EN LA CALLE 8—Varios Artistas—TH-Rodven |
| 2 AMOR Y ALEGRIA—Luis Enrique—CBS | 15 APRENDERE—Max Torres—Capitol-EMI Latin |
| 3 UN NUEVO DESPERTAR—Lalo Rodriguez—TH-Rodven | 16 EL JEQUE—Tommy Olivencia—TH-Rodven |
| 4 AMAME—El Gran Combo—Combo | 17 SIN COMPARACION—Willie Gonzales—Sonotone |
| 5 SOLO SE QUE FUE EN MARZO—La Patrulla 15—TTH | 18 MI MUNDO—Luis Enrique—CBS |
| 6 SENSUALMENTE TROPICAL—Max Torres—EMI | 19 ROMANTICO Y SABROSO—El Gran Combo—Combo |
| 7 AMOR Y SALSA—Gilberto Santarrosa—Combo | 20 ANTECEDENTES—Ruben Blades—Elektra |
| 8 JUNTOS PA' GOZA—Varios Artistas—TH-Rodven | 21 RITMO EN EL CORAZON—Celia Cruz & Ray Barretto—Fania |
| 9 TOP SECRET—Willie Colon—Fania | 22 CARIBE—Las chicas del can—Sonotone |
| 10 YO ME QUEDO—Tony Vega—RMM | 23 EN VIVO Y A TODO COLOR—Frankie Ruiz—TH-Rodven |
| 11 ES DE VERDAD—David Pabon—TH-Rodven | 24 YO QUIERO CANTAR—Tito Nieves—RMM |
| 12 BLANCO Y NEGRO—Hansel Y Raul—CBS | 25 EL CABALLO UNA LEYENDA—Johnny Ventura—CBS |

Top Tropical/Salsa Latin Artists

- | |
|---|
| Pos. ARTIST (No. of charted albums) Label |
| 1 LUIS ENRIQUE (2) CBS |
| 2 EDDIE SANTIAGO (2) TH-Rodven |
| 3 EL GRAN COMBO (3) Combo |
| 4 VARIOS ARTISTAS (2) TH-Rodven (1) CBS |
| 5 MAX TORRES (2) Capitol-EMI Latin |
| 6 LALO RODRIGUEZ (1) TH-Rodven |
| 7 LA PATRULLA 15 (2) TTH |
| 8 GILBERTO SANTARROSA (2) Combo |
| 9 WILLIE COLON (1) Fania |
| 10 TONY VEGA (1) RMM |



Luis Enrique

Top Tropical/Salsa Latin Labels

- | |
|------------------------------------|
| Pos. LABEL (No. of charted albums) |
| 1 TH-RODVEN (15) |
| 2 CBS (12) |
| 3 COMBO (7) |
| 4 SONOTONE (12) |
| 5 CAPITOL-EMI LATIN (3) |
| 6 FANIA (3) |
| 7 RMM (5) |
| 8 TTH (3) |
| 9 POLYGRAM LATINO (1) |
| 10 ELEKTRA (1) |



Top Regional Mexican Latin Labels

- | |
|------------------------------------|
| Pos. LABEL (No. of charted albums) |
| 1 FONOVISA (13) |
| 2 CBS (18) |
| 3 MUSART (6) |
| 4 LUNA (5) |
| 5 GIL (3) |
| 6 FREDDIE (8) |
| 7 ELEKTRA (1) |
| 8 REMO (2) |
| 9 RAMEX (5) |
| 10 FUENTES (1) |



'We were one of the few new bands that liked disco because of the sound. We were impressed with the disco synthesizer.'

MARK MOTHERSBAUGH, Devo, 1980

'You don't have to be going through the skids in order to be creative. A lot of times success can be stimulating.'

SMOKEY ROBINSON, 1981

'To me, it's harder to write about the real unimportant things of life, and to try to make them true, than to pick up a newspaper and write a song about what's going on in South America when I don't know anything about it.'

JOHN COUGAR MELLENCAMP, 1982

'We were using African and Latin concepts in our music for years. Now everyone is doing it.'

MAURICE WHITE, Earth, Wind & Fire, 1983

'We're actually very optimistic in our outlook, but we've tried to go beyond the boy/girl lyrics that are so prevalent in much new pop music. We still write from feeling, though. We don't sit down and intellectualize our songs. If there's any political weight to what we do, it's because of our emotional commitment.'

THE EDGE, U2, 1983

'I'm kind of getting sick of these people who call me a misogynist. If people are threatened by my image, good. But my songs, and my videos if you look at them, are very supportive of women.'

BILLY IDOL, 1984

'There are more and more female musicians out there all the time. There can, and will, be more than one group of female musicians on the charts at the same time.'

VICKI PETERSON, Bangles, 1984

'I've always assumed that stage presence is something that is learned. There's no such thing as a Frank Sinatra book of expressions or a David Bowie book of stance. You have to find it within yourself to be that kind of person onstage.'

THOMAS DOLBY, 1984

'I would never put an English track on a Latin album and try for that hybrid approach that dooms so many people. So often people try to establish a crossover and end up losing the base they had.'

RUBEN BLADES, 1984

'Nobody was as shocked as we were to find out that Neil Diamond wrote 'Red, Red Wine.' It said on the record N. Diamond, but I thought it was Negis Diamond.'

ALI CAMPBELL, UB40, 1984

'It's the only way to meet any of our fans, by playing and doing in-stores. It doesn't mean anything to hear how a record is doing on the charts, or that it has a bullet. The only way to see what's causing the bullets is to get out and meet the people who buy the records and go to the concerts.'

TERRI NUNN, Berlin, 1984

'I'm starting to learn expressions like crossover. And I think the record ['Diamond Life'] will cross over naturally, because people are talking about it, and not because of which station it's played on.'

SADE, 1985

'Since my very first days with Van Halen 11 years ago, I have always had the feeling that one day I would wake up in a cold hotel, all the rooms would be empty and I would be stuck by a phone with a busy signal. From the very first day. Nothing has changed.'

DAVID LEE ROTH, 1985

'Each year we go for the jugular that much more. It's an intensity that will probably drive us crazy, but nevertheless we're having a damn good time.'

LARRY BLACKMON, Cameo, 1986

'We're not trying to bridge R&B to gospel because they don't mix. In essence, all we're trying to do with our albums and our outside projects like the one with Michael [Jackson] is to make the general public aware of gospel music.'

MARVIN WINANS, 1987

'I didn't want to start off in the '80s and just be the 'Let's Dance' guy and carry on trotting that out. It's not what I want to do. It was a fluke single, and I'm happy about it. But I don't expect to have another single like that, either its kind of success or that sound.'

DAVID BOWIE, 1987

'What kills me about music today is the stratification. There are all these separate entities like little ghettos. Music shouldn't be perceived or presented that way. For me, the excitement comes when one music form meets another. It's in that interface where innovation happens.'

STING, 1988



'To me, 'selling out' was the first time we accepted money for a gig.'

PETER BUCK, R.E.M., 1988

'While having the album and single at No. 1 [pop] is great, I'm extremely proud of my breakthrough on the black charts. That means a lot to me.'

GEORGE MICHAEL, 1988

'I build these acoustic houses and they're invited to go in. That is my offer to the people.'

ANDREAS VOLLENWEIDER, 1989

In addition to his dominance on the pop charts, Michael Jackson was the top star in black music in the '80s. Jackson was the No. 1 black music act for combined albums/singles action three times—in 1980, 1983, and 1988. No other artist took that title more than once.

The other big winner in the year-end recaps was Motown Records. For five straight years—1980 through 1984—Billboard's top black music act in combined albums/singles activity was a Motown veteran. In addition to Jackson (who shifted to Epic in 1976), the other year-end champs were Rick James in 1981, Stevie Wonder in 1982, and Lionel Richie in 1984.

By the mid '80s, artists from outside the Motown family began to dominate. Kool & the Gang (PolyGram) was the top black music act of 1985, followed by Janet Jackson (A&M) in 1986, Freddie Jackson (Capitol) in 1987, and Bobby Brown (MCA) in 1989.

Michael Jackson swept the 1980 recaps, emerging as the year's top black music artist in both albums and singles. His blockbuster "Off The Wall" was an easy winner for top black music album. Jackson yielded just one award—top black music single—and that was to his brother, Jermaine, for "Let's Get Serious."

Jackson was a repeat winner in those same categories in 1983 with his mega hit, "Thriller." Again, he yielded just one award—top black music single—which went to Marvin Gaye for his landmark hit, "Sexual Healing."

Jackson also registered strongly in 1988, when in addition to his overall title he was named top singles artist. But newcomer Keith Sweat prevented Jackson from making his customary sweep. Sweat had the year's top black album, "Make It Last Forever," and the top black single, "I Want Her." It was the only time in the '80s that one artist picked off both of those key awards.

Prince's "When Doves Cry" was the decade's only single to emerge as the No. 1 hit of the year on both the pop and black year-end recaps. It achieved the double victory in 1984.

In addition to being the only group to

emerge as the year's top black music act for combined albums/singles activity, Kool & the Gang had the top black album of 1985, "Emergency." The Gang also became the decade's only group to emerge as the year's top black music singles artist.

'You haven't completely crossed over until you've reached No. 1 on the pop and R&B charts. Everybody is concerned with how his songs are doing. Any artist who says differently is lying.'

RICK JAMES, 1980

Janet Jackson was the only female artist to finish as the top black music act of the year for combined albums/singles action. She was also the only female to finish as the year's top singles artist. And she and Whitney Houston were the only women to be rated the top female artist in combined albums/singles action more than once. Jackson scored in 1986 and 1987;

Houston came out on top in 1985 and 1988.

In addition, Houston was the decade's only female artist to have the year's No. 1 black music album and the only female to emerge as the year's top album artist. She won both titles in 1986 for her blockbuster debut album, "Whitney Houston."

Stevie Wonder and Freddie Jackson were rated the top male artist of the year in combined album/singles action twice—topped only by Michael Jackson's three titles. Wonder was on top in 1982 and 1986; Freddie Jackson scored in 1985 and 1987.

In addition, Wonder was rated the year's top black music singles artist twice—again topped only by Michael Jackson's three victories. Wonder finished first in 1981 and 1982—when he also had the year's top black single, "That Girl."

Cameo was the only group to be rated the top group in combined albums/singles action twice. Cameo came out on top in 1981 and 1987.

Karyn White was the only female solo artist to land the year's No. 1 black single. White scored in 1989 with "Superwoman." Two other female artists landed the year's top single in collaborations with top male stars. Diana Ross & Lionel Richie scored in 1981 with "Endless Love," Patti LaBelle & Michael McDonald scored in 1986 with "On My Own."

One of the most successful black music arrivals of the '80s was Luther Vandross, who had the top black single of 1987, "Stop To Love."

BLACK 1980

Top Artists

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

1. MICHAEL JACKSON (5) Epic
2. THE WHISPERS (5) Solar
3. SMOKEY ROBINSON (5) Tamla
4. COMMODORES (7) Motown
5. KOOL & THE GANG (4) De-Lite
6. CAMEO (6) Chocolate City
7. ISLEY BROTHERS (5) T-Neck
8. JERMAINE JACKSON (3) Motown
9. DIANA ROSS (6) Motown
10. FATBACK (6) Spring

Top New Artists Singles

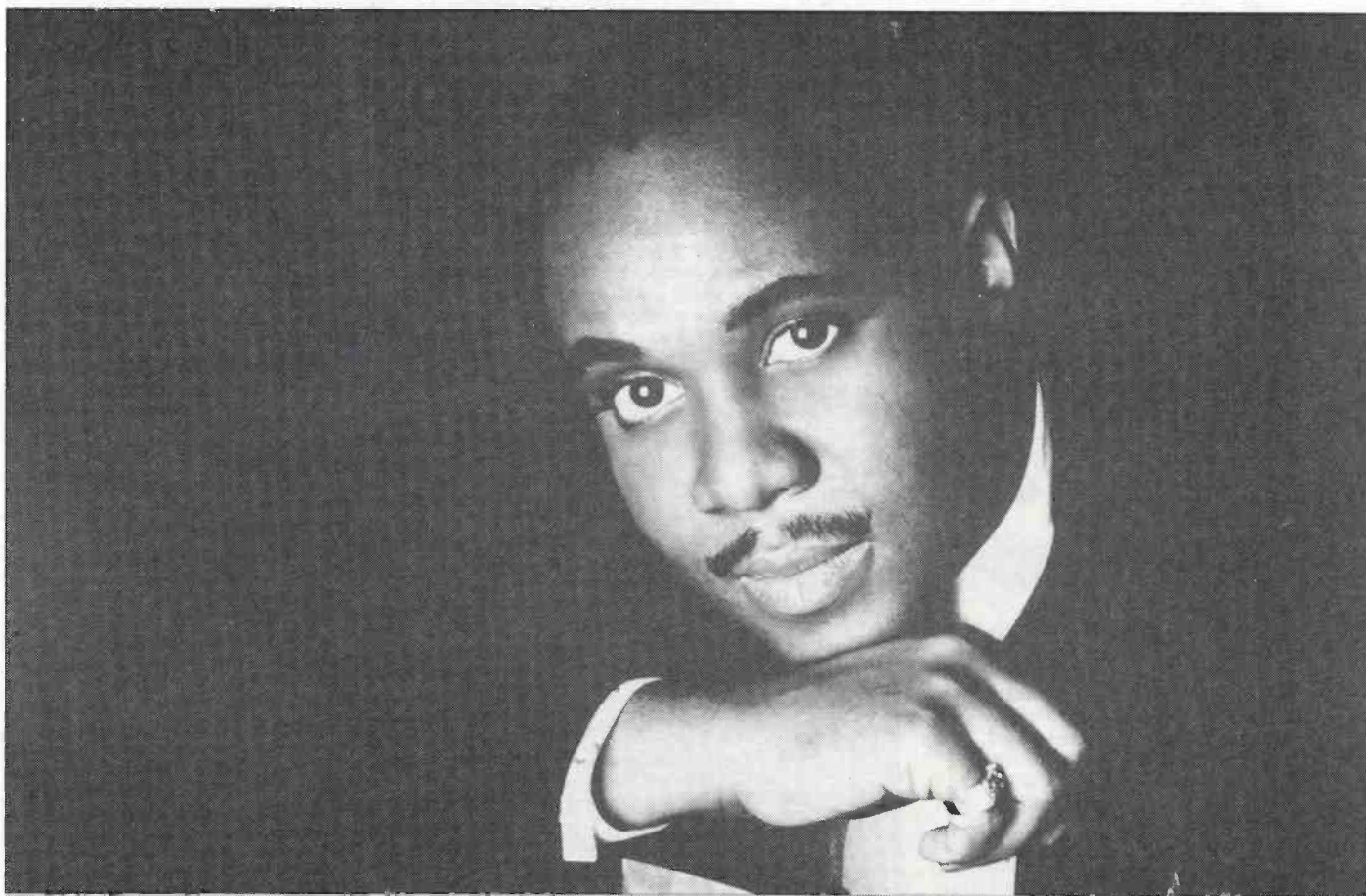
Pos. ARTIST (No. of charted albums & singles) Label

1. RAY, GOODMAN & BROWN (3) Polydor
2. THE S.O.S. BAND (2) Tabu
3. CHANGE (2) RFC
4. STACY LATTISAW (2) Cotillion
5. LIPPS INC. (2) Casablanca
6. ROCKIE ROBERTS (2) A&M
7. THE INVISIBLE MAN'S BAND (1) Mango
8. VAUGHN MASON & CREW (2) Brunswick
9. DYNASTY (2) Solar
10. SUGAR HILL GANG (2) Sugar Hill

Top Albums

Pos. TITLE—Artist—Label

1. OFF THE WALL—Michael Jackson—Epic
2. THE WHISPERS—The Whispers—Solar
3. LADIES' NIGHT—Kool & The Gang—De-Lite
4. GO ALL THE WAY—Isley Brothers—T-Neck
5. LET'S GET SERIOUS—Jermaine Jackson—Motown
6. BIG FUN—Shalamar—Solar
7. DIANA—Diana Ross—Motown
8. LIGHT UP THE NIGHT—The Brothers Johnson—A&M
9. PRINCE—Prince—Warner Bros.
10. MIDNIGHT MAGIC—Commodores—Motown



FREDDIE JACKSON

Top Singles

Pos. TITLE—Artist—Label

1. LET'S GET SERIOUS—Jermaine Jackson—Motown
2. ROCK WITH YOU—Michael Jackson—Epic
3. TAKE YOUR TIME—The S.O.S. Band—Tabu
4. THE SECOND TIME AROUND—Shalamar—Solar
5. AND THE BEAT GOES ON—The Whispers—Solar
6. ONE IN A MILLION YOU—Larry Graham—Warner Bros.
7. DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka Kahn—MCA
8. DON'T SAY GOODNIGHT—Isley Brothers—T-Neck
9. I WANNA BE YOUR LOVER—Prince—Warner Bros.
10. LADIES NIGHT—Kool & The Gang—De-Lite

1981

Top Artists

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

1. RICK JAMES (5) Gordy
2. STEVIE WONDER (5) Tamla
3. CAMEO (7) Chocolate City
4. KOOL & THE GANG (6) De-Lite
5. THE GAP BAND (4) Mercury
6. SMOKEY ROBINSON (5) Tamla
7. SHALAMAR (5) Solar
8. YARBROUGH & PEOPLES (3) Mercury
9. TEENA MARIE (6) Gordy
10. THE JACKSONS (5) Epic

Top New Artists Albums

Pos. ARTIST (No. of charted albums) Label

1. STANLEY CLARKE & GEORGE DUKE (1) Epic
2. DEBRA LAWS (1) Elektra
3. FRANKIE SMITH (1) WMOT
4. BILLY OCEAN (1) Epic
5. LUTHER VANDROSS (1) Epic
6. KRAFTWERK (1) Warner Bros.
7. EBONEE WEBB (1) Capitol
8. UNLIMITED TOUCH (1) Prelude
9. LINX (1) Chrysler
10. ROGER (1) Warner Bros.

(Continued on page D-26)

1981 (Continued from page D-25)

Top New Artists Singles

- Pos. ARTIST (No. of charted singles) Label
1. DIANA ROSS & LIONEL RICHIE JR. (1) Motown
 2. FRANKIE SMITH (1) WMOT
 3. DEBRA LAWS (3) Elektra
 4. STANLEY CLARKE & GEORGE DUKE (2) Epic
 5. BILLY OCEAN (2) Epic
 6. UNLIMITED TOUCH (2) Prelude
 7. TAANA GARDNER (1) West End
 8. DENROY MORGAN (1) Becket
 9. STRIKERS (1) Prelude
 10. PHYLLIS HYMAN & MICHAEL HENDERSON (1) Arista

Top Albums

- Pos. TITLE—Artist—Label
1. STREET SONGS—Rick James—Gordy
 2. HOTTER THAN JULY—Stevie Wonder—Tamla
 3. III—The Gap Band—Mercury
 4. BEING WITH YOU—Smokey Robinson—Tamla
 5. WINELIGHT—Grover Washington Jr.—Elektra
 6. THREE FOR LOVE—Shalamar—Solar
 7. STONE JAM—Slave—Cotillion
 8. CELEBRATION—Kool & The Gang—De-Lite
 9. FANTASTIC VOYAGE—Lakeside—Solar
 10. TRIUMPH—The Jacksons—Epic

Top Singles

- Pos. TITLE—Artist—Label
1. ENDLESS LOVE—Diana Ross & Lionel Richie Jr.—Motown
 2. MASTER BLASTER—Stevie Wonder—Tamla
 3. GIVE IT TO ME BABY—Rick James—Gordy
 4. DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury
 5. BEING WITH YOU—Smokey Robinson—Tamla
 6. DOUBLE DUTCH BUS—Frankie Smith—WMOT
 7. CELEBRATION—Kool & The Gang—De-Lite
 8. SUKIYAKI—A Taste Of Honey—Capitol
 9. WHAT CHA' GONNA DO FOR ME—Chaka Kahn—Warner Bros.
 10. FANTASTIC VOYAGE—Lakeside—Solar

1982

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. STEVIE WONDER (4) Tamla
 2. EARTH, WIND & FIRE (3) ARC/Columbia
 3. THE GAP BAND (3) Total Experience
 4. KOOL & THE GANG (6) De-Lite
 5. ARETHA FRANKLIN (4) Arista
 6. SKYY (5) Salsoul
 7. RICK JAMES (6) Gordy
 8. DAZZ BAND (4) Motown
 9. DIANA ROSS (6) RCA (1) Motown
 10. SHALAMAR (7) Solar

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. JUNIOR (3) Mercury
 2. JEFFREY OSBORNE (3) A&M
 3. D TRAIN (4) Prelude
 4. O'BRYAN (3) Capitol
 5. JENNIFER HOLLIDAY (2) Geffen
 6. HOWARD JOHNSON (3) A&M
 7. XAVIER (3) Liberty
 8. CHOCOLATE MILK (3) RCA
 9. CENTRAL LINE (2) Mercury
 10. PIECES OF A DREAM (4) Elektra



MARVIN GAYE

Top Albums

- Pos. TITLE—Artist—Label
1. RAISE—Earth, Wind & Fire—ARC/Columbia
 2. GAP BAND IV—The Gap Band—Total Experience
 3. JUMP TO IT—Aretha Franklin—Arista
 4. THE POET—Bobby Womack—Beverly Glen
 5. SKYYLINE—Skyy—Salsoul
 6. SOMETHING SPECIAL—Kool & The Gang—De-Lite
 7. BRILLIANCE—Atlantic Starr—A&M
 8. NEVER TOO MUCH—Luther Vandross—Epic
 9. THE DUDE—Quincy Jones—A&M
 10. FRIENDS—Shalamar—Solar

Top Singles

- Pos. TITLE—Artist—Label
1. THAT GIRL—Stevie Wonder—Tamla
 2. LET'S GROOVE—Earth, Wind & Fire—ARC/Columbia
 3. LET IT WHIP—Dazz Band—Motown
 4. LOVE COME DOWN—Evelyn King—RCA
 5. JUMP TO IT—Aretha Franklin—Arista
 6. AND I AM TELLING YOU I'M NOT GOING—Jennifer Holliday—Geffen
 7. EARLY IN THE MORNING—The Gap Band—Total Experience
 8. CALL ME—Skyy—Salsoul
 9. IF IT AIN'T ONE THING IT'S ANOTHER—Richard 'Dimples' Fields—Boardwalk
 10. I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M

1983

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. MICHAEL JACKSON (6) Epic
 2. MARVIN GAYE (4) Columbia
 3. LIONEL RICHIE (5) Motown
 4. MTUME (3) Epic
 5. RICK JAMES (5) Gordy
 6. DEBARGE (6) Gordy
 7. GEORGE CLINTON (4) Capitol
 8. PRINCE (4) Warner Bros.
 9. THE GAP BAND (5) Total Experience
 10. LUTHER VANDROSS (5) Epic

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. DEBARGE (6) Gordy
 2. JANET JACKSON (4) A&M
 3. KASHIF (4) Arista
 4. MARY JANE GIRLS (4) Gordy
 5. JONZUN CREW (5) Tommy Boy
 6. NEW EDITION (3) Streetwise
 7. EDDY GRANT (2) Portrait/Ice
 8. STEVE ARRINGTON'S HALL OF FAME (3) Atlantic (1) Konglather
 9. CULTURE CLUB (4) Virgin/Epic
 10. TYRONE BRUNSON (2) Believe In A Dream

Top Albums

- Pos. TITLE—Artist—Label
1. THRILLER—Michael Jackson—Epic
 2. MIDNIGHT LOVE—Marvin Gaye—Columbia
 3. LIONEL RICHIE—Lionel Richie—Motown
 4. 1999—Prince—Warner Bros.
 5. COLD BLOODED—Rick James—Gordy
 6. ALL THIS LOVE—DeBarge—Gordy
 7. FOREVER, FOR ALWAYS, FOR LOVE—Luther Vandross—Epic
 8. COMPUTER GAMES—George Clinton—Capitol
 9. THE RHYTHM AND THE BLUES—Z.Z. Hill—Malaco
 10. JANET JACKSON—Janet Jackson—A&M

Top Singles

- Pos. TITLE—Artist—Label
1. SEXUAL HEALING—Marvin Gaye—Columbia
 2. BILLIE JEAN—Michael Jackson—Epic
 3. JUICY FRUIT—Mtume—Epic
 4. COLD BLOODED—Rick James—Gordy
 5. ATOMIC DOG—George Clinton—Capitol
 6. THE GIRL IS MINE—Michael Jackson & Paul McCartney—Epic
 7. SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury
 8. SAVE THE OVERTIME FOR ME—Gladys Knight & The Pips—Columbia
 9. OUTSTANDING—The Gap Band—Total Experience
 10. I LIKE IT—DeBarge—Gordy

'I work according to how my heart feels. I've never been a conventional artist and never will be.'

MARVIN GAYE, 1983

1984

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. LIONEL RICHIE (7) Motown
 2. PRINCE (7) Warner Bros.
 3. JEFFREY OSBORNE (8) A&M
 4. THE POINTER SISTERS (4) Planet
 5. TINA TURNER (4) Capitol
 6. MICHAEL JACKSON (3) Epic
(2) Motown
 7. PATTI LABELLE (3) Philadelphia Int'l
 8. LUTHER VANDROSS (4) Epic
 9. DEBARGE (4) Gordy
 10. KOOL & THE GANG (4) De-Lite

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. ROCKWELL (3) Motown
 2. ART OF NOISE (4) Island
 3. SHEILA E. (2) Warner Bros.
 4. CHERRELLE (3) Tabu
 5. ROGER (3) Warner Bros.
 6. STACY LATTISAW & JOHNNY GILL (4) Cotillion
 7. JOCELYN BROWN (2) Vinyl Dreams
 8. KENNY G (3) Arista
 9. DREAMBOY (3) QWest
 10. JOYCE KENNEDY & JEFFREY OSBORNE (1) A&M

'Despite our success, with every record we have to prove ourselves to pop radio.'

ROBERT 'KOOL' BELL, 1983

Top Albums

- Pos. TITLE—Artist—Label
1. CAN'T SLOW DOWN—Lionel Richie—Motown
 2. THRILLER—Michael Jackson—Epic
 3. NO PARKING ON THE DANCE FLOOR—Midnight Star—Solar
 4. BUSY BODY—Luther Vandross—Epic
 5. STAY WITH ME TONIGHT—Jeffrey Osborne—A&M
 6. BREAK OUT—The Pointer Sisters—Planet
 7. I'M IN LOVE AGAIN—Patti LaBelle—Philadelphia Int'l
 8. IN A SPECIAL WAY—DeBarge—Gordy
 9. PURPLE RAIN—Prince & The Revolution—Warner Bros.
 10. SHE'S STRANGE—Cameo—Atlanta Artists



RICK JAMES



JANET JACKSON

Top Singles

- Pos. TITLE—Artist—Label
1. WHEN DOVES CRY—Prince—Warner Bros.
 2. IF ONLY YOU KNEW—Patti LaBelle—Philadelphia Int'l
 3. WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—Capitol
 4. SHE'S STRANGE—Cameo—Atlanta Artists
 5. TIME WILL REVEAL—DeBarge—Gordy
 6. CARIBBEAN QUEEN—Billy Ocean—Jive/Arista
 7. HELLO—Lionel Richie—Motown
 8. JOANNA—Kool & The Gang—De-Lite
 9. LET THE MUSIC PLAY—Shannon—Mirage
 10. DON'T LOOK ANY FURTHER—Dennis Edwards—Gordy

Top Albums

- Pos. TITLE—Artist—Label
1. EMERGENCY—Kool & The Gang—De-Lite
 2. PRIVATE DANCER—Tina Turner—Capitol
 3. NEW EDITION—New Edition—MCA
 4. WHITNEY HOUSTON—Whitney Houston—Arista
 5. THE NIGHT I FELL IN LOVE—Luther Vandross—Epic
 6. ROCK ME TONIGHT—Freddie Jackson—Capitol
 7. SUDDENLY—Billy Ocean—Jive
 8. SOLID—Ashford & Simpson—Capitol
 9. CAN'T STOP THE LOVE—Maze Featuring Frankie Beverly—Capitol
 10. ESCAPE—Whodini—Jive

Top Singles

- Pos. TITLE—Artist—Label
1. ROCK ME TONIGHT—Freddie Jackson—Capitol
 2. YOU GIVE GOOD LOVE—Whitney Houston—Arista
 3. MISSING YOU—Diana Ross—RCA
 4. NIGHTSHIFT—Commodores—Motown
 5. SAVING ALL MY LOVE FOR YOU—Whitney Houston—Arista
 6. IN MY HOUSE—The Mary Jane Girls—Gordy
 7. FREEWAY OF LOVE—Aretha Franklin—Arista
 8. SOLID—Ashford & Simpson—Capitol
 9. OH SHEILA—Ready For The World—MCA
 10. GOTTA GET YOU HOME TONIGHT—Eugene Wilde—Philly World

(Continued on page D-28)

1985

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. KOOL & THE GANG (5) De-Lite
 2. NEW EDITION (7) MCA
 3. PRINCE & THE REVOLUTION (4) Paisley Park
(5) Warner Bros.
 4. WHITNEY HOUSTON (4) Arista
 5. FREDDIE JACKSON (3) Capitol
 6. TINA TURNER (6) Capitol
 7. BILLY OCEAN (5) Jive
 8. ASHFORD & SIMPSON (4) Capitol
 9. LUTHER VANDROSS (4) Epic
 10. READY FOR THE WORLD (5) MCA

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. WHITNEY HOUSTON (4) Arista
 2. FREDDIE JACKSON (3) Capitol
 3. READY FOR THE WORLD (5) MCA
 4. JESSE JOHNSON'S REVUE (5) A&M
 5. SADE (4) Portrait
 6. EUGENE WILDE (5) Philly World
 7. LOOSE ENDS (3) Virgin/MCA
 8. PAUL HARDCASTLE (3) Profile
(1) Chrysalis
 9. ALEXANDER O'NEAL (4) Tabu
 10. WHAM! (2) Columbia

'A lot of people still haven't heard of me at all. When I look and see that MTV doesn't play my videos, I think, well, maybe they're racist. Then I see them play Tina Turner and Michael Jackson and Lionel Richie, and I say, well, maybe I have to become a bigger star.'

FREDDIE JACKSON, 1986

1986 (Continued from page D-27)

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. JANET JACKSON (5) A&M
 2. WHITNEY HOUSTON (5) Arista
 3. NEW EDITION (7) MCA
 4. RENE & ANGELA (5) Mercury
 5. STEVIE WONDER (5) Tamla
 6. SADE (5) Portrait
 7. BILLY OCEAN (6) Jive
 8. MELI'SA MORGAN (4) Capitol
 9. ATLANTIC STARR (4) A&M (1) Manhattan
 10. RUN-D.M.C. (6) Profile

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. MELI'SA MORGAN (4) Capitol
 2. THE JETS (4) MCA
 3. NU SHOOZ (3) Atlantic
 4. CASHFLOW (4) Atlanta Artists
 5. ORAN 'JUICE' JONES (2) Def Jam
 6. LEVERT (3) Atlantic
 7. TIMEX SOCIAL CLUB (1) Jay
 8. TEASE (3) Epic
 9. GREGORY ABBOTT (2) Columbia
 10. JOHNNY KEMP (2) Columbia

Top Albums

- Pos. TITLE—Artist—Label
1. WHITNEY HOUSTON—Whitney Houston—Arista
 2. CONTROL—Janet Jackson—A&M
 3. PROMISE—Sade—Portrait
 4. STREET CALLED DESIRE—Rene & Angela—Mercury
 5. IN SQUARE CIRCLE—Stevie Wonder—Tamla
 6. ALL FOR LOVE—New Edition—MCA
 7. RAPTURE—Anita Baker—Elektra
 8. AS THE BAND TURNS—Atlantic Starr—A&M
 9. DO ME BABY—Meli'sa Morgan—Capitol
 10. ROCK ME TONIGHT—Freddie Jackson—Capitol

Top Singles

- Pos. TITLE—Artist—Label
1. ON MY OWN—Patti LaBelle & Michael McDonald—MCA
 2. DO ME BABY—Meli'sa Morgan—Capitol
 3. SECRET LOVERS—Atlantic Starr—A&M
 4. THAT'S WHAT FRIENDS ARE FOR—Dionne & Friends—A&M
 5. NASTY—Janet Jackson—A&M

6. KISS—Prince & The Revolution—Paisley Park
7. RUMORS—Timex Social Club—Jay
8. THERE'LL BE SAD SONGS (TO MAKE YOU CRY)—Billy Ocean—Jive
9. I HAVE LEARNED TO RESPECT THE POWER OF LOVE—Stephanie Mills—MCA
10. I CAN'T WAIT—Nu Shooz—Atlantic

'I feel the same way any other 19-year old guy would feel having the girls chase after me. Although when you've got a whole shopping mall running after you, you learn to run real fast!'

BOBBY BROWN, 1988

1987

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. FREDDIE JACKSON (7) Capitol
 2. LUTHER VANDROSS (6) Epic
 3. JANET JACKSON (6) A&M
 4. ANITA BAKER (5) Elektra (1) Qwest
 5. CAMEO (4) Atlanta Artists
 6. CLUB NOUVEAU (5) Warner Bros.
 7. JODY WATLEY (4) MCA
 8. MELBA MOORE (5) Capitol
 9. WHITNEY HOUSTON (5) Arista
 10. SMOKEY ROBINSON (4) Motown

Top New Artists

- Pos. ARTISTS (No. of charted albums & singles) Label
1. CLUB NOUVEAU (5) Warner Bros.
 2. SHIRLEY MURDOCK (4) Elektra
 3. BEASTIE BOYS (4) Def Jam
 4. GREGORY ABBOTT (3) Columbia
 5. SURFACE (4) Columbia
 6. MIKI HOWARD (5) Atlantic
 7. NAJEE (4) EMI-Manhattan
 8. GEORGIO (4) Motown
 9. SALT-N-PEPA (3) Next Plateau
 10. EXPOSÉ (3) Arista

Top Albums

- Pos. TITLE—Artist—Label
1. JUST LIKE THE FIRST TIME—Freddie Jackson—Capitol
 2. GIVE ME THE REASON—Luther Vandross—Epic
 3. RAPTURE—Anita Baker—Elektra
 4. WORD UP—Cameo—Atlanta Artists
 5. CONTROL—Janet Jackson—A&M
 6. DUOTONES—Kenny G—Arista
 7. LICENSED TO ILL—Beastie Boys—Def Jam
 8. LIFE, LOVE & PAIN—Club Nouveau—Warner Bros.
 9. A LOT OF LOVE—Melba Moore—Capitol
 10. JODY WATLEY—Jody Watley—MCA

Top Singles

- Pos. TITLE—Artist—Label
1. STOP TO LOVE—Luther Vandross—Epic
 2. ALWAYS—Atlantic Starr—Warner Bros.
 3. AS WE LAY—Shirley Murdock—Elektra
 4. VICTORY—Kool & The Gang—Mercury
 5. CONTROL—Janet Jackson—A&M
 6. CASANOVA—Levert—Atlantic
 7. LOVE YOU DOWN—Ready For The World—MCA
 8. LOOKING FOR A NEW LOVE—Jody Watley—MCA
 9. JUST TO SEE HER—Smokey Robinson—Motown
 10. LOVE IS A HOUSE—Force M.D.'s—Tommy Boy

1988

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. MICHAEL JACKSON (7) Epic
 2. KEITH SWEAT (5) Vintertainment
 3. TERENCE TRENT D'ARBY (5) Columbia
 4. GEORGE MICHAEL (6) Columbia
 5. WHITNEY HOUSTON (6) Arista
 6. AL B. SURE! (4) Warner Bros.
 7. STEVIE WONDER (4) Motown
 8. PEBBLES (5) MCA
 9. NATALIE COLE (4) EMI (1) Geffen
 10. GLADYS KNIGHT & THE PIPS (4) MCA

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. KEITH SWEAT (5) Vintertainment
 2. TERENCE TRENT D'ARBY (5) Columbia
 3. AL B. SURE! (4) Warner Bros.
 4. PEBBLES (5) MCA
 5. TONY! TONI! TONE! (4) Wing
 6. EPMD (3) Fresh
 7. TONY TERRY (5) Epic
 8. MILES JAY (3) Island
 9. GUY (3) Uptown
 10. VANESSA WILLIAMS (3) Wing

Top Albums

- Pos. TITLE—Artist—Label
1. MAKE IT LAST FOREVER—Keith Sweat—Vintertainment
 2. BAD—Michael Jackson—Epic
 3. FAITH—George Michael—Columbia
 4. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY—Terence Trent D'Arby—Columbia
 5. WHITNEY—Whitney Houston—Arista
 6. EVERLASTING—Natalie Cole—EMI
 7. ALL OUR LOVE—Gladys Knight & The Pips—MCA
 8. IN EFFECT MODE—Al B. Sure!—Warner Bros.
 9. HOW DO YA LIKE ME NOW—Kool Moe Dee—Jive

Top Singles

- Pos. TITLE—Artist—Label
1. I WANT HER—Keith Sweat—Vintertainment
 2. GIRLFRIEND—Pebbles—MCA
 3. JUST GOT PAID—Johnny Kemp—Columbia
 4. I WANT TO BE YOUR MAN—Roger—Reprise
 5. TWO OCCASIONS—The Deele—Solar
 6. LOVE CHANGES—Kashif & Meli'sa Morgan—Arista
 7. NITE AND DAY—Al B. Sure!—Warner Bros.
 8. MY FOREVER LOVE—Levert—Atlantic
 9. JOY—Teddy Pendergrass—Elektra
 10. LOVE OVERBOARD—Gladys Knight & The Pips—MCA

'Today, the only music that has an 'I want to be different' feel to it is rap.'

DADDY-O, Stetsasonic, 1988

1989

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. BOBBY BROWN (6) MCA
 2. GUY (5) Uptown (1) Motown
 3. KARYN WHITE (6) Warner Bros.
 4. SURFACE (5) Columbia
 5. LEVERT (5) Atlantic
 6. ANITA BAKER (4) Elektra
 7. M.C. HAMMER (4) Capitol
 8. SLICK RICK (4) Def Jam
 9. BOYS (5) Motown
 10. LUTHER VANDROSS (6) Epic

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. KARYN WHITE (6) Warner Bros.
 2. M.C. HAMMER (4) Capitol
 3. SLICK RICK (4) Def Jam
 4. BOYS (5) Motown
 5. MILLI VANILLI (5) Arista
 6. SOUL II SOUL (3) Virgin
 7. TODAY (4) Motown
 8. TONE LOC (4) Delicious Vinyl
 9. DE LA SOUL (3) Tommy Boy
 10. PAULA ABDUL (4) Virgin

Top Albums

- Pos. TITLE—Artist—Label
1. GUY—Guy—Uptown
 2. DON'T BE CRUEL—Bobby Brown—MCA
 3. LET'S GET IT STARTED—M.C. Hammer—Capitol
 4. KARYN WHITE—Karyn White—Warner Bros.
 5. THE GREAT ADVENTURES OF SLICK RICK—Slick Rick—Def Jam
 6. 2ND WAVE—Surface—Columbia
 7. GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
 8. JUST COOLIN'—Levert—Atlantic
 9. MESSAGES FROM THE BOYS—Boys—Motown
 10. 2 HYPE—Kid 'N Play—Select

Top Singles

- Pos. TITLE—Artist—Label
1. SUPERWOMAN—Karyn White—Warner Bros.
 2. KEEP ON MOVIN'—Soul II Soul (Featuring Caron Wheeler) Virgin
 3. SO GOOD—Al Jarreau—Reprise
 4. SHOWER ME WITH YOUR LOVE—Surface—Columbia
 5. DON'T MAKE ME OVER—Sybil—Next Plateau
 6. SOMETHING IN THE WAY (YOU MAKE ME FEEL)—Stephanie Mills—MCA
 7. BABY COME TO ME—Regina Belle—Columbia
 8. LOVE SAW IT—Karyn White—Warner Bros.
 9. WILD THING—Tone Loc—Delicious Vinyl
 10. START OF A ROMANCE—Skyy—Atlantic



KOOL & THE GANG

Alabama was king of the mountain in country music during the '80s. The foursome was the year's top act for combined albums/singles activity three years running from 1983 through 1985—longer than any other act in the decade. Kenny Rogers, George Strait, and Randy Travis were all top dog two times, and Willie Nelson came out on top once.

In addition, Alabama had the year's top country album twice—a total matched only by Randy Travis. Alabama scored in 1983 with "Mountain Music" and in 1985 with "40 Hour Week;" Travis was in the winners' circle in 1987 with "Storms Of Life" and in 1988 with "Always And Forever."

And Alabama was the top country group or duo in combined albums/singles action seven times. They finished first from 1981 through 1986 and again in 1988. The Oak Ridge Boys were the top group in 1980; the Judds finished first in 1987 and 1989.

Reba McEntire was the hands-down leader among female artists. McEntire has been the top female artist in combined albums/singles activity for five straight years—from 1985 through 1989. Crystal

Gayle was the leading female artist in 1980 and 1984; Dolly Parton, Juice Newton, and Janie Fricke each had one year on top from 1981 to 1983.

Parton also had the top country album of 1981 with "9 To 5 And Other Odd Jobs." Parton was the only female solo artist to land the year's top country album during the '80s. A female duo, the Judds, had the top country album of 1986, "Rockin' With The Rhythm."

Likewise, Rosanne Cash was the only female artist to emerge as the top country singles artist of the year; she scored in 1988. Two years earlier, Cash had the year's top country single with "Never Be You." Only one other female artist—Shelly West—had the year's top country single during the '80s.

West scored in 1983 with "Jose Cuervo." George Strait was the year's top male artist in combined albums/singles activity three times, more than any one else during the decade.

Strait came out on top from 1985 through 1987. Kenny Rogers, Willie Nelson and Randy Travis each finished first twice; Hank Williams Jr. scored once, in 1984.

Ronnie Milsap and Willie Nelson each had the year's top country single twice. Milsap scored in 1980 with "My Heart"—when he was also rated top singles artist—and in 1985 with the Grammy-winning "Lost In The '50s Tonight (In The Still Of The Night)." Nelson scored in 1982 with the "Always On My Mind"—a Grammy finalist for record of the year—and in 1984 for

"To All The Girls I've Loved Before," a much-parodied duet with Julio Iglesias.

Conway Twitty was the only performer to emerge as the year's top singles artist twice. He scored in 1982 and 1984.

Clint Black had the top two country singles of 1989. The newcomer scored with "Better Man" and "Killin' Time." He was the first artist to have both of the year's top two country hits since Hank Williams scored in 1953.

Other artists to land the top country single in the '80s were Earl Thomas Conley, who scored in 1981 with "Fire And Smoke," Michael Johnson, who finished first in 1987 with "Give Me Wings," and the late Keith Whitley, who scored in 1988 with "Don't Close Your Eyes."

Other artists to emerge as top country singles artist: Razy Bailey in 1981, Charley Pride in 1983, Lee Greenwood in 1986, and Steve Wariner in 1987.

Ricky Skaggs had the top country album in 1984 with "Don't Cheat In Our Hometown." Ricky Van Shelton scored in 1989 with "Loving Proof."

'You don't look a gift horse in the mouth. I figure the more people who hear my songs—no matter who's doing them—the more people will discover that I'm the person responsible for writing them. I believe it's made me more accessible to radio.'

RODNEY CROWELL, 1980

COUNTRY 1980

Top Artists

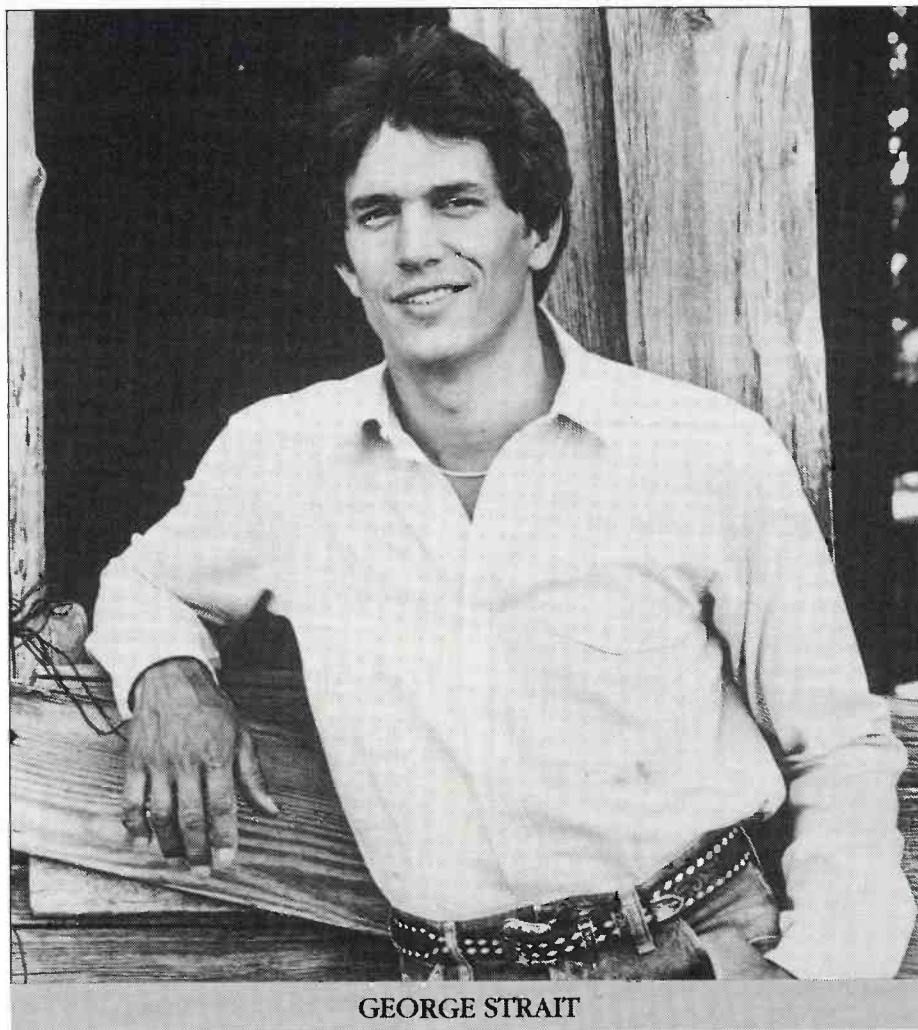
- Pos. ARTIST (No. of charted albums & singles) Label
1. KENNY ROGERS (10) United Artists
 2. WAYLON JENNINGS (8) RCA
 3. WILLIE NELSON (8) Columbia (2) RCA
 4. CRYSTAL GAYLE (6) Columbia (8) United Artists
 5. HANK WILLIAMS JR. (3) Elektra/Curb (4) Elektra
 6. ANNE MURRAY (10) Capitol
 7. EDDIE RABBITT (6) Elektra
 8. DON WILLIAMS (8) MCA
 9. OAK RIDGE BOYS (6) MCA
 10. RONNIE MILSAP (6) RCA

Top New Artists

- Pos. ARTIST (No. of charted singles) Label
1. LACY J. DALTON (4) Columbia
 2. JOHN ANDERSON (3) Warner Bros.
 3. MERLE HAGGARD & CLINT EASTWOOD (1) Elektra
 4. DEAN DILLON (2) RCA
 5. JIM REEVES & DEBORAH ALLEN (1) RCA
 6. DON KING (3) Epic
 7. STEVE WARINER (2) RCA
 8. JIM CHESTNUT (1) MCA/Hickory/Curb (1) United Artists
 9. SISSY SPACEK (1) MCA
 10. ROGER BOWLING (3) NSD

Top Albums

- Pos. TITLE—Artist—Label
1. KENNY—Kenny Rogers—United Artists
 2. GREATEST HITS—Waylon Jennings—RCA
 3. THE GAMBLER—Kenny Rogers—United Artists
 4. STRAIGHT AHEAD—Larry Gatlin & The Gatlin Brothers Band—Columbia
 5. STARDUST—Willie Nelson—Columbia
 6. TEN YEARS OF GOLD—Kenny Rogers—United Artists
 7. WHISKEY BENT AND HELL BOUND—Hank Williams Jr.—Elektra/Curb
 8. FAMILY TRADITION—Hank Williams Jr.—Elektra/Curb
 9. MISS THE MISSISSIPPI—Crystal Gayle—Columbia
 10. 3/4 LONELY—T.G. Sheppard—Warner Bros./Curb



GEORGE STRAIT

Top Singles

- Pos. TITLE—Artist—Label
1. MY HEART/SILENT NIGHT (AFTER THE FIGHT)—Ronnie Milsap—RCA
 2. ONE DAY AT A TIME—Cristy Lane—United Artists
 3. HE STOPPED LOVING HER TODAY—George Jones—Epic
 4. DANCIN' COWBOYS—Bellamy Brothers—Warner/Curb
 5. TENNESSEE RIVER—Alabama—RCA
 6. BAR ROOM BUDDIES—Merle Haggard & Clint Eastwood—Elektra
 7. TRUE LOVE WAYS—Mickey Gilley—Epic
 8. COWARD OF THE COUNTY—Kenny Rogers—United Artists
 9. COWBOYS AND CLOWNS—Ronnie Milsap—RCA
 10. STAND BY ME—Mickey Gilley—Asylum

1981

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. KENNY ROGERS (5) Liberty (4) United Artists
 2. ALABAMA (6) RCA
 3. DOLLY PARTON (6) RCA
 4. EDDIE RABBITT (6) Elektra
 5. WILLIE NELSON (8) Columbia (3) RCA (1) MCA/Songbird
 6. RONNIE MILSAP (7) RCA
 7. HANK WILLIAMS JR. (9) Elektra/Curb

8. OAK RIDGE BOYS (8) MCA
9. ANNE MURRAY (6) Capitol
10. MICKEY GILLEY (6) Epic

Top New Artists Singles

- Pos. ARTIST (No. of charted singles) Label
1. DAVID FRIZZELL & SHELLY WEST (3) Warner Bros.
 2. TERRI GIBBS (3) MCA
 3. BURRITO BROTHERS (3) Curb/CBS
 4. GEORGE STRAIT (2) MCA
 5. TERRY GREGORY (2) Handshake
 6. JOHN SCHNEIDER (2) Scotti Bros.
 7. RANDY PARTON (2) RCA
 8. KIERAN KANE (2) Elektra
 9. GARY MORRIS (3) Warner Bros.
 10. DONNA HAZZARD (3) Excelsior

Top New Artists Albums

- Pos. ARTIST (No. of charted albums) Label
1. JUICE NEWTON (1) Capitol
 2. TERRI GIBBS (1) (MCA)
 3. SYLVIA (1) (RCA)
 4. DAVID FRIZZELL & SHELLY WEST (1) (Warner Bros./Viva)
 5. JOHN SCHNEIDER (1) (Scotti Bros.)
 6. THE ROVERS (1) (Cleveland Int'l/Epic)
 7. RICKY SKAGGS (1) (Epic)
 8. CONCRETE COWBOY BAND (1) (Excelsior)
 9. TERRY GREGORY (1) (Handshake)
 10. GEORGE STRAIT (1) (MCA)

Top Albums

- Pos. TITLE—Artist—Label
1. 9 TO 5—Dolly Parton—RCA
 2. GREATEST HITS—Kenny Rogers—Liberty
 3. FEELS SO RIGHT—Alabama—RCA
 4. HORIZONS—Eddie Rabbitt—Elektra
 5. GREATEST HITS—Ronnie Milsap—RCA
 6. I AM WHAT I AM—George Jones—Epic
 7. GREATEST HITS—Waylon Jennings—RCA
 8. GREATEST HITS—Anne Murray—Capitol
 9. GREATEST HITS—Oak Ridge Boys—MCA
 10. I BELIEVE IN YOU—Don Williams—MCA

(Continued on page D-30)



JULIO IGLESIAS & WILLIE NELSON

1981 (Continued from page D-29)

Top Singles

Pos. TITLE—Artist—Label

1. FIRE AND SMOKE—Earl Thomas Conley—Sunbird
2. NO GETTIN' OVER ME—Ronnie Milsap—RCA
3. SEVEN YEAR ACHE—Rosanne Cash—Columbia
4. I DON'T NEED YOU—Kenny Rogers—Liberty
5. PARTY TIME—T.G. Sheppard—Warner/Curb
6. BUT YOU KNOW I LOVE YOU—Dolly Parton—RCA
7. MIDNIGHT HAULER/SCRATCH MY BACK—Razzy Bailey—RCA
8. FRIENDS—Razzy Bailey—RCA
9. FEELS SO RIGHT—Alabama—RCA
10. TOO MANY LOVERS—Crystal Gayle—Columbia

1982

Top Artists

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

1. WILLIE NELSON (7) Columbia
- (2) RCA
2. ALABAMA (7) RCA
3. HANK WILLIAMS JR. (14) Elektra/Curb
4. OAK RIDGE BOYS (7) MCA
5. KENNY ROGERS (9) Liberty
6. CONWAY TWITTY (6) Elektra
- (4) MCA
7. RONNIE MILSAP (7) RCA
8. MERLE HAGGARD (5) Epic
- (4) MCA
9. RICKY SKAGGS (6) Epic
- (1) Rounder
10. GEORGE JONES (5) Epic

'I don't mean to exclude men at all. More than likely, if a woman has gone through [getting older], she went through it with a man.'

K.T. OSLIN, 1987

Top New Artists

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

1. LEE GREENWOOD (4) MCA
2. GARY MORRIS (4) Warner Bros.
3. BOXCAR WILLIE (4) Main Street
4. THE OSMONDS (1) Elektra/Curb
5. BANDANA (3) Warner Bros.
6. TOM CARLILE (6) Doorknob
7. CINDY HURT (4) Churchill
8. RONNIE ROGERS (5) Lifesong
9. YOUNGER BROS. (2) MCA
10. KAREN BROOKS (1) Warner Bros.

Top Albums

Pos. TITLE—Artist—Label

1. ALWAYS ON MY MIND—Willie Nelson—Columbia
2. FEELS SO RIGHT—Alabama—RCA
3. MOUNTAIN MUSIC—Alabama—RCA

4. WILLIE NELSON'S GREATEST HITS (And Some That Will Be)—Willie Nelson—Columbia
5. BIG CITY—Merle Haggard—Epic
6. THE PRESSURE IS ON—Hank Williams Jr.—Elektra/Curb
7. WAITIN' FOR THE SUN TO SHINE—Ricky Skaggs—Epic
8. MY HOME'S IN ALABAMA—Alabama—RCA
9. FANCY FREE—Oak Ridge Boys—MCA
10. GREATEST HITS—Kenny Rogers—Liberty

Top Singles

Pos. TITLE—Artist—Label

1. ALWAYS ON MY MIND—Willie Nelson—Columbia
2. NOBODY—Sylvia—RCA
3. WHAT'S FOREVER FOR—Michael Murphey—Liberty
4. CRYING MY HEART OUT OVER YOU—Ricky Skaggs—Epic
5. I'M GONNA HIRE A WINO TO DECORATE OUR HOME—David Frizzell—Warner/Viva
6. JUST TO SATISFY YOU—Waylon & Willie—RCA
7. SHE GOT THE GOLDMINE (I GOT THE SHAFT)—Jerry Reed—RCA
8. IF YOU'RE THINKING YOU WANT A STRANGER—George Strait—MCA
9. A COUNTRY BOY CAN SURVIVE—Hank Williams Jr.—Elektra/Curb
10. SHE LEFT LOVE ALL OVER ME—Razzy Bailey—RCA

1983

Top Artists

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

1. ALABAMA (8) RCA
2. WILLIE NELSON (8) Columbia
3. RICKY SKAGGS (6) Epic
- (1) Sugar Hill/Epic
4. HANK WILLIAMS JR. (11) Elektra/Curb
- (3) Warner/Curb
5. THE BELLAMY BROTHERS (1) Elektra/Curb
- (5) Warner/Curb
6. MERLE HAGGARD (7) Epic

- (2) MCA
7. CONWAY TWITTY (6) Elektra
- (3) MCA
- (3) Warner Bros.
8. KENNY ROGERS (6) Liberty
- (1) RCA
9. THE OAK RIDGE BOYS (9) MCA
10. JANIE FRICKE (6) Columbia

Top New Artists

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

1. GUS HARDIN (4) RCA
2. RAY CHARLES (4) Columbia
3. DAN SEALS (3) Liberty
4. ATLANTA (2) MDJ
5. LANE BRODY (1) Liberty
6. MARK GRAY (2) Columbia
7. DELIA BELL (3) Warner Bros.
8. DEAN MARTIN (2) Warner Bros.
9. EXILE (1) Epic
10. BRICE HENDERSON (3) Union Station

Top Albums

Pos. TITLE—Artist—Label

1. MOUNTAIN MUSIC—Alabama—RCA
2. THE CLOSER YOU GET—Alabama—RCA
3. PANCHO & LEFTY—Willie Nelson & Merle Haggard—Epic
4. HIGHWAYS AND HEARTACHES—Ricky Skaggs—Epic
5. ALWAYS ON MY MIND—Willie Nelson—Columbia
6. HANK WILLIAMS JR.'S GREATEST HITS—Hank Williams Jr.—Elektra
7. GREATEST HITS—The Bellamy Brothers—Warner/Curb
8. WILD AND BLUE—John Anderson—Warner Bros.
9. FEELS SO RIGHT—Alabama—RCA
10. IT AIN'T EASY—Janie Fricke—Columbia

(Continued on opposite page)

1983 (Continued from opposite page)

Top Singles

- Pos. TITLE—Artist—Label
1. JOSE CUERVO—Shelly West—Warner/Viva
 2. YOU'RE GONNA RUIN MY BAD REPUTATION—Ronnie McDowell—Epic
 3. WHATEVER HAPPENED TO OLD FASHIONED LOVE—B.J. Thomas—Cleveland Int'l./Epic
 4. HE'S A HEARTACHE (LOOKIN' FOR A PLACE TO HAPPEN)—Janie Fricke—Columbia
 5. A FIRE I CAN'T PUT OUT—George Strait—MCA
 6. PANCHO & LEFTY—Willie Nelson & Merle Haggard—Epic
 7. YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING—Reba McEntire—Mercury
 8. I'M ONLY IN IT FOR THE LOVE—John Conlee—MCA
 9. SWINGIN'—John Anderson—Warner Bros.
 10. NIGHT GAMES—Charley Pride—RCA

1984

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. ALABAMA (10) RCA
 2. HANK WILLIAMS JR. (6) Warner/Curb (2) Elektra/Curb
 3. RICKY SKAGGS (7) Epic (2) Sugar Hill/Epic
 4. WILLIE NELSON (9) Columbia
 5. GEORGE STRAIT (8) MCA
 6. EARL THOMAS CONLEY (7) RCA
 7. MERLE HAGGARD (9) Epic (1) MCA
 8. JOHN CONLEE (8) MCA
 9. LEE GREENWOOD (8) MCA
 10. OAK RIDGE BOYS (7) MCA

'I always loved to sing, but my songwriting was the thing that made me feel like I had something to say. That's my heart, my joy, and that's what got me out of the Smokies . . .'

DOLLY PARTON, 1989

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. THE JUDDS (4) RCA/Curb
 2. KATHY MATTEA (5) Mercury
 3. BILL MEDLEY (4) RCA
 4. VINCE GILL (4) RCA
 5. KEITH STEGALL (2) Epic
 6. CRAIG DILLINGHAM (3) MCA/Curb
 7. DARRELL CLANTON (2) Audiograph
 8. MASON DIXON (3) Texas
 9. LARRY WILLOUGHBY (3) Atlantic-America
 10. KIMBERLY SPRINGS (2) Capitol

Top Albums

- Pos. TITLE—Artist—Label
1. DON'T CHEAT IN OUR HOMETOWN—Ricky Skaggs—Sugar Hill/Epic
 2. RIGHT OR WRONG—George Strait—MCA
 3. DON'T MAKE IT EASY FOR ME—Earl Thomas Conley—RCA
 4. ROLL ON—Alabama—MCA
 5. DELIVER—The Oak Ridge Boys—MCA
 6. WITHOUT A SONG—Willie Nelson—Columbia
 7. MAN OF STEEL—Hank Williams Jr.—Warner/Curb
 8. CAGE THE SONGBIRD—Crystal Gayle—Warner Bros.
 9. EYES THAT SEE IN THE DARK—Kenny Rogers—RCA
 10. THE CLOSER YOU GET—Alabama—RCA



RONNIE MILSAP

Top Singles

- Pos. TITLE—Artist—Label
1. TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson—Columbia
 2. I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)—Vern Gosdin—Complet
 3. MAMA HE'S CRAZY—The Judds—RCA
 4. I DON'T WANNA BE A MEMORY—Exile—Epic
 5. ELIZABETH—The Statlers—Mercury
 6. YOU'RE GETTIN' TO ME AGAIN—Jim Glaser—Double Vision
 7. I GOT MEXICO—Eddy Raven—RCA
 8. LET'S FALL TO PIECES TOGETHER—George Strait—MCA
 9. JUST ANOTHER WOMAN IN LOVE—Anne Murray—Capitol
 10. ANGEL IN DISGUISE—Earl Thomas Conley—RCA

1985

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. ALABAMA (9) RCA
 2. GEORGE STRAIT (8) MCA
 3. HANK WILLIAMS JR. (8) Warner/Curb
 4. THE JUDDS (6) RCA/Curb
 5. WILLIE NELSON (10) Columbia
 6. THE OAK RIDGE BOYS (6) MCA
 7. THE STATLER BROTHERS (7) Mercury
 8. EXILE (7) Epic (1) MCA/Curb
 9. LEE GREENWOOD (8) MCA
 10. RICKY SKAGGS (5) Epic (2) Epic/Sugar Hill

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. SAWYER BROWN (6) Capitol/Curb
 2. FORESTER SISTERS (4) Warner Bros.
 3. RESTLESS HEART (4) RCA
 4. SOUTHERN PACIFIC (4) Warner Bros.
 5. ROCKIN' SIDNEY (2) Epic
 6. JUDY RODMAN (3) MTM
 7. CHANCE (3) Mercury
 8. CARL JACKSON (3) Columbia
 9. HILLARY KANTER (2) RCA
 10. T. GRAHAM BROWN (2) Capitol

Top Albums

- Pos. TITLE—Artist—Label
1. 40 HOUR WEEK—Alabama—RCA
 2. WHY NOT ME—The Judds—RCA/Curb
 3. DOES FORT WORTH EVER CROSS YOUR MIND—George Strait—MCA
 4. COUNTRY BOY—Ricky Skaggs—Epic
 5. FRIENDSHIP—Ray Charles—Columbia
 6. KENTUCKY HEARTS—Exile—Epic
 7. FIVE-O—Hank Williams Jr.—Warner/Curb
 8. TREADIN' WATER—Earl Thomas Conley—RCA
 9. ME AND PAUL—Willie Nelson—Columbia
 10. GREATEST HITS 2—The Oak Ridge Boys—MCA

'It's [my audience] a younger crowd. Some rock'n'roll fans don't separate us much—they like Waylon Jennings and Molly Hatchet. To them, there's no real big difference.'

HANK WILLIAMS JR., 1981

Top Singles

- Pos. TITLE—Artist—Label
1. LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)—Ronnie Milsap—RCA
 2. DIXIE ROAD—Lee Greenwood—MCA
 3. REAL LOVE—Dolly Parton with Kenny Rogers—RCA
 4. RADIO HEART—Charly McClain—Epic
 5. HIGHWAYMAN—Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson—Columbia
 6. SHE'S SINGLE AGAIN—Janie Fricke—Columbia
 7. I'M FOR LOVE—Hank Williams Jr.—Warner/Curb
 8. MODERN DAY ROMANCE—Nitty Gritty Dirt Band—Warner Bros.
 9. FALLIN' IN LOVE—Sylvia—RCA
 10. FORGIVING YOU WAS EASY—Willie Nelson—Columbia

1986

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. GEORGE STRAIT (8) MCA
 2. ALABAMA (10) RCA
 3. THE JUDDS (7) RCA/Curb
 4. HANK WILLIAMS JR. (7) Warner/Curb (1) Columbia
 5. LEE GREENWOOD (10) MCA
 6. WILLIE NELSON (13) Columbia
 7. REBA MCENTIRE (8) MCA (2) Mercury
 8. THE STATLER BROTHERS (10) Mercury
 9. EXILE (6) Epic
 10. RONNIE MILSAP (6) RCA

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. RANDY TRAVIS (4) Warner Bros.
 2. DWIGHT YOAKAM (4) Reprise
 3. RESTLESS HEART (4) RCA
 4. BILLY JOE ROYAL (4) Atlantic/America
 5. KEITH WHITLEY (4) RCA
 6. GIRLS NEXT DOOR (4) MTM
 7. PAKE MCENTIRE (4) RCA
 8. SWEETHEARTS OF THE RODEO (4) Columbia
 9. MICHAEL JOHNSON (4) RCA
 10. MARTY STUART (5) Columbia

Top Albums

- Pos. TITLE—Artist—Label
1. ROCKIN' WITH THE RHYTHM—The Judds—RCA/Curb
 2. GREATEST HITS—Earl Thomas Conley—RCA
 3. GREATEST HITS—Alabama—RCA
 4. SOMETHING SPECIAL—George Strait—MCA
 5. GUITARS, CADILLACS, ETC.—Dwight Yoakam—Reprise
 6. LIVE IN LONDON—Ricky Skaggs—Epic
 7. RHYTHM AND ROMANCE—Rosanne Cash—Columbia
 8. WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA
 9. SHAKIN'—Sawyer Brown—Capitol/Curb
 10. STREAMLINE—Lee Greenwood—MCA

(Continued on page D-32)



THE JUDDS



DAVID FRIZZELL & SHELLY WEST

1986 (Continued from page D-31)

Top Singles

- Pos. TITLE—Artist—Label
1. NEVER BE YOU—Rosanne Cash—Columbia
 2. TOO MUCH ON MY HEART—The Statler Brothers—Mercury

3. I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)—Lee Greenwood—MCA
4. HAVE MERCY—The Judds—RCA/Curb
5. I'LL NEVER STOP LOVING YOU—Gary Morris—Warner Bros.
6. MORNING DESIRE—Kenny Rogers—RCA
7. YOU CAN DREAM OF ME—Steve Wariner—MCA
8. WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA
9. UNTIL I MET YOU—Judy Rodman—MTM
10. ON THE OTHER HAND—Randy Travis—Warner Bros.

1987

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. GEORGE STRAIT (10) MCA
 2. RANDY TRAVIS (6) Warner Bros.
 3. THE JUDDS (7) RCA/Curb
 4. REBA McENTIRE (8) MCA (1) Mercury
 5. HANK WILLIAMS JR. (9) Warner/Curb
 6. ALABAMA (12) RCA
 7. DWIGHT YOAKAM (6) Reprise
 8. EARL THOMAS CONLEY (6) RCA
 9. RESTLESS HEART (5) RCA
 10. DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (4) Warner Bros.

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. THE O'KANES (5) Columbia
 2. RICKY VAN SHELTON (4) Columbia
 3. HIGHWAY 101 (4) Warner Bros.
 4. K.T. OSLIN (4) RCA
 5. THE DESERT ROSE BAND (4) MCA/Curb
 6. BAILLIE & THE BOYS (3) RCA
 7. FOSTER & LLOYD (3) RCA
 8. THE SHOOTERS (3) Epic
 9. DAVID LYNN JONES (2) Mercury
 10. TIM MALCHAK (3) Alpine

'I'm the only female, frankly, who's cutting country anymore. Matter of fact, that's why we're having such a hard time. Everybody else is looking for crossover material, so there aren't that many songs to find.'

REBA McENTIRE, 1984

Top Albums

- Pos. TITLE—Artist—Label
1. STORMS OF LIFE—Randy Travis—Warner Bros.
 2. OCEAN FRONT PROPERTY—George Strait—MCA
 3. WHEELS—Restless Heart—RCA
 4. THE TOUCH—Alabama—RCA
 5. GUITARS, CADILLACS, ETC., ETC.—Dwight Yoakam—Reprise
 6. HEART LAND—The Judds—RCA/Curb
 7. ALWAYS & FOREVER—Randy Travis—Warner Bros.
 8. WHAT AM I GONNA DO ABOUT YOU—Reba McEntire—MCA
 9. WINE COLORED ROSES—George Jones—Epic
 10. TRID—Dolly Parton, Linda Ronstadt, Emmylou Harris—Warner Bros.

Top Singles

- Pos. TITLE—Artist—Label
1. GIVE ME WINGS—Michael Johnson—RCA
 2. HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)—T.G. Sheppard—Columbia
 3. WHAT AM I GONNA DO ABOUT YOU—Reba McEntire—MCA
 4. FISHIN' IN THE DARK—Nitty Gritty Dirt Band—Warner Bros.
 5. THE MOON IS STILL OVER HER SHOULDER—Michael Johnson—RCA
 6. CRY MYSELF TO SLEEP—The Judds—RCA/Curb
 7. YOU AGAIN—The Forester Sisters—Warner Bros.
 8. SOMEBODY LIED—Ricky Van Shelton—Columbia
 9. THE WAY WE MAKE A BROKEN HEART—Rosanne Cash—Columbia
 10. IT TAKES A LITTLE RAIN—The Oak Ridge Boys—MCA

1988

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. RANDY TRAVIS (8) Warner Bros.
 2. GEORGE STRAIT (8) MCA
 3. REBA McENTIRE (8) MCA
 4. HANK WILLIAMS JR. (11) Warner/Curb (1) Mercury (1) BGM
 5. RICKY VAN SHELTON (6) Columbia
 6. ALABAMA (12) RCA
 7. ROSANNE CASH (5) Columbia
 8. K.T. OSLIN (6) RCA
 9. DWIGHT YOAKAM (7) Reprise
 10. HIGHWAY 101 (6) Warner Bros.

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. PATTY LOVELESS (6) MCA
 2. JO-EL SONNIER (5) RCA
 3. THE McCARTERS (4) Warner Bros.
 4. SKIP EWING (4) MCA
 5. K.D. LANG (3) Sire (1) Reprise
 6. SHENANDOAH (3) Columbia
 7. LARRY BOONE (5) Mercury
 8. DAVID SLATER (4) Capitol
 9. PAUL OVERSTREET (1) MTM (1) Capitol
 10. THE BURCH SISTERS (2) Mercury

Top Albums

- Pos. TITLE—Artist—Label
1. ALWAYS & FOREVER—Randy Travis—Warner Bros.
 2. WILD EYED DREAM—Ricky Van Shelton—Columbia
 3. 80's LADIES—K.T. Oslin—RCA
 4. BORN TO BOOGIE—Hank Williams Jr.—Warner/Curb
 5. GREATEST HITS, VOL. 2—George Strait—MCA
 6. KING'S RECORD SHOP—Rosanne Cash—Columbia
 7. THE ROYAL TREATMENT—Billy Joe Royal—Atlantic/America
 8. IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'—George Strait—MCA
 9. THE LAST ONE TO KNOW—Reba McEntire—MCA
 10. JUST US—Alabama—RCA

Top Singles

- Pos. TITLE—Artist—Label
1. DON'T CLOSE YOUR EYES—Keith Whitley—RCA
 2. IF YOU CHANGE YOUR MIND—Rosanne Cash—Columbia
 3. SET 'EM UP JOE—Vern Gosdin—Columbia
 4. STRONG ENOUGH TO BEND—Tanya Tucker—Capitol
 5. BLUEST EYES IN TEXAS—Restless Heart—RCA
 6. IT'S SUCH A SMALL WORLD—Rodney Crowell & Rosanne Cash—Columbia
 7. I COULDN'T LEAVE YOU IF I TRIED—Rodney Crowell—Columbia
 8. IF IT DON'T COME EASY—Tanya Tucker—Capitol
 9. I'M GONNA GET YOU—Eddy Raven—RCA
 10. JOE KNOWS HOW TO LIVE—Eddy Raven—RCA

1989

Top Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. RANDY TRAVIS (9) Warner Bros.
 2. GEORGE STRAIT (10) MCA
 3. REBA McENTIRE (8) MCA
 4. RICKY VAN SHELTON (8) Columbia
 5. THE JUDDS (11) Curb/RCA
 6. ALABAMA (10) RCA
 7. K.T. OSLIN (6) RCA
 8. HANK WILLIAMS JR. (10) Warner/Curb (1) Mercury
 9. KEITH WHITLEY (7) RCA
 10. RODNEY CROWELL (6) Columbia (1) Warner Bros.

Top New Artists

- Pos. ARTIST (No. of charted albums & singles) Label
1. CLINT BLACK (4) RCA
 2. GARTH BROOKS (3) Capitol
 3. LORRIE MORGAN (4) RCA
 4. LIONEL CARTWRIGHT (5) MCA
 5. MARY CHAPIN CARPENTER (3) Columbia
 6. SUZY BOGGUSS (4) Capitol
 7. CANYON (6) 16th Avenue
 8. J.C. CROWLEY (3) RCA
 9. TRAVIS TRITT (1) Warner Bros.
 10. BILLY HILL (2) Reprise

Top Albums

- Pos. TITLE—Artist—Label
1. LOVING PROOF—Ricky Van Shelton—Columbia
 2. OLD 8 X 10—Randy Travis—Warner Bros.
 3. THIS WOMAN—K.T. Oslin—RCA
 4. GREATEST HITS III—Hank Williams Jr.—Warner/Curb
 5. GREATEST HITS—The Judds—RCA/Curb
 6. BEYOND THE BLUE NEON—George Strait—MCA
 7. DIAMONDS & DIRT—Rodney Crowell—Columbia
 8. BUENAS NOCHES FROM A LONELY ROOM—Dwight Yoakam—Reprise
 9. ALWAYS & FOREVER—Randy Travis—Warner Bros.
 10. REBA—Reba McEntire—MCA

Top Singles

- Pos. TITLE—Artist—Label
1. BETTER MAN—Clint Black—RCA
 2. KILLIN' TIME—Clint Black—RCA
 3. SHE'S GOT A SINGLE THING IN MIND—Conway Twitty—MCA
 4. LOVIN' ONLY ME—Ricky Skaggs—Epic
 5. I GOT DREAMS—Steve Wariner—MCA
 6. ABOVE AND BEYOND—Rodney Crowell—Columbia
 7. I'M NO STRANGER TO THE RAIN—Keith Whitley—RCA
 8. LET ME TELL YOU ABOUT LOVE—The Judds—Curb/RCA
 9. WHAT'S GOING ON IN YOUR WORLD—George Strait—MCA
 10. NOTHING I CAN DO ABOUT IT NOW—Willie Nelson—Columbia

If an adult contemporary programmer in the early '80s could have had just one album in his library, it would probably be "Kenny Rogers Greatest Hits." But by the mid '80s it would be "Whitney Houston," hands down.

That's because the hottest sound at AC radio in the early '80s was country crossover, but by the mid '80s, black pop had taken over.

Anne Murray, Kenny Rogers, and Ronnie Milsap were the No. 1 AC acts of the year for 1980 through 1982.

In both 1981 and 1982, four of the top 10 AC singles of the year—including No. 1—were country crossover hits. Rogers' "I Don't Need You" was the champ in 1981; Milsap's "Any Day Now" took the prize in 1982. Also in the year-end top 10s those years: Juice Newton (the top female AC act both years), Eddie Rabbitt, Dolly Parton, and Willie Nelson.

But by 1983, the country crossover sound had faded. Lionel Richie was the top AC act for two years running in 1983-1984, and finished No. 2 in two other years, 1986-1987. He also dominated the year-end song tabulations. In 1983, he had three of the year's top five

hits, including the No. 1-ranked "You Are"; in 1984, he had two of the top three with "Hello" and "Stuck On You."

Black crossover stars landed the No. 1 AC hit of the year for four straight years from 1983 to 1986. Richie's "You Are" was followed in the winner's circle in 1984 by Peabo Bryson's "If Ever You're In My Arms Again," in 1985 by Kool & Gang's "Cherish," and in 1986 by Dionne & Friends' "That's What Friends Are For."

In 1986, the top four AC artists of the year were all black crossover stars. Billy Ocean, riding the smash ballad, "There'll Be Sad Songs (To Make You Cry)," was the year's No. 1 AC act, followed by Richie, Whitney Houston, and Stevie Wonder.

The decade was half over before Arista released Whitney Houston's debut album, but it quickly came to define the sound of AC. Houston was the top female

AC act for four years running—1985 through 1988.

In 1987, she had two of the year's top 10 AC hits: "Didn't We Almost Have It All" and "I Wanna Dance With Somebody (Who Loves Me)."

Air Supply was the hottest AC group of the early '80s, thanks to a seemingly endless string of sound-alike ballads. The first (and best) of their hits, "Lost In Love," was the No. 1 AC hit of 1980. The Australian duo was

the top AC group in 1981 and 1982 and their 1983 greatest hits album sold more than 4 million copies in the U.S.

No other group dominated AC radio to

'As for super hype, it just doesn't go together with my persona. I do look forward to crossing over more and being more prominent on the pop charts, but only as long as I'm retaining my musical integrity.'

LUTHER VANDROSS, 1988

ADULT CONTEMPORARY 1980

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. ANNE MURRAY (5) Capitol
 2. BARRY MANILOW (3) Arista
 3. DIONNE WARWICK (3) Arista
 4. KENNY ROGERS (4) United Artists
 5. RUPERT HOLMES (3) MCA
 6. DR. HOOK (4) Capitol
 7. AIR SUPPLY (2) Arista
 8. DAN FOGELBERG (2) Full Moon/Epic
 9. MAUREEN MCGOVERN (2) Warner Bros. (1) Warner Bros.
 10. LOBO (2) MCA

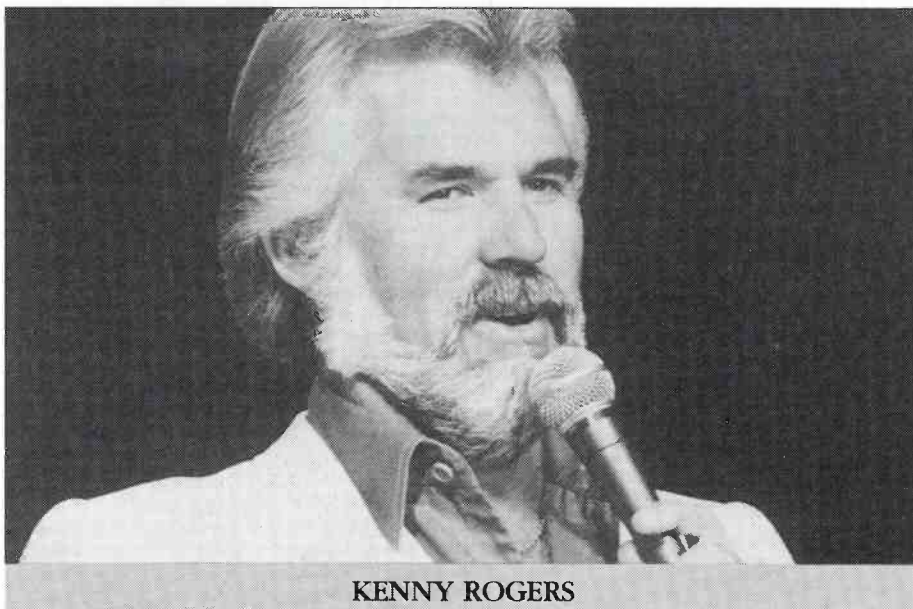
Top Singles

- Pos. TITLE—Artist—Label
1. LOST IN LOVE—Air Supply—Arista
 2. YOU'RE ONLY LONELY—J.D. Souther—Columbia
 3. THE ROSE—Bette Midler—Atlantic
 4. BROKEN HEARTED ME—Anne Murray—Capitol
 5. ALL THINGS ARE POSSIBLE—Dan Peek—Lamb & Lion
 6. WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—MCA
 7. SEND ONE YOUR LOVE—Stevie Wonder—Tamla
 8. LEAD ME ON—Maxine Nightingale—Windsong
 9. RISE—Herb Alpert—A&M
 10. WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta—Tamla

1981

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. KENNY ROGERS (3) Liberty
 2. NEIL DIAMOND (3) Capitol (1) Columbia
 3. AIR SUPPLY (3) Arista
 4. CHRISTOPHER CROSS (3) Warner Bros.
 5. JUICE NEWTON (3) Capitol
 6. SHEENA EASTON (2) EMI-America (1) Liberty
 7. EDDIE RABBITT (2) Elektra
 8. BARBRA STREISAND & BARRY GIBB (2) Columbia
 9. RONNIE MILSAP (3) RCA
 10. DON McLEAN (4) Millennium



KENNY ROGERS

Top Singles

- Pos. TITLE—Artist—Label
1. I DON'T NEED YOU—Kenny Rogers—Liberty
 2. WHAT KIND OF FOOL—Barbra Streisand & Barry Gibb—Columbia
 3. ARTHUR'S THEME—Christopher Cross—Warner Bros.
 4. ENDLESS LOVE—Diana Ross & Lionel Richie Jr.—Motown
 5. I LOVE A RAINY NIGHT—Eddie Rabbitt—Elektra
 6. SUKIYAKI—A Taste of Honey—Capitol
 7. ANGEL OF THE MORNING—Juice Newton—Capitol
 8. AMERICA—Neil Diamond—Capitol
 9. 9 TO 5—Dolly Parton—RCA
 10. THE WINNER TAKES IT ALL—ABBA—Atlantic

1982

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. RONNIE MILSAP (4) RCA
 2. NEIL DIAMOND (4) Columbia
 3. AIR SUPPLY (4) Arista
 4. KENNY ROGERS (5) Liberty
 5. BARRY MANILOW (4) Arista
 6. JUICE NEWTON (4) Capitol
 7. DAN FOGELBERG (4) Full Moon/Epic
 8. PAUL DAVIS (3) Arista
 9. VANGELIS (1) Polydor
 10. PAUL McCARTNEY & STEVIE WONDER (1) Columbia

Top Singles

- Pos. TITLE—Artist—Label
1. ANY DAY NOW—Ronnie Milsap—RCA
 2. CHARIOTS OF FIRE—Vangelis—Polydor
 3. EBONY AND IVORY—Paul McCartney & Stevie Wonder—Columbia
 4. YESTERDAY'S SONGS—Neil Diamond—Columbia
 5. EVEN THE NIGHTS ARE BETTER—Air Supply—Arista
 6. HARD TO SAY I'M SORRY—Chicago—Full Moon/Warner Bros.
 7. THROUGH THE YEARS—Kenny Rogers—Liberty
 8. ALWAYS ON MY MIND—Willie Nelson—Columbia
 9. LOVE WILL TURN YOU AROUND—Kenny Rogers—Liberty
 10. KEY LARGO—Bertie Higgins—Kat Family

1983

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. LIONEL RICHIE (4) Motown
 2. SERGIO MENDES (2) A&M
 3. TOTO (3) Columbia
 4. NEIL DIAMOND (3) Columbia
 5. PATTI AUSTIN & JAMES INGRAM (2) Qwest
 6. DIONNE WARWICK (4) Arista
 7. LAURA BRANIGAN (3) Atlantic
 8. MEN AT WORK (3) Columbia
 9. DAN FOGELBERG (2) Full Moon/Epic
 10. RITA COOLIDGE (2) A&M

that extent until Gloria Estefan & Miami Sound Machine arrived several years later with a sound that mixed peppy rhythmic pieces and plaintive ballads. The group had two of the top five AC hits of 1988, including the No. 1-ranked "Can't Stay Away From You." They were the top AC group of 1986 and 1988—losing the title in 1987 to Bruce Hornsby & the Range.

George Michael also started to dominate AC radio in the mid-'80s. Wham! was the top AC act of 1985, thanks largely to the success of the ballad "Careless Whisper." As a solo star, Michael was one of the top five AC acts of 1988.

Several AC veterans from the '60s and '70s continued to prosper into the '80s. Barry Manilow was the top male AC star of 1980; Dionne Warwick and Barbra Streisand were the top female AC stars for 1983-1984, respectively.

AC was also highly receptive to hits by established pop stars. Steve Winwood was the No. 1 AC act of 1988; George Harrison had that year's top AC single by a male artist, "Got My Mind Set On You."

Top Singles

- Pos. TITLE—Artist—Label
1. YOU ARE—Lionel Richie—Motown
 2. NEVER GONNA LET YOU GO—Sergio Mendes—A&M
 3. ALL TIME HIGH—Rita Coolidge—A&M
 4. TRULY—Lionel Richie—Motown
 5. MY LOVE—Lionel Richie—Motown
 6. BABY COME TO ME—Patti Austin with James Ingram—Qwest
 7. ALL THIS LOVE—DeBarge—Gordy
 8. IT MIGHT BE YOU—Stephen Bishop—Warner Bros.
 9. THE GIRL IS MINE—Michael Jackson & Paul McCartney—Epic
 10. HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Laura Branigan—Atlantic

1984

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. LIONEL RICHIE (5) Motown
 2. BILLY JOEL (5) Columbia
 3. ELTON JOHN (3) Geffen
 4. KENNY ROGERS (3) RCA
 5. PEABO BRYSON (3) Elektra
 6. CULTURE CLUB (3) Virgin/Epic
 7. BARBRA STREISAND (3) Columbia
 8. ANNE MURRAY (4) Capitol
 9. PEABO BRYSON & ROBERTA FLACK (1) Cardinal (2) Capitol
 10. DAN FOGELBERG (3) Full Moon/Epic

Top Singles

- Pos. TITLE—Artist—Label
1. IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson—Elektra
 2. HELLO—Lionel Richie—Motown
 3. STUCK ON YOU—Lionel Richie—Motown
 4. TIME AFTER TIME—Cyndi Lauper—Portrait
 5. SAD SONGS (SAY SO MUCH)—Elton John—Geffen
 6. THE LONGEST TIME—Billy Joel—Columbia
 7. LEAVE A TENDER MOMENT ALONE—Billy Joel—Columbia
 8. READ 'EM AND WEEP—Barry Manilow—Arista
 9. GOT A HOLD ON ME—Christine McVie—Warner Bros.
 10. ALMOST OVER YOU—Sheena Easton—EMI-America

(Continued on page D-34)

1970 - 1990 Thanks for a Great Double Decade!



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Adult Contemporary

1985 (Continued from page D-33)

Top Artists

Pos. ARTIST (No. of charted singles) Label

1. WHAM! (4) Columbia
2. DEBARGE (2) Gordy
3. JULIAN LENNON (3) Atlantic
4. KOOL & THE GANG (2) De-Lite
5. BILLY OCEAN (4) Jive
6. BILLY JOEL (3) Columbia
7. WHITNEY HOUSTON (2) Arista
8. MADONNA (5) Sire
(1) Geffen
9. STEVIE WONDER (3) Tamla
10. SADE (2) Portrait

Top Singles

Pos. TITLE—Artist—Label

1. CHERISH—Kool & The Gang—De-Lite
2. EVERYTIME YOU GO AWAY—Paul Young—Columbia
3. THE SEARCH IS OVER—Survivor—Scotti Bros.
4. CARELESS WHISPER—Wham! Featuring George Michael—Columbia
5. ONE MORE NIGHT—Phil Collins—Atlantic
6. SUDDENLY—Billy Ocean—Jive
7. YOU'RE THE INSPIRATION—Chicago—Full Moon/Warner Bros.
8. WHO'S HOLDING DONNA NOW—DeBarge—Gordy
9. ALL I NEED—Jack Wagner—Qwest
10. SMOOTH OPERATOR—Sade—Portrait

1986

Top Artists

Pos. ARTIST (No. of charted singles) Label

1. BILLY OCEAN (5) Jive
2. LIONEL RICHIE (3) Motown
3. WHITNEY HOUSTON (3) Arista
4. STEVIE WONDER (3) Tamla
5. JAMES TAYLOR (3) Columbia
6. MIAMI SOUND MACHINE (3) Epic
7. MIKE & THE MECHANICS (3) Atlantic
8. GENESIS (2) Atlantic
9. MADONNA (3) Sire
10. SADE (3) Portrait

Top Singles

Pos. TITLE—Artist—Label

1. THAT'S WHAT FRIENDS ARE FOR—Dionne & Friends—Arista
2. SAY YOU, SAY ME—Lionel Richie—Motown
3. YOUR WILDEST DREAMS—The Moody Blues—Polydor
4. GLORY OF LOVE (THEME FROM 'THE KARATE KID PART II')—Peter Cetera—Warner Bros.
5. WORDS GET IN THE WAY—Miami Sound Machine—Epic
6. THERE'LL BE SAD SONGS (TO MAKE YOU CRY)—Billy Ocean—Jive
7. GREATEST LOVE OF ALL—Whitney Houston—Arista
8. THESE DREAMS—Heart—Capitol
9. ON MY OWN—Patti LaBelle & Michael McDonald—MCA
10. FRIENDS AND LOVERS—Carl Anderson & Gloria Loring—Carrere

1987

Top Artists

Pos. ARTIST (No. of charted singles) Label

1. BRUCE HORNSBY & THE RANGE (3) RCA
2. LIONEL RICHIE (4) Motown
3. STEVE WINWOOD (4) Island
4. WHITNEY HOUSTON (3) Arista
5. MADONNA (5) Sire
6. SMOKEY ROBINSON (3) Motown
7. ANITA BAKER (4) Elektra
8. CHICAGO (2) Warner Bros.
9. CARLY SIMON (3) Arista
10. GENESIS (3) Atlantic

Top Singles

Pos. TITLE—Artist—Label

1. CAN'T WE TRY—Dan Hill (Duet With Vonda Shepard)—Columbia
2. SOMEWHERE OUT THERE (FROM 'AN AMERICAN TAIL')—Linda Ronstadt & James Ingram—MCA
3. WILL YOU STILL LOVE ME—Chicago—Warner Bros.
4. BALLERINA GIRL—Lionel Richie—Motown
5. THIS IS THE TIME—Billy Joel—Columbia
6. LOVE IS FOREVER—Billy Ocean—Jive
7. DIDN'T WE ALMOST HAVE IT ALL—Whitney Houston—Arista
8. MANDOLIN RAIN—Bruce Hornsby & The Range—RCA
9. I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)—Whitney Houston—Arista
10. SONGBIRD—Kenny G—Arista

1988

Top Artists

Pos. ARTIST (No. of charted singles) Label

1. STEVE WINWOOD (2) Virgin
(2) Island
2. GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Epic
3. WHITNEY HOUSTON (5) Arista
4. GEORGE MICHAEL (4) Columbia
5. RICK ASTLEY (3) RCA
6. RICHARD MARX (3) EMI
7. ELTON JOHN (4) MCA
8. ERIC CARMEN (1) Arista
(1) RCA
9. BREATHE (2) A&M
10. BELINDA CARLISLE (3) RCA

Top Singles

Pos. TITLE—Artist—Label

1. CAN'T STAY AWAY FROM YOU—Gloria Estefan & Miami Sound Machine—Epic
2. WHERE DO BROKEN HEARTS GO—Whitney Houston—Arista
3. GOT MY MIND SET ON YOU—George Harrison—Dark Horse
4. HANDS TO HEAVEN—Breathe—A&M
5. ANYTHING FOR YOU—Gloria Estefan & Miami Sound Machine—Epic
6. MAKE ME LOSE CONTROL—Eric Carmen—Arista
7. HUNGRY EYES (FROM 'DIRTY DANCING')—Eric Carmen—RCA
8. NEVER GONNA GIVE YOU UP—Rick Astley—RCA
9. I DON'T WANNA GO ON WITH YOU LIKE THAT—Elton John—MCA
10. NEVER THOUGHT (THAT I COULD LIVE)—Dan Hill—Columbia

1989

Top Artists

Pos. ARTIST (No. of charted singles) Label

1. MADONNA (3) Sire
2. ANITA BAKER (3) Elektra
3. SIMPLY RED (3) Elektra
4. KENNY G (2) Arista
5. CHICAGO (3) Reprise
6. PHIL COLLINS (3) Atlantic
7. GLORIA ESTEFAN (2) Epic
8. RICHARD MARX (3) EMI
9. THIRTY EIGHT SPECIAL (1) A&M
10. BREATHE (3) A&M

Top Singles

Pos. TITLE—Artist—Label

1. SECOND CHANCE—Thirty Eight Special—A&M
2. IF YOU DON'T KNOW ME BY NOW—Simply Red—Elektra
3. TWO HEARTS—Phil Collins—Atlantic
4. WIND BENEATH MY WINGS—Bette Midler—Atlantic
5. AFTER ALL—Cher & Peter Cetera—Geffen
6. RIGHT HERE WAITING—Richard Marx—EMI
7. DON'T WANNA LOSE YOU—Gloria Estefan—Epic
8. THE LIVING YEARS—Mike + The Mechanics—Atlantic
9. MISS YOU LIKE CRAZY—Natalie Cole—EMI
10. YOU GOT IT—Roy Orbison—Virgin

The top jazz artists of the '80s included both jazz traditionalists like Wynton Marsalis and more pop-minded contemporary jazz stars like Spyro Gyra, Grover Washington Jr. and Kenny G. Each topped the year-end artist recaps twice.

Spyro Gyra was the top jazz artist of 1980, when two of its albums, "Morning Dance" and "Catching The Sun," finished in the year-end top five. And the MCA group was the top contemporary jazz artist of 1988, when "Stories Without Words" was a hit.

Grover Washington Jr. was the top jazz artist two years running in 1981 and 1982. Washington also had the No. 1 jazz album of 1981 with "Winelight"—which yielded the smash single "Just The Two Of Us"—and the No. 2 jazz album of 1982 with "Come Morning."

Kenny G was the top contemporary jazz artist of both 1987 and 1989, and had the top contemporary jazz albums both years with "Duotones" and "Silhouette," respectively.

And Wynton Marsalis was the top jazz artist of 1985, when "Hot House Flowers" was rated the top jazz album. He re-

peated as top jazz artist in 1988, when "Standard Time" was a hit.

Angela Bofill and Sade were the decade's leading female jazz artists. Bofill was the top female artist in 1980—when "Angel Of The Night" was one of the year's top five jazz albums—and in 1982; Sade scored in 1985 and in 1986—when "Promise" was one of the year's top 10 jazz albums.

Spyro Gyra and the Pat Metheny Group were the top jazz groups of the '80s, each emerging as the top ranking group of the year four times. The Metheny Group was the top group from 1982 through 1985—when their smash albums included "Offramp" and "Full Circle"—Spyro Gyra scored in 1980, 1981, 1986, and 1988.

The decade's top jazz duos were Bob James & Earl Klugh and Dave Grusin & Lee Ritenour. James & Klugh were the top duo in 1980 and 1983; Grusin & Ritenour led all duos in 1985 and 1986.

In addition, James & Klugh had the No. 2 jazz album of 1980 with "One On One" and the No. 1 jazz album of 1983 with "Two Of A Kind." And Grusin & Ritenour had the No. 5 jazz album of 1986 with "Harlequin."

The Crusaders had the No. 1 jazz album of 1980 with "Street Life." They were also the year's No. 2 jazz artists.

Al Jarreau had the No. 1 album of 1982 with "Breakin' Away" and the No. 2 album of 1983 with "Jarreau." On the artist recaps, those rankings were flip-flopped. Jarreau was

the No. 2 jazz artist of 1982 and the No. 1 artist of 1983.

George Winston was the No. 1 jazz artist of 1984, when two of his albums—"December" and "Autumn"—were in the year-end top five. The year's No. 2 jazz artist was David Sanborn, who had the No. 1 jazz album with "Backstreet."

Stanley Jordan was the No. 1 jazz artist of 1986 and also had the year's No. 1 jazz album, "Magic Touch."

Dexter Gordon was the No. 1 jazz artist of 1987 and had the year's No. 1 album, "The Other Side Of Round Midnight." The "Round Midnight" soundtrack was No. 3 for the year.

"Dianne Reeves" was the No. 1 contemporary jazz album of 1988. "Diane Schuur And The Count Basie Orchestra" was that year's top jazz album; Cassandra Wilson's "Blue Skies" was the jazz champ in 1989. But the No. 1 jazz artist of 1989 was the late Charlie Parker.

'I don't mind being classified as a jazz artist, but I do mind being restricted to being a jazz artist. My foundation has been in jazz, though I didn't really start out that way. I started in classical music, but my formative years were in jazz, and it makes a great foundation.'

HERBIE HANCOCK, 1983

JAZZ 1980

Top Artists

- Pos. ARTIST (No. of Charted albums) Label
1. SPYRO GYRA (2) MCA
 2. CRUSADERS (2) MCA
 3. PAT METHENY (2) ECM
 4. ANGELA BOFILL (2) Arista/GRP
 5. BOB JAMES & EARL KLUGH (1) Tappan Zee/Columbia
 6. GROVER WASHINGTON JR. (1) Motown (1) Elektra
 7. EARL KLUGH (1) Arista/GRP (1) United Artists
 8. CHUCK MANGIONE (3) A&M
 9. JEFF LORBER FUSION (2) Arista (1) Inner City
 10. HERB ALPERT (2) A&M

Top Albums

- Pos. TITLE—Artist—Label
1. STREET LIFE—Crusaders—MCA
 2. ONE ON ONE—Bob James & Earl Klugh—Tappan Zee/Columbia
 3. MORNING DANCE—Spyro Gyra—MCA
 4. CATCHING THE SUN—Spyro Gyra—MCA
 5. ANGEL OF THE NIGHT—Angela Bofill—Arista/GRP
 6. RISE—Herb Alpert—A&M
 7. HEART STRING—Earl Klugh—Arista/GRP
 8. AMERICAN GARAGE—Pat Metheny Group—ECM
 9. SKYLARKIN—Grover Washington Jr.—Motown
 10. LUCKY SEVEN—Bob James—Tappan Zee/Columbia

1981

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. GROVER WASHINGTON JR. (1) Elektra (2) Motown
 2. AL JARREAU (2) Warner Bros.
 3. DAVID SANBORN (2) Warner Bros.
 4. SPYRO GYRA (3) MCA
 5. MILES DAVIS (3) Columbia
 6. BOB JAMES (3) Tappan Zee/Columbia
 7. TOM BROWNE (2) Arista/GRP
 8. GEORGE BENSON (1) Warner Bros.
 9. EARL KLUGH (2) Liberty
 10. JOHN KLEMMER (2) Elektra



WYNTON MARSALIS

Top Albums

- Pos. TITLE—Artist—Label
1. WINELIGHT—Grover Washington Jr.—Elektra
 2. BREAKIN' AWAY—Al Jarreau—Warner Bros.
 3. GIVE ME THE NIGHT—George Benson—Warner Bros.
 4. VOYEUR—David Sanborn—Warner Bros.
 5. 80/81—Pat Metheny—ECM
 6. LATE NIGHT GUITAR—Earl Klugh—Liberty
 7. CARNAVAL—Spyro Gyra—MCA
 8. MOUNTAIN DANCE—Dave Grusin—Arista/GRP
 9. KIT—Lee Ritenour—Elektra
 10. NIGHT PASSAGE—Weather Report—ARC/Columbia

1982

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. GROVER WASHINGTON JR. (2) Elektra (1) Motown
 2. AL JARREAU (2) Warner Bros.
 3. JEAN-LUC PONTY (1) Atlantic
 4. PAT METHENY GROUP (1) ECM
 5. GEORGE BENSON (1) Warner Bros.
 6. QUINCY JONES (2) A&M
 7. EARL KLUGH (1) Liberty
 8. DAVID SANBORN (2) Warner Bros.
 9. SPYRO GYRA (2) MCA
 10. MILES DAVIS (3) Columbia

Top Albums

- Pos. TITLE—Artist—Label
1. BREAKIN' AWAY—Al Jarreau—Warner Bros.
 2. COME MORNING—Grover Washington Jr.—Elektra
 3. MYSTICAL ADVENTURE—Jean-Luc Ponty—Atlantic
 4. THE GEORGE BENSON COLLECTION—George Benson—Warner Bros.
 5. OFFRAMP—Pat Metheny Group—ECM
 6. THE DUDE—Quincy Jones—A&M
 7. CRAZY FOR YOU—Earl Klugh—Liberty
 8. FREETIME—Spyro Gyra—MCA
 9. REFLECTIONS—Gil Scott Heron—Arista
 10. WYNTON MARSALIS—Wynton Marsalis—Columbia

1983

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. AL JARREAU (2) Warner Bros.
 2. BOB JAMES & EARL KLUGH (1) Capitol
 3. GEORGE WINSTON (3) Windham Hill
 4. GEORGE BENSON (2) Warner Bros.
 5. PAT METHENY GROUP (2) ECM
 6. GROVER WASHINGTON JR. (3) Elektra
 7. DAVID SANBORN (1) Warner Bros.
 8. SPYRO GYRA (2) MCA
 9. BOB JAMES (3) Columbia/Tappan Zee
 10. MILES DAVIS (3) Columbia

(Continued on page D-36)

1983 (Continued from page D-35)

Top Albums

- Pos. TITLE—Artist—Label
1. TWO OF A KIND—Bob James & Earl Klugh—Capitol
 2. JARREAU—Al Jarreau—Warner Bros.
 3. AS WE SPEAK—David Sanborn—Warner Bros.
 4. OFFRAMP—Pat Metheny Group—ECM
 5. IN YOUR EYES—George Benson—Warner Bros.
 6. BREAKIN' AWAY—Jarreau—Warner Bros.
 7. DECEMBER—George Winston—Windham Hill
 8. INCOGNITO—Spyro Gyra—MCA
 9. THE BEST IS YET TO COME—Grover Washington Jr.—Elektra
 10. WINTER INTO SPRING—George Winston—Windham Hill



AL JARREAU

1984

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. GEORGE WINSTON (3) Windham Hill
 2. DAVID SANBORN (2) Warner Bros.
 3. WYNTON MARSALIS (2) Columbia
 4. HERBIE HANCOCK (2) Columbia
 5. PAT METHENY GROUP (4) ECM
 6. EARL KLUGH (3) Capitol
 7. SPYRO GYRA (2) MCA
 8. AL JARREAU (2) Warner Bros.
 9. LINDA RONSTADT (1) Asylum
 10. GEORGE BENSON (2) Warner Bros.

Top Albums

- Pos. TITLE—Artist—Label
1. BACKSTREET—David Sanborn—Warner Bros.
 2. THINK OF ONE—Wynton Marsalis—Columbia
 3. FUTURE SHOCK—Herbie Hancock—Columbia
 4. DECEMBER—George Winston—Windham Hill
 5. AUTUMN—George Winston—Windham Hill
 6. WISFUL THINKING—Earl Klugh—Capitol
 7. WHAT'S NEW—Linda Ronstadt—Asylum
 8. PASSIONFRUIT—Michael Franks—Warner Bros.
 9. IN YOUR EYES—George Benson—Warner Bros.
 10. JARREAU—Al Jarreau—Warner Bros.

1985

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. WYNTON MARSALIS (3) Columbia (1) Who's Who
 2. GEORGE WINSTON (3) Windham Hill
 3. ANDREAS VOLLENWEIDER (3) Columbia
 4. STANLEY JORDAN (1) Blue Note
 5. EARL KLUGH (1) Warner Bros.
 6. DAVID SANBORN (2) Warner Bros.
 7. PAT METHENY GROUP (1) ECM
 8. AL JARREAU (2) Warner Bros.
 9. GEORGE HOWARD (2) TBA
 10. DAVE GRUSIN (2) GRP

Top Albums

- Pos. TITLE—Artist—Label
1. HOT HOUSE FLOWERS—Wynton Marsalis—Columbia
 2. MAGIC TOUCH—Stanley Jordan—Blue Note
 3. FIRST CIRCLE—Pat Metheny Group—ECM
 4. STRAIGHT TO THE HEART—David Sanborn—Warner Bros.
 5. 20/20—George Benson—Warner Bros.
 6. DANCING IN THE SUN—George Howard—TBA
 7. HIGH CRIME—Al Jarreau—Warner Bros.
 8. WHITE WINDS—Andreas Vollenweider—Columbia
 9. DECEMBER—George Winston—Windham Hill
 10. AMERICAN EYES—Rare Silk—Palo Alto

1986

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. STANLEY JORDAN (1) Blue Note
 2. GEORGE HOWARD (2) TBA
 3. SPYRO GYRA (2) MCA
 4. WYNTON MARSALIS (3) Columbia
 5. MANHATTAN TRANSFER (1) Atlantic
 6. DAVE GRUSIN & LEE RITENOUR (1) GRP
 7. ANDREAS VOLLENWEIDER (2) CBS Masterworks
 8. SADE (2) Portrait
 9. LARRY CARLTON (1) MCA
 10. BOB JAMES & DAVID SANBORN (1) Warner Bros.

Top Albums

- Pos. TITLE—Artist—Label
1. MAGIC TOUCH—Stanley Jordan—Blue Note
 2. BLACK CODES (FROM THE UNDERGROUND)—Wynton Marsalis—Columbia
 3. LOVE WILL FOLLOW—George Howard—TBA
 4. VOCALESE—Manhattan Transfer—Atlantic
 5. HARLEQUIN—Dave Grusin & Lee Ritenour—GRP
 6. ALONE/BUT NEVER ALONE—Larry Carlton—MCA
 7. DOUBLE VISION—Bob James & David Sanborn—Warner Bros.
 8. ANOTHER PLACE—Hiroshima—Epic
 9. DANCING IN THE SUN—George Howard—TBA
 10. PROMISE—Sade—Portrait

1987

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. DEXTER GORDON (1) Blue Note
 2. MICHAEL BRECKER (1) MCA/Impulse
 3. WYNTON MARSALIS (2) Columbia
 4. BRANFORD MARSALIS (2) Columbia
 5. THE DUKE ELLINGTON ORCHESTRA (1) GRP
 6. TONY WILLIAMS (1) Blue Note
 7. CARMEN LUNDY (1) Black Hawk
 8. MICHEL PETRUCCIANI (1) Blue Note
 9. PATRICK WILLIAMS' NEW YORK BAND (1) Soundwings
 10. EDDIE DANIELS (1) GRP

Top Albums

- Pos. TITLE—Artist—Label
1. THE OTHER SIDE OF ROUND MIDNIGHT—Dexter Gordon—Blue Note
 2. MICHAEL BRECKER—Michael Brecker—MCA/Impulse
 3. ROUND MIDNIGHT—Soundtrack—Columbia
 4. J MOOD—Wynton Marsalis—Columbia
 5. ROYAL GARDEN BLUES—Branford Marsalis—Columbia
 6. DIGITAL DUKE—The Duke Ellington Orchestra—GRP
 7. CIVILIZATION—Tony Williams—Blue Notes
 8. GOOD MORNING KISS—Carmen Lundy—Black Hawk/Aspen
 9. POWER OF THREE—Michel Petrucci—Blue Note
 10. 10TH AVENUE—Patrick Williams' New York Band—Soundwings

Top Contemporary Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. KENNY G (1) Arista
 2. NAJEE (1) EMI-Manhattan
 3. BOBBY McFERRIN (1) Blue Note
 4. DAVID SANBORN (1) Warner Bros.
 5. GEORGE HOWARD (1) MCA
 6. MILES DAVIS (1) Warner Bros.
 7. LARRY CARLTON (3) MCA
 8. BOB JAMES (1) Warner Bros.
 9. STANLEY JORDAN (1) Blue Note
 10. GEORGE BENSON & EARL KLUGH (1) Warner Bros.

Top Contemporary Albums

- Pos. TITLE—Artist—Label
1. DUOTONES—Kenny G—Arista
 2. NAJEE'S THEME—Najee—EMI-Manhattan
 3. SPONTANEOUS INVENTIONS—Bobby McFerrin—Blue Note
 4. A NICE PLACE TO BE—George Howard—MCA
 5. TUTU—Miles Davis—Warner Bros.
 6. A CHANGE OF HEART—David Sanborn—Warner Bros.
 7. STANDARDS VOL. 1—Stanley Jordan—Blue Note
 8. COLLABORATION—George Benson & Earl Klugh—Warner Bros.
 9. DOWN TO THE MOON—Andreas Vollenweider—CBS Masterworks
 10. THE GOOD AND BAD TIMES—The Crusaders—MCA

1988

Top Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. WYNTON MARSALIS (2) Columbia
 2. DIANE SCHUUR & COUNT BASIE ORCH. (1) GRP
 3. BRANFORD MARSALIS (2) Columbia
 4. JOE WILLIAMS (1) Verve
 5. ELLA FITZGERALD (1) Verve
 6. ELIANE ELIAS (2) Blue Note/Denon
 7. GERRY MULLIGAN (1) ProJazz
 8. BETTY CARTER (1) Verve
 9. HENRY BUTLER (1) MCA/Impulse
 10. MICHAEL BRECKER (1) MCA/Impulse
 11. ORNETTE COLEMAN & PRIME TIME (1) Portrait (tie)

Top Albums

- Pos. TITLE—Artist—Label
1. DIANE SCHUUR & COUNT BASIE ORCHESTRA—Diane Schuur & Count Basie Orchestra—GRP
 2. EVERY NIGHT—Joe Williams—Verve
 3. STANDARD TIME—Wynton Marsalis—Columbia
 4. RENAISSANCE—Branford Marsalis—Columbia
 5. ELLA IN ROME—THE BIRTHDAY CONCERT—Ella Fitzgerald—Verve
 6. SYMPHONIC DREAMS—Gerry Mulligan—ProJazz
 7. LOOK WHAT I GOT—Betty Carter—Verve
 8. THE VILLAGE—Henry Butler—MCA/Impulse
 9. MICHAEL BRECKER—Michael Brecker—MCA/Impulse
 10. VIRGIN BEAUTY—Ornette Coleman & Prime Time—Portrait

Top Contemporary Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. SPYRO GYRA (2) MCA
 2. DIANNE REEVES (1) Blue Note
 3. BASIA (1) Epic
 4. BOBBY McFERRIN (1) EMI
 5. GEORGE HOWARD (1) MCA (1) TBA
 6. HIROSHIMA (1) Epic
 7. STEVE KINDLER & TEJA BELL (1) Global Pacific
 8. PAT METHENY GROUP (1) Geffen
 9. KIRK WHALUM (1) Columbia
 10. DAVID SANFORD (1) Reprise (1) Warner Bros.

Top Contemporary Albums

- Pos. TITLE—Artist—Label
1. DIANNE REEVES—Dianne Reeves—Blue Notes
 2. TIME AND TIDE—Basia—Epic
 3. SIMPLE PLEASURES—Bobby McFerrin—EMI
 4. GO—Hiroshima—Epic
 5. DOLPHIN SMILES—Steve Kindler & Teja Bell—Global Pacific
 6. STILL LIFE (TALKING)—Pat Metheny Group—Geffen
 7. AND YOU KNOW THAT!—Kirk Whalum—Columbia
 8. STORIES WITHOUT WORDS—Spyro Gyro—MCA
 9. CLOSE-UP—David Sanborn—Reprise
 10. BRASIL—Manhattan Transfer—Atlantic Jazz

1989

Top Artists

- Pos. ARTIST (No. of charted albums) Label
1. CHARLIE PARKER (1) Verve (1) Savoy Jazz
 2. DIANE SCHUUR (2) GRP
 3. MICHEL CAMILO (1) Portrait (1) Epic
 4. CASSANDRA WILSON (1) JMT
 5. HARRY CONNICK JR. (2) Columbia
 6. DR. JOHN (1) Warner Bros.
 7. MARCUS ROBERTS (1) Novus
 8. CHICK COREA AKOUSTIC BAND (1) GRP
 9. CHET BAKER (1) Novus
 10. BETTY CARTER (1) Verve

Top Albums

- Pos. TITLE—Artist—Label
1. BLUE SKIES—Cassandra Wilson—JMT
 2. MICHEL CAMILO—Michel Camilo—Portrait
 3. TALKIN' 'BOUT YOU—Diane Schuur—GRP
 4. IN A SENTIMENTAL MOOD—Dr. John—Warner Bros.
 5. THE TRUTH IS SPOKEN HERE—Marcus Roberts—Novus
 6. BIRD—THE ORIGINAL RECORDINGS OF CHARLIE PARKER—Charlie Parker—Verve
 7. CHICK COREA AKOUSTIC BAND—Chick Corea Akoustic Band—GRP
 8. CHET BAKER SINGS AND PLAYS (FROM 'LET'S GET LOST')—Chet Baker—Novus
 9. LOOK WHAT I GOT—Betty Carter—Verve
 10. THE MAJESTY OF THE BLUES—Wynton Marsalis—Columbia

Top Contemporary Artists

- Pos. ARTIST (No. of charted albums) Label
1. KENNY G (1) Arista
 2. JOE SAMPLE (1) Warner Bros.
 3. AL JARREAU (1) Reprise
 4. HIROSHIMA (1) Epic
 5. LEE RITENOUR (2) GRP
 6. MILES DAVIS (1) Warner Bros. (1) Columbia
 7. TUCK & PATTI (2) Windham Hill
 8. BOBBY McFERRIN (1) EMI
 9. PAT METHENY (1) Geffen
 10. DAVID SANBORN (1) Reprise

Top Contemporary Albums

- Pos. TITLE—Artist—Label
1. SILHOUETTE—Kenny G—Arista
 2. SPELLBOUND—Joe Sample—Warner Bros.
 3. HEART'S HORIZON—Al Jarreau—Reprise
 4. EAST—Hiroshima—Epic
 5. AMANDLA—Miles Davis—Warner Bros.
 6. SIMPLE PLEASURES—Bobby McFerrin—EMI
 7. LETTER FROM HOME—Pat Metheny—Geffen
 8. FESTIVAL—Lee Ritenour—GRP
 9. CLOSE-UP—David Sanborn—Reprise
 10. PENSYL SKETCHES #1—Kim Pensyl—Optimism

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You can dance," Madonna sang in her 1985 smash "Into The Groove," and all through the '80s that's just what she did. Madonna was the No. 1 dance artist of 1985 in both sales and club play, and repeated as the top-seller of 1987. No other artist topped the year-end dance charts more than once. And Madonna nearly scored three times. She was the No. 2 dance artist of 1983—a full year before she broke through as a pop star.

Prince was the top male dance star of the '80s. He was the top ranking male dance artist of 1984 and was the top male dance sales star of 1987.

The Pointer Sisters were the top dance group of 1984 and the top club play group of 1985.

Here's a year-by-year recap.

1980. Change was the year's top dance act and had the top hit with the album, "Lover's Holiday." Dan Hartman was the top male artist; Stephanie Mills the top female.

1981. Fantasy was the year's top dance artist and had the top hit with "You're Too Late"/"Funky Song"/"You Can't Lose

What You Never Had." Gino Soccio was the top male artist; Dee Dee Sharp Gamble the top female.

1982. Chas Jankel was the year's top dance artist and had the top hit, "Glad To Know You"/"3,000,000 Synths." Linda Clifford was the top female artist; D Train was the top group.

1983. Michael Jackson was the top dance artist and had the top hit with "Billie Jean"/"Beat It." Madonna was the top female artist; Yaz was the top group.

1984. Shannon was the top dance artist, but the Pointer Sisters had the top hit with "I Need You"/"Automatic"/"Jump," and were also the top group; Prince was the top male artist.

1985. Madonna was the top artist in both sales and club play. Paul Hardcastle

was the top male artist in both categories. Tears For Fears was the top sales group; the Pointer Sisters were the top club play group. Lisa Lisa & Cult Jam with Full Force's "I Wonder If I Take You Home"

was the No. 1 sales hit; General Public's "Never You Done That" was the top club play title.

1986. Janet Jackson was the top artist in both sales and club play. Colonel Abrams was the top male artist in both categories. Nu Shooz was the top sales group; the Pet Shop Boys were the top club play group. Phyllis Nelson's "I Like You" was the top sales hit; Gwen Guthrie's "Ain't Nothin' Goin' On But The Rent" was the top club play title.

1987. Madonna was the top sales artist; Jody Watley was the top club play artist.

The top male and group in the sales column were Prince and Company B; the top male and group in club play were Giorgio and Mel & Kim. Mel & Kim also had the No. 1 club play title with "(Showing Out) Get Fresh At The Weekend;" Debbie Gibson had the year's top sales hit with "Only In My Dreams."

1988. Rick Astley was the top artist in both sales and club play and also had the top sales hit with "Never Gonna Give You Up." The top female and group in sales action were Pebbles and Salt 'n' Pepa; the top female and group in club play were Whitney Houston and Earth, Wind & Fire. The top club play title was M/A/R/R/S' "Pump Up The Volume."

1989. Soul II Soul (featuring Caron Wheeler) was the year's top sales artist and had both of the year's top two sales hits, "Keep On Movin'" and "Back To Life." The top male and female in sales activity were Bobby Brown and Paula Abdul; the top male and female in club play were Lil Louis and Madonna. The top club play title was Karyn White's "Secret Rendezvous."

'I was only 13 when I wrote 'Only In My Dreams,' and I still hadn't had a boyfriend then—I was just guessing, really.'

DEBBIE GIBSON, 1989

DANCE 1980

Top Artists

Pos. ARTIST (No. of charted product) Label

1. CHANGE (1) RFC
2. DAN HARTMAN (2) Blue Sky
3. LIPPS INC. (2) Casablanca
4. SHALAMAR (1) Solar
5. STEPHANIE MILLS (2) 20th Century
6. DEBBIE JACOBS (2) MCA
7. FRANCE JOLI (2) Prelude
8. SPINNERS (1) Atlantic
9. M (2) Sire
10. DIANA ROSS (2) Motown

Top Audience Response Singles/Albums

Pos. TITL—Artist—Label

1. LOVER'S HOLIDAY (all cuts)—Change—RFC
2. IN THE SOCKET—Shalamar—Solar
3. VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky
4. FUNKYTOWN/ALL NIGHT DANCING—Lipps Inc.—Casablanca
5. STOMP—The Brothers Johnson—A&M
6. GET UP AND BOOGIE/HOLLYWOOD—Freddie James—Warner Bros.
7. BODY LANGUAGE/WORKING MY WAY BACK TO YOU—Spinners—Atlantic
8. DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic
9. EVITA—All Cuts—RSO
10. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—The Destination—Butterfly

1981

Top Artists

Pos. ARTIST (No. of charted product) Label

1. FANTASY (1) Pavillion
2. GINO SOCCIO (1) RFC/Atlantic
3. CHANGE (2) RFC/Atlantic
4. THE JACKSONS (2) Epic
5. RICK JAMES (1) Gordy
6. LIME (1) Prism
7. BLONDIE (1) Chrysalis
8. DEE DEE SHARP GAMBLE (1) P.I.R.
9. KOOL & THE GANG (1) De-Lite
10. VOGUE (1) Atlantic

Top Audience Response Singles/Albums

Pos. TITLE—Artist—Label

1. YOU'RE TOO LATE/FUNKY SONG/YOU CAN'T LOSE WHAT YOU NEVER HAD—Fantasy—Pavillion
2. TRY IT OUT—Gino Soccio—RFC/Atlantic
3. PARADISE—Change—RFC/Atlantic
4. CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic
5. GIVE IT TO ME BABY/SUPER FREAK—Rick James—Gordy
6. YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism
7. RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis
8. BREAKING AND ENTERING—Dee Dee Sharp Gamble—P.I.R.
9. DANCIN' THE NIGHT AWAY—Vogue—Atlantic
10. SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude

1982

Top Artists

Pos. ARTIST (No. of charted product) Label

1. CHAS JANKEL (2) A&M
2. PRINCE (2) Warner Bros.
3. D TRAIN (2) Prelude
4. YAZ (2) Sire
5. PATRICK COWLEY (1) Megatone
6. THOMPSON TWINS (1) Arista
7. THE HUMAN LEAGUE (2) A&M/Virgin
8. A FLOCK OF SEAGULLS (2) Jive/Arista
9. SOFT CELL (2) Sire
10. STEVIE WONDER (2) Tamla

Top Audience Response Singles/Albums

Pos. TITLE—Artist—Label

1. GLAD TO KNOW YOU/3,000,000 SYNTHS—Chas Jankel—A&M
2. CONTROVERSY/LET'S WORK—Prince—Warner Bros.
3. KEEP ON/YOU'RE THE ONE FOR ME—D Train—Prelude
4. IN THE NAME OF LOVE—Thompson Twins—Arista
5. DON'T YOU WANT ME/OPEN YOUR HEART—The Human League—A&M/Virgin
6. SITUATION—Yaz—Sire
7. DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol
8. YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet
9. TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire
10. MURPHY'S LAW—Cheri—Venture



GWEN GUTHRIE

Top Audience Response Singles/Albums

Pos. TITLE—Artist—Label

1. BILLIE JEAN/BEAT IT—Michael Jackson—Epic
2. LET'S DANCE—David Bowie—EMI-America
3. HOLIDAY/LUCKY STAR—Madonna—Sire
4. ROCKIT—Herbie Hancock—Columbia
5. STATE FARM/NOBODY'S DIARY—Yaz—Sire
6. NASTY GIRL—Vanity 6—Warner Bros.
7. FLASHDANCE—WHAT A FEELING—Irene Cara—Casablanca
8. 1999—Prince—Warner Bros.
9. THE SAFETY DANCE—Men Without Hats—Backstreet
10. LIES/BEACH CULTURE—Thompson Twins—Arista

1984

Top Artists

Pos. ARTIST (No. of charted product) Label

1. SHANNON (2) Emergency
- 1) Mirage
2. PRINCE (2) Warner Bros.
3. THE POINTER SISTERS (2) Planet
4. ART OF NOISE (2) ZTT/Island
5. EURHYTHMICS (4) RCA
6. CULTURE CLUB (3) Virgin/Epic
7. DARYL HALL & JOHN OATES (3) RCA
8. CYNDI LAUPER (2) Portrait
9. TINA TURNER (3) Capitol
10. TALK TALK (2) EMI-America

Top Singles/Albums

Pos. TITLE—Artist—Label

1. I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet
2. THE GLAMOROUS LIFE—Sheila E.—Warner Bros.
3. WHEN DOVES CRY—Prince—Warner Bros.
4. WHITE HORSE—Laid Back—Sire
5. TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal
6. GIVE ME TONIGHT—Shannon—Emergency
7. LET'S GO CRAZY/EROTIC CITY—Prince & The Revolution—Warner Bros.
8. BEAT BOX—Art Of Noise—Island
9. BLACK STATIONS/WHITE STATIONS—M&M—RCA
10. COLOUR BY NUMBERS—Culture Club—Virgin/Epic

(Continued on opposite page)

1983

Top Artists

Pos. ARTIST (No. of charted product) Label

1. MICHAEL JACKSON (1) Epic
2. MADONNA (3) Sire
3. DAVID BOWIE (2) EMI-America
4. YAZ (3) Sire
5. THOMPSON TWINS (2) Arista
6. SYLVESTER (3) Megatone
7. HERBIE HANCOCK (1) Columbia
8. DEVO (1) Backstreet
9. HEAVEN 17 (4) Arista
10. INDEEP (2) S.O.N.Y.



JODY WATLEY

1985 (Continued from opposite page)

Top Sales Artists

- Pos. ARTIST (No. of charted releases) Label
1. MADONNA (3) Sire
 2. TEARS FOR FEARS (3) Mercury (1) Import
 3. DEAD OR ALIVE (2) Epic
 4. LISA LISA & CULT JAM WITH FULL FORCE (1) Columbia (1) Import (Epic, U.K.)
 5. PATTI LABELLE & HAROLD FALTERMEYER (1) MCA
 6. PRINCE & THE REVOLUTION (3) Paisley Park
 7. PAUL HARDCASTLE (1) Chrysalis (1) Profile
 8. THE MARY JANE GIRLS (2) Gordy
 9. ARETHA FRANKLIN (2) Arista
 10. RENE & ANGELA (2) Mercury

Top Sales Singles/Albums

- Pos. TITLE—Artist—Label
1. I WONDER IF I TAKE YOU HOME—Lisa Lisa & Cult Jam With Full Force—Columbia
 2. NEW ATTITUDE/AXEL F—Patti LaBelle & Harold Faltermeyer—MCA
 3. YOU SPIN ME ROUND (LIKE A RECORD)—Dead Or Alive—Epic
 4. ANGEL/INTO THE GROOVE—Madonna—Sire
 5. TRAPPED—Colonel Abrams—MCA
 6. IN MY HOUSE—The Mary Jane Girls—Motown
 7. SHOUT (REMIX)—Tears For Fears—Mercury
 8. 19—Paul Hardcastle—Chrysalis
 9. DO YOU WANNA GET AWAY—Shannon—Mirage
 10. FREEWAY OF LOVE—Aretha Franklin—Arista

Top Club Play Artists

- Pos. ARTIST (No. of charted releases) Label
1. MADONNA (4) Sire
 2. THE POINTER SISTERS (2) Planet (1) RCA
 3. PAUL HARDCASTLE (2) Profile (1) Chrysalis
 4. EURHYTHMICS (3) RCA
 5. BRONSKI BEAT (2) MCA (1) Import
 6. PRINCE & THE REVOLUTION (3) Paisley Park (2) Warner Bros.
 7. GENERAL PUBLIC (2) I.R.S.
 8. TEARS FOR FEARS (2) Mercury
 9. THELMA HOUSTON (2) MCA
 10. CHAKA KHAN (3) Warner Bros.

Top Club Play Singles/Albums

- Pos. TITLE—Artist—Label
1. NEVER YOU DONE THAT—General Public—I.R.S.
 2. LOVERIDE—Nuance Featuring Vikki Love—4th & Broadway
 3. LIKE A VIRGIN—Madonna—Sire
 4. NEUTRON DANCE—The Pointer Sisters—Planet
 5. WE ARE THE YOUNG—Dan Hartman—MCA
 6. LOVERBOY—Billy Ocean—Jive
 7. RAIN FOREST/SOUND CHASER—Paul Hardcastle—Profile
 8. SMALLTOWN BOY—Bronski Beat—MCA
 9. OH SHEILA—Ready For The World—MCA
 10. COME INSIDE/CHINESE EYES—Fancy—Personal

1986

Top Sales Artists

- Pos. ARTIST (No. of charted releases) Label
1. JANET JACKSON (4) A&M
 2. NU SHOOZ (2) Atlantic
 3. MADONNA (4) Sire
 4. PRINCE & THE REVOLUTION (4) Paisley Park
 5. MIAMI SOUND MACHINE (2) Epic
 6. PHYLLIS NELSON (1) Carrere
 7. COLONEL ABRAMS (5) MCA
 8. PET SHOP BOYS (3) EMI-America
 9. THE S.O.S. BAND (2) Tabu
 10. TIMEX SOCIAL CLUB (1) Jay

Top Sales Singles/Albums

- Pos. TITLE—Artist—Label
1. I LIKE YOU—Phyllis Nelson—Carrere
 2. RUMORS/VICIOUS RUMORS—Timex Social Club—Jay
 3. TWO OF HEARTS—Stacey Q—Atlantic
 4. I CAN'T WAIT—Nu Shooz—Atlantic
 5. ON MY OWN—Patti LaBelle & Michael McDonald—MCA
 6. VENUS (REMIX)—Bananarama—London
 7. KISS (REMIX)/LOVE OR MONEY—Prince & The Revolution—Paisley Park
 8. BABY TALK—Alisha—Vanguard
 9. THE FINEST—The S.O.S. Band—Tabu
 10. SATURDAY LOVE (REMIX)—Cherrelle With Alexander O'Neal—Tabu

Top Club Play Artists

- Pos. ARTIST (No. of charted releases) Label
1. JANET JACKSON (4) A&M
 2. PET SHOP BOYS (3) EMI-America
 3. NU SHOOZ (2) Atlantic
 4. COLONEL ABRAMS (4) MCA
 5. ARETHA FRANKLIN (4) Arista
 6. TOTAL CONTRAST (3) London
 7. FIVE STAR (3) RCA
 8. PRINCE & THE REVOLUTION (3) Paisley Park
 9. E.G. DAILY (2) A&M
 10. ALISHA (2) Vanguard



WHITNEY HOUSTON



SHEENA EASTON

Top Club Play Singles/Albums

- Pos. TITLE—Artist—Label
1. AIN'T NOTHIN' GOIN' ON BUT THE RENT—Gwen Guthrie—Polydor
 2. SLAVE TO THE RHYTHM (LP Cuts)—Grace Jones—Manhattan Island
 3. LOVE'S GONNA GET YOU—Jocelyn Brown—Warner Bros.
 4. BABY TALK—Alisha—Vanguard
 5. GOTTA SEE YOU TONIGHT—Barbara Roy—RCA
 6. WEST END GIRLS (REMIX)—Pet Shop Boys—EMI-America
 7. DOWN AND COUNTING—Claudia Barry—Epic
 8. JUMP BACK (SET ME FREE)—Dhar Braxton—Sleepin Bag
 9. NO FRILLS LOVE (REMIX)—Jennifer Holliday—Geffen
 10. POINT OF NO RETURN (REMIX)—Nu Shooz—Atlantic

1987

Top Sales Artists

- Pos. ARTIST (No. of charted singles) Label
1. MADONNA (5) Sire
 2. NANCY MARTINEZ (3) Atlantic
 3. COMPANY B (2) Atlantic
 4. STACEY Q (4) Atlantic
 5. JODY WATLEY (3) MCA
 6. DEAD OR ALIVE (2) Epic
 7. MEL & KIM (2) Atlantic
 8. DEBBIE GIBSON (2) Atlantic
 9. LISA LISA & CULT JAM (2) Columbia
 10. JANET JACKSON (3) A&M

Top Sales 12-Inch Singles

- Pos. TITLE—Artist—Label
1. ONLY IN MY DREAMS (REMIX)—Debbie Gibson—Atlantic
 2. BRAND NEW LOVER—Dead Or Alive—Epic
 3. FASCINATED—Company B—Atlantic
 4. COME GO WITH ME—Exposé—Arista
 5. SOMEONE LIKE YOU—Sylvester—Megatone/Warner Bros.
 6. LOOKING FOR A NEW LOVE (REMIX)—Jody Watley—MCA
 7. SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM—Mel & Kim—Atlantic
 8. WE CONNECT (REMIX)—Stacey Q—Atlantic
 9. CONTROL (REMIX)—Janet Jackson—A&M
 10. DREAMIN' (REMIX)—Will To Power—Epic

Top Club Play Artists

- Pos. ARTIST (No. of charted singles) Label
1. JODY WATLEY (3) MCA
 2. MEL & KIM (2) Atlantic
 3. MADONNA (4) Sire
 4. JANET JACKSON (2) A&M
 5. KRAFTWERK (2) Warner Bros.
 6. DEAD OR ALIVE (2) Epic
 7. GEORGIO (2) Motown (1) Picture Perfect
 8. EXPOSÉ (2) Arista
 9. NEW ORDER (2) Qwest
 10. COMPANY B (2) Atlantic

Top Club Play Singles

- Pos. TITLE—Artist—Label
1. SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM—Mel & Kim—Atlantic
 2. MUSIQUE NON STOP—Kraftwerk—Warner Bros.
 3. COME GO WITH ME—Exposé—Arista
 4. STRANGELOVE (REMIX)—Depeche Mode—Sire
 5. HOW SOON WE FORGET (REMIX)—Colonel Abrams—MCA
 6. SOMEONE LIKE YOU—Sylvester—Megatone/Warner Bros.
 7. HEARTACHE (REMIX)—Pepsi & Shirlee—Polydor
 8. CERTAIN THINGS ARE LIKELY (REMIX)—K.T.P.—Magnet/Mercury
 9. LOOKING FOR A NEW LOVE (REMIX)—Jody Watley—MCA
 10. CONTROL (REMIX)—Janet Jackson—A&M

1988

Top Sales Artists

- Pos. ARTIST (No. of charted singles) Label
1. RICK ASTLEY (3) RCA
 2. GEORGE MICHAEL (4) Columbia
 3. PEBBLES (3) MCA
 4. DEBBIE GIBSON (3) Atlantic
 5. SALT-N-PEPA (3) Next Plateau
 6. JODY WATLEY (3) MCA
 7. EARTH, WIND & FIRE (2) Columbia
 8. MICHAEL JACKSON (3) Epic (1) Motown
 9. JOHNNY KEMP (2) Columbia
 10. PRETTY POISON (3) Virgin

(Continued on page D-40)

In This Issue:
YOU DECIDE!

Vote for the artists, singles, and albums of the **DECADE!**

See ballot inside this **Billboard** issue.



RICK ASTLEY

1988 (Continued from page D-38) Top Sales 12-Inch Singles

- Pos. TITLE—Artist—Label
1. NEVER GONNA GIVE YOU UP (REMIX)—Rick Astley—RCA
 2. JUST GOT PAID—Johnny Kemp—Columbia
 3. MERCEDES BOY—Pebbles—MCA
 4. PUMP UP THE VOLUME—M/A/R/R/S—4th & Broadway
 5. SYSTEM OF SURVIVAL (REMIX)—Earth, Wind & Fire—Columbia
 6. NAUGHTY GIRLS (REMIX)/I SURRENDER—Samantha Fox—Jive
 7. SHAKE YOUR LOVE (REMIX)—Debbie Gibson—Atlantic
 8. NEVER LET YOU GO—Sweet Sensation—Atco
 9. CHAINS OF LOVE—Erasure—Sire
 10. SAYIN' SORRY (DON'T MAKE IT RIGHT)—Denise Lopez—Vendetta

Top Club Play Artists

- Pos. ARTIST (No. of charted singles) Label
1. RICK ASTLEY (3) RCA
 2. WHITNEY HOUSTON (2) Arista
 3. EARTH, WIND & FIRE (3) Columbia
 4. BLUE MERCEDES (3) MCA
 5. JELLYBEAN (4) Chrysalis
 6. GEORGE MICHAEL (4) Columbia
 7. THE JETS (2) MCA
 8. S-EXPRESS (2) Capitol
 9. MICHAEL JACKSON (3) Epic
 10. JODY WATLEY (3) MCA

Top Club Play Singles

- Pos. TITLE—Artist—Label
1. PUMP UP THE VOLUME—M/A/R/R/S—4th & Broadway
 2. SAY IT'S GONNA RAIN (REMIX)—Will To Power—Epic
 3. I WANT TO BE YOUR PROPERTY—Blue Mercedes—MCA
 4. SO EMOTIONAL (REMIX)—Whitney Houston—Arista
 5. PINK CADILLAC—Natalie Cole—EMI
 6. NEVER GONNA GIVE YOU UP (REMIX)—Rick Astley—RCA
 7. TROUBLE—Nia Peeples—Mercury
 8. I'M BEGGIN' YOU (REMIX)—Supertramp—A&M
 9. JUST GOT PAID—Johnny Kemp—Columbia
 10. WHAT HAVE I DONE TO DESERVE THIS?—Pet Shop Boys & Dusty Springfield—EMI

1989

Top Sales Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 SOUL II SOUL (FEATURING CARON WHEELER) (2) Virgin
 - 2 BOBBY BROWN (5) MCA
 - 3 PAULA ABDUL (5) Virgin
 - 4 MADONNA (2) Sire
 - 5 INNER CITY (4) Virgin
 - 6 TONE LOC (2) Delicious Vinyl
 - 7 DONNA SUMMER (2) Atlantic
 - 8 SEDUCTION (2) Vendetta
 - 9 DE LA SOUL (2) Tommy Boy
 - 10 MILLI VANILLI (3) Arista

Top Sales 12-Inch Singles

- Pos. TITLE—Artist—Label
- 1 KEEP ON MOVIN'—Soul II Soul (Featuring Caron Wheeler)—Virgin
 - 2 BACK TO LIFE—Soul II Soul (Featuring Caron Wheeler)—Virgin
 - 3 ME, MYSELF & I—De La Soul—Tommy Boy
 - 4 WILD THING—Tone Loc—Delicious Vinyl
 - 5 THIS IS ACID—Maurice—Vendetta
 - 6 LIKE A PRAYER—Madonna—Sire
 - 7 (YOU'RE MY ONE AND ONLY) TRUE LOVE—Seduction—Vendetta
 - 8 I BEG YOUR PARDON—Kon Kan—Atlantic
 - 9 STRAIGHT UP—Paula Abdul—Virgin
 - 10 DON'T MAKE ME OVER—Sybil—Next Plateau

'A lot of rock music is hung up on other rock music, it's about rock music. A lot of people think rock is somehow authentic when dance music is not. But I don't always like the sound of rock music. Dance music sounds better. And besides, you can dance to it.'

NEIL TENNANT,
Pet Shop Boys, 1986

Top Club Play Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 INNER CITY (3) Virgin
 - 2 SOUL II SOUL (FEATURING CARON WHEELER) (2) Virgin
 - 3 NEW ORDER (2) Qwest
 - 4 D.MOB (2) FFRR
 - 5 MADONNA (2) Sire
 - 6 SHEENA EASTON (2) MCA
 - 7 DE LA SOUL (2) Tommy Boy
 - 8 ERASURE (3) Sire
 - 9 DONNA SUMMER (2) Atlantic
 - 10 KARYN WHITE (2) Warner Bros.

Top Club Play Singles

- Pos. TITLE—Artist—Label
- 1 SECRET RENDEZVOUS (REMIX)—Karyn White—Warner Bros.
 - 2 FRENCH KISS—Lil Louis—Epic
 - 3 BACK TO LIFE—Soul II Soul (Featuring Caron Wheeler)—Virgin
 - 4 FINE TIME—New Order—Qwest
 - 5 REAL LOVE—Jody Watley—MCA
 - 6 THAT'S THE WAY LOVE IS—Ten City—Atlantic
 - 7 SHE DRIVES ME CRAZY—Fine Young Cannibals—I.R.S.
 - 8 MISS YOU MUCH—Janet Jackson—A&M
 - 9 KEEP ON MOVIN'—Soul II Soul (Featuring Caron Wheeler)—Virgin
 - 10 LIFE IS A DANCE (LP)—Chaka Khan—Warner Bros.

Luciano Pavarotti was the No. 1 classical artist for three years running from 1980 through 1982, and winds up as the leading classical star of the decade.

Pavarotti had four of the top 10 classical albums of 1980, including the year's No. 1, "O Sole Mio: Neapolitan Songs." He did even better the following year, nailing down five of the year's top 10 classical albums, including the No. 1, "Pavarotti's Greatest Hits."

Four performers were rated the year's No. 1 classical artist twice.

• The late Vladimir Horowitz, who died earlier this year, was the top classical artist of 1987 and 1988 and had the No. 1 classical album for three years running. "Horowitz: The Last Romantic" was the top classical album of 1986, "Horowitz In Moscow" was on top for 1987, and "Horowitz Plays Mozart" was No. 1 for 1988.

• Placido Domingo was the No. 1 classical artist of 1983 and 1985. He had two of the top 10 classical albums of 1982, "Perhaps Love" and "My Life For A Song."

• Kiri Te Kanawa was the top classical

crossover artist of 1987 and the top classical artist of 1989. She also had the No. 1 classical crossover album of 1986, "Blue Skies."

• Erich Kunzel was the top classical crossover artist in 1988 and 1989. This year Kunzel, conducting the Cincinnati Pops, equalled Pavarotti's 1981 feat of having five of the year's top 10 albums.

Jean-Francois Paillard was the No. 1 classical artist of 1984, when the Paillard Chamber Orchestra had the year's top album, "Pachelbel: Canon." The Paillard Chamber Orchestra also had the No. 1 classical album of 1982, "Pachelbel: Canon."

Sir Neville Marriner was the No. 1 classical artist of 1986, largely on the strength of the "Amadeus" soundtrack. That was the No. 1 classical album of 1985 and the No. 2 album of 1986.

Glenn Gould's "Bach: Goldberg Variations" was the No. 1 classical album of 1983.

Itzhak Perlman's "Tradition" was the top classical crossover album of 1987, the Boston Pops' "By Request... The Best Of John Williams" was the champ

for 1988, and "Show Boat" is No. 1 for 1989.

"The Movies Go To The Opera" is the top classical album for 1989.



ERICH KUNZEL

CLASSICAL

1980

Top Albums

Pos. TITLE—Artist—Label

1. O SOLE MIO: NEOPOLITAN SONGS—Pavarotti—London
2. ANNIE'S SONG: GALWAY—National Philharmonic Association (Gerhardt)—RCA
3. BRAVO PAVAROTTI—Pavarotti—London
4. PACHELBEL: KANON—Paillard Chamber Orchestra—RCA
5. HITS FROM LINCOLN CENTER—Pavarotti—London
6. TCHAIKOVSKY: VIOLIN CONCERTO—Perlman, Philadelphia Orchestra (Ormandy)—Angel
7. SONG OF THE SEASHORE—James Galway—RCA
8. TCHAIKOVSKY: 1812 OVERTURE—Cincinnati Orchestra (Kunzel)—Telarc Digital
9. BRAHMS: FOUR SYMPHONIES—Chicago Symphony (Solti)—London
10. PAVAROTTI'S GREATEST HITS—Pavarotti—London

1981

Top Albums

Pos. TITLE—Artist—Label

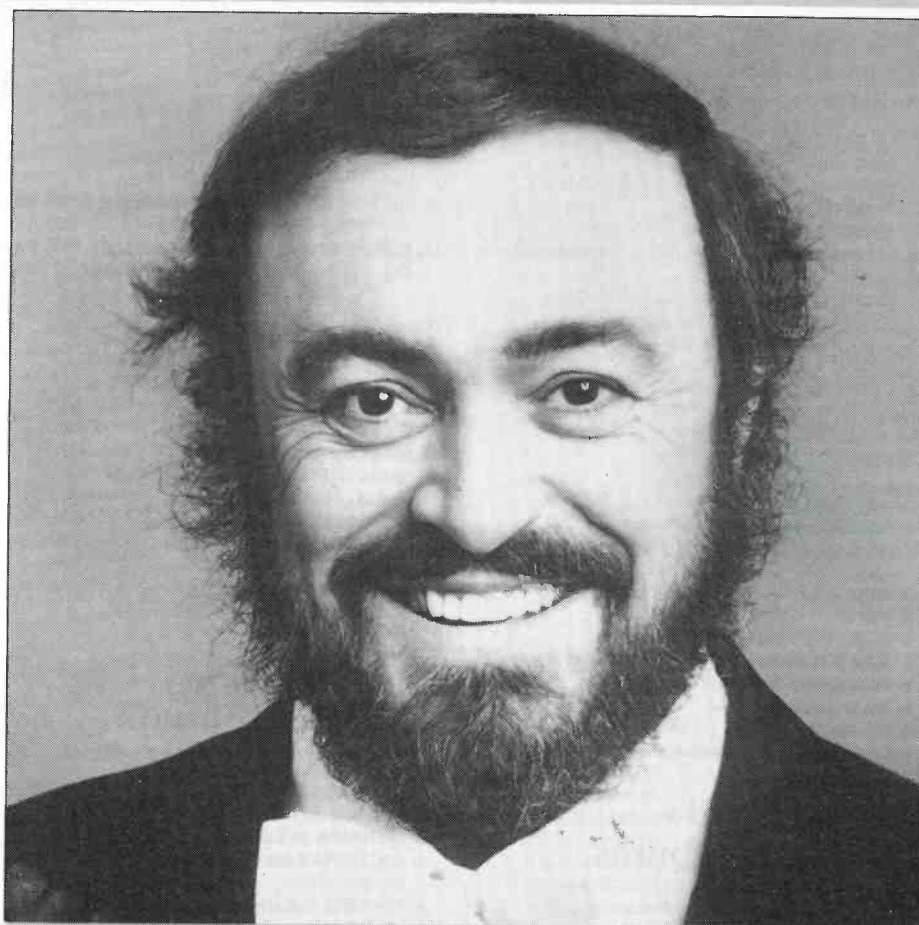
1. PAVAROTTI'S GREATEST HITS—Pavarotti—London
2. JEAN-PIERRE RAMPAL & CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO—Rampal & Bolling—CBS
3. O SOLE MIO: NEOPOLITAN SONGS—Pavarotti—London
4. PACHELBEL: KANON—Paillard Chamber Orchestra—RCA
5. BOLLING: PICNIC SUITE FOR FLUTE, GUITAR AND JAZZ PIANO—Rampal, Bolling, Lagoya—CBS
6. ANNIE'S SONG: GALWAY—National Philharmonic Orchestra (Gerhardt)—RCA
7. HITS FROM LINCOLN CENTER—Pavarotti—London
8. PAVAROTTI: VERISMO ARIAS—Pavarotti—London
9. BRAVO PAVAROTTI—Pavarotti—London
10. A DIFFERENT KIND OF BLUES—Perlman & Previn—Angel

1982

Top Albums

Pos. TITLE—Artist—Label

1. PACHELBEL: KANON—Paillard Chamber Orchestra—RCA
2. THE UNKNOWN KURT WEILL—Teresa Stratas—Nonesuch
3. BEETHOVEN: VIOLIN CONCERTO IN D—Perlman (Guilini)—Angel
4. SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—CBS Masterworks
5. 60TH ANNIVERSARY GALA—Stern, Perlman, Zukerman, New York Philharmonic (Mehta)—CBS Masterworks
6. O SOLE MIO: NEOPOLITAN SONGS—Luciano Pavarotti—London
7. HOLST: THE PLANETS—(Karajan)—Deutsche



LUCIANO PAVAROTTI

Grammophon

8. PACHELBEL: CANON—Academy of Ancient Music (Hogwood)—L'Oiseau Lyre
9. PAVAROTTI'S GREATEST HITS—Luciano Pavarotti—London
10. BEETHOVEN: COMPLETE SYMPHONIES—Berlin Philharmonic (Karajan)—DG Bargain Box

Top Artists

Pos. ARTIST

1. LUCIANO PAVAROTTI
2. ITZHAK PERLMAN
3. HERBERT VON KARAJAN
4. CLAUDE BOLLING
5. PLACIDO DOMINGO
6. THE PAILLARD CHAMBER ORCHESTRA
7. TERESA STRATAS
8. JAMES GALWAY
9. THE ACADEMY OF ANCIENT MUSIC
10. SIR GEORG SOLTI

1983

Top Albums

Pos. TITLE—Artist—Label

1. BACH: GOLDBERG VARIATIONS—Glenn Gould—CBS
2. PACHELBEL: KANON—Paillard Chamber Orchestra—RCA Red Seal
3. PERHAPS LOVE—Placido Domingo—CBS
4. VIVALDI: THE FOUR SEASONS—(Pinnock)—Deutsche Grammophon
5. PACHELBEL: CANON—Academy of Ancient Music (Hogwood)—L'Oiseau Lyre
6. IN CONCERT AT THE MET—Price, Home (Levine)—RCA
7. MY LIFE FOR A SONG—Domingo—CBS
8. CANTELOUBE: SONGS OF AUVERGNE—Te Kanawa, English Chamber Orchestra (Tate)—London
9. MOZART ARIAS—Te Kanawa (Davis)—Philips
10. GLADRAGS—Labeque Sisters—Angel

Top Artists

Pos. ARTIST

1. PLACIDO DOMINGO
2. KIRI TE KANAWA
3. CHRISTOPHER HOGWOOD
4. GLENN GOULD
5. JEAN-FRANCOIS PAILLARD
6. TREVOR PINNOCK
7. CLAUDE BOLLING
8. SIR GEORG SOLTI
9. LUCIANO PAVAROTTI
10. LEONTYNE PRICE

1984

Top Albums

Pos. TITLE—Artist—Label

1. PACHELBEL: KANON—Paillard Chamber Orchestra—RCA
2. HAYDN/HUMMEL/MOZART: TRUMPET CONCERTOS—Marsalis, National Philharmonic Orchestra (Leppard)—CBS
3. BACH: GOLDBERG VARIATIONS—Glenn Gould—CBS
4. STRAUSS: FOUR LAST SONGS—Jessye Norman (Masur)—Philips
5. MAMMA—Pavarotti/Mancini—London
6. NOCTURNE—James Galway—RCA
7. CANTELOUBE—SONGS OF THE AUVERGNE—Te Kanawa, Chamber Orchestra (Tate)—London
8. BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO—Bolling, Yo-Yo Ma—CBS
9. BACH: UNACCOMPANIED CELLO SUITES—Yo-Yo Ma—CBS
10. HANDEL: WATER MUSIC—The English Concert (Pinnock)—DGG Archiv

Top Artists

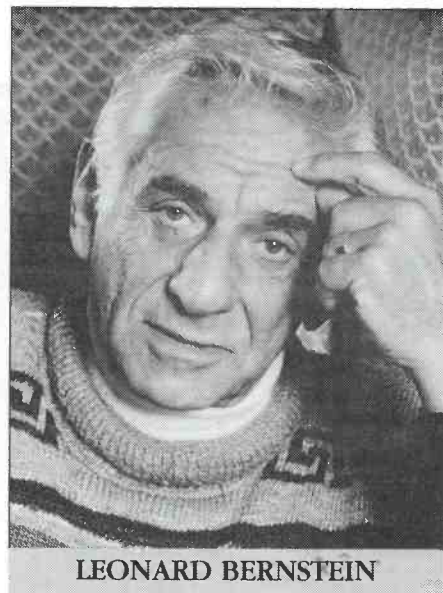
Pos. ARTIST

1. JEAN-FRANCOIS PAILLARD
2. WYNTON MARSALIS
3. GLENN GOULD
4. JESSYE NORMAN
5. TREVOR PINNOCK
6. LUCIANO PAVAROTTI
7. KIRI TE KANAWA
8. JAMES GALWAY
9. CHRISTOPHER HOGWOOD
10. SIR GEORG SOLTI

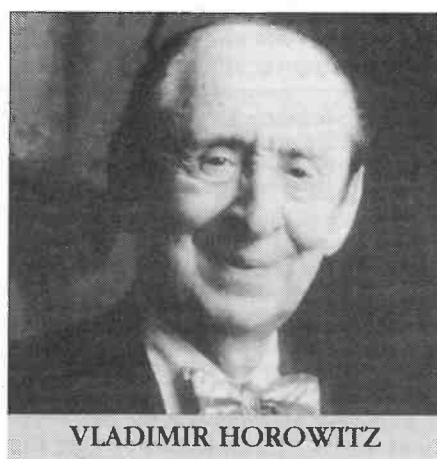
(Continued on page D-42)

1985 (Continued from page D-41) Top Albums

- Pos. TITLE—Artist (Conductor)—Label
1. AMADEUS—(Marriner)—Fantasy
 2. MOZART: REQUIEM—Academy of Ancient Music (Hogwood)—L'Oiseau Lyre
 3. WEBBER: REQUIEM—Domingo Brightman (Maazel)—RCA
 4. BERNSTEIN: WEST SIDE STORY—Te Kanawa Carreras (Bernstein)—DG
 5. HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS—Wynton Marsalis, National Philharmonic Orchestra (Leppard)—CBS
 6. MAMMA—Luciano Pavarotti (Mancini)—London
 7. PACHELBEL CANON/FASCH: TRUMPET CONCERTO—Paillard Chamber Orchestra—RCA
 8. THE BEST OF WOLFGANG AMADEUS MOZART—(Marriner)—Philips
 9. WITH A SONG IN MY HEART—Jessye Norman, Boston Pops (Williams)—Philips
 10. GERSHWIN: AN AMERICAN IN PARIS—Labeque Sisters—Angel



LEONARD BERNSTEIN



VLADIMIR HOROWITZ

1989 Top Albums

- Pos. TITLE—Artist (Conductor)—Label
1. THE MOVIES GO TO THE OPERA—Various Artists—Angel
 2. VERDI & PUCCINI: ARIAS—Kiri Te Kanawa—CBS
 3. PAVAROTTI AT CARNEGIE HALL—Luciano Pavarotti—London
 4. WAGNER: THE 'RING' WITHOUT WORDS—Berlin Philharmonic (Maazel)—Telarc
 5. BERLIOZ: SYMPHONIE FANTASTIQUE—London Classical Players (Norrington)—Angel
 6. PORTRAIT OF WYNTON MARSALIS—Wynton Marsalis—CBS
 7. BARBER/BRITTEN: CELLO CONCERTOS—Yo-Yo Ma—CBS
 8. BEETHOVEN: SYMPHONY NO. 3—London Classical Players (Norrington)—Angel
 9. HOROWITZ AT HOME—Vladimir Horowitz—DG
 10. BEETHOVEN: SYMPHONIES 1 & 6—London Classical Players (Norrington)—Angel

Top Artists

- Pos. ARTIST
1. PLACIDO DOMINGO
 2. KIRI TE KANAWA
 3. SIR NEVILLE MARRINER
 4. CHRISTOPHER HOGWOOD
 5. WYNTON MARSALIS
 6. JEAN FRANCOIS-PAILLARD
 7. JESSYE NORMAN
 8. LUCIANO PAVAROTTI
 9. LABEQUE SISTERS
 10. HERBERT VON KARAJAN

1986 Top Albums

- Pos. TITLE—Artist (Conductor)—Label
1. HOROWITZ: THE LAST ROMANTIC—Vladimir Horowitz—DG
 2. AMADEUS SOUNDTRACK—(Marriner)—Fantasy
 3. GERSHWIN: RHAPSODY IN BLUE—Los Angeles Philharmonic (Thomas)—CBS
 4. PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
 5. WEBBER: REQUIEM—Domingo, Brightman (Maazel)—Angel
 6. TOMASI/JOLIVET: TRUMPET CONCERTOS—Wynton Marsalis—CBS
 7. MUSIC OF WOLFGANG AMADEUS MOZART—Various Artists—Angel
 8. ROMANCES FOR SAXOPHONE—Branford Marsalis—CBS
 9. THE DESERT MUSIC—Steve Reich—Nonesuch
 10. GLASS: SATYAGRAHA—Philip Glass—CBS

Top Artists

- Pos. ARTIST
1. SIR NEVILLE MARRINER
 2. KIRI TE KANAWA
 3. VLADIMIR HOROWITZ
 4. PHILIP GLASS
 5. PLACIDO DOMINGO
 6. LUCIANO PAVAROTTI
 7. WYNTON MARSALIS
 8. MICHAEL TILSON THOMAS
 9. CHRISTOPHER HOGWOOD
 10. KATHLEEN BATTLE

Top Classical Crossover Albums

- Pos. TITLE—Artist (Conductor)—Label
1. BLUE SKIES—Kiri Te Kanawa (Riddle)—London
 2. BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS)—Te Kanawa, Carreras (Bernstein)—DG
 3. SONGS FROM LIQUID DAYS—Philip Glass—CBS
 4. PASSIONE—Luciano Pavarotti—London
 5. SWING, SWING, SWING—Boston Pops (Williams)—Philips
 6. SAVE YOUR NIGHTS FOR ME—Placido Domingo—CBS
 7. BACHBUSTERS—Don Dorsey—Telarc
 8. BEAUTIFUL DREAMER—Marilyn Horne—London
 9. BEGIN SWEET WORLD—Richard Stoltzman—RCA
 10. ECHOES OF LONDON—John Williams—CBS

1987 Top Albums

- Pos. TITLE—Artist (Conductor)—Label
1. HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
 2. PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
 3. KATHLEEN BATTLE SINGS MOZART—Kathleen Battle—Angel
 4. HOROWITZ: THE STUDIO RECORDINGS—Vladimir Horowitz—DG
 5. CARNAVAL—Wynton Marsalis—CBS
 6. HOROWITZ: THE LAST ROMANTIC—Vladimir Horowitz—DG
 7. DVORAK: CELLO CONCERTO—Yo-Yo Ma—CBS
 8. POPS IN LOVE—Boston Pops (Williams)—Philips
 9. HOLST: THE PLANETS—Montreal Symphony (Dutoit)—London
 10. VIENNA, CITY OF MY DREAMS—Placido Domingo—Angel

Top Artists

- Pos. ARTIST (No. of charted albums) Label
1. VLADIMIR HOROWITZ (3) DG
 2. KATHLEEN BATTLE (2) Angel (1) DG
 3. WYNTON MARSALIS (2) CBS
 4. PLACIDO DOMINGO (3) Angel
 5. YO-YO MA (2) CBS
 6. JOHN WILLIAMS (BOSTON POPS) (2) Philips
 7. CHRISTOPHER PARKENING (1) Angel
 8. BARRY DOUGLAS (2) RCA
 9. THE KRONOS QUARTET (2) Nonesuch
 10. CHARLES DUTOIT (1) London

Top Classical Crossover Albums

- Pos. TITLE—Artist (Conductor)—Label
1. TRADITION—Itzhak Perlman—Angel
 2. OPERA SAUVAGE—Vangelis—Polydor
 3. IN IRELAND—James Galway & The Chieftains—RCA
 4. SOUTH PACIFIC—Te Kanawa, Carreras—CBS
 5. BOLLING: SUITE FOR FLUTE & JAZZ PIANO NO. 2—Jean-Pierre Rampal, Claude Bolling—CBS
 6. STRATAS SINGS WEILL—Teresa Stratas—Nonesuch
 7. DOWN TO THE MOON—Andreas Vollenweider—CBS
 8. KIRI SINGS GERSHWIN—Kiri Te Kanawa—Angel
 9. BEGIN SWEET WORLD—Richard Stoltzman—RCA
 10. ROUND-UP—Cincinnati Pops (Kunzel)—Telarc

Top Classical Crossover Artists

- Pos. ARTIST (No. of charted albums) Label
1. KIRI TE KANAWA (1) Angel (2) London (1) CBS
 2. ITZHAK PERLMAN (1) Angel
 3. VANGELIS (1) Polydor
 4. RICHARD STOLTZMAN (2) RCA
 5. TERESA STRATAS (1) Nonesuch

1988 Top Albums

- Pos. TITLE—Artist (Conductor)—Label
1. HOROWITZ PLAYS MOZART—Vladimir Horowitz—DG
 2. BAROQUE MUSIC FOR TRUMPETS—Wynton Marsalis—CBS
 3. HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
 4. MENDELSSOHN: VIOLIN CONCERTO—Nadja Salerno-Sonnenberg—Angel
 5. BEETHOVEN: SYMPHONY NO. 9—London Classical Players (Norrington)—Angel
 6. THE MOVIES GO TO THE OPERA—Various Artists—Angel
 7. BEETHOVEN: PIANO CONCERTO NO. 5—Murray Perahia—CBS
 8. WAGNER: THE 'RING' WITHOUT WORDS—Berlin Philharmonic (Maazel)—Telarc
 9. THE ACADEMY PLAYS OPERA—Academy of St. Martin-in-the-Fields—Angel
 10. BRAHMS: DOUBLE CONCERTO—Isaac Stern, Yo-Yo Ma—CBS

Top Artists

- Pos. ARTIST (No. of charted albums) Label
1. VLADIMIR HOROWITZ (3) DG
 2. WYNTON MARSALIS (3) CBS
 3. ROGER NORRINGTON (3) Angel
 4. NADJA SALERNO-SONNENBERG (1) Angel
 5. MURRAY PERAHIA (4) CBS
 6. ANDRÉS SEGOVIA (3) MCA
 7. JOHN WILLIAMS (BOSTON POPS) (2) Philips
 8. SIR NEVILLE MARRINER (1) Angel
 9. LORIN MAAZEL (1) Telarc
 10. YO-YO MA (4) CBS

Top Classical Crossover Albums

- Pos. TITLE—Artist (Conductor)—Label
1. BY REQUEST . . . THE BEST OF JOHN WILLIAMS—Boston Pops (Williams)—Philips
 2. BEETHOVEN OR BUST—Don Dorsey—Telarc
 3. HOLLYWOOD'S GREATEST HITS—Cincinnati Pops (Kunzel)—Telarc
 4. KIRI SINGS GERSHWIN—Kiri Te Kanawa—Angel
 5. VOLARE—Luciano Pavarotti (Mancini)—London
 6. BACH ON ABBEY ROAD—John Bayless—ProArte
 7. FLAMENCO GUITAR—Paco Pena—Nimbus
 8. GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE—Orchestra of St. Luke's (Tilson Thomas)—CBS
 9. JAMES GALWAY'S GREATEST HITS—James Galway—RCA
 10. THE JAZZ ALBUM—London Sinfonietta (Rattle)—Angel

Top Classical Crossover Artists

- Pos. ARTIST (No. of charted albums) Label
1. ERICH KUNZEL (4) Telarc (1) ProArte
 2. JOHN WILLIAMS (2) Philips
 3. KIRI TE KANAWA (1) Angel (1) London
 4. DON DORSEY (1) Telarc
 5. LUCIANO PAVAROTTI (1) London
 6. JOHN BAYLESS (1) ProArte
 7. PACO PENA (1) Nimbus (1) CBS
 8. JAMES GALWAY (2) RCA
 9. MICHAEL TILSON THOMAS (1) CBS
 10. SIMON RATTLE (1) Angel

Top Artists

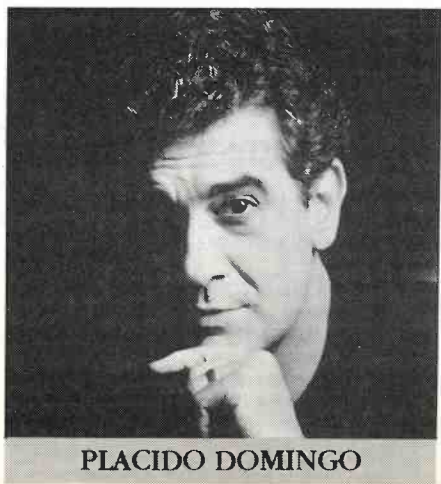
- Pos. ARTIST (No. of charted albums) Label
1. KIRI TE KANAWA (2) CBS
 2. ROGER NORRINGTON (7) Angel
 3. LUCIANO PAVAROTTI (2) London (1) CBS
 4. VLADIMIR HOROWITZ (3) DG
 5. LORIN MAAZEL (1) Telarc
 6. WYNTON MARSALIS (2) CBS
 7. LEONARD BERNSTEIN (4) DG
 8. KRONOS QUARTET (2) Nonesuch
 9. YO-YO MA (3) CBS
 10. KATHLEEN BATTLE (2) DG

Top Classical Crossover Albums

- Pos. TITLE—Artist (Conductor)—Label
1. SHOW BOAT—Von Stade, Hadley, Stratas (McGlinn)—Angel
 2. JAMES GALWAY'S GREATEST HITS—James Galway—RCA
 3. UTE LEMPER SINGS KURT WEILL—Ute Lemper—London
 4. VICTORY AT SEA—Cincinnati Pops (Kunzel)—Telarc
 5. BIG BAND HIT PARADE—Cincinnati Pops (Kunzel)—Telarc
 6. DIGITAL JUKEBOX—Boston Pops (Williams)—Philips
 7. THE SOUND OF MUSIC—Von Stade, Cincinnati Pops (Kunzel)—Telarc
 8. A DISNEY SPECTACULAR—Cincinnati Pops (Kunzel)—Telarc
 9. 1712 OVERTURE—P.D.Q. Bach—Telarc
 10. MANCINI'S GREATEST HITS—Cincinnati Pops (Kunzel)—Telarc

Top Classical Crossover Artists

- Pos. ARTIST (No. of charted albums) Label
1. ERICH KUNZEL (6) Telarc
 2. JOHN WILLIAMS (4) Philips
 3. FEDERICA VON STADE (2) Angel (1) Telarc
 4. JAMES GALWAY (2) RCA
 5. UTE LEMPER (1) London
 6. PETER SCHICKELE (1) Telarc
 7. JOHN WALLACE (1) Nimbus
 8. JOSE CARRERAS (1) Philips
 9. PLACIDO DOMINGO (1) Angel
 10. SAMUEL RAMEY (1) Angel



PLACIDO DOMINGO

The decade of the '80s marks THE demarcation line in contemporary Christian music. Everything may be dated pre-"Age-To-Age" and post-"Age To Age." Released in the summer of 1982, Amy Grant's multi-platinum album heralded the true coming of age of inspirational music.

While no such handy breaking point is evident in the spiritual charts, the '80s may be remembered for the arrival of the First Family of gospel—the Winans.

In the spiritual charts, the Rev. James Cleveland was the major player among spiritual artists from 1980-'82. Walter Hawkins & the Love Center Choir (1980) and Tramaine Hawkins (1981) headed up another family unit. Mattie Moss Clark's girls, the Clark Sisters scored the No. 1 spiritual album in 1982, and were top spiritual artists in 1983. Also in 1983, Rev. Milton Brunson was named as having the top spiritual album—which he won again in 1988. He was also named top spiritual artist in 1987.

In 1984, the Rev. F.C. Barnes & the Rev. Janice Brown's all-time traditional black gospel classic "The Rough Side Of The Mountain" made them No. 1 spiritu-

al artists of the year. Sandra Crouch was touted for the spiritual album that year. Nineteen-eighty-five belonged to Vanessa Bell Armstrong, who swept both chart honors.

The Winans emerged as top spiritual artists in 1986, although Nicholas, on the independent Command label, was named for top spiritual album. The No. 1 album award the following year went to the well-respected Thomas Whitfield. The New Jersey Mass Choir took the top spiritual artist award in 1988. The decade ended with one of the genre's perennial talents, Shirley Caesar, sweeping both spiritual artist and album categories with her brilliant "Live In Chicago."

In the inspirational charts, the chil-

dren's group Candle took home both awards in 1980. Crossover star B.J. Thomas was named top inspirational artist in 1981 and honored for top inspirational album the following year. The Maranatha Singers received the No. 1 album award in 1981, while the Imperials were named top artists in '82. Two ladies would dominate the rest of the decade.

Amy Grant received both awards in 1983, 1984, and 1985. Sandi Patti duplicated her feat in 1987. Grant also was cited for top inspirational album in 1986, 1988, and 1989. Patti reigned as top artist in 1986, 1988, and 1989. It may be well into the '90s before anyone else can break the Grant/Patti hegemony at the top.

'I feel that traditional gospel is more of a soul-reaching type of music. If you get too contemporary you can turn on the radio and not know what you're listening to.'

SHIRLEY CAESAR, 1986



MICHAEL W. SMITH

GOSPEL 1980

Top Inspirational Artists

Pos. ARTIST (No. of charted albums) Label

1. CANDLE (4) Birdwing
2. B.J. THOMAS (3) Myrrh
(1) DaySpring
3. AMY GRANT (3) Myrrh
4. THE IMPERIALS (2) DaySpring
5. DON FRANCISCO (2) New Pax
6. EVIE TORNUQUIST (3) Word
7. DALLAS HOLM & PRAISE (2) Greentree
8. KEITH GREEN (2) Sparrow
9. 2nd CHAPTER OF ACTS (1) Sparrow
10. MARANATHA SINGERS (1) Maranatha
(1) Word

Top Inspirational Albums

Pos. TITLE—Artist—Label

1. MUSIC MACHINE—Candle—Birdwing
2. ONE MORE SONG FOR YOU—The Imperials—DaySpring
3. MY FATHER'S EYES—Amy Grant—Myrrh
4. GOT TO TELL SOMEBODY—Don Francisco—New Pax
5. HEED THE CALL—The Imperials—DaySpring
6. FORGIVEN—Don Francisco—New Pax
7. BULLFROGS AND BUTTERFLIES—Candle—Birdwing
8. YOU GAVE ME LOVE—B.J. Thomas—Myrrh
9. NEVER THE SAME—Evie Tornquist—Word
10. ROAR OF LOVE—2nd Chapter of Acts—Sparrow

Top Spiritual Artists

Pos. ARTIST (No. of charted albums) Label

1. JAMES CLEVELAND (8) Savoy
2. WALTER HAWKINS (3) Light
3. DONALD VAILS (3) Savoy
4. JACKSON SOUTHERNAIRES (2) Malaco
5. MIGHTY CLOUDS OF JOY (1) Epic
6. MYRNA SUMMERS (3) Savoy
7. ANDRAE CROUCH (1) Light
8. INTERNATIONAL MASS CHOIR OF CHURCHES (1) New Birth
9. THE WILLIAMS BROTHERS (1) New Birth
10. WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES (1) Nashboro

Top Spiritual Albums

Pos. TITLE—Artist—Label

1. LOVE ALIVE II—Walter Hawkins & the Love Center Choir—Light
2. IT'S A NEW DAY—James Cleveland—Savoy
3. CHANGING TIME—Mighty Clouds of Joy—Epic
4. I DON'T FEEL NOWAYS TIRED—James Cleveland & the Salem Inspirational Choir—Savoy
5. I'LL BE THINKING OF YOU—Andrae Crouch—Light
6. PLEASE BE PATIENT WITH ME—Albertina Walker with James Cleveland—Savoy
7. LORD, LET ME BE AN INSTRUMENT—J.C. & the Charles Fold Singers—Savoy
8. WHAT A WONDERFUL SAVIOR—Donald Vails & the Voice of Deliverance—Savoy
9. LEGENDARY GENTLEMAN—Jackson Southernaires—Malaco
10. BECAUSE HE LIVES—International Mass Choir of Churches—New Birth

1981

Top Inspirational Artists

Pos. ARTIST (No. of charted albums) Label

1. B.J. THOMAS (7) Myrrh
2. CANDLE (5) Birdwing
3. AMY GRANT (4) Myrrh
4. EVIE TORNUQUIST (4) Word
5. DALLAS HOLM & PRAISE (4) Greentree
6. JOHN MICHAEL TALBOT (4) Birdwing
7. THE IMPERIALS (3) DaySpring
8. DON FRANCISCO (2) New Pax
9. MARANATHA SINGERS (2) Maranatha
10. KEITH GREEN (2) Sparrow

Top Inspirational Albums

Pos. TITLE—Artist—Label

1. IN HIS TIME, PRAISE IV—Maranatha Singers—Maranatha
2. HEED THE CALL—The Imperials—DaySpring
3. MY FATHER'S EYES—Amy Grant—Myrrh
4. ONE MORE SONG FOR YOU—The Imperials—DaySpring
5. NEVER ALONE—Amy Grant—Myrrh
6. BULLFROGS & BUTTERFLIES—Candle—Birdwing
7. FORGIVEN—Don Francisco—New Pax
8. PRIORITY—The Imperials—DaySpring
9. MUSIC MACHINE—Candle—Birdwing
10. AMY GRANT—Amy Grant—Myrrh



JAMES CLEVELAND

Top Spiritual Artists

Pos. ARTIST (No. of charted albums) Label

1. JAMES CLEVELAND (10) Savoy
2. WALTER HAWKINS (3) Light
3. JACKSON SOUTHERNAIRES (3) Malaco
4. ANDRAE CROUCH (2) Light
5. MIGHTY CLOUDS OF JOY (2) Epic
6. THE NEW JERUSALEM BAPTIST CHOIR (2) Savoy
7. ALBERTINA WALKER (2) Savoy
8. THE PILGRIM JUBILEE SINGERS (2) Savoy
9. REV. CLAY EVANS (2) Jewel
10. THE CLARK SISTERS (2) Sound Of Gospel

Top Spiritual Albums

Pos. TITLE—Artist—Label

1. TRAMAIN (WORD)—Tramaine Hawkins—Light
2. IT'S A NEW DAY—James Cleveland & the Southern California Community Choir—Savoy
3. PLEASE BE PATIENT WITH ME—Albertina Walker with James Cleveland—Savoy
4. THE LORD WILL MAKE A WAY—Al Green—Myrrh
5. LOVE ALIVE II—Walter Hawkins & The Love Center Choir—Light
6. EVERYTHING'S ALRIGHT—Dr. Charles G. Hayes & The Cosmopolitan Church of Prayer—Savoy
7. REJOICE—Shirley Caesar—Myrrh
8. I'LL BE THINKING OF YOU—Andrae Crouch—Light
9. THE LORD IS MY LIGHT—New Jerusalem Baptist Church—Savoy
10. THE HAWKINS FAMILY LIVE—The Hawkins Family—Light

1982

Top Inspirational Artists

Pos. ARTIST—Label

1. THE IMPERIALS — DaySpring
2. AMY GRANT — Myrrh
3. B.J. THOMAS — Myrrh
4. MARANATHA SINGERS — Maranatha
5. EVIE TORNUQUIST — Word
6. DALLAS HOLM — Benson
7. JONI EARECKSON — Word
8. DON FRANCISCO — New Pax
9. LEON PATILLO — Myrrh
10. KEITH GREEN — Sparrow

Top Inspirational Albums

Pos. TITLE—Artist—Label

1. AMAZING GRACE—B.J. Thomas—Myrrh
2. PRIORITY—The Imperials—DaySpring
3. BULLFROGS AND BUTTERFLIES—Candle—Birdwing
4. JONI'S SONG—Joni Eareckson—Word
5. HEARTS OF FIRE—Sweet Comfort Band—Light
6. AMY GRANT IN CONCERT, VOL. I—Amy Grant—Myrrh
7. MY FATHER'S EYES—Amy Grant—Myrrh
8. UNFAILING LOVE—Evie Tornquist—Word
9. IN HIS TIME, PRAISE IV—Maranatha Singers—Maranatha
10. MUSIC MACHINE—Candle—Birdwing

Top Spiritual Artists

Pos. ARTIST—Label

1. JAMES CLEVELAND — Savoy
2. AL GREEN — Myrrh
3. PENTECOSTAL CHOIR — Savoy
4. THE CLARK SISTERS — New Birth
5. MIGHTY CLOUDS OF JOY — Myrrh
6. SHIRLEY CAESAR — Myrrh
7. THE HAWKINS FAMILY — Light
8. FLORIDA MASS CHOIR — Savoy
9. JACKSON SOUTHERNAIRES — Malaco
10. ALBERTINA WALKER — Savoy

(Continued on page D-44)

1982 (Continued from page D-43) Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. IS MY LIVING IN VAIN—The Clark Sisters—New Birth
 2. WHERE IS YOUR FAITH—James Cleveland & The Southern California Community Choir—Savoy
 3. CLOUDBURST—The Mighty Clouds Of Joy—Myrrh
 4. TRUE VICTORY—Pentecostal Choir—Savoy
 5. THE LORD WILL MAKE A WAY—Al Green—Myrrh
 6. 20th ANNIVERSARY ALBUM—James Cleveland & The World's Greatest Choirs—Savoy
 7. THE HAWKINS FAMILY LIVE—The Hawkins Family—Light
 8. IT'S A NEW DAY—James Cleveland & The Southern California Community Choir—Savoy
 9. THE LORD IS MY LIGHT—New Jerusalem Baptist Choir—Savoy
 10. GO—Shirley Caesar—Myrrh

1983 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. AMY GRANT (4) Myrrh
 2. KEITH GREEN (5) Pretty Good
 3. THE IMPERIALS (3) DaySpring
 4. B.J. THOMAS (3) Myrrh
 5. LEON PATILLO (3) Myrrh
 6. SANDI PATTI (3) Impact
 7. PETRA (2) Star Song
 8. JOHN MICHAEL TALBOT (2) Birdwing
 9. JONI EARECKSON (2) Word
 10. SILVERWING (1) Sparrow

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. AGE TO AGE—Amy Grant—Myrrh
 2. SONG FOR THE SHEPHERD—Keith Green—Pretty Good
 3. MORE POWER TO YA—Petra—Star Song
 4. STAND BY THE POWER—The Imperials—DaySpring
 5. LIFT UP THE LORD—Sandi Patti—Impact
 6. I'LL NEVER STOP LOVING YOU—Leon Patillo—Word
 7. A SONG IN THE NIGHT—Silverwind—Sparrow
 8. AEROBIC CELEBRATION—Various Artists—Benson
 9. AMAZING GRACE—B.J. Thomas—Myrrh
 10. THE VERY BEST OF THE IMPERIALS—The Imperials—DaySpring

Top Spiritual Artists

- Pos. ARTIST—Label
1. THE CLARK SISTERS — New Birth
 2. DOUGLAS MILLER & VARIOUS CHOIRS — GosPearl
 3. JACKSON SOUTHERNAIRES — Malaco
 4. REV. BARNES & SISTER BROWN — Atlanta Int'l (A.I.R.)
 5. REV. MILTON BRUNSON — Myrrh
 6. THE FLORIDA MASS CHOIR — Savoy
 7. AL GREEN — Myrrh
 8. RICHARD SMALLWOOD SINGERS — Onyx
 9. JAMES CLEVELAND WITH VARIOUS CHOIRS — Savoy
 10. KEITH PRINGLE — Savoy

Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. IT'S GONNA RAIN—Rev. Milton Brunson—Myrrh
 2. YOU BROUGHT THE SUNSHINE—The Clark Sisters—Sound Of Gospel
 3. LORD, YOU KEEP ON PROVING YOURSELF TO ME—Florida Mass Choir—Savoy
 4. PRECIOUS LORD—Al Green—Myrrh
 5. TOUCH OF CLASS—Jackson Southernaires—Malaco
 6. THE JOY OF THE LORD IS MY STRENGTH—Douglas Miller & The Rue Way Choir—(C.O.G.I.C.) GosPearl
 7. RICHARD SMALLWOOD SINGERS—Richard Smallwood Singers—Onyx
 8. UNCLOUDY DAY—Myrna Summers—Savoy
 9. WHEN IT RAINS IT POURS—Rev. Barnes & Sister Brown—A.I.R.
 10. I FEEL LIKE GOING ON—Keith Pringle—Hope Song

1984 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. AMY GRANT (3) Myrrh
 2. PETRA (3) Star Song
 3. SANDI PATTI (4) Impact
 4. MICHAEL W. SMITH (2) Reunion
 5. KEITH GREEN (3) Pretty Good Records (1) Sparrow
 6. LEON PATILLO (2) Myrrh
 7. DEBBY BOONE (1) Lamb and Lion
 8. THE IMPERIALS (2) DaySpring
 9. RUSS TAFF (1) Myrrh
 10. THE MARANATHA KIDS (2) Maranatha

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. AGE TO AGE—Amy Grant—Myrrh
 2. MORE THAN WONDERFUL—Sandi Patti—Impact
 3. STRAIGHT AHEAD—Amy Grant—Myrrh
 4. NOT OF THIS WORLD—Petra—Star Song
 5. MORE POWER TO YA—Petra—Star Song
 6. THE MICHAEL W. SMITH PROJECT—Michael W. Smith—Reunion
 7. MICHAEL W. SMITH 2—Michael W. Smith—Reunion
 8. SURRENDER—Debbi Boone—Lamb and Lion
 9. THE SKY'S THE LIMIT—Leon Patillo—Myrrh
 10. THE PRODIGAL SON—Keith Green—Pretty Good Records

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
1. REV. F.C. BARNES & SISTER BROWN (3) Atlanta Int'l
 2. SANDRA CROUCH (1) Light
 3. SHIRLEY CAESAR (1) Word
 4. VANESSA BELL ARMSTRONG (1) Onyx
 5. JAMES CLEVELAND & THE CHARLES FOLD CHOIR (1) Savoy
 6. THE RICHARD SMALLWOOD SINGERS (2) Onyx
 7. THE MIGHTY CLOUDS OF JOY (1) Myrrh
 8. AL GREEN (1) Myrrh
 9. THE WILLIAMS BROTHERS (1) Myrrh
 10. DOUGLAS MILLER (1) GosPearl

Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. WE SING PRAISES—Sandra Crouch—Light
 2. ROUGH SIDE OF THE MOUNTAIN—Rev. F.C. Barnes & Sister Brown—Atlanta Int'l
 3. PEACE BE STILL—Vanessa Bell Armstrong—Onyx
 4. THIS TOO WILL PASS—James Cleveland & The Charles Fold Choir—Savoy
 5. JESUS I LOVE CALLING YOUR NAME—Shirley Caesar—Word
 6. SING AND SHOUT—The Mighty Clouds Of Joy—Myrrh
 7. I'LL RISE AGAIN—Al Green—Myrrh
 8. PSALMS—The Richard Smallwood Singers—Onyx
 9. FEEL THE SPIRIT—The Williams Brothers—Myrrh
 10. I STILL LOVE THE NAME JESUS—Douglas Miller—GosPearl

1985 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. AMY GRANT (4) Myrrh
 2. SANDI PATTI (3) Impact
 3. PETRA (3) Star Song
 4. MICHAEL W. SMITH (2) Reunion
 5. CARMAN (1) Myrrh (1) Priority
 6. THE IMPERIALS (1) Myrrh (2) Impact
 7. STRYPER (2) Enigma
 8. LEON PATILLO (1) Myrrh
 9. RUSS TAFF (2) Myrrh
 10. DEGARMO & KEY (1) Power Disc

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. STRAIGHT AHEAD—Amy Grant—Myrrh
 2. SONGS FROM THE HEART—Sandi Patti—Impact
 3. MORE THAN WONDERFUL—Sandi Patti—Impact
 4. BEAT THE SYSTEM—Petra—Star Song
 5. AGE TO AGE—Amy Grant—Myrrh
 6. UNGUARDED—Amy Grant—Myrrh
 7. COMING ON STRONG—Carman—Myrrh
 8. LET THE WIND BLOW—The Imperials—Myrrh
 9. MICHAEL W. SMITH 2—Michael W. Smith—Reunion
 10. THE SKY'S THE LIMIT—Leon Patillo—Myrrh

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
1. VANESSA BELL ARMSTRONG (2) Onyx
 2. ANDRAE CROUCH (1) Light
 3. WALTER HAWKINS (1) Light
 4. REV. F.C. BARNES & REV. JANICE BROWN (3) Atlanta Int'l
 5. THE WINANS (1) Light
 6. THE WILLIAMS BROTHERS (1) Light
 7. SHIRLEY CAESAR (1) Word
 8. KEITH PRINGLE (1) Heartwarming
 9. JACKSON SOUTHERNAIRES (1) Malaco
 10. REV. CLAY EVANS & THE FELLOWSHIP CHOIR (1) Savoy

Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. CHOSEN—Vanessa Bell Armstrong—Onyx
 2. NO TIME TO LOSE—Andrae Crouch—Light
 3. LOVE ALIVE III—Walter Hawkins—Light
 4. TOMORROW—The Winans—Light
 5. BLESSED—The Williams Brothers—Malaco
 6. ROUGH SIDE OF THE MOUNTAIN—Rev. F.C. Barnes & Rev. Janice Brown—Atlanta Int'l
 7. SAILIN'—Shirley Caesar—Word
 8. PERFECT PEACE—Keith Pringle—Heartwarming
 9. MADE IN MISSISSIPPI—Jackson Southernaires—Malaco
 10. WHAT HE'S DONE FOR ME—Rev. Clay Evans & The Fellowship Choir—Savoy

1986 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. SANDI PATTI (4) Impact (1) Word
 2. AMY GRANT (3) Word (2) Myrrh
 3. PETRA (4) Star Song
 4. CARMAN (2) Word (1) Priority (1) Power Disc
 5. MICHAEL W. SMITH (2) Reunion (1) Word
 6. RUSS TAFF (1) Myrrh
 7. STRYPER (2) Enigma
 8. STEVE GREEN (2) Sparrow
 9. PHIL DRISCOLL (1) Benson (2) Sparrow
 10. DEGARMO & KEY (3) Power Disc

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. UNGUARDED—Amy Grant—Word
 2. HYMNS JUST FOR YOU—Sandi Patti—Impact
 3. MORNING LIKE THIS—Sandi Patti—Word
 4. SONGS FROM THE HEART—Sandi Patti—Impact
 5. AGE TO AGE—Amy Grant—Word
 6. THE CHAMPION—Carman—Word
 7. MEDALS—Russ Taff—Myrrh
 8. STRAIGHT AHEAD—Amy Grant—Word
 9. MORE THAN WONDERFUL—Sandi Patti—Impact
 10. SOLDIERS UNDER COMMAND—Stryper—Enigma

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
1. THE WINANS (1) Qwest (1) Light
 2. NICHOLAS (1) Command
 3. THE WILLIAMS BROTHERS (2) Malaco
 4. SANDRA CROUCH (1) Light
 5. DOUGLAS MILLER (1) Light (1) GosPearl
 6. SHIRLEY CAESAR (2) Word
 7. REV. F.C. BARNES & REV. JANICE BROWN (2) Atlanta Int'l
 8. WALTER HAWKINS (1) Light
 9. REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR (1) Rejoice (1) Word
 10. EDWIN HAWKINS (1) Birthright

Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. DEDICATED—Nicholas—Command
 2. WE'RE WAITING—Sandra Crouch—Light
 3. LET MY PEOPLE GO—The Winans—Qwest
 4. BLESSED—The Williams Brothers—Malaco
 5. LOVE ALIVE III—Walter Hawkins—Light
 6. HAVE MERCY—Edwin Hawkins—Birthright
 7. CELEBRATION—Shirley Caesar—Word
 8. UNSPEAKABLE JOY—Douglas Miller—Light
 9. THERE IS HOPE—Rev. Milton Brunson & The Thompson Community Choir—Rejoice
 10. THE SEARCH IS OVER—Tramaine—A&M

1987 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. SANDI PATTI (1) Word (4) Impact
 2. AMY GRANT (2) Myrrh (3) Word
 3. MICHAEL W. SMITH (3) Reunion
 4. STRYPER (3) Enigma
 5. PETRA (3) Star Song
 6. STEVE GREEN (2) Sparrow
 7. CARMAN (1) Word (1) Power Disc (1) Priority
 8. SECOND CHAPTER OF ACTS (2) Live Oaks
 9. THE IMPERIALS (1) Myrrh
 10. DENIECE WILLIAMS (1) Sparrow

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. MORNING LIKE THIS—Sandi Patti—Word
 2. THE COLLECTION—Amy Grant—Myrrh
 3. HYMNS JUST FOR YOU—Sandi Patti—Impact
 4. FOR GOD AND GOD ALONE—Steve Green—Sparrow
 5. TO HELL WITH THE DEVIL—Stryper—Enigma
 6. THE BIG PICTURE—Michael W. Smith—Reunion
 7. BACK TO THE STREET—Petra—Star Song
 8. THIS YEAR'S MODEL—The Imperials—Myrrh
 9. THE CHAMPION—Carman—Word
 10. HYMNS—Second Chapter Of Acts—Live Oaks

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
1. REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) Rejoice
 2. REV. THOMAS A. WHITFIELD & CO. (1) Sound Of Gospel
 3. NICHOLAS (2) Command
 4. THE WILLIAMS BROTHERS (2) Malaco
 5. AL GREEN (1) A&M
 6. NEW JERSEY MASS CHOIR (1) Light
 7. EDWIN HAWKINS & MUSIC & ARTS SEMINAR MASS CHOIR (1) Birthright
 8. COMMISSIONED (1) Light
 9. VANESSA BELL ARMSTRONG (1) Muscle Shoals Sound (1) Onyx
 10. THE CLARK SISTERS (1) Rejoice

(Continued on opposite page)

Gospel

1987 (Continued from opposite page) Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. I'M ENCOURAGED—Rev. Thomas A. Whitfield & Co.—Sound Of Gospel
 2. HAND AND HAND—The Williams Brothers—Malaco
 3. SOUL SURVIVOR—Al Green—A&M
 4. THERE IS HOPE—Rev. Milton Brunson & The Thompson Community Singers—Rejoice
 5. LOOK UP AND LIVE—New Jersey Mass Choir—Light
 6. GIVE US PEACE—Edwin Hawkins & Music & Arts Seminar Mass Choir—Birthright
 7. GO TELL SOMEBODY—Commissioned—Light
 8. A LOVE LIKE THIS—Nicholas—Command
 9. FOLLOWING JESUS—Vanessa Bell Armstrong—Muscle Shoals Sound
 10. HEART AND SOUL—The Clark Sisters—Rejoice

1988 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. SANDI PATTI (2) Word
(4) Impact
 2. AMY GRANT (3) Myrrh
(2) Word
 3. CARMAN (1) Benson
(1) Word
(1) Priority
(1) Power Disc
 4. PETRA (1) Star Song
 5. RUSS TAFF (1) Myrrh
 6. STEVE GREEN (3) Sparrow
 7. SECOND CHAPTER OF ACTS (3) Live Oaks
 8. MICHAEL W. SMITH (3) Reunion
 9. FIRST CALL (4) DaySpring
 10. LARNELLE HARRIS (1) Impact
(1) Benson

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. THE COLLECTION—Amy Grant—Myrrh
 2. THIS MEANS WAR—Petra—Star Song
 3. MORNING LIKE THIS—Sandi Patti—Word
 4. MAKE HIS PRAISE GLORIOUS—Sandi Patti—Word
 5. RUSS TAFF—Russ Taff—Myrrh
 6. RADICALLY SAVED—Carman—Benson
 7. HYMNS JUST FOR YOU—Sandi Patti—Impact
 8. THE LIVE SET—Michael W. Smith—Reunion
 9. LEAD ME ON—Amy Grant—Myrrh
 10. THE FATHER HATH PROVIDED—Larnelle Harris—Impact

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
1. THE NEW JERSEY MASS GOSPEL CHOIR (2) Light
 2. REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) Rejoice
 3. SHIRLEY CAESAR (2) Rejoice
 4. ARETHA FRANKLIN (1) Arista
 5. FLORIDA MASS CHOIR (2) Malaco
 6. THE WINANS (1) Qwest
 7. NICHOLAS (2) Command
 8. NEW JERUSALEM BAPTIST CHURCH CHOIR (1) Sound Of Gospel
 9. VANESSA BELL ARMSTRONG (1) Jive
(1) Muscle Shoals Sound
 10. T. WRIGHT & J. FERRELL & THE LIGHTHOUSE CHOIR (1) Sound Of Gospel

Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. IF I BE LIFTED—Rev. Milton Brunson & The Thompson Community Singers—Rejoice
 2. ONE LORD, ONE FAITH, ONE BAPTISM—Aretha

- Franklin—Arista
3. DECISIONS—The Winans—Qwest
 4. LIVE IN CHICAGO—Shirley Caesar—Rejoice
 5. LIVE IN MIAMI FLORIDA—Florida Mass Choir—Malaco
 6. SHOW ME THE WAY—New Jerusalem Baptist Church Choir—Sound Of Gospel
 7. HOLD UP THE LIGHT—The New Jersey Mass Gospel Choir—Light
 8. HALLELUJAH IS THE...—T. Wright & J. Ferrell & The Lighthouse Choir—Sound Of Gospel
 9. A LOVE LIKE THIS—Nicholas—Command
 10. VANESSA BELL ARMSTRONG—Vanessa Bell Armstrong—Jive

1989 Top Inspirational Artists

- Pos. ARTIST (No. of charted albums) Label
1. SANDI PATTI (4) Word
(3) Impact
 2. AMY GRANT (1) A&M
(2) Myrrh
 3. MICHAEL W. SMITH (1) Word
(2) Reunion
 4. CARMAN (2) Benson
(1) Word
(1) Priority
 5. PETRA (3) StarSong
(1) DaySpring
 6. BEBE & CECE WINANS (2) Sparrow
 7. RAY BOLTZ (1) Diadem
 8. TAKE 6 (1) Reunion
 9. STEVE GREEN (2) Sparrow
 10. WHITE HEART (2) Sparrow

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. LEAD ME ON—Amy Grant—A&M
 2. I 2 (EYE)—Michael W. Smith—Word
 3. SANDI PATTI AND THE FRIENDSHIP COMPANY—Sandi Patti—Word
 4. MAKE HIS PRAISE GLORIOUS—Sandi Patti—Word
 5. RADICALLY SAVED—Carman—Benson
 6. ON FIRE—Petra—StarSong
 7. HEAVEN—BeBe & CeCe Winans—Sparrow
 8. THANK YOU—Ray Boltz—Diadem
 9. TAKE 6—Take 6—Reunion
 10. THE COLLECTION—Amy Grant—Myrrh

Top Spiritual Artists

- Pos. ARTIST (No. of charted albums) Label
1. SHIRLEY CAESAR (1) Rejoice
 2. REV. MILTON BRUNSON (1) Rejoice
 3. BEBE & CECE WINANS (1) Sparrow
 4. FLORIDA MASS CHOIR (2) Malaco
 5. THE NEW JERSEY MASS GOSPEL CHOIR (2) Light
 6. KEITH PRINGLE & PENTECOSTAL COMMUNITY CHOIR (1) Savoy
 7. MYRNA SUMMERS & REV. TIMOTHY WRIGHT (1) Savoy
 8. TAKE 6 (1) Reunion
 9. L.A. MASS CHOIR (2) Light
 10. THE GOSPEL MUSIC WORKSHOP (2) King James
(1) Savoy

Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. LIVE IN CHICAGO—Shirley Caesar—Rejoice
 2. AVAILABLE TO YOU—Rev. Milton Brunson—Rejoice
 3. HEAVEN—BeBe & CeCe Winans—Sparrow
 4. LET THE HOLY SPIRIT LEAD YOU—Florida Mass Choir—Malaco
 5. NO GREATER LOVE—Keith Pringle & Pentecostal Community Choir—Savoy
 6. WE'RE GONNA MAKE IT—Myrna Summers & Rev. Timothy Wright—Savoy
 7. TAKE 6—Take 6—Reunion
 8. GIVE HIM THE GLORY!—L.A. Mass Choir—Light
 9. FREE SPIRIT VOL. 2—Rev. Charles Nicks Jr.—Sound Of Gospel
 10. THE JOY THAT FLOODS MY SOUL—Tramaine Hawkins—Sparrow

In This Issue:
YOU DECIDE!

Vote for the
artists,
singles, and
albums
of the
DECADE!

See ballot
inside this
Billboard
issue.

For years, album rock radio has been accused of—in the words of format veteran Jethro Tull—Living In The Past.

Among the the '60s veterans who have scored at album rock radio in recent years: the Rolling Stones, the Grateful Dead, Pink Floyd, Robert Plant, Steve Winwood, Steve Miller, and Bob Seger.

But newer acts have also broken through, including U2, the Pretenders, R.E.M., Midnight Oil, the Alarm, and the Smithereens.

This mix of '60s veterans and newer arrivals has characterized the Album Rock Tracks chart since it was introduced in Billboard in March 1981. The first two tracks to reach No. 1 were both by '60s vets: Eric Clapton's "I Can't Stand It" and the Who's "You Better, You Bet." The Moody Blues also topped the chart that year with "The Voice," and the Rolling Stones held on to the No. 1 spot for a remarkable 13 weeks with the classic, "Start Me Up."

Among the newer acts who landed No. 1 album rock tracks that year: the Police, who scored with "Every Little Thing She Does Is Magic" and Tom Petty & the Heartbreakers who hit with "The Waiting."

Billboard began recapping the album rock chart in its year-end issue in 1985. Here's a year-by-year review.

1985: Dire Straits' "Money For Nothing" was the No. 1 rock track, while Don Henley and Bryan Adams each managed to power two hits into the top 10. Henley's "The Boys Of Summer"—which won the Grammy that year for best male rock vocal performance—was No. 2; "All She Wants To Do Is Dance" finished No. 9. Two tracks from Adams' multiplatinum "Reckless" album—"Run To You" and "Somebody"—finished No. 6 and No. 7. Sting, Foreigner, and John Fogerty also registered strongly, puffing two songs

each in the top 20.

1986: Two tracks from Peter Gabriel's acclaimed "So" album finished among the top 10 rock tracks of the year. "Sledgehammer" was No. 5; "In Your Eyes" was No. 6. Mike & the Mechanics' "Silent Running" was the No. 1 rock track, beating one of group leader Mike Rutherford's hits with Genesis, "Throwing It All Away," which finished third for the year. In between at No. 2: ZZ Top's "Stages."

1987: It was the year of U2, which had the Grammy-winning album of the year with "The Joshua Tree." Two songs from that blockbuster album finished among the top five rock tracks of the year. "I Still Haven't Found What

I'm Looking For" was No. 3; "With Or Without You" was No. 4. Lou Gramm's "Midnight Blue" was the year's No. 1 rock track; Steve Miller's "I Want To Make The World Turn Around" finished second. Boston had two in the top 25 with tracks from its long-awaited comeback album, "Third Stage."

1988: Two tracks from Van Halen's "OU812" album finished in the top 10. "Finish What Ya Started" was No. 1, and "When It's Love" was No. 6. Yes' "Rhythm Of Love" was No. 2, followed by two tracks by Robert Plant, whose '70s work with Led Zeppelin helped define the album rock format: "Tall Cool One" was No. 3 and "Ship Of Fools" was No. 4. Other acts with two tracks in the top 25: Steve Winwood and Bruce Hornsby & the Range.

1989: Tom Petty had the year's top two album rock tracks with "Free Fallin'," and "Runnin' Down A Dream" and also finished in the top 15 with a third track, "I Won't Back Down." U2 had two in the top 10 for the second time in three years with "Angel Of Harlem" at No. 3 and "When Love Comes To Town" at No. 6.

'The greatest rock music comes from bands, not from studio guys who just shook hands 10 minutes before sitting in, because bands become stylized—they live together, they know each other, and with all their foibles and faults, they still come up with a style. The Beatles definitely weren't the greatest musicians in the world, but, boy, they had style.'

JOHN FOGERTY, 1985



U2

1985

Top Album Rock

- Pos. TITLE—Artist—Label
1. MONEY FOR NOTHING—Dire Straits—Warner Bros.
 2. THE BOYS OF SUMMER—Don Henley—Geffen
 3. FORTRESS AROUND YOUR HEART—Sting—A&M

4. LONELY OL' NIGHT—John Cougar Mellencamp—Riva
5. THAT WAS YESTERDAY—Foreigner—Atlantic
6. LITTLE BY LITTLE—Robert Plant—EsParanza
7. RUN TO YOU—Bryan Adams—A&M
8. SOMEBODY—Bryan Adams—A&M
9. ALL SHE WANTS TO DO IS DANCE—Don Henley—Geffen
10. DON'T YOU (FORGET ABOUT ME)—Simple Minds—A&M

1986

Top Album Rock

- Pos. TITLE—Artist—Label
1. SILENT RUNNING—Mike & The Mechanics—Atlantic
 2. STAGES—ZZ Top—Warner Bros.
 3. THROWING IT ALL AWAY—Genesis—Atlantic
 4. HIGHER LOVE—Steve Winwood—Island
 5. SLEDGEHAMMER—Peter Gabriel—Geffen
 6. IN YOUR EYES—Peter Gabriel—Geffen
 7. SECRET SEPARATION—The Fixx—MCA
 8. TAKE ME HOME TONIGHT—Eddie Money—Columbia
 9. ONE HIT TO THE BODY—The Rolling Stones—Rolling Stones
 10. TALK TO ME—Stevie Nicks—Modern

1987

Top Album Rock

- Pos. TITLE—Artist—Label
1. MIDNIGHT BLUE—Lou Gramm—Atlantic
 2. I WANT TO MAKE THE WORLD TURN AROUND—Steve Miller—Capitol
 3. I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR—U2—Island
 4. WITH OR WITHOUT YOU—U2—Island
 5. MY BABY—The Pretenders—Sire
 6. TOUCH OF GREY—Grateful Dead—Arista
 7. KEEP YOUR HANDS TO YOURSELF—Georgia Satellites—Elektra
 8. WHO WILL YOU RUN TO—Heart—Capitol
 9. SMOKING GUN—The Robert Cray Band—Mercury
 10. PAPER IN FIRE—John Cougar Mellencamp—Mercury

'Things which used to count, such as being a good composer, player or singer, are getting lost in the desperate rush to visualize everything. It is now possible to be all of the above and still get nowhere simply by not looking good in a video, or worse still, not making one.'

JOE JACKSON, 1984



VAN HALEN



DEF LEPPARD

1988

Top Album Rock

- Pos. TITLE—Artist—Label
1. FINISH WHAT YA STARTED—Van Halen—Warner Bros.
 2. RHYTHM OF LOVE—Yes—Atco
 3. TALL COOL ONE—Robert Plant—EsParanza
 4. SHIP OF FOOLS—Robert Plant—EsParanza
 5. ON THE TURNING AWAY—Pink Floyd—Columbia
 6. WHEN IT'S LOVE—Van Halen—Warner Bros.
 7. ONLY A MEMORY—The Smithereens—Enigma
 8. I WISH I HAD A GIRL—Henry Lee Summer—CBS Associated
 9. TUNNEL OF LOVE—Bruce Springsteen—Columbia
 10. UNDER THE MILKY WAY—The Church—Arista

Top Modern Rock

- Pos. TITLE—Artist—Label
1. PEEK-A-BOO—Siouxsie & The Banshees—Geffen
 2. WHAT I AM—Edie Brickell & New Bohemians—Geffen
 3. DESIRE—U2—Island
 4. ALL THAT MONEY WANTS—Psychedelic Furs—Columbia
 5. PUT THIS LOVE TO THE TEST—Jon Astley—Atlantic
 6. BACK ON THE BREADLINE—Hunters & Collectors—I.R.S.
 7. CAROLYN'S FINGERS—Cocteau Twins—4 A.D.
 8. I'VE GOT A FEELING—The Screaming Tribesmen—Rykodisc
 9. THE KILLING JAR—Siouxsie & The Banshees—Geffen
 10. JUST PLAY MUSIC!—Big Audio Dynamite—Columbia

1989

Top Album Rock

- Pos. TITLE—Artist—Label
1. FREE FALLIN'—Tom Petty—MCA
 2. RUNNIN' DOWN A DREAM—Tom Petty—MCA
 3. ANGEL OF HARLEM—U2—Island
 4. CROSSFIRE—Stevie Ray Vaughan & Double Trouble—Epic
 5. LET THE DAY BEGIN—The Call—MCA
 6. WHEN LOVE COMES TO TOWN—U2—Island
 7. DRIVEN OUT—The Fixx—RCA
 8. WORKING ON IT—Chris Rea—Geffen
 9. FIRE WOMAN—The Cult—Sire
 10. I'LL BE YOU—The Replacements—Sire

Top Modern Rock

- Pos. TITLE—Artist—Label
1. SO ALIVE—Love & Rockets—RCA
 2. FASCINATION STREET—The Cure—Elektra
 3. GOOD THING—Fine Young Cannibals—I.R.S.
 4. STAND—R.E.M.—Warner Bros.
 5. LOVE SONG—The Cure—Elektra
 6. I'LL BE YOU—The Replacements—Sire
 7. THE MAYOR OF SIMPLETON—XTC—Geffen
 8. CHARLOTTE ANNE—Julian Cope—Island
 9. ANGEL OF HARLEM—U2—Island
 10. DIRTY BLVD.—Lou Reed—Sire

In the five years since Billboard introduced a separate compact disk chart, several differences between the two listings have become apparent.

Yuppie-oriented pop, rock, and black music titles tend to do well on CD, but teen-oriented metal and pop titles generally don't.

Case in point: Sting's classy, Grammy-nominated "Dream Of The Blue Turtles" collection was the No. 8 CD of 1985, but was just No. 50 on the year-end pop album chart.

On the other hand, "Hangin' Tough," the hit-studded album by teen sensations New Kids On The Block, isn't listed in this year's top 30 CD recap even though it's the No. 2 album of 1989.

It was a similar story last year with the Beastie Boys' smash fusion of rap and metal, "Licensed To Ill." The CD wasn't listed among the year-end top 30 even though the album was No. 3 for the year.

Most of the titles that have topped the year-end CD recap since 1985 have had strong yuppie appeal: Phil Collins' "No Jacket Required," Dire Straits' "Brothers In Arms," Paul Simon's "Graceland," George Michael's "Faith," and the Fine Young Cannibals' "The Raw & The Cooked." Of these five year-end CD champs, the only one that was also the year's No. 1 album was "Faith."

Other titles that have finished significantly higher on the year-end CD chart than on the album listing include Sade's "Diamond Life," Peter Gabriel's "So," Whitney Hous-

ton's "Whitney," Fleetwood Mac's "Tango In The Night," Tracy Chapman, Sting's "... Nothing Like The Sun," and Pink Floyd's "A Momentary Lapse Of Reason."

An earlier Pink Floyd collection, "The Dark Side Of The Moon," is the most striking example of this phenomenon. A No. 1 pop album in 1973, the title was a smash all over again when it was issued on CD in the mid-'80s. The CD finished in the year-end top five for both 1985 and 1986.

Metal accounts for several of the albums that finished significantly higher on the year-end album chart than on the CD listing: Cinderella's "Night Songs," Aerosmith's "Permanent Vacation," and Guns N' Roses' "G N' R Lies."

Other titles that finished higher on the album recap than on the CD listing include "Tiffany," Debbie Gibson's "Out Of The Blue," Miami Sound Machine's "Primitive Love," Billy Ocean's "Suddenly," and Janet Jackson's "Control." The latter title finished among the top 10 pop albums in both '86 and '87, but didn't make the top 30 CD recap either year.

One factor in the equation is that consumers are more apt to buy CDs by artists with whom they're familiar. Richard Marx's self-titled debut collection was one of the top 10 albums of 1988, but wasn't listed among the top 30 CDs. It's a different story with his second release, "Repeat Offender." The CD is among the top 10 for '89, but the album is No. 26 for the year.

'I have always felt that a lot of musicians underestimate the listening potential of their audience. I always assume that everybody in the audience is at least as hip as me, and maybe hipper. And if they're not already, they're going to be.'

PAT METHENY, 1986



DIRE STRAITS

1985

TOP CLASSICAL

- Pos. TITLE—Artist (Conductor)—Label
1. BERNSTEIN: WEST SIDE STORY—Te Kanawa, Carreras (Bernstein)—DG
 2. AMADEUS SOUNDTRACK—(Marriner)—Fantasy
 3. TIME WARP—Cincinnati Pops (Kunzel)—Telarc
 4. TCHAIKOVSKY: 1812 OVERTURE—Cincinnati Pops (Kunzel)—Telarc
 5. WEBBER: REQUIEM—Domingo, Brightman (Maazal)—Angel
 6. STAR TRACKS—Cincinnati Pops (Kunzel)—Telarc
 7. TELARC SAMPLER NO. 1—Various Artists—Telarc
 8. COPLAND: APPALACHIAN SPRING—Atlanta Symphony—Telarc
 9. HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS—Wynton Marsalis, National Philharmonic—CBS
 10. THE BEST OF WOLFGANG AMADEUS MOZART: TRUMPET CONCERTOS—(Marriner)—Philips

TOP POP

- Pos. TITLE—Artist—Label
1. NO JACKET REQUIRED—Phil Collins—Atlantic
 2. BORN IN THE U.S.A.—Bruce Springsteen—Columbia
 3. BROTHERS IN ARMS—Dire Straits—Warner Bros.
 4. SONGS FROM THE BIG CHAIR—Tears For Fears—Mercury
 5. DARK SIDE OF THE MOON—Pink Floyd—Harvest
 6. LIKE A VIRGIN—Madonna—Sire
 7. RECKLESS—Bryan Adams—A&M
 8. DREAM OF THE BLUE TURTLES—Sting—A&M
 9. DIAMOND LIFE—Sade—Portrait
 10. AROUND THE WORLD IN A DAY—Prince & The New Power Generation—Paisley Park

1986

TOP CLASSICAL

- Pos. TITLE—Artist (Conductor)—Label
1. AMADEUS SOUNDTRACK—(Marriner)—Fantasy
 2. TCHAIKOVSKY: 1812 OVERTURE—Cincinnati Pops (Kunzel)—Telarc
 3. TIME WARP—Cincinnati Pops (Kunzel)—Telarc
 4. BACHBUSTERS—Don Dorsey—Telarc
 5. BERNSTEIN: WEST SIDE STORY—Te Kanawa, Carreras (Bernstein)—DG
 6. STAR TRACKS—Cincinnati Pops (Kunzel)—Telarc
 7. BLUE SKIES—Te Kanawa (Riddle)—London
 8. HOROWITZ: THE LAST ROMANTIC—Vladimir Horowitz—DG
 9. TELARC SAMPLER #1—Various Artists—Telarc
 10. SWING, SWING, SWING—Boston Pops (Williams)—Philips



PAUL SIMON



PHIL COLLINS

TOP POP

- Pos. TITLE—Artist—Label
1. BROTHERS IN ARMS—Dire Straits—Warner Bros.
 2. WHITNEY HOUSTON—Whitney Houston—Arista
 3. NO JACKET REQUIRED—Phil Collins—Atlantic
 4. SCARECROW—John Cougar Mellencamp—Riva
 5. DARK SIDE OF THE MOON—Pink Floyd—Harvest
 6. PROMISE—Sade—Portrait
 7. SO—Peter Gabriel—Geffen
 8. HEART—Heart—Capitol
 9. BORN IN THE U.S.A.—Bruce Springsteen—Columbia
 10. THE BROADWAY ALBUM—Barbra Streisand—Columbia

1987

TOP POP

- Pos. TITLE—Artist—Label
1. GRACELAND—Paul Simon—Warner Bros.
 2. THE JOSHUA TREE—U2—Island
 3. SLIPPERY WHEN WET—Bon Jovi—Mercury
 4. BACK IN THE HIGHLIFE—Steve Winwood—Island
 5. THE WAY IT IS—Bruce Hornsby & The Range—RCA
 6. INVISIBLE TOUCH—Genesis—Atlantic
 7. WHITNEY—Whitney Houston—Arista
 8. THIRD STAGE—Boston—MCA
 9. SO—Peter Gabriel—Geffen
 10. TANGO IN THE NIGHT—Fleetwood Mac—Warner Bros.

1988

TOP POP

- Pos. TITLE—Artist—Label
1. FAITH—George Michael—Columbia
 2. DIRTY DANCING—Soundtrack—RCA
 3. KICK—INXS—Atlantic
 4. HYSTERIA—Def Leppard—Mercury
 5. TRACY CHAPMAN—Tracy Chapman—Elektra
 6. ... NOTHING LIKE THE SUN—Sting—A&M
 7. APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
 8. NOW AND ZEN—Robert Plant—EsParanza
 9. BAD—Michael Jackson—Epic
 10. A MOMENTARY LAPSE OF REASON—Pink Floyd—Columbia

1989

TOP POP

- Pos. TITLE—Artist—Label
1. THE RAW & THE COOKED—Fine Young Cannibals—I.R.S.
 2. TRAVELING WILBURYS—Traveling Wilburys—Wilbury
 3. FULL MOON FEVER—Tom Petty—MCA
 4. FOREVER YOUR GIRL—Paula Abdul—Virgin
 5. DON'T BE CRUEL—Bobby Brown—MCA
 6. GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
 7. LIKE A PRAYER—Madonna—Sire
 8. SHOOTING RUBBERBANDS AT THE STARS—Edie Brickell & New Bohemians—Geffen
 9. GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra
 10. REPEAT OFFENDER—Richard Marx—EMI

Lisa Lisa & Cult Jam, George Michael, and Bobby Brown have been the leading crossover artists since the inception of the Hot Crossover Singles chart in 1987.

The top crossover hits of those three years: Lisa Lisa's "Head To Toe," New Edition's "If It Isn't Love," and Milli Vanilli's "Girl You Know It's True." Appropriately, all three hits crossed over to the top 10 on the weekly pop and black charts.

Lisa Lisa & Cult Jam was the top crossover act of 1987 and had two of the year's top three crossover hits. The top-ranked "Head To Toe" was followed by "Lost In Emotion" at No. 3. Both songs reached No. 1 on the weekly pop and black charts.

Madonna and Prince were the hottest female and male crossover stars of 1987. Madonna had three of the year's top 25 crossover hits, "Who's That Girl," "La Isla Bonita," and "Causing A Commotion." Prince had two: "Sign 'O' The Times" and "U Got The Look."

Whitney Houston and Michael Jackson also had two hits on the year-end crossover recap.

George Michael was the top crossover act of 1988 and had three hits in the top 25: "One More Try," "Monkey" and "Father Figure." All three singles hit No. 1 on the weekly pop chart and reached the top 10 on the black chart.

Whitney Houston and Gloria Estefan & Miami Sound Machine were the top fe-

male artist and top group of 1988.

Pebbles had two hits—"Mercedes Boy" and "Girlfriend"—in the year-end top 10. Other artists with multiple hits on the year-end chart: Taylor Dayne and Michael Jackson.

Bobby Brown is the top crossover artist of 1989 and has four hits in the year-end top 20: "Every Little Step," "On Our Own," "My Prerogative," and "Roni." All four singles reached the top three on both the weekly pop and black charts.

Paula Abdul and New Kids On The Block are the year's top female artist and group. Abdul has three hits on the year-end recap, including two in the top 10: "Straight Up" and "Cold-Hearted." New Kids are represented with "I'll Be Loving You (Forever)" and "You Got It (The Right Stuff)."

Milli Vanilli and Karyn White also have three hits on the year-end recap, while rapper Tone Loc has two.

Milli Vanilli is represented with "Girl You Know It's True," "Girl I'm Gonna Miss You," and "Baby Don't Forget My Number." White has "Secret Rendezvous,"

"Superwoman," and "The Way You Love Me."

'I don't think Exposé is a 'dance group.' We started out that way, but I wouldn't agree that we still are. It seems that a lot of groups in the top 10 right now started the same way. I think it might be more accurate to say that we make pop music that you can dance to.'

GIOIA, Exposé, 1989



NEW EDITION

7. CLUB NOUVEAU (2) Warner Bros.
8. JANET JACKSON (2) A&M
9. MICHAEL JACKSON (2) Epic
10. HERB ALPERT (3) A&M

Top Singles

- Pos. TITLE—Artist—Label
1. HEAD TO TOE—Lisa Lisa & Cult Jam—Columbia
 2. LOOKING FOR A NEW LOVE—Jody Watley—MCA
 3. LOST IN EMOTION—Lisa Lisa & Cult Jam—Columbia
 4. I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)—Whitney Houston—Arista
 5. ALWAYS—Atlantic Starr—Warner Bros.
 6. LEAN ON ME—Club Nouveau—Warner Bros.
 7. THE PLEASURE PRINCIPLE—Janet Jackson—A&M
 8. ROCK STEADY—The Whispers—Solar
 9. I WANT YOUR SEX—George Michael—Columbia
 10. WHO'S THAT GIRL—Madonna—Sire

1988

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. GEORGE MICHAEL (6) Columbia
 2. MICHAEL JACKSON (5) Epic
 3. WHITNEY HOUSTON (4) Arista
 4. TAYLOR DAYNE (3) Arista
 5. DEBBIE GIBSON (4) Atlantic
 6. PEBBLES (3) MCA
 7. AL B. SURE! (3) Warner Bros.
 8. JODY WATLEY (3) MCA
 9. TERENCE TRENT D'ARBY (3) Columbia
 10. GLORIA ESTEFAN & MIAMI SOUND MACHINE (3) Epic

'We wanted to prove we're not limited to dance music, but it's in our hearts. It's what we groove to the majority of our lives.'

MIKE HUGHES,
Lisa Lisa & Cult Jam, 1989

Top Singles

- Pos. TITLE—Artist—Label
1. IF IT ISN'T LOVE—New Edition—MCA
 2. I'LL ALWAYS LOVE YOU—Taylor Dayne—Arista
 3. TWO OCCASIONS—The Deele—Solar
 4. DON'T BE CRUEL—Bobby Brown—MCA
 5. MERCEDES BOY—Pebbles—MCA
 6. NITE AND DAY—Al B. Sure!—Warner Bros.
 7. GIRLFRIEND—Pebbles—MCA
 8. PUSH IT—Salt-N-Pepa—Next Plateau
 9. I WANT HER—Keith Sweat—Vintertainment
 10. PUMP UP THE VOLUME—M/A/R/R/S—4th & B'way

1989

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. BOBBY BROWN (5) MCA
 2. NEW KIDS ON THE BLOCK (5) Columbia
 3. PAULA ABDUL (4) Virgin
 4. MILLI VANILLI (4) Arista
 5. KARYN WHITE (4) Warner Bros.
 6. DINO (3) 4th & B'Way
 7. MADONNA (3) Sire
 8. TONE LOC (2) Delicious Vinyl
 9. SURFACE (2) Columbia
 10. ANITA BAKER (2) Elektra

Top Singles

- Pos. TITLE—Artist—Label
1. GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
 2. EVERY LITTLE STEP—Bobby Brown—MCA
 3. I'LL BE LOVING YOU (FOREVER)—New Kids On The Block—Columbia
 4. STRAIGHT UP—Paula Abdul—Virgin
 5. SECRET RENDEZVOUS—Karyn White—Warner Bros.
 6. I LIKE IT—Dino—4th & B'Way
 7. WILD THING—Tone Loc—Delicious Vinyl
 8. ON OUR OWN (FROM 'GHOSTBUSTERS')—Bobby Brown—MCA
 9. COLD HEARTED—Paula Abdul—Virgin
 10. DIAL MY HEART—Boys—Motown



LISA LISA & CULT JAM

HOT CROSSOVER 1987

Top Artists

- Pos. ARTIST (No. of charted singles) Label
1. LISA LISA & CULT JAM (2) Columbia

2. MADONNA (4) Sire
3. WHITNEY HOUSTON (3) Arista
4. JODY WATLEY (3) MCA
5. EXPOSÉ (3) Arista
6. PRINCE (3) Paisley Park

LATIN 1986

Top Pop Latin Artists

- Pos. ARTIST (No. of charted albums) Label
1. JOSÉ JOSÉ (3) Ariola
 2. JULIO IGLESIAS (1) CBS
 3. JOSE FELICIANO (2) RCA
 4. MARISELA (1) Profono
 5. DYANGO (1) EMI/Odeon
 6. MIAMI SOUND MACHINE (1) CBS
 7. ROBERTO CARLOS (3) CBS
 8. ROCIO JURADO (1) EMI/Odeon
 9. YOLANDITA MONGE (2) CBS
 10. RUDY LA SCALA (1) Sonotone

Top Pop Latin Albums

- Pos. TITLE—Artist—Label
1. PROMESAS—José José—Ariola
 2. LIBRA—Julio Iglesias—CBS
 3. COMPLETAMENTE TUYA—Marisela—Profono
 4. POR AMORE AL ARTE—Dyango—EMI/Odeon
 5. YA SOY TUYO—Jose Feliciano—RCA
 6. PRIMITIVE LOVE—Miami Sound Machine—CBS
 7. PALOMA BRAVA—Rocio Jurado—EMI/Odeon
 8. VOLVAMOS A VIVIR—Rudy La Scala—Sonotone
 9. LUZ DE LUNA—Yolandita Monge—CBS
 10. ROBERTO CARLOS 86—Roberto Carlos—CBS

Top Tropical/Salsa Artists

- Pos. ARTIST (No. of charted albums) Label
1. EL GRAN COMBO (3) Combo
 2. FRANKIE RUIZ (1) TH
 3. HANSEL Y RAUL (2) RCA (1) TH
 4. WILFRIDO VARGAS (2) Karen
 5. JOHNNY VENTURA (3) Combo (1) CBS
 6. ANDY MONTANEZ (1) TH
 7. TOMMY OLIVENCIA (1) TH
 8. BOBBY VALENTIN (3) Bronco
 9. MILLIE Y LOS VECINOS (2) RCA
 10. CELIA CRUZ & TITO PUENTE (1) Vaya

Top Tropical/Salsa Albums

- Pos. TITLE—Artist—Label
1. SOLISTA PERO NO SOLO—Frankie Ruiz—TH
 2. LA MAGIA DE—Hansel Y Raul—RCA
 3. LA MEDICINA—Wilfrido Vargas—Karen
 4. NUESTRA MUSICA—El Gran Combo—Combo
 5. ANDY MONTANEZ—Andy Montanez—TH
 6. AYER, HOY, MANANA Y SIEMPRE—Tommy Olivencia—TH
 7. INNOVATION—El Gran Combo—Combo
 8. Y SU PUEBLO—El Gran Combo—Combo
 9. HOMENAJE A BENNY MORE VOL. 3—Celia Cruz & Tito Puente—Vaya
 10. ESCENAS—Ruben Blades—Elektra

Top Regional Mexican Artists

- Pos. ARTIST (No. of charted albums) Label
1. LOS BUKIS (4) Profono
 2. LOS BONDADOSOS (4) Profono
 3. LOS CAMINANTES (3) Rocio (2) Luna
 4. LOS TIGRES DEL NORTE (2) Profono
 5. LOS YONICS (2) Profono
 6. JOAN SEBASTIAN (1) Musart
 7. RAMON AYALA (5) Freddie
 8. LA MAFIA (1) CBS (1) Cara
 9. LOS PLEBEYOS (1) DMY
 10. GRUPO PEGASO (2) Remo

'I think duets have helped me more as a singer than in commercial ways. Doing duets with these people [Willie Nelson and Diana Ross] I've learned to phrase because I've had to follow them through the music. I'm a typical Mediterranean singer, but by working with different vocalists I've started to get more rhythm in my voice.'

JULIO IGLESIAS, 1989

Top Regional Mexican Albums

- Pos. TITLE—Artist—Label
1. ADONDE VAS—Los Bukis—Profono
 2. LOS YONICS—Los Yonics—Profono
 3. RUMORES—Joan Sebastian—Musart
 4. EL OTRO MEXICO—Los Tigres Del Norte—Profono
 5. POR QUE ME HACES SUFRIR—Los Bondadosos—Profono
 6. LA MAFIA 1986—La Mafia—CBS
 7. 16 SUPEREXITOS—Los Bukis—Profono
 8. 17 SUPEREXITOS—Los Bondadosos—Profono
 9. HOLA QUE TAL—Los Plebeyos—DMY
 10. AMOR SIN PALABRAS—Los Caminantes—Rocio

1987

Top Pop Latin Artists

- Pos. ARTIST (No. of charted albums) Label
1. JOSÉ JOSÉ (2) Ariola
 2. EMMANUEL (3) RCA
 3. JUAN GABRIEL (2) Ariola
 4. BRAULIO (1) CBS
 5. JOSE FELICIANO (1) RCA (1) EMI
 6. ROCIO DURCAL (2) Ariola
 7. JULIO IGLESIAS (2) CBS
 8. DANIELA ROMO (2) EMI
 9. YOLANDITA MONGE (2) CBS
 10. ISABEL PANTOJA (2) RCA

Top Pop Latin Albums

- Pos. TITLE—Artist—Label
1. SIEMPRE CONTIGO—José José—Ariola
 2. PENSAMIENTOS—Juan Gabriel—Ariola
 3. LO BELLO Y LO PROHIBIDO—Braulio—CBS
 4. SOLO—Emmanuel—RCA
 5. TE AMARE—Jose Feliciano—RCA
 6. SIEMPRE—Rocio Durcal—Ariola
 7. UN HOMBRE SOLO—Julio Iglesias—CBS
 8. MUJER DE TODOS, MUJER DE NADIE—Daniela Romo—EMI
 9. MARINERO DE LUCES—Isabel Pantoja—RCA
 10. TU SIN MI—Ednita Nazario—Melody

Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
1. DE MI ENAMORATE—Daniela Romo—EMI
 2. EN BANCARROTA—Braulio—CBS
 3. TU CARCEL—Los Bukis—Laser
 4. HASTA QUE TE CONOCI—Juan Gabriel—Ariola
 5. ES MI MUJER—Emmanuel—RCA
 6. EL PECADO—Amanda Miguel—Telediscos
 7. LO MEJOR DE TU VIDA—Julio Iglesias—CBS
 8. DOCE ROSAS—Lorenzo Antonio—Musart
 9. TU DAMA DE HIERRO—Marisela—Profono
 10. Y QUIEN PUEDE SER—José José—Ariola

Top Tropical/Salsa Artists

- Pos. ARTIST (No. of charted albums) Label
1. FRANKIE RUIZ (2) TH
 2. EL GRAN COMBO (2) Combo
 3. EDDIE SANTIAGO (1) TH
 4. ANDY MONTANEZ (2) TH
 5. JOHNNY VENTURA (2) CBS
 6. ROBERTO TORRES (1) Sar
 7. BONNY CEPEDA Y SU ORQUESTA (1) RCA
 8. SONORA PONCENA (1) Inca
 9. LA PATRULLA 15 (1) TH (1) Ringo
 10. TOMMY OLIVENCIA (2) TH

Top Tropical/Salsa Albums

- Pos. TITLE—Artist—Label
1. ATREVIDO Y DIFERENTE—Eddie Santiago—TH
 2. Y SU PUEBLO—El Gran Combo—Combo
 3. MEJOR ACOMPAÑADO QUE NUNCA—Andy Montanez—TH
 4. VOY PA' ENCIMA—Frankie Ruiz—TH
 5. ELEGANTEMENTE CRIOLLO—Roberto Torres—Sar
 6. EL SENOR DEL MERENGUE—Johnny Ventura—CBS
 7. SOLISTA PERO NO SOLO—Frankie Ruiz—TH
 8. DANCE IT/BAILALO—Bonny Cepeda y su orquesta—RCA
 9. BACK TO WORK—Sonora Poncena—Inca
 10. ACARICIAME—La Patrulla 15—TH

Top Regional Mexican Artists

- Pos. ARTIST (No. of charted albums) Label
1. LOS BUKIS (1) Laser (2) Profono
 2. LOS CAMINANTES (1) Rocio (4) Luna
 3. LOS TIGRES DEL NORTE (2) Profono
 4. VICENTE FERNANDEZ (4) CBS
 5. LOS YONICS (1) CBS (2) Profono (1) Laser
 6. LITTLE JOE (2) CBS
 7. LOS BONDADOSOS (2) Profono
 8. RAMON AYALA (3) Freddie
 9. ANTONIO AGUILAR (2) Musart
 10. SONORA DINAMITA (1) Fuentes (1) Sonotone



JOSÉ JOSÉ

Top Regional Mexican Albums

- Pos. TITLE—Artist—Label
1. ME VOLVI A ACORDAR DE TI—Los Bukis—Laser
 2. GRACIAS AMERICA—Los Tigres Del Norte—Profono
 3. TIMELESS—Little Joe—CBS
 4. HOY PLATIQUE CON MI GALLO—Vicente Fernandez—CBS
 5. CORAZON VACIO—Los Yonics—Laser
 6. LA TAMBORA—Antonio Aguilar—Musart
 7. DE GUANAJUATO PARA AMERICA—Los Caminantes—Rocio
 8. CAPULLO Y SORULLO—Sonora Dinamita—Fuentes
 9. REALIDADES—Los Bondadosos—Profono
 10. 16 SUPEREXITOS—Los Bukis—Profono

1988

Top Pop Latin Artists

- Pos. ARTIST (No. of charted albums) Label
1. JOSÉ JOSÉ (3) Ariola
 2. JOSÉ LUIS RODRIGUEZ (1) Mercury
 3. JULIO IGLESIAS (2) CBS
 4. BRAULIO (2) CBS
 5. JUAN GABRIEL (3) Ariola
 6. EMMANUEL (2) RCA (1) Globo
 7. LOS BUKIS (2) Laser
 8. CAMILO SESTO (1) Globo
 9. JOSÉ FELICIANO (1) EMI
 10. DYANGO (2) EMI

Top Pop Latin Albums

- Pos. TITLE—Artist—Label
1. SOY ASI—José José—Ariola
 2. SENOR CORAZON—José Luis Rodriguez—Mercury
 3. UN HOMBRE SOLO—Julio Iglesias—CBS
 4. ENTRE LUMAS—Emmanuel—RCA
 5. AMOR LIBRE—Camilo Sesto—Globo
 6. CON TODOS LOS SENTIDOS—Braulio—CBS
 7. TU IMMENSO AMOR—José Feliciano—EMI
 8. SI ME RECUERDAS—Los Bukis—Laser
 9. 14 EXITOS ORIGINALES—Juan Gabriel—Ariola
 10. AMAR O MORIR—Danny Rivera—DNA

Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
1. AY AMOR—Ana Gabriel—CBS
 2. QUE TE PASA—Yuri—EMI
 3. Y TU TAMBIEN LLORARAS—José Luis Rodriguez—Mercury
 4. MARIA—Franco—Peerless
 5. DEBO HACERLO—Juan Gabriel—Ariola
 6. TOCO MADERA—Raphael—CBS
 7. SOY ASI—José José—Ariola
 8. ES UN ALMA EN PENA—Lucia Mendez—Ariola
 9. LA ULTIMA LUNA—Emmanuel—RCA
 10. NEGRA—Roberto Carlos—CBS

Top Tropical/Salsa Artists

- Pos. ARTIST (No. of charted albums) Label
1. EDDIE SANTIAGO (2) TH—Rodven
 2. EL GRAN COMBO (2) Combo
 3. FRANKIE RUIZ (2) TH—Rodven
 4. LALO RODRIGUEZ (1) TH—Rodven
 5. WILFRIDO VARGAS (2) Sonotone
 6. WILLIE GONZALEZ (1) Sonotone
 7. TOMMY OLIVENCIA (1) TH—Rodven
 8. PAQUITO GUZMAN (1) TH—Rodven
 9. ANDY MONTANEZ (2) TH—Rodven
 10. BONNY CEPEDA (1) Combo

(Continued on page D-50)

1988

(Continued from page D-49)

Top Tropical/Salsa Albums

- Pos. TITLE—Artist—Label
1. SIGUE ATREVIDO—Eddie Santiago—TH-Rodven
 2. UN NUEVO DESPERTAR—Lalo Rodriguez—TH-Rodven
 3. HISTORIA MUSICAL DE FRANKIE RUIZ—Frankie Ruiz—TH-Rodven
 4. EL BAILE—Wilfrido Vargas—Sonotone
 5. EL ORIGINAL Y UNICO—Willie Gonzalez—Sonotone
 6. ROMANTICO Y SABROSO—El Gran Combo—Combo
 7. 30 ANIVERSARIO—Tommy Olivencia—TH-Rodven
 8. TU AMANTE ROMANTICO—Paquito Guzman—TH-Rodven
 9. 25 ANIVERSARIO 1962-1987—El Gran Combo—Combo
 10. THE MUSIC MAKERS—Bonny Cepeda—Combo

Top Regional Mexican Artists

- Pos. ARTIST (No. of charted albums) Label
1. LOS BUKIS (2) Laser
 2. LOS YONICS (1) Laser
 3. LOS TIGRES DEL NORTE (1) Fonovisa (1) Profono
 4. LINDA RONSTADT (1) Elektra
 5. BRONCO (3) Ariola
 6. FITO OLIVARES (2) Gil
 7. LOS CAMINANTES (5) Luna
 8. RAMON AYALA (3) Freddie
 9. VICENTE FERNANDEZ & VIKKI CARR (1) CBS
 10. VICENTE FERNANDEZ (3) CBS

Top Regional Mexican Albums

- Pos. TITLE—Artist—Label
1. SI ME RECUERDAS—Los Bukis—Laser
 2. PETALOS Y ESPINAS—Los Yonics—Laser
 3. ME VOLVI A ACORDAR DE TI—Los Bukis—Laser
 4. CANCIONES DE MI PADRE—Linda Ronstadt—Elektra
 5. SUPERBRONCO—Bronco—Ariola
 6. IDOLOS DEL PUEBLO—Los Tigres Del Norte—Fonovisa
 7. DOS CORAZONES—Vicente Fernandez & Vikki Carr—CBS
 8. LA GALLINA—Fito Olivares—Gil
 9. EL CUATREIRO—Vicente Fernandez—CBS
 10. NO ME OLVIDARAS—José Javier Solís—Profono

1989

Top Pop Latin Artists

- Pos. ARTIST (No. of charted albums) Label
1. ISABEL PANTOJA (1) RCA (1) GLOBO
 2. ROBERTO CARLOS (2) CBS
 3. JULIO IGLESIAS (2) CBS
 4. ROCIO DURCAL (1) Ariola
 5. BRAULIO (1) CBS
 6. RICARDO MONTANER (1) TH-Rodven
 7. CHAYANNE (1) CBS
 8. JOSE LUIS RODRIGUEZ (1) PolyGram (1) Mercury (1) CBS
 9. YOLANDITA MONGE (1) CBS
 10. JOSE JOSE (3) Ariola

Top Pop Latin Albums

- Pos. TITLE—Artist—Label
1. DESDE ANDALUCIA—Isabel Pantoja—RCA
 2. ROBERTO CARLOS 88—Roberto Carlos—CBS
 3. COMO TU MUJER—Rocio Durcal—Ariola
 4. CON TODOS LOS SENTIDOS—Braulio—CBS
 5. RAICES—Julio Iglesias—CBS
 6. RICARDO MONTANER—Ricardo Montaner—TH-Rodven
 7. CHAYANNE—Chayanne—CBS
 8. VIVENCIAS—Yolandita Monge—CBS
 9. TENGO DERECHO A SER FELIZ—Jose Luis Rodriguez—PolyGram
 10. TIERRA DE NADIE—Ana Gabriel—CBS

Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
1. COMO TU MUJER—Rocio Durcal—Ariola
 2. BAILA MI RUMBA—Jose Luis Rodriguez—Mercury
 3. LA INCONDICIONAL—Luis Miguel—WEA Latina
 4. COMO TU—Jose Jose—Ariola
 5. ASI FUE—Isabel Pantoja—RCA
 6. SIMPLEMENTE AMIGOS—Ana Gabriel—CBS
 7. MALA SUERTE—Vikki Carr—CBS
 8. TE AMO—Franco de Vita—CBS
 9. HOMBRES AL BORDE DE UN ATAQUE DE CELOS—Yuri—CBS
 10. A DONDE VAYAS—Los Bukis—Melody

Top Tropical/Salsa Artists

- Pos. ARTIST (No. of charted albums) Label
1. LUIS ENRIQUE (2) CBS
 2. EDDIE SANTIAGO (2) TH-Rodven
 3. EL GRAN COMBO (3) Combo
 4. VARIOS ARTISTAS (2) TH-Rodven (1) CBS
 5. MAX TORRES (2) Capitol-EMI Latin
 6. LALO RODRIGUEZ (1) TH-Rodven
 7. LA PATRULLA 15 (2) TTH
 8. GILBERTO SANTARROSA (2) Combo
 9. WILLIE COLON (1) Fania
 10. TONY VEGA (1) RMM

Top Tropical/Salsa Albums

- Pos. TITLE—Artist—Label
1. INVASION DE LA PRIVACIDAD—Eddie Santiago—TH-Rodven
 2. AMOR Y ALEGRIA—Luis Enrique—CBS
 3. UN NUEVO DESPERTAR—Lalo Rodriguez—TH-Rodven
 4. AMAME—El Gran Combo—Combo
 5. SOLO SE QUE FUE EN MARZO—La Patrulla 15—TTH
 6. SENSUALMENTE TROPICAL—Max Torres—EMI
 7. AMOR Y SALSA—Gilberto Santarrosa—Combo
 8. JUNTOS PA' GOZA—Varios Artistas—TH-Rodven
 9. TOP SECRET—Willie Colon—Fania
 10. YO ME QUEDO—Tony Vega—RMM

Top Regional Mexican Artists

- Pos. ARTIST (No. of charted albums) Label
1. BRONCO (2) Fonovisa (2) Ariola
 2. JOAN SEBASTIAN (3) Musart
 3. LOS YONICS (2) Fonovisa (1) Laser
 4. LOS TIGRES DEL NORTE (3) Fonovisa
 5. VICENTE FERNANDEZ (4) CBS
 6. LOS CAMINANTES (3) Luna
 7. FITO OLIVARES (3) Gil
 8. RAMON AYALA (4) Freddie
 9. LA MAFIA (1) CBS
 10. GRUPO MAZZ (1) CBS

Top Regional Mexican Albums

- Pos. TITLE—Artist—Label
1. UN GOLPE MAS—Bronco—Fonovisa
 2. SIEMPRE TE AMARE—Los Yonics—Fonovisa
 3. LOS CORRIDOS PROHIBIDOS—Los Tigres Del Norte—Fonovisa
 4. INCONTENIBLES ROMANTICOS—Los Caminantes—Luna
 5. MASCARADA—Joan Sebastian—Musart
 6. EXPLOSIVO—La Mafia—CBS
 7. STRAIGHT FROM THE HEART—Grupo Mazz—CBS
 8. POR TU MALDITO AMOR—Vicente Fernandez—CBS
 9. AUNQUE PASEN LOS ANOS—Little Joe—CBS
 10. CANCIONES DE MI PADRE—Linda Ronstadt—Elektra

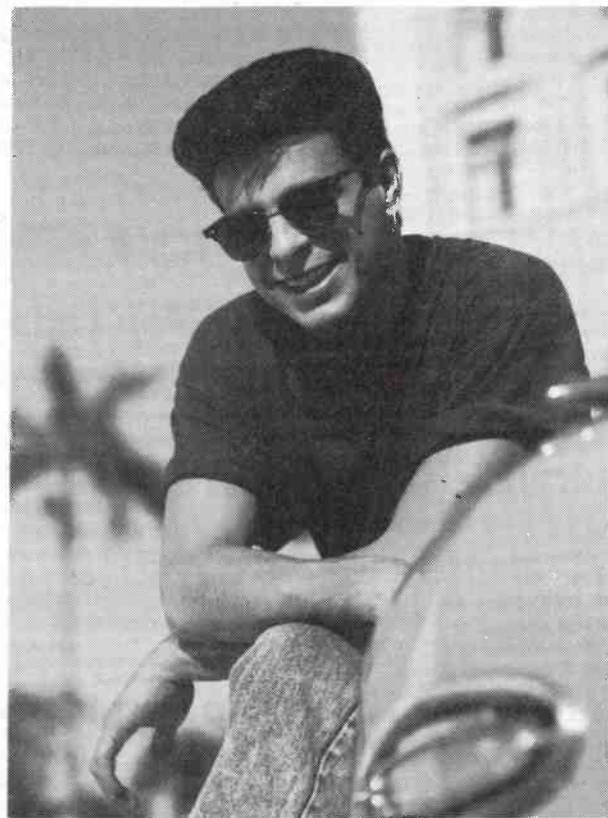
Congratulations

TO OUR

SALSA ARTIST

OF THE YEAR

LUIS ENRIQUE



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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
			★★ NO. 1 ★★	
1	1	15	HOROWITZ AT HOME DG 427-772 13 weeks at No. 1	VLADIMIR HOROWITZ
2	2	15	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
3	3	147	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
4	4	11	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	6	15	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
6	5	87	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
7	8	17	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
8	7	9	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
9	9	19	GERSHWIN: PORGY AND BESS ANGEL CDS-49568 WHITE, HAYMON, EVANS (RATTLE)	
10	10	9	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
11	15	7	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
12	17	9	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
13	11	11	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC-49816 LONDON CLASSICAL PLAYERS (NORRINGTON)	
14	18	5	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
15	14	11	GLASS: SOLO PIANO CBS MK-45576	PHILIP GLASS
16	12	15	MAHLER: SYMPHONY NO. 3 DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)	
17	13	21	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
18	20	7	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040	JESSYE NORMAN (OZAWA)
19	16	79	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
20	RE-ENTRY		HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
21	23	3	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217	KRONOS QUARTET
22	NEW ▶		ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)	
23	NEW ▶		PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
24	22	9	BRUCKNER: SYMPHONY NO. 8 DG 427-611 VIENNA PHILHARMONIC (KARAJAN)	
25	19	11	HOVHANESS: MYSTERIOUS MOUNTAIN MUSIC MASTERS MMD-60204 AMERICAN COMPOSERS ORCHESTRA (DAVIES)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	6	3	ANYTHING GOES ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	1 week at No. 1
2	2	23	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
3	5	5	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
4	1	13	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
5	3	11	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
6	4	9	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
7	7	7	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
8	8	37	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
9	NEW ▶		SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
10	13	73	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
11	9	43	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
12	15	3	INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN
13	10	19	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
14	11	27	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
15	12	21	BERNSTEIN: WEST SIDE STORY CBS MK-45531 KATIA & MARIELLE LABEQUE	

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

**Classical
KEEPING
SCORE**



by Is Horowitz

A LOOK BACK: As the Berlin Wall crumbled, the Berlin Philharmonic led by Daniel Barenboim staged a concert for the benefit of East German refugees. Record companies bid spiritedly for recording rights. In the end, say those close to the negotiations, it was no contest. Money, and lots of it, talked. The winning label outbid some of its anxious competitors by

1989 IN REVIEW

as much as several hundred percent, it's said. What has this event to do with a retrospective glance at the waning year? It's yet another example of a new escalation in bidding battles for top artists and projects during the past 12 months. The loosening of major-label pursestrings for money-in-the-bank talent may be remembered as among the more significant developments of 1989. There were others. The deaths of Herbert von Karajan and Vladimir Horowitz, both of whom continued active to the last, brought an end to two of the most distinguished recording careers in the history of the industry. It was the year Sony Classical made its long-anticipated public move to restructure CBS Masterworks. BMG Classics put new resources behind its drive to recapture past glories of RCA Red Seal. WEA International emerged as a potential force in the classical arena with its reorganization of Teldec, acquired only a year earlier, and the pending market relaunch of Erato.

The PolyGram Classics titan, as a group, continued to dominate the domestic market, and paved the way for classical label penetration into laser video. Angel Records, more than any other label, dramatized the sales potential of period instrument recording with its phenomenally successful Roger Norrington series.

IN THE FAMILY: Some 35 years ago, Thomas Frost produced a recording of "Goyescas" by Granados for American Decca. The artist was Alicia de Larrocha. Late this past November, the pianist recorded the Granados work again for BMG Classics, her new label affiliation. The producer this time was David Frost, son of Grammy-winning Thomas. The younger Frost, a pianist himself, was recently hired as a staff producer by BMG.

PASSING NOTES: Violinists Isaac Stern and Chio-Liang Lin, violists Jaime Laredo and Michael Tree, cellists Yo-Yo Ma and Sharon Robinson, and pianist Emanuel Ax were due to spend several days in Troy, N.Y., Dec. 10-13, recording two sextets and a pair of piano quartets by Brahms for Sony Classical. The performances were also to be videotaped, using high-definition technology. The scene of the audio/visual project is the Troy Music Hall, a concert venue known for its flattering acoustics. The tapings were preceded by a pair of Carnegie Hall concerts Dec. 10-11.

In mid-November, when the Omega Records crew arrived in Prague, Czechoslovakia, for a series of sessions with Josef Suk and his orchestra, it was just before student demonstrators met with police violence. For a while it looked like the disturbances might abort the project. But the sessions went ahead and the scheduled works, two Mozart violin concertos, his "Sinfonia Concertante," and the Bach "Brandenburg Concertos," were completed on schedule.

Gilbert Kaplans' recording of the Mahler Symphony No. 2, on MCA Records, the only piece he has ever conducted, let alone recorded, is the highest charting symphony recording, other than period-instrument albums, on this year's cumulative classical list.



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VOL. 1, No. 9



SEASON'S GREETINGS



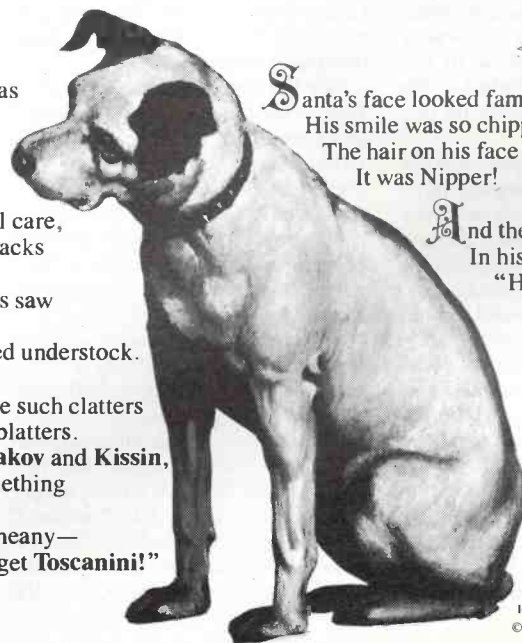
I was the time before Christmas
When all through the stores,
The customers crowded
With blood-curdling roars.

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

Product was racked with unusual care,
In hopes that post-holiday those racks
would be bare.
Store managers, buyers and clerks saw
the clock,
And realized soon they would need understock.

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

When out in shipping there came such clatters
They knew it was boxes of silver platters.
It was Galway and Slatkin, Spivakov and Kissin,
Reiner and Rubinstein—but something
was missin'!
Now, BMG's Santa isn't really a meany—
He said, “Wait 'til spring, you'll get Toscanini!”



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'89: Year Of Consolidation In Audio Mergers, Buyouts, Distrib Deals Prevail

BY SUSAN NUNZIATA

NEW YORK Some call it maturity, others call it survival. Buzzwords notwithstanding, the consolidation of the professional audio industry was big news in 1989.

A trend toward consolidation has been progressing in the industry for some time, but the list of mergers, acquisitions, and distribution agreements to come along in '89 is exceptionally long.

A quick review of some of the year's deals shows that: Harman International began distributing the SECK console line through Soundcraft, a console maker and another of its pro audio companies; Mark IV Audio incorporated itself and acquired Electro-Sound (see Profile, this page);

Neve entered a distribution agreement with Mitsubishi for its digital multitrack recorder line; Otari, a tape recorder maker, acquired console developer Soundworkshop and automation innovator Digital Creations; Studer purchased IMS/Dyaxis, a digital audio systems developer, and, from that merger, launched the new Studer Editech Corp.; and Klark-Teknik sealed a distribution agreement with Edge Technologies to sell its Turbosound and BSS products in the U.S., while DDA, which K-T distributes, entered a product development venture with Alpha Audio for its BOSS/2 automation system.

Other firms to join the mergermania included mike manufacturer Samson, which began distributing Soundtracs console products; Tannoy, a monitor manufacturer that, along with Goodmans, Mordant, Short, incorporated the international

company TGI Inc.; AKG Acoustics, makers of mikes, workstations, and processing equipment, which acquired dbx pro products and Orban, a manufacturer of processing equipment; Crest Audio, which acquired Jim Gamble consoles; former Soundcraft chairman Phil Dudderidge, who bought the assets of Focusrite; Electric Sound & Picture in Sydney, Australia, which bought Fairlight's assets; and GLW Enterprises, which acquired the Harrison line.

"The pro audio industry is really a fragmented group of markets which has probably perpetuated the concept of a cottage industry," says Ron Means, president of the Harman-owned JBL Professional. Harman began an aggressive acquisition stance approximately 10 years ago and includes Soundcraft and UREI.

A number of markets fall under
(Continued on page 80)

**1989
IN REVIEW**

NEW PRODUCTS AND SERVICES

COMPARED TO THE PROGRESS of the last decade, pro audio technology did not take many revolutionary turns in 1989. Refinement of existing technology was the order of the day, with few breakthroughs scattered through the year. Below, recording, duplication, and sound reinforcement personnel reflect on product and technology that had the most impact on their market segments.

STUDIOS

DAVID PORTER, president, **Music Annex**, San Francisco: "The erasable optical disk, while it's not a completely finished technology, is really going to change everything. Once the technology is widely available, all the digital workstation manufacturers are going to embrace it. It seems to be the one common denominator in workstations."

Larry Schnapf, director of recording, **BMG Studios**, New York: "The only real news was the Neve VR 60 console and the Yamaha PDS write-once CD recorder. PDS allows you to give instantaneous CDs to clients in your studios and it's as easy as walking out of the room with a DAT or analog cassette."

Jim Dolan Jr., president/studio manager, **Streeterville Studio**, Chicago: "We've been involved in developing a systems approach to using multiple digital audio workstations. We're using six **AMS AudioFiles** in seven studios and, as far as multiple station interface, it's really been the cutting edge. We've been able to offer the digital workstation approach without changing our clients' sense of how they do what they do. That sort of transparency is important."

Richard Stevens, studio manager, **Digital Recorders**, Nashville: "The resurgence of more DAT machines eliminated producers, engineers, and clients having to listen to cassettes. The weakest link in the chain, by which producers and engineers referenced their work over the past 10 years, has been cassettes. More of them buying DAT machines means that they have a better reference of what their work really sounds like."

Stevens also considers the **Sony 3348** digital multitrack recorder, introduced in 1988, as an important development.

Wesley Derbyshire, studio manager, **Sound On Sound**, New York: "I was impressed by the **Lexicon Opus 2/e**. And automation has really come a long way. Both Neve's **Flying Faders** and **Digital Creation's Diskmix** fader system have impressed me. They've upgraded Diskmix and made it one-frame accurate, so you can do anything in one frame of time, and resolution is 10 bit. In consoles, **Solid State Logic** and Neve remain the leaders."

Anthony Drootin, studio manager, **Unique Recording**, New York: "One of the best new pieces I've seen is **Sound Designer's Sound Tools** system on the **Macintosh II**, which allows one hour of sampling and enables us to resequence and edit DAT cassettes. The **SSL 01** premastering console, which allows up to two hours of sampling, is far more flexible than **Sound Tools**, is set up like a console, and is fully digital. We're doing Beta testing on it now and it's impressive."

CD REPLICATORS/TAPE DUPLICATORS

ROBERT WRAY, president, **Philips DuPont Optical**, New York: "Dramatic demand for all CD formats, plus market pressure for CD cost containment, have caused us to accelerate implementation of newer manufacturing technologies. These changes are part of our ongoing research and will achieve greater production speed with 30% increased capacity in 1990 at the King's Mountain facility."

"The upgraded systems are simultaneously engineered to maintain quality standards. PDO has shown, as part of its manufacturing research, that special techniques in laser master, plus the plant's five-part test of each off-line CD, are critical steps for quality in the high-volume production of CDs."

Jim Frische, president, **Digital Audio Disc Corp.**, Terre Haute, Ind.: "The point that has probably impacted us and given us an overall continuity to optical software is the fact that the **laserdisk** is being accepted in growing numbers by the consumer market. The fact that we made a major commitment to laserdisk, and we're seeing **CD-ROM** growing, we really see the optical disk solidifying as a format."

"In terms of manufacturing equipment, we're just continuing to automate the technology to develop more and more productivity."

Bob Barone, president, **Electro Sound**, Hauppauge, N.Y.: "The digital master has matured and is well on its way to becoming a mass production item."

George McClellan, electronic services manager, **Sonopress**, Weaverville, N.C.: "**Pioneer** showed an industrial recordable CD at ITA and it's clear that that technology is getting even closer. To us, the digital loop bins available from **Concept Design** and **Tapematic** really make the difference. From an efficiency standpoint, in terms of time and quality involved, they have made a tremendous difference in the quality of compact cassettes. You're going to see more and more people using these units."

SOUND REINFORCEMENT

HOWARD DANCIK, VP, **Ultra Sound**, San Raphael, Calif.: "**Meyer's MSL-10**, a bigger version of the **MSL-3** speaker that basically offers a lot more power in a smaller product, was an important development. We've also seen further refinements in equalization techniques. That's what we're working on over here—trying to get EQ hipper. A number of people are working on a new breed of EQ that's a lot more automatic."

Wil Sharpe, VP marketing & sales, **Showco**, Dallas: "The obvious product introduction for Showco was the introduction of the digital crossover, which
(Continued on page 82)

Mark IV Audio Inc. Makes Its Mark On Industry Via Five Individual Companies

This is one of an occasional series on the personalities and places that make the pro audio industry dynamic.

NEW YORK Mark IV Audio Inc. is stepping in line as one of the fore-runners in the pro audio industry's move toward consolidation.

Its complex history begins in the late '60s with **Electro-Voice**, a Buchanan, Mich., audio company owned by **Golleton Industries**. The only audio firm to be a part of **Golleton**, E-V served seven defined market segments, including consumer audio, and supplied 10 different product lines. Directed by one management staff, it was essentially five different companies producing less than \$30 million in total annual sales.

In 1976, **Electro-Voice** named **Bob Pabst** president and "by about 1980 or '81 I had pretty well exhausted the idea of working internally to improve manufacturing quality, costs, and all of that and shore up some of our working relationships in the marketplace," says Pabst. "We needed a strategy to guide us into the future."

By 1984, a strategic plan was developed to divest the company of its consumer audio pursuits and concentrate on the pro market. **Electro-Voice** now focuses on microphones, speakers, and pro audio electronics.

As the plan progressed, Pabst evolved the idea that, with E-V's starting point—a broad product line, fairly well-respected name, and worldwide connections—it had a shot at becoming one of the three largest manufacturers in pro audio. "This was particularly in light of our judgment at that point that the industry of professional audio would be consolidating quite a bit and that we're entering into the latter stages of maturing," says Pabst.

In 1985, E-V acquired **Altec Lan-**

sing, a full-line manufacturer of industrial and professional sound products, including loudspeakers. Shortly thereafter, **Mark IV** acquired **Golleton**, and the consolidation party began.

E-V, with resources and support supplied by its new parent company, has since acquired mike manufacturers **University Sound** and **Cetec Vega**, audio analysis equipment firm **Cetec Ivie**, and cassette dupli-

that is steadily growing.

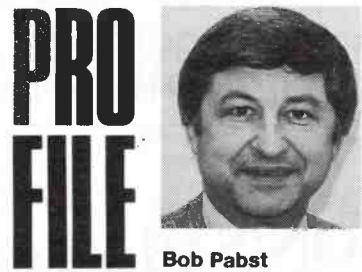
As **Mark IV Audio's** leader, Pabst has reporting to him the heads of each operating company—**Electro-Voice**, **Altec Lansing**, **University**, **Gauss**, and **Ivie**. Because of certain product integration, the heads of **Electro-Sound** and **Vega** report to the presidents of **Gauss** and **E-V**, respectively. In addition, the director of the company's international business, who is responsible for companies in **Europe**, **Tokyo**, and **Sydney**, **Australia**, reports to Pabst.

Approximately two years ago, **Mark IV** began concentrating its engineering and manufacturing capabilities. "By pooling our financial resources, we can have an internal capacity that any one of the companies wouldn't be able to do by itself because it wouldn't be big enough," explains Pabst.

The company has concentrated its fiberglass horn and diecasting capacity to better serve multiple manufacturing needs, and a similar move has been made in engineering. The **Buchanan, Mich.**, facility focuses R&D on acoustic products, while the **Altec Lansing** headquarters in **Oklahoma City** handles electronic product.

Although **Mark IV** has pooled some of its resources, the corporation has kept sales and marketing for each company autonomous.

"Each one of the unit [companies] is supposed to learn about, live, breathe, eat, sleep with their market segment and call for the development of product line that is right for its segments, learn the needs of the customers and respond to the needs specifically concentrated in that segment," says Pabst. "It's just a theory I have believed in for many years that relatively small groups of people with fairly narrowly defined goals are more effective than large groups with multiple goals."
(Continued on page 82)



Bob Pabst

cation equipment maker **Cetec Gauss**. This year, the company also acquired **Electro-Sound's** duplication equipment division.

"By the time we got up to 1987 or 1988, it became apparent to me that this was getting complicated," says Pabst. Pabst and his employees needed an identity, and the company needed a legal base for entering into contractual agreements. In order to provide the companies with a "last name," **Mark IV Audio** was incorporated earlier this year.

Pabst places the corporation in the ranks of **Harman/JBL**, **Philips**, and **Toa** as the leading multifaceted pro audio corporations. "Electro-Voice, including our international sales, was running about \$40 million. Now, as **Mark IV Audio**, we are operating at a pace of \$137 million."

In addition to heading **Electro-Voice**, a responsibility he is gradually handing over to executive VP **Paul MacGuire**, Pabst is also president of **Mark IV Audio Inc.**, a role

**PRO
FILE**



50th Anniversary Celebration

What do these artist's have in common ?

Donna Summers
Kenny Rogers
Poison
Sir Mix A Lot
N W A
Lawrence Welk
KISS
Liberace
Billy Vera

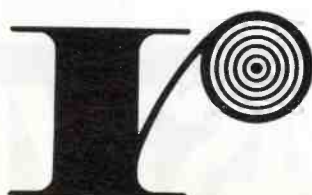
Beatles
Paul McCartney
ELO
BeeGees
Ventures
5th Dimension
Elvis Presley
Stryper
Mötley Crue

Glen Campbell
K.C. & the Sunshine Band
Steely Dan
The Gap Band
Neil Diamond
Bobby Brown
Tom Petty
Chubby Checker
Split Enz

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CONSOLIDATION DOMINATES PRO AUDIO INDUSTRY IN 1989

(Continued from page 78)

the category of pro audio—among them, recording, live sound reinforcement, installation, broadcast, audio for video and film, and duplication—which has tended to cause small, product-specific firms to develop. However, the economic climate is forcing these various segments to weave together and the ability to meet broadening needs has become the secret to survival.

"You see companies growing because they're addressing more segments," says Means, who adds that it is only those companies with financial wherewithal that will be able to actively acquire and develop new companies.

As the cost of developing new products rises, small and medium-size companies are finding that the only way to survive is to band together or join large corporations.

"You're going to find a polarization of a half-dozen major players and a lot of little companies who are in some way third-party developers," predicts David Porter, president, Music Annex, San Francisco. "The middle is going to be a weird place to be. It's going to be very tough for mid-sized companies. The ones that are going to survive are the big guys."

Consolidation has not yet had a significant effect on the end user, according to Alan Selby, owner of Electric Lady Studios in New York. "The overhead is reduced and [manufacturers] have one sales office selling more types of equipment, so it's a

lower expense for them. But that doesn't get reflected in cost to us... In terms of service and supply, everything is status quo."

To Selby and others, consolidation indicates that times are tough in a shrinking market where supply outweighs demand. While some manufacturers report growth, the overall consensus is that 1989 was not as healthy as previous years. The days of a 30% increase in sales have dissipated and the market is not rapidly expanding.

"Large companies in pro audio have a difficult challenge in a very limited market," says John Carey, marketing manager with Otari Corp. "It's hard to show great advances year after year. The point of diminishing returns gets to where it reaches an equilibrium. One way to increase overall turnover is to buy a company that is not competitive with your product group."

Many feel that the industry's progress is part of the normal business cycle. As various audio markets merge, end-user requirements are beginning to reconfigure and a systems-approach is in demand.

"Consoles and tape machines are beginning to collapse into the production stations of the future," says Carey. In the studio, "we're going to see an integrated system that does processing, equalizing, and recording in one. The console of the future is going to encompass a recording device."

Rather than attempting to develop expertise in many product areas, a growing number of pro audio firms have followed the example of Harman and Mark IV in acquiring firms that have already had success in a particular category.

"We're collecting brands that meet our particular image," says Klark-Teknik president Jack Kelly, who notes that his company was among the first to begin aggressive acquisitions about six years ago. "Our companies make up a full range of mixers, signal processing gear, complete lighting systems. A lot of what we get involved in is on more of a systems level with a single customer."

The less competition there is, the worse it is for the end user, according to Bob Barone, president of Electro-Sound, the Hauppauge, N.Y.-based duplicator/record presser. "Competition forces change, innovation, and improvement," he says. However, manufacturers agree that pooling research and development resources will ultimately enable them to offer a better quality product at a lower price.

"My thinking is that if these companies get together they're going to do it to be more competitive and keep prices more in line," says Bob Walters, owner of the Power Station, New York.

As the field of players narrows and variety lessens, equipment will become more standardized.

"We all holler loudly about our var-

ious inventions and contributions to the technology, and I think it's valid, but the fact is that when you get inside these products, they are more and more and more alike," says Mark IV Audio Inc. president Bob Pabst.

He predicts that eventually, as manufacturing processes and materials become refined, most manufacturers will be able to build a good product. "The difference between yours and the next person's relates a whole lot more to what kind of com-

pany stands behind it than it does to the product itself."

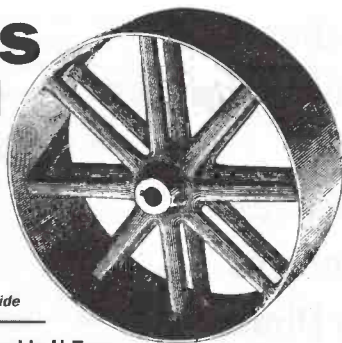
The pro audio business has always run on a combination of innovation and reputation. "It's very much relationship based," says Kelly. "Once you develop a relationship in the market based on trust, it's better if you have more to offer to your clients, and it's better for the companies joining you to be associated with that reputation."

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Mike Bolong
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THE FIFTIES Restless's Extraordinary Series Of PsychoActive™ Picture Disc Singles

THE SIXTIES EEC Foods Division's "Whistle-Along-With-William" Singing Cereal Boxes

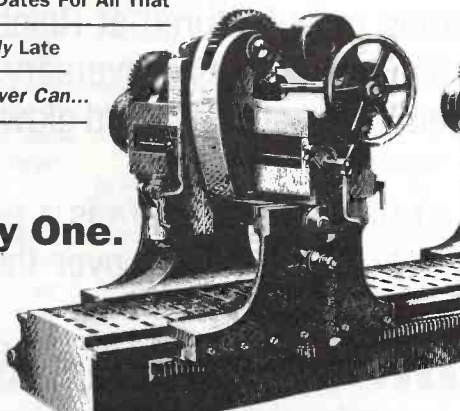
THE SEVENTIES Enigma Goes Whole-Lotta-Phonic With Discreet Matrix

8-Channel Dual-Quad™ UltraSound Direct-To-Disc Series

THE EIGHTIES Countless On-Time Delivery Dates For All That

Product We Turned In Really Really Late

THE NINETIES We Cant Wait! But We Never Can...



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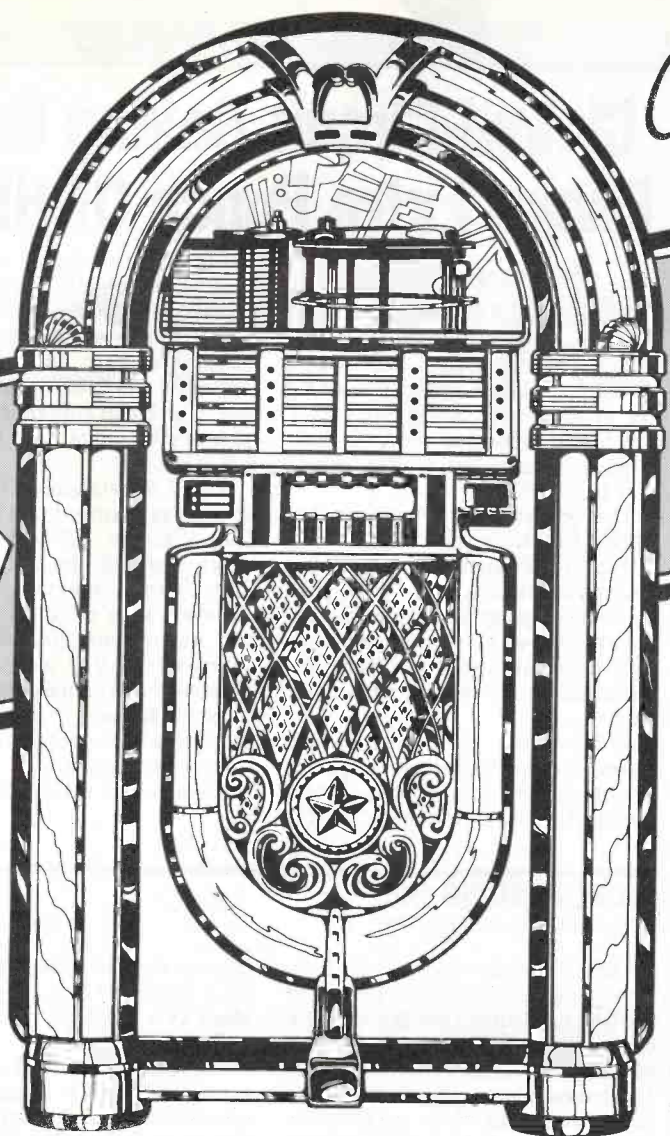
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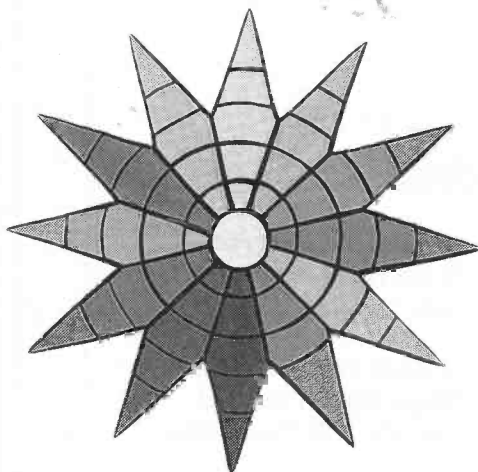


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P
PRO AUDIO/VIDEO

Closed-Circuit Boxing Bout Packs Extra Punch Of HDTV

BY JIM BESSMAN

NEW YORK While pugilists Sugar Ray Leonard and Roberto Duran duked it out in Las Vegas on Dec. 7, closed-circuit TV viewers in six North American cities saw the first commercial high-definition television live sports broadcast in the U.S.

The event was presented by HDTV Sports, a joint venture between hi-def music video director Zbig Rybczynski's Zbig Vision production company and the Platinum Sports Network, in cooperation with International Broadcast Consortium and NHK Enterprises USA.

In New York, 2,000 invitees and paying customers filled the Special Events Hall of the Jacob K. Javits Convention Center, where 10 HD

display units carried the Vegas feed. Stereophonic sound and imagery from three digital HD cameras and one upconverted NTSC ringside camera were flawlessly delivered via NHK's MUSE system, which can transmit an HDTV picture's 30 megahertz bandwidth in 8 MHz.

HDTV Sports executive producer Stuart Samuels, who is also Zbig Vision's VP and producer, looks beyond the technology's closed-circuit sports applications. "The old idea of 'electronic touring' never took off, because the screen [image] and sound of [closed-circuit] music concerts was so bad," he says. "But with high-definition's aspect ratio, picture clarity, and enhanced CD audio, it's like you're almost there in person."

MARK IV AUDIO INC.

(Continued from page 78)

The 87th Audio Engineering Society Convention in October presented the first opportunity for Mark IV Audio to exhibit as an entity. According to Pabst, the industry's reception to the concept was mixed. "We had some percentage of the people come back and say, for example, 'That's really neat, you're explaining what Mark IV is all about, but don't lose sight of the fact that the company that I'm dealing with is University.' And that's a very valid point." Main-

taining the individual qualities of each company is a major part of Mark IV's strategic plan, according to Pabst.

The '90s should hold more of the same for Mark IV Audio: continued acquisitions and further concentration of R&D, he notes. "I don't think we will ever have a brand name Mark IV. Mark IV is just the umbrella that gives us a chance to give our family a last name." SUSAN NUNZIATA

NEW PRODUCTS AND SERVICES

(Continued from page 78)

highly improved the sonic accuracy of our Prism system and expedited ease of operation for mixing engineers. It basically made our system more user-friendly."

Roy Clair, owner, Clair Bros., Lititz, Pa.: "New components available—things like [integrated circuits]—are allowing us to upgrade our technology. There's some ICs that have allowed us to build a new processor that improved our speaker system and there's new digital technology allowing us to build a new console.

"Some speaker manufacturers have brought out new compression drivers that use neodymium (N/DYM), a new metal that enables development of lighter, more powerful speaker technology. That, to me, is probably the innovation of the year.

"Also, automatic EQ is here, and that's amazing. In a year's time, Clair is going to have a console with total recall."



Pro Tape At 21. Sunkyong Magnetic/America entertained more than 200 industry executives at a 21 Club cocktail party in New York during AES. At a pause in the festivities, Billboard technology editor Susan Nunziata poses with Sunkyong execs. Pictured, from left, are Joe Kempler, technical director; S.W. Park, executive VP; Nunziata; J.W. Chey, president of Sunkyong Magnetic Ltd.; and Michael Ingalls, newly appointed marketing director.

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HOT LATIN TRACKS™

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

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Latin Notas



by Carlos Agudelo

IT HAS BEEN, without question, a good year for the Latin recording industry. Other than Hurricane Hugo, which affected Puerto Rico for a few months, no serious downturns have taken place and, in all fields, there has been substantial progress toward Latin music becoming an essential part of the mainstream—no longer a marginal, ethnic, or compensatory market—just like the takeoff of Motown and black music in the '60s.

In the radio sector, perhaps the most important development affecting music has been the creation and reinforcement of national networks. This is working toward more standardization of music formats, among others, and the creation, perhaps as early as next year, of a homogeneous corpus of authentic Spanish-language hit radio in all genres. Programming is getting bolder in a minority of stations, a sign that new times are coming. However, there still exists widespread apprehension toward such new genres as Latin Jazz, rock in Spanish, Latin crossover music, and other international genres. The trend, however, is toward growth, with more stations being bought and made into Spanish-language outlets than the other way around.

It is in the distribution area where the integration of the Latin industry into the mainstream is taking place at a faster pace. Now it is a fact that major American retail chains have recognized the importance of the Spanish-language product and have made it into one of their permanent lines. Gone are the days of the buccaneers who loaded the stores with junk and screwed up everything for the rest. There is now a sense of confidence and a serious commitment to go ahead and tap into Hispanic consumers everywhere. Independent small record companies, however, still depend on mom-and-pops to carry

their product, mostly based on such regional genres as salsa, Tex-mex, norteño, and merengue, among others. Record pools are still nonexistent and those small independents, many of them solo producers whose music has no exposure and distribution, need them badly.

As for the recording industry, everybody is hipper these days. CBS, the biggest of them all, whose roster keeps growing and growing, has had a record number of platinum and gold albums this year. Capitol/EMI Latin has assembled, in a short period of time, an impressive team and signed a number of first-class artists, completing the restructuring and consolidation started last year. The Latin division of BMG, although its ability to sign artists has been limited by the company's policy, still remains in the forefront of the distribution battle and it is introducing, while the others look, rock in Spanish in this country. Independent companies, such as


1989 IN REVIEW

Fonovisa, TH-Rovden, Sonotone, Musical Productions, Freddie Records, Gil Records, and Combo, have almost all had a good year and are looking forward to another one.

In the A&R area, the singers, composers, arrangers, and musicians seem to be working harder than ever, helped by what can be called a new production mentality, which, while using more and more electronic gadgets, still struggles to keep alive the core of the Latin spirit: that deep feeling that can only be expressed in a good old-fashioned ballad, a salsa tune, a well-intentioned cumbia, or even some rock music.

Such other areas as syndication, copyrights (ASCAP, BMI, SESAC), and the anti-piracy efforts of the Recording Industry Assn. of America have also shown substantial improvement.


All in all, it has been a good one. Congratulations to everybody and we are looking forward to an even better one next year.




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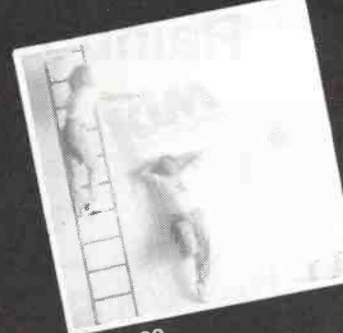
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LATIN SPONSORSHIP

(Continued from page 5)

such centers of Latin population as New York, Chicago, Miami, Houston, and San Antonio, Texas, has translated into increased record sales, say label executives, although they are unable to quantify the impact.

In addition, some labels are investigating or have tried corporate sponsorship of Latin music compilation packages, some based on popular TV programs. For example, a promotional CBS recording drawn from last year's Tejano Music Awards was sponsored by Pepsi, and the same label assembled an album called "Musica Caliente" with sponsorship from Coors. In both cases, the sponsors' messages were featured on the packaging.

Pepsi has gone even further in this area, notes Hernan Gonzalez, national manager of Hispanic marketing. The company is currently advertising on national television a three-record set featuring salsa, merengue, pop ballads, and Tex-Mex music licensed from CBS. Part of the proceeds from the \$13.98-list record are going to the National Hispanic Scholarship Fund.

On the concert side, Chicago's Festival Panamericano—which attracted about 185,000 people during its three-day run this year—was also held in Miami for the first time Nov. 18 and 19. Among the sponsors of the event were Budweiser, Coca-Cola, Kellogg, and American Airlines. Next year, organizers say, the festival will also come to New York, and there are firm plans to hold it in Los Angeles and a major Texas city in the next couple of years.

The usefulness of this type of promotion has led major corporations to sponsor more and more entertainment and community events across the country. Cardenas/Fernandez, considered the leading company in organizing these types of events, is expanding and taking them to other cities. Besides the Festival Panamericano, others include:

- Viva Mexico. Held in July at the Navy Pier in Chicago. This year, it lasted three days and attracted some 180,000 people; it featured such major Mexican artists as Jose Jose, Yuri, Lorenzo Antonio, Laura Florez, Sussy Gonzalez, Rigo Tovar, Duetto Frontera, Industria Del Amor, and Cielo Azul.

- Primavera Musical. This event has taken place at the International Amphitheater in Chicago for the past four years. Its main sponsors are Budweiser, Coca-Cola, and Mexicana de Aviacion.

- Alegria Musical. Sponsored by Crest, Scope, and Pepto-Bismol, Procter & Gamble's brand names, the event was expanded this year to Chicago, Miami, New York, and San Antonio, Houston, and El Paso, Texas.

- Fiesta Musical Tide. Held every year at New York's Madison Square Garden, it is completely underwritten by Procter & Gamble.

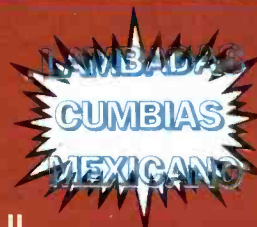
- Festival Del Charro. Combines rodeo competitions with entertainment. It attracts some 30,000 people in Chicago every year.

- The Coca-Cola 1990 Census Tour, which was held in Chicago, El Paso, New York, Houston, and Miami as part of a campaign to have Hispanics counted in the 1990 census.

Other major corporations, such as Pepsi-Cola and Philip Morris (Miller Brewing), have also developed promotion plans that extend to a wide range of genres and events. The latter created the Miller Genuine Draft

(Continued on next page)

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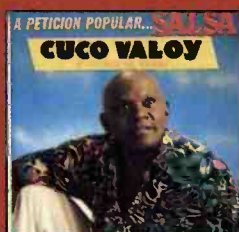
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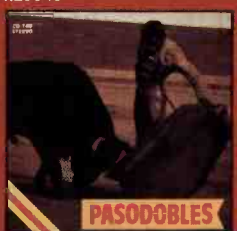
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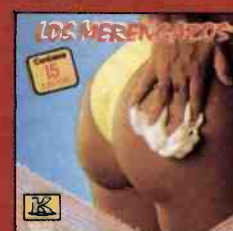
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CDK179



CD139



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CDK202



CDK170



CDK116



CDK208



K20011



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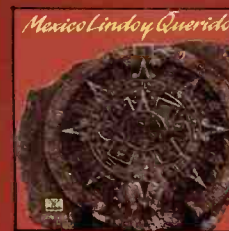
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CD121



CDK150



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CORPORATE SPONSORS KEYING IN TO LATIN MARKET

(Continued from preceding page)

Maquina Musical, a successful series of summer concerts promoted by George Wein's Festival Productions.

The big events have also translated into more work and exposure for the artists involved. Thanks to American Airlines' sponsorship of Roberto Carlos' tour in the U.S., for example, the singer has been able to go to places where he otherwise would not have been able to.

"Roberto travels with an entourage of 30 people and 2,000 kilos of freight," says his U.S. manager, John Sepulveda. "I think the companies recognize that through this vehicle they are reaching directly an audience of consumers."

"There are two things that identify Hispanics everywhere: language and music," says Bonnie Garcia, director of Hispanic consumer markets for Coca-Cola. "The music is an extremely important part of Hispanic lifestyle and promotion establishes you as being a part of this lifestyle."

Her company's strategy combines involvement in community affairs with entertainment, from a fund-raiser for the victims of Hurricane Hugo to a Texas tour headed by Tex-Mex artist Little Joe that benefited Teach The Children, an elementary school dropout-prevention program.

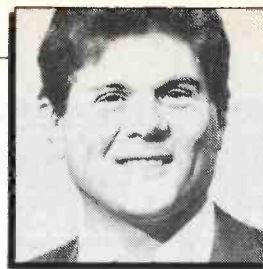
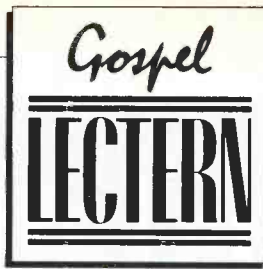
In the view of Jorge Pino, who runs the international department of the William Morris agency, the potential for corporate sponsorship is growing. "I think sponsors are realizing the spending power of the Latin community and that they need more visibility." His company represents Julio Iglesias, Gloria Estefan, and Jose Jose, among others.

For Garcia, whose company is looking forward to sponsoring at least two tours next year as well as signing several major artists as spokespersons, the whole concept represents a big trend. "Those who are not on board are not in target with the Hispanic marketplace," she says.

The current trend was born in Chicago, a city that still hosts more corporate-sponsored, massive events than any other in the country. Part of the reason is the Windy City's Hispanic population mix, which reflects better than any other that of the country as a whole, according to Henry Cardenas, a partner in the firm of Cardenas/Fernandez. All in all, Cardenas says, about 30% of the total budgets of the mentioned projects are paid by corporate sponsors.

According to Cardenas, the main advantages of these events are a much greater exposure of the sponsors' brands; more affordable ticket prices, which are often tied in with proofs of purchase from sponsors' products; and the wider appeal they offer. "The events are customized to attract the widest possible audience in terms of ethnic groups and age ranges," Cardenas says. The musical blend may include, at any one time, different combinations of pop, tropical-salsa, and regional Mexican music, and, occasionally, Latin hip-hop and dance music performed by artists of Hispanic descent.

Outside Chicago and Houston, Cardenas/Fernandez works with independent producers. They include David Maldonado and Ralph Mercado in New York; Zanely Productions in Miami; and Luna Productions in L.A.



by Bob Darden

ON REFLECTION, 1989 turned out to be a pretty significant year—although it didn't seem too momentous at the time. Some of the events just sort of snuck up on us, things we didn't know were noteworthy until days, weeks, even months later. But then, life's usually what happens to you when you're making other plans.

Here are some of the events and/or developments that affected gospel music in 1989 and will shape it in

1989 IN REVIEW

the years ahead:

• **Roland Lundy Becomes Head Of Word Inc.:** Lundy replaced ABC/Cap Cities exec **Gary Ingersoll** as president of the world's largest Christian communications company. Ingersoll was happy to leave the quixotic world of Christian music and the artists were happy that a man who grew up in Christian music was back. Lundy's appointment satisfied those artists who privately expressed qualms about the old regime.

• **The Explosive Growth Of Integrity Music:** **Ed Lindquist** and **Mike Coleman** forged a major force in the marketplace in a remarkably short time with one genre—praise and worship. Mostly through astute print advertising, Integrity has quietly moved a reported 3 million units in the past couple of years.

• **Increased Crossover Between Mainstream And Religious Labels:** **Sparrow Records** and **Capitol Records**

have sold a *lot* of units by **BeBe & CeCe Winans**. **Myrrh Records** and **A&M Records** have sold a *lot* of units by **Amy Grant**. **Reunion Records** and **Warner Bros.** have sold a *lot* of units by **Take 6**. **MCA Records** and **Sparrow** should sell a *lot* of units by **Deniece Williams**. **Myrrh** and **Warner** should sell a *lot* of units by brilliant newcomer **Dave Mullen**. **Reunion** and **A&M** should sell a *lot* of units by **Michael W. Smith**. It makes good financial sense to work with successful artists of *any* genre—and there are a lot of gospel artists who could make some mainstream labels a lot of money. To wit: **Russ Taff**, **Sandi Patti**, **Commissioned**, **Dino**, **Beau Williams**, **Jon Gibson**, **Mark Farner**, **Darrell Adams**, and a host of others.

• **Significant Increase In Sales By Country Or Bluegrass-Oriented Gospel Artists:** **Heirloom**, the **Whites**, the **Forester Sisters**, **Bruce Carroll**, **Darrell Adams**, the **Lewis Family**, the **Marksmen**, **Vern Gosdin**, and others.

• **Even More Significant Increase In Sales By Heavy Metal (Or White Metal) ARTISTS:** **Stryper**, **Bloodgood**, **Barren Cross**, **Jerusalem**, **Sacred Warrior**, **White Lion**, **Vengeance**, etc.

• **And A Still More Significant Increase In Contemporary Black Gospel Sales:** **BeBe & CeCe Winans**, **Nicolas**, **Take 6**, **Tramaine Hawkins**, **Commissioned**, **Vickie Winans**, **Milton Brunson**, **Beau Williams**, the **Winans**, **Debbie McLendon**, **Deniece Williams**, **Phillip Bailey**, **DeLeon**, the **Patrick Henderson Praise** projects, **Al Green**, and others.

• **Continued Steady Sales In Traditional Black Gospel...** But with increased visibility: The **Mississippi Mass Choir**, **Shirley Caesar**, the **Rev. James Cleveland**, **Luther Barnes**, **Timothy Wright**, the **Jackson Southernares**, **Keith Pringle**, the **New Jersey Mass Choir**, the **Rev. F.C. Barnes**, and the **Rev. Janice Brown**.

• **Another Year—And Not One Major Gospel Artist Was Embroiled In Any Kind Of Public Controversy.**



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		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
			★★ NO. 1 ★★	
1	1	9	DAVID BENOIT GRP 9595 (CD)	3 weeks at No. 1 WAITING FOR SPRING
2	2	17	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	SOUNDTRACK: "WHEN HARRY MET SALLY ..."
3	5	5	SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
4	6	7	MICHEL CAMILO EPIC 45295/E.P.A. (CD)	ON FIRE
5	4	9	EARL KLUGH WARNER BROS. 26018 (CD)	SOLO GUITAR
6	3	21	GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
7	10	3	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
8	7	5	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS: THE LAST GREAT CONCERT
9	12	5	RICK MARGITZA BLUE NOTE 92279/CAPITOL	COLOR
10	9	31	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
11	NEW		AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
12	NEW		MICHEL PETRUCCIANI BLUE NOTE 92563 (CD)	MUSIC
13	NEW		ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
14	8	15	JOHN SCOFIELD GRAMAVISION 79400/MESA/BLUEMOON (CD)	FLATOUT
15	NEW		SOUNDTRACK COLUMBIA SC 45358 (CD)	STRAIGHT NO CHASER

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
1	2	9	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	1 week at No. 1 TIME OUT OF MIND
2	4	7	VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
3	1	11	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
4	5	15	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
5	3	21	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
6	NEW		QUINCY JONES QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
7	9	5	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
8	6	11	LEE RITENOUR GRP 9594 (CD)	COLOR RIT
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10	7	23	PAT METHENY GEFENN 24245/WARNER BROS. (CD)	LETTER FROM HOME
11	11	9	GREG MATHIESON HEADFIRST 215/K-TEL (CD)	FOR MY FRIENDS
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13	20	3	FATTBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
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23	14	21	RICHARD ELLIOT INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
24	18	9	MILES DAVIS COLUMBIA C2X 45332 (CD)	AURA
25	13	17	YELLOWJACKETS MCA 6304 (CD)	THE SPIN

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

Jazz
BLUE NOTES



by Jeff Levenson

A COUPLE OF LISTS: Of course everyone knows that compiling a year-end, best-of list is the critic's equivalent of shoe-horning Big Foot's hefty hoof into a size 4 ballet slipper. Good luck! It seems that in the past year so many jazz releases were carted up to this office that even my sound system developed a herniated disk problem. [Rim Shot ... a lone snicker echoes down from the Catskills.]

With that in mind, the following, strictly speaking, is not a best-of list. Rather, it is a list of 1989 albums that I liked a lot. (Bear in mind, too, that some of the picks may not fall neatly into the "jazz" category. So much the better. That's why God invented marketing guys and bin dividers.) Here goes:

- Ralph Peterson Quintet, "V" (Blue Note)
- Jali Musa Jawara, "Soubindoor" (Mango)
- John Carter, "Shadows On A Wall" (Gramavision)
- Alvin Batiste, "Bayou Magic" (India Navigation)
- Paul Motian, "Paul Motian On Broadway, Vol. 1" (JMT)
- Steve Reich, "Different Trains" (Elektra Nonesuch)
- Helen Merrill + Ron Carter, "Duets" (Emarcy)
- Andrew Hill, "Eternal Spirit" (Blue Note)
- Miles Davis, "Aura" (Columbia)
- Etta James, "The Seven Year Itch" (Island)

ALONG WITH THESE NEWLY INTRODUCED works, the time seems right to remember some jazz folk who exited in 1989. Rest easy to the following: Roy Eldridge, Kenneth Rickman, Woody Shaw, Bradley Cunningham, Max Gordon, Lester Boone, Bill Barron, Rose Murphy, Eric Dixon, Tiny Grimes, Will Bradley, Phineas Newborn Jr., Les Spann, Wild Bill

Davison, Sahib Shihab, Freddie Waitts, Eddie Heywood Jr., Reunald Jones Sr., Jimmy Shirley.

Assistance for this was provided by jazz historian Phil Schapp, who suggested that I remind Branford Marsalis that the late Buddy Tate is alive, well, and planning to celebrate his 80th birthday in February. (Branford had dedicated his Columbia album "Trio Jeepy" to the late tenor great. Legends, as we've come to learn, die harder than that.)

FINAL NOTE: After much deliberation, this one-man jury has designated 1989 the Year of the Connick. Yes, other newcomers to the scene proved themselves formi-

1989 IN REVIEW

dable talents. And yes, some made significant contributions to the state of the art. But no one youngblood got launched the way Harry did after he kicked off the year with a monthlong stay at the Oak Room of the Algonquin Hotel in New York.

Like Nat King Cole decades before, Harry figured out how to tap into that pop thang without abandoning his jazz heritage. Somehow he flipped through the pages of America's Classic Songbook, took up with Sinatra and Satchmo and Monk and Booker, then adopted his own stance as a seasoned veteran, smooth as pomade. The dude's only 22, yet when he asks, "Do you know what it means to miss New Orleans?" he sounds like he has been doing that hometown pine for nearly a lifetime.

Like Sugar Ray Leonard in his prime, Harry knows how to jab, dance, fake, and duck. He can charm the fixtures off a pawn shop, then deliver a potent knockout punch that leaves his audience gasping. Moreover, he's got chops to burn.

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BPI Stats Show Slowdown Hot Summer, Interest Rates Cited

LONDON Third-quarter statistics released by the British Phonographic Industries showed a slackening in record industry growth between July and September.

The BPI attributes the slowdown in sales to the long, hot summer and to high interest rates forcing destocking of catalog items by the stores, but notes that by September some of the impetus had been regained, with latest indications showing good retail action in October and November.

Nevertheless, vinyl LP shipments lost significant ground during the third quarter, and the moving annual volume is now measured at the rate of 44.8 million units. Prerecorded cassettes also slowed, but maintain "an impressively high" annual volume with

85.1 million units shipped in the year to September.

CD growth was also a little slower in the year to September, showing a plus of 49% at 36.6 million units. The BPI forecasts that total to exceed 40 million by year's end.

Singles were not affected by the destocking process experienced by albums, and the singles market to September was stable, standing at 61.8 million units. The BPI reports the consistency being due to "lively consumer interest" in 12-inch vinyl and CD single formats.

The total value of trade deliveries in the year to September was \$1.05 billion (at an exchange rate of \$1.59 to the pound). This is a 15% increase on the previous year's figure. NIGEL HUNTER

LETTERS TO THE EDITOR

(Continued from page 15)

There should be no confusion for real estate professionals hoping to deal with Blockbuster. The company makes its deals; the franchisees make theirs. However, all franchise locations must be pre-approved by the corporate entity prior to the franchisee signing any deals.

Our real estate professionals know the company's criteria, and their negotiations reflect the need to satisfy those criteria. Some landlords may have difficulty in accepting them. There are certain things that Blockbuster will not agree to in its lease negotiations. We do not sign leases with continuous-operation clauses; we do not sign leases with percentage rent; and we do not sign leases that contain consumer price indexing. These items may be tough for landlords to agree to, but Blockbuster will walk away from a deal where the landlord requires any of the above items. That again is an indication of the importance we place on our site selection criteria, which are so essential to our success.

Blockbuster operates in 43 states through eight regional offices, each of which has its own real estate and construction departments, and we feel that through them we have an excellent handle on the real estate markets throughout the country.

As to Blockbuster's role in the industry and its future:

Ed Christman, the author of the Billboard article in question, misinterpreted the performance of Blockbuster stock following the attack in May by a Bear, Stearns analyst. He was told that our market value (not capitalization) dropped by \$250 million within two days after that report, but regained its value in three days after company executives countered the Bear, Stearns allegations in an appearance before the New York Society of Security Analysts 11 days later.

Blockbuster is unique in the video retail industry, and our performances cannot be measured by the same yardstick used on the other 30,000 video stores of all sizes and with all levels of financial resources. It calls for a highly athletic stretch of the imagination to assume that market pressures will impact Blockbuster the same as small-

er operations in the industry.

We are large, successful, and professional. When the current management of Blockbuster assumed control of the company in April 1987, the market value of Blockbuster was about \$33 million. Today, the market value of the company is approximately \$1.4 billion. We are in excellent financial shape, with cash flow and proceeds from a recent \$300 million Lyons bond offering being used to reduce debt and finance corporate expansion. We regard that \$300 million to be equity because it is convertible to Blockbuster common stock.

As for growth, we believe that North America can accommodate at least 3,000 of our stores. We are prepared to expand our system overseas next year and open 400 stores systemwide in the process.

We currently have more than 1,000 stores in 43 states, Canada, the United Kingdom, and Guam. A franchisee will soon be building stores in Puerto Rico.

Analysts expect us to achieve systemwide revenue of \$600 million for 1989 (we have a Dec. 31 fiscal year). They also predict that we will do \$1 billion in 1990. Christman was told that if that occurred, it would mean that we would have done in four years what it took McDonald's 14 years to achieve!

That hardly sounds like a company in trouble.

As for the industry's future, we quoted to Christman figures for the growth of rental and sales volume which we said, and he agreed, were conservative. They called for revenue from rental and sales of prerecorded cassettes in 1989 of \$8.8 billion, building up to \$14.3 billion in 1995. Even though yearly growth percentages may lessen as they continue to be computed from an ever-expanding base, it means that the industry is growing in dollar volume and will continue to do so.

We hope that this information will shed a little more light on a situation that we feel unfairly reflected on Blockbuster's activities and potential.

Wallace W. Knief
Corporate Communications Manager
Blockbuster Entertainment Corp.
Fort Lauderdale, Fla.

CD Credited For Solidifying European Market In '89

BY MIKE HENNESSEY

1989 IN REVIEW

LONDON In his appropriately titled "Bizarre" column in the British tabloid *The Sun* on May 7, 1987, Jonathan King, Britain's jovial man-about-show-business, predicted that with the advent of DAT, compact disks, and CD players would end up in rubbish dumps all over the world.

A look back at 1989 suggests that King was a touch premature with his prediction. The CD continued to boom, consolidating its position at the No. 1 sound carrier and taking a lion's share of credit for keeping the international music industry in a state of gratifying prosperity.

The three major world markets—the U.S., Europe, and Japan—moved an estimated 650 million CD units, with a value of \$10 billion, a figure equivalent to half the world sales of all sound carriers in 1988 (see story, page 8).

An inevitable concomitant to the runaway success of the CD has been

the exploitation of its popularity in ways that are severely damaging to the interests of rights owners. CD rental, long an enormous business in Japan, where there are some 3,000 outlets, also became a major problem in other territories, notably West Germany and Australia.

Even more threatening has been the increasing incidence this year of CD pressings of bootleg tapes and the exploitation of the different durations of copyright protection applying to legitimate recordings.

Applications of optical disk technology, which have not measured up to expectations in 1989, have been the 3-inch CD single—a format that seems to have caught on only in West Germany—and CD video, which, despite having more money allocated to its launch than did audio CD, has made an unimpressive debut.

The company most active in promoting CD-V has also been hyperactive in the takeover arena in 1989. In May, PolyGram bought Stig Anderson's publishing operation, Sweden Music, for \$25 million. In July, PolyGram paid \$300 million for Island,

and in October added A&M to its empire for \$460 million. To help finance this outbreak of asset shopping, parent conglomerate Philips announced in October that it would be floating 20% of PolyGram stock.

Also involved in major acquisitions was EMI, which started the year by buying SBK for \$337 million, and went on in March to shell out \$79 million for half of Chrysalis. In September, Fujisankei, the Japanese media group, bought 25.01% of Britain's Virgin Music Group for \$150 million.

France, whose music industry continued the spectacular recovery begun at the latter end of 1988, enjoyed a variety of booms. It found its export feet at last, being particularly successful with groups of hybrid ethnicity like Kassav, Mory Kante, the Gipsy Kings, and Les Negresses Vertes. But its biggest export was Kaoma, the group that launched "Lambada" in Europe and sold more than 3.5 million singles.

Part of the renaissance of the French music industry is attributed to the regeneration of interest in audio and video recordings achieved by the retailing revolution, spearheaded by the Virgin megastore on the Champs Elysées in Paris, which, in its first year of operation, posted sales of \$65 million—50% more than the projected volume.

As the 12 member states of the European Community moved closer to the 1993 goal of the single market, there were increasing indications that the music industry—whose concept of "one Europe" to some extent anticipated the 1985 Single Market Act—was readying itself to make the most of this new marketplace of 320 million people. Following the earlier CBS-STEMRA, PolyGram-STEMRA, and BMG-GEMA central licensing deals, WEA-GEMA concluded a central licensing agreement in September.

On the legislative side, rights owners welcomed the introduction of blank tape royalties in Holland and Australia, but not all segments of the industry were enthusiastic about the DAT agreement reached between the international recording and hardware industries involving the Serial Copy Management System.

There was concern, too, about the July 13 European Court ruling that national authors' societies could be in breach of the Treaty of Rome if they set fees for music use that are not consistent with those of other EEC member states. However, rights owners welcomed the decision that reciprocal agreements among societies do not constitute illicit collusion and that blanket license systems are acceptable.

For the IFPI, the response of the European Commission on the need to harmonize upward the duration of protection of phonograms has been positive—a development not entirely unconnected with the federation's most successful "Road To 1992" conference in Brussels, Belgium, in March. The IFPI also applauds the commission's abandonment of the idea of compulsory licensing for the cable and satellite media.

The deregulation of broadcasting continued apace, with Sky inaugurating four satellite programs for Europe via the Astra satellite, and private radio and TV stations proliferating throughout the globe. But with

each opportunity for expanded diffusion of program material came the headache of monitoring and control of copyright exploitations.

The Pacific Rim area justified predictions that it promised to be the major growth area for the music industry, and several firms opened affiliate operations in the developing markets of the Far East.

But, of course, the most moving and significant events of the year,

when it comes to developing markets, were the collapse of the Berlin Wall, the end of the Cold War, and the momentous happenings in the Eastern European countries—all of which augur well for the future of the music industry, for joint ventures, cultural exchanges, co-productions, tours, and general investment opportunities. The year 1989 was one which, as it drew to a close, invested a new meaning in the term "world music."

Dance Dominance, Soloists, SAW Success Mark '89

THAT WAS THE YEAR That Was: In a year that has seen a continued U.K. chart dominance of rap/acid/dance music, it's ironic that 1989—and indeed the whole '80s decade—should end with a dance record of a very "traditional" kind soaring up the charts.

Veteran Scottish entertainer **Andy Stewart** follows **Jive Bunny & the Mastermixers** as the most unexpected chart hit of the year with his remake of "Donald Where's Your Troosers?" on the Stone label. An artist very much in the Scottish tradition, complete with bagpipes and highland kilt, Stewart last had chart hits back in 1961. Will a highland fling craze now sweep the U.K.?

SAW FAR, SO GOOD: The year has, of course, seen the continued phenomenal success of **Stock, Aitken, Waterman**, who have continued to break new artists on a regular basis, among them **Sonia**, who became the first Liverpool woman to top the charts since the '60s with "You'll Never Stop Me Loving You," and all-boy trio **Big Fun**. Sonia was one of several U.K. beat girls who stormed the charts, including **Sam Brown**, **Sinitta**, **Lisa Stansfield**, **Caron Wheeler**, and long-established names like **Kate Bush** and **Kim Wilde**.

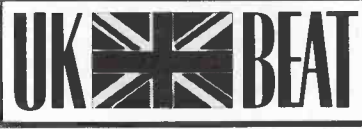
MAJOR PUSH: It was also a year that saw record companies pushing their new signings with the '90s very much in mind, among them **WEA** with the Glasgow duo the **River Detectives**, **MCA** with Irish band **Energy Orchard**, **Island Records** with **And Why Not?**, **RCA** with the **Wedding Present**, **Polydor** with Glasgow rock band the **Almighty**, **CBS** with three-piece soul band the **Chimes**, and **EMI** with heavy rock band the **Quireboys**.

The diversity of musical styles underlined the current chart trend of "anything goes."

SURVIVAL Instinct: And of course the year saw many of rock music's survivors continuing to chart material and tour successfully, among them the **Stones**, the **Who**, **Anderson, Bruford, Wakeman, Howe**, who teamed up for an album and tour, **Dusty Springfield** (back with a little help from the **Pet Shop Boys**), **Paul McCartney**, and **Tom Jones**.

SOLO MISSION: The year 1989 also saw many established rock front men going solo, including **Marillion's Fish**, **Jimmy Somerville** of the **Communards**, **Lloyd Cole** (formerly with the **Communions**), **Ian McCulloch** of **Echo & the Bunnymen**, and **Billy MacKenzie** of the **Associates**.

1989 IN REVIEW



by Chris White

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INFORMATION:



Def, Dumb, And Gold. Paul Conroy, left, president of Chrysalis U.K., presents Deborah Harry and Chris Stein with a gold record for their album "Def, Dumb, And Blonde," which reached No. 12 on the British charts. Pictured, from left, are Conroy, Harry, Stein, and Roy Eldridge, managing director of Chrysalis U.K.

Man Charged After Bootlegs Seized Italian Raid Nets Pirate Stash

BY DAVID STANSFIELD

MILAN Anti-piracy operations initiated by SIAE, Italy's authors' and publishers' copyright society, have led to criminal proceedings against music businessman Severino Lombardoni.

Investigators seized from his Milan premises a huge haul of material alleged to be involved in illegal operations: 30,000 bootleg LPs, 1,000 imported music cassettes

'As a group, we're investing some 1 billion lire a year in the battle against the pirates'

(without the official SIAE stamp), 70,000 record labels, 14,000 record sleeves, 2,000 cassette jackets, 1,100 master plates, 50 master tapes, and 100 photo negatives allegedly intended for record sleeves.

The commercial value of the haul has been estimated at \$1.137 million, according to SIAE.

Lombardoni, who heads the Disco Magic record store and label, was also at the center of the sampling controversy over the Black Box "Ride On Time" sampling single, which hit the No. 1 spot in the U.K. and elsewhere.

An SIAE spokesman says: "We've focused our attention on the Lombardy region in northern Italy. We've long suspected that to be at the very heart of the country's illegal production and distribution activities. Our investigations in the end led us to believe that Lombardoni, who denies most of the allegations against him, was involved."

Robert Galanti, representing AFI, the Italian national branch of IFPI, says: "We're naturally satisfied when any source of illegal trading is halted. As a group, we're investing some 1 billion lire a year in the battle against the pi-

rates. While we are obtaining some very good results, we can't claim that we're destroying the pirate trade once and for all. It remains a big problem."

Lombardoni is claiming that much of the information given out by SIAE is "false." He insists that more than half the sequestered LPs were legal and that at most "2,000-3,000 were bootlegs." And he adds that some of the product seized was intended for use by his own Disco Magic label.

However, SIAE says no production machinery was taken away. The LPs seized included product from Bruce Springsteen, Pink Floyd, U2, the Cure, the Smiths, Motley Crue, Sting, Suzanne Vega, Slayer, Frank Zappa, and Joy Division.

Alleges the society spokesman: "Most of the product confiscated was live recordings from the 1980s and are not legal."

SIAE admits that illegal music cassettes are the biggest problem in its fight against piracy. But thus far this year, SIAE investigators have seized about 1 million tapes and initiated cases against 1,900 producers, distributors, and sellers.

Gianfranco Rebullia, managing director of PolyGram Italy, says of the piracy problem: "When I say we as a company are absolutely against piracy, I hope I am speaking for the whole music industry and not just for PolyGram. Bootlegging is as unfair to the artist as it is for the record company."

Roberto Citterio, managing director of EMI in Italy and Greece, says: "We're agreed that piracy is a worldwide phenomenon. We don't often read about what is happening in, say, France or Germany, but it's going on everywhere."

"Our problem is that it is not easy to identify product. Many bootlegs are imported and I suspect that you'd find some in most Italian record shops."

"We have to rely on our trade group AFI, who, in cooperation with the national copyright society, is the only one who can really combat the problem."

CDs Fuel High Recording Revenues Mixed Year For Artists, Retail, Radio

BY KIRK LaPOINTE

OTTAWA Canadian recording industry revenues are expected to increase 6% in 1989, a better-than-inflation boost that should push annual retail-level business to \$750 million for the first time.

**1989
IN REVIEW**

Retail rises were fueled almost exclusively by continued compact disk market growth, although cassette activity grew modestly. Vinyl, meanwhile, was in a free fall in 1989, just as it was in 1988, and became a money-loser for some labels. The slide prompted most to sharply curtail LP releases and some to end production of 7-inch singles.

Canadian artists enjoyed a very mixed year of achievements. Such Canadian stars as Bryan Adams and Anne Murray did not release new material in the year. Some of the biggest successes domestically, like Rita McNeil, Kim Mitchell, Tom Cochrane, and Luba, continue to enjoy practically no profile internationally. The good news was that such newcomers as Cowboy Junkies and the Jeff Healey Band broke through in 1989, and by year's end, there was similar hope for the massive-selling debut artist Alannah Myles.

Radio continued to shuffle along in the year, but profits were tight among AM stations, particularly in smaller markets. And the year saw the takeover of Selkirk Communications by Maclean Hunter, a move that saw roughly a dozen radio licenses part of the package.

Some industry highlights:

- Canadian country, fueled by the likes of k.d. lang, George Fox, and

Blue Rodeo, stood out and began to attract long-due respect within industry circles.

- Quebec music continued its renaissance, with healthy sales and a new breed of entrepreneur and artists to inject enthusiasm into the business.

- A Retail Music Assn. of Canada was formed, and had an immediate impact in backing the labels off their plans to phase out long-box CD packaging in January; an April 1 long-box elimination is now scheduled.

- The two largest performing rights organizations were given the federal clearance for a merger; details are imminent, but the deal should put the Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PROCAN) under one roof within the year.

- A new Copyright Board was formed to oversee such issues.

- Sell-through caught on in a better way with the video business, as such blockbusters as "Batman," "Ghostbusters II," and "Bambi" impressed consumers sufficiently to want to take them home permanently.

- The MuchMusic Network moved to basic cable in September, with subscriber penetration now more than 5 million homes and continuing to widen the impact of music video in Canada.

- Government-industry assistance for record and video production was at an all-time high, with MuchMusic's VideoFact and the federal-broadcaster Foundation to Assist Canadian Talent On Record channeling nearly \$6 million in funds to domestic artists and firms.

- Manufacturing remained

healthy, with both Cinram Ltd. and Americ Disc Inc. experiencing solid growth in CD production in the year, while Cinram remained the preeminent cassette and vinyl manufacturer.

- Two Canadian coups: Concert Productions International chief Michael Cohl spearheaded the Rolling Stones' "Steel Wheels" tour, while a new Canadian-made three-dimensional sound technology, QSound, earned widespread industry support and showed enormous promise.

Although the record business has never been bigger, it is also clouded in a number of ways. Many retailers are diversifying into video and merchandising without expanding floor space. A federal goods-and-services tax will take effect in 1991, likely at 7%, that should see recordings increase between 60 cents and \$1. And CD penetration continues to move slowly in Canada, with hardware and software prices still comparably higher than in the U.S.

What's more, a second wave of copyright legislation to entrench such principles as rental and performers' rights, and to address such issues as home taping, appears to be at least another year away. And even if legislation appears in 1991, it will be contentious enough for consumers and the trade itself to make its passage uncertain before an anticipated 1992 election.

It was also Year One under free trade with the U.S., and while record tariffs between Canada and its neighbor were nominally reduced as part of a 10-year elimination drive, very little impact was felt. Some record companies opted to import vinyl, but it is likely such a move would have occurred in any event.

Classics Are Kid Stuff For Toronto Co.

OTTAWA In the year of the wall coming down in Berlin, Susan Hammond is working to bring down a wall on her own—one that divides most children from classical music.

And to say that she is doing so successfully would be an understatement. Her second album, "Beethoven Lives Upstairs," is halfway to gold in only four weeks, with pre-Christmas sales bound to catapult it.

"We don't have to wait until children grow up," she says. "They can enjoy classical music anytime."

As in her strong-selling "Mr. Bach Comes To Call" of last year, Hammond and script writer Barbara Nichol blend storytelling, drama, and music for an audience that includes children but also may encompass some adults wanting an accessible entry point to the compositions of the masters.

The story follows letters between a young boy, who lives downstairs from the great composer, and his uncle. There are some 30 musical passages in the digitally recorded release.

Hammond's Toronto-based company, Classical Kids, was formed last year. Already, her two releases are drawing international interest, and she has plans to produce a live show.

"Orchestras are telling me that

they look to a project like this as a great investment in their futures," says Hammond, a classically trained pianist. "Their audiences are graying."

Her next project will be "The Tin Flute."

Proposed Tax Lowered; Copyright Reforms Expected Record Biz Gets Good Gov't News

OTTAWA Christmas has apparently come early for the record business.

The federal government has decided to soften its proposed goods and services tax. Instead of the planned 9% rate, it will be 7%. That will mean a less hefty increase in the price of a recording.

Meanwhile, information has surfaced on the apparent intent of the next wave of copyright reforms. An Ottawa researcher obtained documents under the Access to Information Act that indicate a crackdown may soon come on record rentals.

The documents, part of a package of 1988 advice to the Communi-

cations Minister, say it would be indefensible for the government not to take action against the infringement of copyrights.

The government is planning another wave of copyright reforms, although the record industry expects not to see them in the coming year.

"I expect that 1990 will be a year of intense activity," says Brian Robertson, president of the Canadian Recording Industry Assn. "But it'll be 1991 before we see legislation."

Among the issues that copyright legislation is expected to address: rental rights, performers' rights, and home taping.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 12/16/89

This Week	Last Week	SINGLES
1	NEW	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY
2	7	WHEN YOU COME BACK TO ME JASON DONOVAN PWL
3	5	GET A LIFE SOUL II SOUL 10/VIRGIN
4	1	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
5	4	LAMBADA KAOMA CBS
6	3	THE EVE OF THE WAR (BEN LIEBRAND REMIX) JEFF WAYNE CBS
7	2	DON'T KNOW MUCH LINDA RONSTADT (FEATURING AARON NEVILLE) ELEKTRA
8	11	I DON'T WANNA LOSE YOU TINA TURNER CAPITOL
9	NEW	DEAR JESSIE MADONNA SIRE
10	30	DONALD WHERE'S YOUR TROUSERS ANDY STEWART STONE
11	8	CAN'T SHAKE THE FEELING BIG FUN JIVE
12	6	HOMELY GIRL UB40 DEP INTERNATIONAL/VIRGIN
13	14	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
14	19	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
15	16	YOU SURROUND ME ERASURE MUTE
16	27	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
17	9	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR THE STONE ROSES SILVERTONE
18	22	DEEP HEAT '89 LATINO RAVE DEEP HEAT
19	18	THE AMSTERDAM EP SIMPLE MINDS VIRGIN
20	38	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) ALEXANDER O'NEAL TABU
21	10	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
22	12	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
23	NEW	GETTING AWAY WITH IT ELECTRONIC FACTORY
24	39	BROKE AWAY WET WET WET PRECIOUS/PHONOGRAM
25	35	WHENEVER GOD SHINES HIS LIGHT VAN MORRISON WITH CLIFF RICHARD POLYDOR
26	15	WHATCHA GONNA DO WITH MY LOVIN' INNER CITY 10/VIRGIN
27	21	THE MIRACLE QUEEN PARLOPHONE
28	17	COMMENT TE DIRE ADIEU JIMMY SOMMERVILLE/JUNE MILES KINGSTON LONDON
29	13	PACIFIC 808 STATE ZTT/WEA
30	24	NEVER TOO LATE KYLIE MINOGUE PWL
31	25	THIS WOMAN'S WORK KATE BUSH EMI
32	NEW	SISTER BROS CBS
33	20	I'M NOT THE MAN I USED TO BE FINE YOUNG CANNIBALS LONDON
34	23	GET ON YOUR FEET GLORIA ESTEFAN EPIC
35	NEW	20 SECONDS TO COMPLY SILVER BULLET TAM TAM
36	NEW	BURNING THE GROUND DURAN DURAN EMI
37	NEW	LISTEN TO YOUR HEART SONIA CHRYSALIS
38	33	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
39	26	I FEEL THE EARTH MOVE MARTIKA BS
40	NEW	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT PRESENT RICH IN PARADISE RUMOUR
ALBUMS		
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	2	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
3	3	KYLIE MINOGUE ENJOY YOURSELF PWL
4	11	TINA TURNER FOREIGN AFFAIR CAPITOL
5	5	CHRIS REA THE ROAD TO HELL WEA
6	4	LISA STANSFIELD AFFECTION ARISTA
7	6	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
8	13	JASON DONOVAN TEN GOOD REASONS PWL
9	7	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
10	10	FREDDIE STARR AFTER THE LAUGHTER DOVER/CHRYSALIS
11	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
12	9	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
13	14	LEVEL 42 LEVEL BEST POLYDOR
14	12	CLIFF RICHARD STRONGER EMI
15	17	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
16	31	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
17	22	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
18	15	ROBERT PALMER ADDICTIONS VOLUME 1 ISLAND
19	20	RICHARD CLAYDERMAN THE LOVE SONGS OF ANDREW LLOYD ... DELPHINE/DECCA
20	18	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
21	26	ERASURE WILD! MUTE
22	23	WET WET WET HOLDING BACK THE RIVER PRECIOUS/ORG/PHONOGRAM
23	16	DURAN DURAN DECADE EMI
24	NEW	THE SHADOWS AT THEIR VERY BEST POLYDOR
25	21	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
26	32	KATE BUSH THE SENSUAL WORLD EMI
27	30	GIPSY KINGS MOSAIQUE TELSTAR
28	24	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
29	40	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
30	19	CHICAGO THE HEART OF CHICAGO REPRISE/WARNER BROS.
31	28	BILLY OCEAN GREATEST HITS JIVE
32	25	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
33	39	MAX BYGRAVES SINGALONG AWAY YEARS VOLUME 2 PARKFIELD
34	29	EURYTHMICS WE TOO ARE ONE RCA
35	NEW	MICHAEL CRAWFORD WITH LOVE TELSTAR
36	33	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
37	35	BILLY JOEL STORM FRONT CBS
38	34	SIMPLY RED A NEW FLAME ELEKTRA
39	36	DORIS DAY A PORTRAIT OF DORIS DAY STYLUS
40	38	FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN STYLUS

CANADA (Courtesy The Record) As of 12/18/89

SINGLES		
1	1	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
2	3	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
3	2	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
4	13	WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
5	18	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
6	5	BUST A MOVE YOUNG M.C. ISLAND/MCA
7	4	MISS YOU MUCH JANET JACKSON A&M/A&M
8	10	ANGELIA RICHARD MARX CAPITOL/CAPITOL
9	NEW	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SBK/EMI
10	9	THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
11	16	LEAVE A LIGHT ON BELINDA CARLISLE MCA/MCA
12	12	ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
13	19	DON'T ASK ME WHY EURYTHMICS ARISTA/BMG
14	11	GIVING AWAY A MIRACLE LUBA CAPITOL/CAPITOL
15	17	POISON ALICE COOPER EPIC/CBS
16	20	COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
17	7	THE BEST TINA TURNER CAPITOL/CAPITOL
18	8	HEAVEN WARRANT COLUMBIA/CBS
19	NEW	RHYTHM NATION JANET JACKSON A&M/A&M
20	NEW	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
ALBUMS		
1	1	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	2	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
3	3	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
4	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	9	AEROSMITH PUMP GEFFEN/WEA
6	6	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
7	12	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
8	5	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
9	16	BILLY JOEL STORM FRONT COLUMBIA/CBS
10	NEW	YOUNG M.C. STONE COLD RHYMING ISLAND/MCA
11	10	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
12	7	MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
13	13	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
14	17	CHER HEART OF STONE GEFFEN/WEA
15	14	EURYTHMICS WE TOO ARE ONE ARISTA/BMG
16	20	RITA MACNEIL RITA VIRGIN/WEA
17	15	CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
18	18	RUSH PRESTO ANTHEM/WEA
19	11	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
20	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/4/89

SINGLES		
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
2	3	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
3	2	LAMBADA KAOMA CBS
4	20	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
5	4	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
6	6	WE DIDN'T START THE FIRE BILLY JOEL CBS
7	7	RIDE ON TIME BLACK BOX ZYX
8	8	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
9	5	IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
10	10	EASY ICE MC ZYX
11	11	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
12	9	CARMA—OMEN 2 MYSTERIOUS ART CBS
13	12	STREET TUFF THE REBEL MC & DOUBLE TROUBLE METRONOME
14	13	OER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
15	15	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
16	NEW	PUMP UP THE JAM MC SAR & THE REAL MCCOY ZYX
17	14	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
18	17	THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA
19	16	OO THE RIGHT THING REDHEAD KINGPIN & THE FBI VIRGIN
20	NEW	I FEEL THE EARTH MOVE MARTIKA CBS
ALBUMS		
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	TRACY CHAPMAN CROSSROADS ELEKTRA
3	3	CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
4	4	CHRIS REA THE ROAD TO HELL MAGNET
5	5	MILLI VANILLI ALL OR NOTHING HANSA
6	6	PETER MAFFAY KEINE WEG ZU WEIT TELDEC
7	7	TINA TURNER FOREIGN AFFAIR CAPITOL
8	NEW	LIDS DZSNDGIRLF SGGRVZION STIDZ
9	8	BILLY JOEL STORM FRONT CBS
10	17	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
11	9	NICKI MEIN HITALBUM VIRGIN
12	NEW	JENNIFER RUSH WINGS OF DESIRE CBS
13	10	WESTERNHAGEN HALLELUJA WEA
14	13	THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES 11 PORTRAIT
15	14	FLIIPPERS LOTOSBLUME DINO
16	12	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA-PHONOGRAM
17	15	BLUE SYSTEM TWILIGHT HANSA
18	16	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH METRONOME
19	NEW	WHITESNAKE SLIP OF THE TONGUE EMI
20	17	SYDNEY YOUNGBLOOD FEELING FREE VIRGIN

ITALY (Courtesy Musica e Dischi) As of 4/12/89

SINGLES		
1	1	LAMBADA KAOMA CBS
2	2	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
3	4	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
4	5	PERSONAL JESUS DEPECHE MODE MUTE
5	3	THE BEST TINA TURNER CAPITOL
6	6	BATDANCE PRINCE WARNER BROS.
7	8	HEALING HANDS ELTON JOHN ROCKET
8	10	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
9	7	VIVA LA MAMA EDOARDO BENNATO VIRGIN
10	9	TAKE CARE OF YOURSELF LEVEL 42 POLYDOR
11	11	CHERISH MADONNA SIRE
12	12	CROSSROADS TRACY CHAPMAN ELEKTRA
13	14	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
14	NEW	STEAMY WINDOWS TINA TURNER CAPITOL
15	16	RIDE ON TIME BLACKBOX GROOVE GROOVE MELODY
16	13	REVIVAL EURYTHMICS RCA
17	15	TI PRETENDO RAF CGD
18	NEW	DON'T ASK ME WHY EURYTHMICS RCA
19	19	BE FREE WITH YOUR LOVE SPANDAU BALLET CBS
20	NEW	PARTYMAN PRINCE WARNER BROS.

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 12/16/89

HOT 100 SINGLES		
1	1	LAMBADA KAOMA CBS
2	2	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
3	3	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
4	4	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	5	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
6	7	RIDE ON TIME BLACK BOX deCONSTRUCTION
7	6	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
8	8	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
9	9	YOU GOT IT NEW KIDS ON THE BLOCK CBS
10	11	DON'T KNOW MUCH LINDA RONSTADT (FEATURING AARON NEVILLE) WARNER BROS.
11	18	DANCANDO LAMBADA KAOMA CBS
12	10	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
13	14	HELENE ROCH VOISINE GM/BMG ARIOLA
14	16	EVE OF THE WAR JEFF WAYNE & BEN LIEBRAND CBS
15	12	Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE
16	NEW	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
17	13	FRENCH KISS LIL LOUIS LONDON
18	19	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
19	NEW	HOMELY GIRL UB40 VIRGIN
20	17	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
HOT 100 ALBUMS		
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	TRACY CHAPMAN CROSSROADS ELEKTRA
3	3	TINA TURNER FOREIGN AFFAIR CAPITOL
4	4	CHRIS REA THE ROAD TO HELL WEA
5	6	CHRIS DE BURGH SPARK TO A FLAME A&M
6	5	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
7	10	LISA STANSFIELD AFFECTION ARISTA/BMG
8	7	FRANCIS CABREL SARBACANE CBS
9	9	ERIC CLAPTON JOURNEYMAN WEA
10	8	KYLIE MINOGUE ENJOY YOURSELF PWL
11	11	SIMPLY RED A NEW FLAME WEA
12	NEW	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
13	15	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
14	12	EURYTHMICS WE TOO ARE ONE RCA/BMG
15	17	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
16	14	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
17	NEW	WHITESNAKE SLIP OF THE TONGUE EMI
18	19	PETER MAFFAY KEIN WEG ZU WEIT TELDEC
19	NEW	MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS
20	NEW	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/10/89

SINGLES		
1	1	IF I COULD TURN BACK TIME CHER WEA
2	2	WE DIDN'T START THE FIRE BILLY JOEL CBS
3	3	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
4	4	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BMG/RCA
5	6	I FEEL THE EARTH MOVE MARTIKA CBS
6	5	POISON ALICE COOPER CBS
7	10	LOVE SHACK B-52'S WEA
8	8	EVERY LITTLE STEP BOBBY BROWN WEA
9	18	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
10	7	SHE HAS TO BE LOVED JENNY MORRIS WEA
11	11	THE BEST TINA TURNER FESTIVAL
12	14	FIVE IN A ROW THE D. GENERATION MUSHROOM/FESTIVAL
13	13	RIDE ON TIME BLACK BOX BMG/RCA
14	12	LISTEN TO YOUR HEART ROXETTE EMI
15	9	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
16	20	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
17	16	TOY SOLDIERS MARTIKA CBS
18	NEW	BRAVE/YOUNG BOYS ARE MY WEAKNESS KATE CEBERANO REGULAR/FESTIVAL
19	NEW	I WANT THAT MAN DEBORAH HARRY EMI
20	15	TALK IT OVER GRAYSON HUGH BMG
ALBUMS		
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	3	CHER HEART OF STONE WEA
3	2	BILLY JOEL STORM FRONT CBS
4	4	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
5	6	BOBBY BROWN DON'T BE CRUEL WEA
6	5	KATE CEBERANO BRAVE REGULAR/FESTIVAL
7	9	JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
8	7	JENNY MORRIS SHIVER WEA
9	8	ALICE COOPER TRASH CBS
10	10	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
11	NEW	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
12	11	KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL
13	13	ROXETTE LOOK SHARP! EMI
14	16	ROBERT PALMER ADDICTIONS VOLUME 1 FESTIVAL
15	12	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
16	14	MAONNA LIKE A PRAYER WEA
17	19	MARTIKA MARTIKA CBS
18	20	RICHARD MARX REPEAT OFFENDER EMI
19	15	IAN MOSS MATCHBOOK MUSHROOM/FESTIVAL
20	NEW	EURYTHMICS WE TOO ARE ONE BMG/RCA

FRANCE (Courtesy Europe 1) As of 12/4/89

SINGLES		
1	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
2	3	HELENE PACIFIQUE BMG
3	2	Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
4	8	DANCANDO LAMBADA KAOMA CBS
5	4	QUAND TU SERRES MON CORPS PACIFIQUE VOGUE
6	13	RIDE ON TIME BLACK BOX CAR
7	11	LES NUITS SANS SOLEIL IVANOV EMI
8	6	FRENCH KISS LIL LOUIS POLYGRAM
9	5	COEUR OE LOUP PHILIPPE LAFONTAINE VOG
10	10	QUAND JIMMY DIT PATRICIA KAAS POLYGRAM
11	20	IF YOU DON'T KNOW ME BY KNOW SIMPLY RED WEA
12	7	LAMBADA KAOMA CBS
13	15	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY CBS
14	NEW	ON SE CALME BASSLINE BOYS CAR
15	14	MARINA ROCO CBS (DEESSE)
16	12	SEALED WITH A KISS JASON DONOVAN CBS
17	16	JAMAIS NOUS ELSA BMG
18	9	TELL IT LIKE IT IS DON JOHNSON CBS
19	NEW	WOULDN'T CHANGE A THING KYLIE MINOGUE CBS
20	NEW	GOOD BYE MARYLOU MICHEL POLNAREFF CBS

LIFELINES

BIRTHS

Boy, Mitchell Ward, to Ward and Jan Rose, Oct. 16 in Minneapolis. He is the compact disk rebuyer for Target's music and movies department. She is Midwestern regional sales manager for JCI.

Boy, Michael Kif, to Mark and Cindy Feinstein, Nov. 2 in Providence, R.I. He is co-founder of Northeast Management Inc., a Major Video and Blockbuster Entertainment franchise group.

Boy, Steven Philip, to Trapper Jack and Beth Elliot, Nov. 21 in Fairview Park, Ohio. He is morning drive DJ at WLTF Cleveland.

Boy, Maxx Joseph, to Howard and Shari Friedman Lesnick, Nov. 24 in Detroit. He is an independent record promoter. She is an entertainment attorney.

Boy, Sean Nasli, to Murad and Joan Heerjee, Nov. 25 in New York. He is chairman/CEO of Wish Management Inc.

Girl, Alexandria Megan, to Bob Clarke and Amy Polan-Clarke, Nov. 27 in West Orange, N.J. She is executive VP of Metropolitan Entertain-

ment Inc.

Girl, Margaret Jacqueline Snow, to Dick and Lucinda Storms, Dec. 1 in Rochester, N.Y. He is president of Record Archive there.

MARRIAGES

Harv Blain to Andrea Polotowsky, Oct. 29 in Cleveland. He is a top 40 specialist with McVay Media, a radio consulting firm. She is director of creative services for Smarty Pants Audio.

Akira Kawamata to Yuka Seno, Nov. 15 in Yokohama, Japan. He is assistant manager at Tower Records Yokohama.

Buzz Richardson to Susan Mabry, Nov. 18 in Loganville, Ga. He is an engineer at Master Sound Studios in Atlanta.

Roy Wunsch to Mary Ann McCready, Nov. 23 in St. Louis. He is senior VP of CBS Nashville. She is former head of marketing at the label.

Troy Blakely to Hattie Kauffman, Nov. 25 in New York. He is a VP in the concert department at International Creative Management. She is a correspondent for ABC's "Good Morning America."

Ron Resnick to Jennifer Phelps, Dec. 9 in New York. He is executive VP of Sleeping Bag Records. She is promotion director at Denon Records.

DEATHS

Joseph E. (Patrick) Hanson 3d, 44, of cancer, Nov. 6 in Summit, N.J. Hanson was director of public relations for the Record World/Square Circle music store chain and a founder of the Cultural Center of Southampton, N.Y. He is survived by his parents, five sisters, and two brothers.

John L. Field, 76, of complications from throat cancer, Nov. 22 in Miami. Field was a jazz bassist who played in Boston clubs in the '50s. He is survived by his wife, Elizabeth, a daughter, Deborah, and two sisters.

William S. Cerny, 42, drowned while vacationing, Dec. 4 in Jamaica. Cerny was president of Commonwealth Broadcasting and director of the Pennsylvania Broadcasters Assn. He is survived by his wife, Greta Kreuz, two brothers, Ralph and Mark, and a sister, Ginny.

Lucille Vigorigo Lyons, 72, after a brief illness, Dec. 5 in Boston. Lyons

was the mother of Patrick, John, and Michael Lyons, who own the nightclubs Axis, Venus de Milo, Zanzibar, and the Citi.

Ben Barton, 89, at the Actors Home in Englewood, N.J., Dec. 8. In 1943, Barton, a song plugger who had performed in vaudeville and had been an orchestra leader who had made recordings for Columbia, established Barton Music with Frank Sinatra and Hank Sanicola, Sinatra's manager. Many songs associated with Sinatra were published by the company, including "Put Your Dreams Away," "Nancy With The Smiling Face," "All The Way," "Hey, Jealous Lover," and "Saturday Night Is The Loneliest Night Of The Week." Barton's daughter, Eileen, is a pop singer best known for her hit recording of "If I Knew You Were Comin' I'd Have Baked A Cake." Barton's wife, Elsie, who performed with him, died in 1980. In addition to his daughter, Barton, who entered a nursing home in September, is survived by two sons. Burial was scheduled for Dec. 13 at Mt. Sinai Cemetery in Burbank, Calif.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

- Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.
- Jan. 19-21, National Assn. of Music Merchants Inc. Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.
- Jan. 20, Music Business Monthly, World Trade Center in Boston. 617-426-8078.
- Jan. 21-25, MIDEM Convention, Festival des Palais, Cannes. 212-689-4220.
- Jan. 25-28, American Women in Radio and Television 15th Annual National Commendation Awards Judging, Embassy Suites Hotel, Washington, D.C. Christine Murphy, 202-429-5102.
- Jan. 27-31, National Religious Broadcasters Convention, Sheraton Washington and Omni Shoreham hotels, Washington, D.C. 201-428-5400.

FEBRUARY

- Feb. 5-7, Nightclub, Bar, And Restaurant Expo, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare Expocenter, Chicago. 601-236-5510.
- Feb. 10, 1990 Music Conference, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.
- Feb. 15-17, Gavin Seminar, location to be announced, San Francisco. 415-495-1990.
- Feb. 15-18, Concert Touring In The 1990's: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.
- Feb. 21, 32nd Annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.
- Feb. 25, Record Production Seminar, presented by Music Business Monthly, location to be announced. Joseph Viglione, 617-935-5386.
- Feb. 28-March 3, 21st Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

MARCH

- March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.
- March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland. 212-661-8528.
- March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.
- March 14-18, South By Southwest Music And Media Conference, hosted by the Austin Chronicle and BMI at the Hyatt Regency in Austin. 512-477-7979.
- March 15, American Women in Radio and Television 15th Annual National Commendation Awards Ceremony, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.
- March 17, 13th Annual Bay Area Music Awards, San Francisco Civic Auditorium. 415-864-2333.
- March 17, "Arista: A Celebration Of 15 Years Of Joy To Help End These Years Of Sorrow," concert to benefit the Gay Men's Health Crisis and AIDS organizations nationwide, Radio City Music Hall, New York. Yon Elvira, 333-7728.
- March 31-April 3, National Assn. of Broadcasters Annual Convention, location to be announced, Atlanta. 202-429-5444.

NEW COMPANIES

The Guitar Gallery, specializing in new, used, and vintage instruments and amps and special equipment searches, has been opened by Scott Jennings. Call or write for an updated inventory catalog. 88 East Colorado Blvd., Pasadena, Calif. 91105; 213-GUITARS.

Studio 1608, a graphic design/photography studio formed by Marlene Cohen and Meryl Truett. Cohen has worked on LP covers for Aretha Franklin and Milli Vanilli. Truett is a photographer who has been published in Darkroom magazine. 1608 18th Avenue South, Nashville, Tenn. 37212; 615-298-3524.

Jada Records, formed by C.W. Covington, is an independent record com-

pany. First release is "Too Damn Vicious" by rap/vocal group Vicious. Suite 188, 5857 S. Gessner, Houston, Texas 77036.

B.J.H. Management Inc., formed by B.J. Hammonds, is an artist management company. Initial signees are Darryl Scott Hammonds and Derrick X. Johnson. Suite 2R, 2829 Fulton Street, Brooklyn, N.Y. 11207; 718-277-3046.

Counterpoint Systems Ltd., a British company specializing in computer software for music publishers and record companies, has opened a New York branch. The office is headed by Laura Christman. Suite 703, 596 Broadway, New York, N.Y. 10012; 212-941-5876.

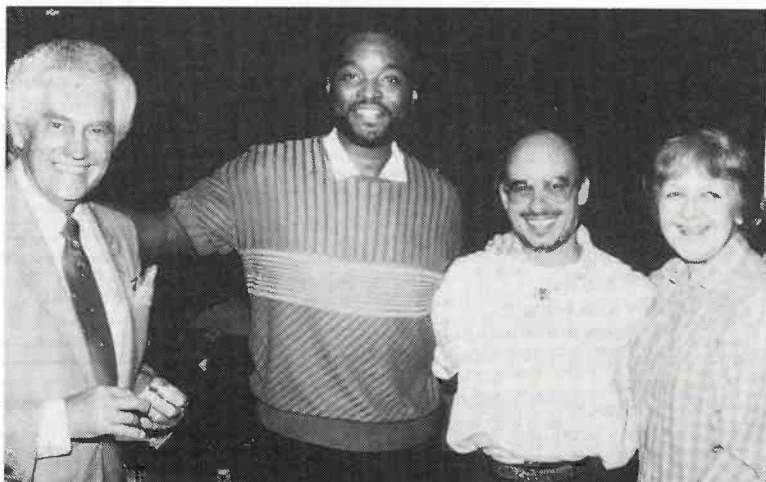
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Company	Sale/ 1000's	Open 12/4	Close 12/11	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1632.5	17 1/2	17	-7/8
CBS Inc.	188.8	200 1/4	197 3/4	-2 1/2
Capital Cities Communications	83.3	549	533	-16
Carolco Pictures	106.1	11 1/4	11 1/4	.....
Coca-Cola	2346.6	78 1/4	78 3/4	.....
Columbia Pictures	.....	.....	.....	.....
Walt Disney	1848.4	128 1/2	131 1/2	+2 3/8
Eastman Kodak	5175.5	42 1/2	41 1/2	-1 1/8
Handieman	251.1	20 1/2	21 1/4	+1
MCA Inc.	494.9	67 1/4	67 1/4	+1/4
MGM/UA	277.1	19	19 1/4	+1/4
Orion Pictures Corp.	83	23 1/4	23 1/4	-1/4
Paramount Communications Inc.	1787.1	54 1/2	54	-1/2
Pathe Communications	28.2	3 1/4	3 1/4	-1/4
Sony Corp.	144.3	58 1/4	59 1/4	+1 1/4
TDK	65.7	38 1/4	38 3/4	+1 1/2
Vestron Inc.	73	1 1/2	1 1/2	.....
Warner Communications Inc.	3253.6	64	63 1/4	-3/4
Westinghouse	856.6	74 1/2	73	-1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	34.7	8 1/4	8 1/2	-1/4
Electrosound Group Inc.	13.6	1 1/4	1 1/4	-1/8
Nelson Holdings Int'l	32.1	11 1/4	12 1/4	+1
New World Pictures	.....	.....	.....	.....
Price Communications	70.8	4 1/4	4 1/4	.....
Prism Entertainment	22	4	3 3/4	-1/4
Unitel Video	.2	14 1/4	14 1/4	.....
OVER THE COUNTER				
Acclaim Entertainment	.....	6 1/2	6 1/2	.....
Certron Corp.	.....	1 3/4	1 3/4	.....
Dick Clark Productions	.....	6 1/4	6 1/4	+1/4
LIN Broadcasting	123 3/4	123 3/4	122 1/4	-1 1/2
LIVE Entertainment	.....	17 1/4	17 1/4	+1/4
Recoton Corp.	.....	4	4	.....
Reeves Communications	.....	6 1/4	6 1/4	.....
Rentrak	.....	1 1/2	1 1/4	+1/4
Satellite Music Network, Inc.	.....	.....	.....	.....
Scripps Howard Broadcasting	.....	68	68	.....
Shorewood Packaging	.....	25 1/2	25 1/2	.....
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	7	7 1/2	+1/2
Starstream Communications Group, Inc.	.....	3/4	3/4	.....
Trans World Music	.....	25 1/4	25 1/4	.....
Video Jukebox Network	.....	6 1/2	6 1/2	.....
Wall To Wall Sound And Video	.....	3	3	.....
Westwood One	.....	8 1/2	8 1/4	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	135	135	133	-2
Pickwick	213	213	213	.....
Really Useful Group	234	234	230	-4
Thorn EMI	769	769	783	+14



Date With An Angel. Baritone Bruce Hubbard of "Showboat" fame and conductor Dennis Russell Davies take a break at their recording session for Angel Records. The recording, featuring songs from American musical theater, is Hubbard's first solo recording and Davies' debut with Angel. Shown, from left, are Tony Caronia, VP, Angel Records; Hubbard; Davies; and producer Patti Laursen.

A blast from the musical past in '89: Stones thrown again, Airplane relaunched, Who? Yes, Who ... see page 36

★
CARLOS AGUDELO

Latin Music Editor

1. **Outstanding And Courageous Recovery:** Puerto Rico after Hurricane Hugo.
2. **Best Merengue Band:** 4.40 with Juan Luis Guerra (Karen).
3. **New Label/Executive Coup Of The Year:** Musical Productions with Tony Moreno.
4. **Production Company Of The Year:** Cárdenas/Fernandez, Chicago, again.
5. **Promoters:** Sammy Vargas, New York; Uno Productions, Los Angeles.
6. **Album Cover:** Charanga America (El Abuelo), New York, by Jairo Barragan, "Naide."
7. **Concert Of The Year:** Miguel Mateos at the Hollywood Palace, sponsored by MTV Internacional.
8. **Sponsor Of The Year:** The Coca-Cola Co.
9. **Most Heavily Promoted Outstanding Album Without A Lot Of Sales Success:** Emmanuel's "Quisiera" (CBS).
10. **Pop Artist Of The Year:** Yuri (CBS). Watch out for that lambada. It looks as if it will eat us alive.

★
JIM BESSMAN

Contributor—New York

1. **Lou Reed, "New York"** (Sire). The album everyone always wanted him to make.
2. **Joe Jackson, "Blaze Of Glory"** (A&M). A lifetime distilled into one disk.
3. **Jane Siberry, "Bound By The Beauty"** (Reprise). Every song a discovery.
4. **Kate Bush, "The Sensual World"** (Columbia). Mmh, yes.
5. **Madonna, "Like A Prayer"** (Sire). This time she can't be denied.
6. **Rodney Crowell, "Keys To The Highway"** (Columbia). Maintains the record-breaking standards set by "Diamonds & Dirt."
7. **Peter Dinklage, "Synesthesia"** (Island). A new word for my vocabulary.
8. **Graham Parker, "Human Soul"** (RCA). Could just as easily list "Live! Alone in America."
9. **Swing Out Sister, "Kaleidoscope World"** (Fontana/PolyGram). Luscious pop in the tradition of Bacharach/David.
10. **Laura Nyro, "Laura—Laura Nyro Live At The Bottom Line"** (Cypress). My favorite comeback.

★
ED CHRISTMAN

Retailing Editor

1. **XTC, "Oranges & Lemons"** (Geffen). The band of the '80s brings it home in grand style.
2. **The Cult, "Sonic Temple"** (Sire/ Reprise). Heavy metal—but it rocks, too.
3. **Naked Raygun, "Understand"** (Caroline Records). They may or may not disdain the term, but they're the best "punk" band in the land.
4. **Paul McCartney, "Flowers In The Dirt"** (Capitol). His best in more than a decade.
5. **Wonder Stuff, "Hup"** (Polydor). Their second album, their second knockout.
6. **Elvis Costello, "Spike"** (Warner Bros.). I'm beginning to like this guy.
7. **Washington Squares, "Fair & Square"** (Gold Castle). Pop music disguised as folk.
8. **Roy Orbison, "Mystery Girl"** (Virgin). This album can stand with his classic '60s recordings.
9. **Pogues, "Peace And Love"** (Island). A great album even if it's a step down from the last one.
10. **Soundgarden, "Louder Than Love"** (A&M). The leading purveyors of sludge rock.

The
CRITICS'
Choice

BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS, VIDEOS AND CONCERTS OF 1989

★
BILL COLEMAN

Singles Reviews Editor/Dance Music Editor

1. **Like A (fill in the blank).** No matter how you slice it, Madonna still rules.
2. **Control?** The breakdown of the Berlin Wall, the U.S.-Soviet peace talks, and Janet Jackson's "Rhythm Nation 1814" (A&M). Who knew?
3. **Public Enemy No. 1.** Sinead O'Connor at the Grammys.
4. **On The Road Again.** Jody Watley's "Larger Than Life" tour; the David Lynch/Angelo Badalamenti piece "Industrial Space #1," featuring Julee Cruise; the private Eurythmics showcase for "We Too Are One"; Laurie Anderson's "Empty Places"; and the legendary Nancy Wilson at the Blue Note in New York.
5. **Manchild.** The bittersweet "Leave Me Alone" videoclip from Michael Jackson.
6. **Fact, Fiction, & The Pursuit Of Happiness.** Spike Lee's "Do The Right Thing"; the death of Yusuf Hawkins; and Euzhan Palcy's "A Dry White Season."
7. **The Hap'nin.** "The kids call it house"—Diana Ross' explanation of her ill-fated Motown project "Workin' Overtime" on a Barbara Walters special.
8. **Looks Like A Pump, Feels Like A Sneaker.** Neneh Cherry providing Adam Curry with a few hairstyling tips at the MTV awards.
9. **For Freaky Friday?** Jodie Foster's long overdue Oscar.
10. **Sorry, Johnny.** Embarrassing myself when first introduced to Roland Gift at a Fine Young Cannibals luncheon. (For top 10 in music, see Dance Trax, page 35.)

★
BOB DARDEN

Gospel Editor

1. **Dave Mullen, "Revival"** (Warner/Myrrh). Awesome debut from The Next Big Thing.
2. **Russ Taff, "The Way Home"** (Myrrh). Best voice in America. Period.
3. **Kim Hill, "Talk About Life"** (Reunion). She's so talented, it's scary.
4. **Margaret Becker, "Immigrant's Daughter"** (Sparrow). Modern music with a message.
5. **Sparks, "Sparks"** (Reunion). Good tunes, great production, and oh, what a voice!
6. **Daughters Of St. Paul, "Beautiful Savior"** (Krystal). Producer Kurt Kaiser crafts a classic.
7. **Various Artists, "Our Hymns"** (Word). Timeless hymns and artists: Petra, Russ Taff, Take 6, Phill Keaggy, etc.
8. **Recess, "Recess"** (Reunion). Chicago soul sparkles on dance band's debut.
9. **(Tie) Heirloom, "Heirloom"** (Benson);

- Doyle Lawson And Quicksilver, "I Heard The Angels Singing" (Sugar Hill). Country gospel renaissance.
10. **Jon Gibson, "Body And Soul"** (Frontline). Soulful, tuneful, memorable.

★
THOM DUFFY

Talent Editor

1. **Van Morrison, "Avalon Sunset"** (Mercury).
2. **Living Colour, KRS-One, John Cougar Mellencamp,** in a benefit for the Coalition for the Homeless, Beacon Theatre, New York.
3. **Paul McCartney,** at the Lyceum Theatre, New York.
4. **Tracy Chapman, "Crossroads"** (Elektra).
5. **Don Henley, "The End Of The Innocence"** (Geffen).
6. **Lyle Lovett & His Large Band,** at the Beacham Theatre, Orlando, Fla.
7. **Bonnie Raitt, "Nick Of Time"** (Capitol).
8. **Tom Petty, "Full Moon Fever"** (MCA).
9. **Bill Morrissey, "Standing Eight"** (Philo/Rounder).
10. **Keith Richards,** for every guitar solo on the Rolling Stones' "Steel Wheels" tour stops in Philadelphia, New York, and Atlanta.

★
DAVE DIMARTINO

L.A. Bureau Chief

1. **Momus, "Don't Stop The Night"** (Creation U.K. import CD).
2. **The Bats, "Daddy's Highway"** (Communism CD).
3. **The Triffids, "The Black Swan"** (Island U.K. import).
4. **Prefab Sprout, "Protest Songs"** (Kitchenware/CBS U.K. import).
5. **Edwyn Collins, "Hope And Despair"** (Demon U.K. import).
6. **Bill Pritchard, "Three Months, Three Weeks & Two Days"** (Network/I.R.S.).
7. **The Blue Nile, "Hats"** (Linn/A&M).
8. **The Stone Roses, "The Stone Roses"** (Silvertone/RCA).
9. **Paul Kelly & the Messengers, "So Much Water, So Close To Home"** (A&M).
10. **Can, "Rite Time"** (Mercury German import).

★
LARRY FLICK

Editorial Assistant

1. **Shakespear's Sister, "Sacred Heart"** (FFRR/PolyGram).
2. **Erasure, "Wild!"** (Sire/Reprise).
3. **Indigo Girls, "Indigo Girls"** (Epic).
4. **Neneh Cherry, "Raw Like Sushi"** (Virgin).

5. **Boo Hewerdine & Darden Smith, "Evidence"** (Chrysalis).
6. **Winter Hours, "Winter Hours"** (Chrysalis).
7. **Paul Rutherford, "Oh World"** (Island/U.K. 12-inch import).
8. **Phoebe Snow, "Something Real"** (Elektra).
9. **Shooting Party, "I Go To Pieces"** (Lisson/U.K. 12-inch import).
10. **Jimmy Sommerville, "Read My Lips"** (London U.K. import).

★
MARILYN GILLEN

Copy Editor

1. **James McMurtry, "Too Long In The Wasteland"** (Columbia). Quietly compelling.
2. **Elvis Costello, "Spike"** (Warner Bros.). Wide-ranging music mix sets off barbed wit to perfection.
3. **B-52s, "Love Shack,"** (Reprise). Pure fun, perfectly done.
4. **Lou Reed, "New York,"** (Sire). Powerful essay and powerful art. No easy trick; Reed does it.
5. **"Zydeco Live!"** (Rounder). Two-steps from heaven. The real thing.
6. **Mary's Danish, "There Goes The Wondertruck"** (Chameleon).
7. **Wayne Toups & Zydecajun, "Blast From The Bayou"** (Mercury). Seamless Cajun cum country/pop. Goes down easy; feels so good.
8. **Environmental Awareness.** In a year that saw Tina Turner selling cars, even a semblance of concern soothed.
9. **Pixies, "Doolittle,"** (Elektra). Raw pop seen through a glass darkly. Worth the nightmares.
10. **Lyle Lovett & His Large Band** (MCA/Curb) and k.d. lang, "Absolute Torch And Twang" (Sire).

★
PAUL GREIN

Music Research/Analysis Editor

1. **Mike + the Mechanics, "The Living Years"** (Atlantic/single)
2. **Bonnie Raitt, "Nick Of Time"** (Capitol)
3. **Fine Young Cannibals, "The Raw And The Cooked"** (IRS/MCA)
4. **Carpenters, "Lovelines"** (A&M)
5. **Roy Orbison, "Mystery Girl"** (Virgin)
6. **Bette Midler, "Beaches Original Motion Picture Soundtrack"** (Atlantic)
7. **Don Henley, "The End Of The Innocence"** (Geffen)
8. **"When Harry Met Sally Soundtrack,"** (Columbia)
9. **Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind"** (Elektra)
10. **Quincy Jones, "Back On The Block"** (Qwest/Warner Bros.)

★
DEBBIE HOLLEY

Editorial Assistant

1. **Prince's "Soundtrack: Batman"** (Warner Bros.). Purple magic fell on this magnificent piece of studio energy. It's "Scandalous. Marvelous." And dramatically chock-full of favorites.
- 2&3. **Bunches Of Singles.** Including Bangles, "Eternal Flame" (Columbia); Michael Bolton, "Soul Provider" (Columbia); R.E.M., "Stand" (Warner Bros.); Rob Base & D.J. E-Z Rock, "Joy And Pain" (Profile); and several chart-toppers by Shenandoah (Columbia).
4. **Dance Tracks.** Paula Abdul's and Bobby Brown's polished-to-perfection music videos.
- 5&6. **Video Picks:** Grayson Hugh's "Talk It Over" (RCA); New Grass Revival's "Calling Baton Rouge" (Capitol); Exposé's "When I" (Continued on next page)

Looked At Him" (Arista); Was (Not Was)'s "Walk The Dinosaur" (Chrysalis).

7. **Kenny G.** An enchanted evening under the stars at Starwood Amphitheater, Nashville.

8. **Necessary Newcomer.** Clint Black (RCA).

9. **CMA Week 1989.** The fairest of them all—glitter and gold, chitter and chat, exhausting and enlightening.



KIRK LaPOINTE

Canadian Editor

1. **Daniel Lanois.** For producing Bob Dylan's best record in a decade, "Oh Mercy" (Columbia), and an impressive one of his own, "Acadie" (Opal).

2. **The Jeff Healey Band.** For a top five single and a gold record in the U.S., after a few Canadian labels passed him up.

3. **Cowboy Junkies.** They caught Canadians off-guard when the foreign praise poured in.

4. **Raffi, Sharon, Lois & Bram, Fred Penner, Eric Nagler, and Canadian children's musicians.** For bringing generations closer together.

5. **Tragically Hip, Indio, Sarah McLachlan, Dalbello, and Blue Rodeo,** for world-class records that didn't quite make it.

6. **Alannah Myles, "Alannah Myles"** (Atlantic), which may yet make it.

7. **Canadian Country Comes Of Age.** With k.d. lang, George Fox, Blue Rodeo (to stretch the point), and Prairie Oyster.

8. **Quebec Music Stays Strong.** With Celine Dion as the country's next superstar.

9. **Best At The Board.** Vancouver producers Bruce Fairbairn (Aerosmith, Bon Jovi) and Bob Rock (The Cult, Motley Crue).

10. **Toronto Promoter Michael Cohl.** For his Rolling Stones tour coup.



GEOFF MAYFIELD

Associate Director of Retail Research

1. **The Rolling Stones,** in concert at Veterans Stadium, Philadelphia, and Shea Stadium, New York. Closed the '80s by proving nobody does concerts better.

2. **Lyle Lovett & His Large Band,** (MCA/Curb), and live, Beacon Theatre, New York.

3. **Don Dixon, "EEE"** (Enigma).

4. **Tuck & Patti, "Love Warriors"** (Windham Hill) and at Bottom Line & Town Hall in New York.

5. **Jazz Faves:** Garry Dial & Dick Oatts, "Dial & Oatts" (DMP); McCoy Tyner, "Revelations" (Blue Note); David Benoit, "Waiting For Spring" (GRP).

6. **Rock Raves:** Fine Young Cannibals, "The Raw & The Cooked" (I.R.S.); John Cougar Mellencamp, "Big Daddy" (Mercury); Tom Petty, "Full Moon Fever" (MCA).

7. **Best Boxes:** Rolling Stones, "Singles Collection" (ABKCO); David Bowie, "Sound & Vision" (Rykodisc).

8. **Best Rookies:** The jazz and classical Chesky label, and "Bob's Diner" (DMP).

9. **I Remember Chet Baker,** for uncovered gems released on A&M, PolyGram, Enja, and Novus Records.

10. **Paul McCartney,** at New York's Lyceum Theatre.



MOIRA McCORMICK

Midwest Editor

1. **Adrian Belew, "Oh Daddy"** (Atlantic). His first charting single—finally.

2. **Hugh Harris, "Words For Our Years"** (Capitol). Arresting.

3. **Peter Himmelman,** at Club Largo, Los Angeles. Vunderful.

4. **Peter Holsapple and friends (Peter Buck, Robyn Hitchcock, and others).** At the Cubby Bear, Chicago. Electric.

5. **Indigo Girls, "Indigo Girls,"** (Epic). Heart-tugging.

6. **Bonnie Raitt/Richard Thompson,** at the Vic Theater, Chicago. Flawless.

7. **R.E.M.,** at the Rosemont Horizon, Chicago. Galvanizing.

8. **Sidewinders, "Witchdoctor,"** (RCA). Bewitching.

9. **Soundgarden, "Louder Than Love,"** (A&M). Sexy.

10. (Tie). **Violent Femmes/The Pogues/Mojo Nixon,** at Poplar Creek, Hoffman Estates, Ill. Riotous. **Bob Mould, "Workbook,"** (Virgin). Habit-forming.



CHRIS MCGOWAN

Contributor—Los Angeles

1. **Aquarela Carioca, "Aquarela Carioca"** (Visom).

2. **Wagner Tiso, "Manú Caruè"** (Philips)

3. **Alemão (Olmir Stocker), "Longe Dos Olhos"** (Happy Hour)

4. **"Grandes Autores: Dorival Caymmi"** (Philips)

5. **"Grandes Autores: Ary Barroso"** (Philips)

6. **Renato Borghetti, "Renato Borghetti"** (Continental)

7. **Milton Nascimento, "Miltons"** (Columbia)

8. **Laurindo Almeida, Carlos Barbosa-Lima, Charlie Byrd, "Music Of The Brazilian Masters"** (Concord)

9. **Gonzagão & Fagner, "Gonzagão & Fagner,"** (RCA Brazil)

10. **Alceu Valença, "Oropa, França E Bahia"** (RCA Brazil)

All of the above albums feature Brazilian music; as for the rest of the world, kudos to Peter Gabriel for his marvelous "Passion" (Geffen) and his compilation album, "Passion Sources" (Realworld).



CHRIS MORRIS

Associate Editor/Album Reviews Co-editor

1. **The Replacements, "Don't Tell A Soul"** (Sire). Twin Cities brats grow up and rock out.

2. **Lou Reed, "New York"** (Sire). Truth cut with a rock'n'roll razor.

3. **Bob Mould, "Workbook"** (Virgin). Head Hüsker Dü's it again.

4. **Bob Dylan, "Oh Mercy"** (Columbia). His best in 15 years.

5. **David Byrne, "Rei Momo"** (Sire). A carnival for the ears.

6. **The Dirty Dozen Brass Band, "Voodoo"** (Columbia), and the **Neville Brothers, "Yellow Moon"** (A&M). The Crescent City's finest.

7. **James "Thunderbird" Davis, "Check Out Time"** (Black Top). Stompin'est blues record of '89, by a Texas master.

8. **Doug Sahm, "Juke Box Music"** (Antone's). These R&B covers can go on my juke box any time.

9. **Clifford Brown, "Brownie: The Complete Emarcy Recordings"** (PolyGram). Reissue of the year (runner-up: MCA's **Muddy Waters** box).

10. **Masters Of Reality, "Masters Of Reality"** (Def American). Best Album of 1975.



EDWARD MORRIS

Associate Editor—Nashville

1. **Top Debut Album:** Garth Brooks, "Garth Brooks" (Capitol). Brooks is much too young to sing this damn smart.

2. **Top Music Video:** Sawyer Brown, "The Race Is On" (Capitol/Curb). Pure energy and ego.

3. **Top Trade Group:** International Bluegrass Music Assn. A brave attempt to saddle the whirlwind.

4. **Top Artistic Downer:** The news that New Grass Revival is breaking up.

5. **Top Political Downer:** The news that blue-collar bastion Randy Travis had crossed a picket line.

6. **Top Concert:** The Porter Wagoner/Dolly Parton singing summit at Dollywood.

7. **Top Album:** "Will The Circle Be Unbroken," Nitty Gritty Dirt Band, et al., (Universal). Talent by the six-pack.

8. **Top Breakthrough Single:** "You Never Had It So Good," Mary Chapin Carpenter (Columbia). Self-pity with style.

9. **Top Comeback Single:** "Why'd You Come In Here Lookin' Like That," Dolly Parton (Columbia). Brilliantly bawdy.

10. **Top Song:** "They Rage On," Dan Seals (Capitol). A wise and tender look at love as shock-absorber.



EVELYN McDONNELL

Contributor—New York

1. **American Music Club, "California"** album (Frontier) and live at the Knitting Factory, New York. Mark Eitzel bares his soul for our survival.

2. **Velvet Monkeys and Galaxie 500,** live at Sideshows by the Seashore, Coney Island, N.Y., July 7. Watched storm come in over ocean from boardwalk, everyone's hair on end. Bands had lightning rods powering their guitars. An electric orgy.

3. **The Mekons, "The Mekons Rock'n'Roll"** (A&M). Socialism lives.

4. **N.W.A., "F— Tha Police"** (Ruthless/Priority). Politically correct.

5. **Straitjacket Fits & the Verlaines,** at CBGB, New York. New Zealand rocks New York.

6. **The Frogs, "It's Only Right And Natural"** (Homestead). The frogs are to homophobia as N.W.A. is to racism.

7. **Galaxie 500, "On Fire"** (Rough Trade).

8. **De La Soul, "3 Feet High And Rising"** (Tommy Boy).

9. **Jorge Ben, "Ponta de Lanca Africano (Umbabarauma),"** song and animated video from "Beleza Tropicale" (Sire/Warner). David Byrne does the right thing.

10. **Buzzcocks,** at The Ritz, New York. Pogo down memory lane.



MELINDA NEWMAN

Music Video Editor/Album Reviews Co-editor

1. **Don Henley, "The End Of The Innocence"** (Geffen). Not many records prove to be worth a four-year wait. This one does.

2. **Peter Himmelman, "Synesthesia"** (Island). An album that surpasses its own high standards.

3. **Prince, "Batman"** (Warner Bros.). Line of the year: "If a man is considered guilty for what goes on in his mind, then give me the electric chair for all my future crimes." Yow!

4. **XTC, "The Mayor Of Simpleton,"** (Geffen). Simply, my vote for single of the year.

5. **Boo Hewerdine & Darden Smith, "Evidence"** (Chrysalis). I want more proof.

6. **Indigo Girls, "Indigo Girls"** (Epic). Just the right shade of blue.

7. **Biz Markie, "Just A Friend,"** (Cold Chillin'/Warner Bros.). Just call me blah, blah, blah.

8. **Subdudes, "Subdudes,"** (Atlantic). I'm proud to consider myself a dudehead.

9. **Tom Petty, "Full Moon Fever"** (MCA). The best album the Heartbreakers never made.

10. **Don Dixon, "EEE"** (Enigma) Gotta support my fellow Tarheel.



JIM RICHLIANO

Assistant Systems Manager

1. **Rickie Lee Jones, "Flying Cowboys"** (Geffen).

2. **Tracy Chapman, "Crossroads"** (Elektra).

3. **Karyn White, "Karyn White"** (Warner Bros.).

4. **10,000 Maniacs, "Blind Man's Zoo"** (Elektra).

5. **Madonna, "Like A Prayer"** (Warner Bros.).

6. **Love And Money, "Strange Kind of Love"** (PolyGram).

7. **Liza Minnelli, "Results"** (Epic).

8. **The Cure, "Love Song"** (Elektra).

9. **Mica Paris, "So Good"** (Island).

10. **Anita Baker, "Giving You The Best That I Got"** (Elektra).



CRAIG ROSEN

Reporter—Los Angeles

1. **The Replacements, "Don't Tell A Soul"** (Sire/Reprise).

2. **Tom Petty, "Full Moon Fever"** (MCA).

3. **Elvis Costello, "Spike"** (Warner Bros.).

4. **Nostalgia/punk-pop nostalgia.** Paul McCartney at the Forum; the Rolling Stones at the Coliseum and "Singles Collection—The London Years" (ABKCO); the Buzzcocks at the Santa Monica Civic Auditorium and "Product" (Restless/Retro); Deborah Harry at the Roxy.

5. **De La Soul, "3 Feet High And Rising"** (Tommy Boy).

6. **The Stone Roses, "The Stone Roses"** (RCA/Silverstone).

7. **More Worthy Debuts:** Lenny Kravitz, "Let Love Rule" (Virgin); Michael Penn, "March" (RCA); James McMurtry, "Too Long In The Wasteland" (Columbia), and live with Blue Rodeo at the MJI Suite, fall NAB.

8. **NRBQ, "Wild Weekend"** (Virgin).

9. **New Order, "Technique"** (Qwest/Warner Bros.).

10. **Thelonious Monster, "Stormy Weather"** (Relativity).



SEAN ROSS

Radio Editor

Top 10 singles of 1989:

1. **Neneh Cherry, "Buffalo Stance"** (Virgin). Literate. Brash. Sexy. Stunning. The perfect Mensa party record.

2. **George Jones, "I'm A One Woman Man"** (Epic). So effortlessly great that you forget he doesn't do this every time out.

3. **Roxette, "The Look"** (EMI). The bubble-gum hit PDs hated, but had to play.

4. **Guy, "I Like"** (MCA). Proves Teddy Riley can project sweetness and vulnerability, even amidst the merciless, omnipresent new jack crunch he fostered.

5. **Fine Young Cannibals, "Good Thing"** (IRS). Merciless, omnipresent retro crunch.

6. **Grayson Hugh, "Talk It Over"** (RCA). Last year's mass signing of blue-eyed soul men with preppy first names finally pays off.

7. **Mary Chapin Carpenter, "Never Had It So Good"** (Columbia). One of this year's finds.

8. **Alarm, "Sold Me Down The River"** (IRS). Rock cruncher of 1989. A much-needed change-up.

9. **Michel'le, "No More Lies"** (Atco). As fresh-sounding as "Rumors" was three

(Continued on page 102)

HOT 100 SINGLES™

"When you play it, Say it!"

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	8	★ ★ NO. 1 ★ ★ ANOTHER DAY IN PARADISE P.COLLINS,H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS (C) ATLANTIC 7-88774
2	3	5	13	DON'T KNOW MUCH ● P.ASHER,S.TYRELL (B.MANN, C.WEIL, T.SNOW)	◆ LINDA RONSTADT (FEATURING AARON NEVILLE) (C) ELEKTRA 7-69261
3	1	1	11	WE DIDN'T START THE FIRE ● M.JONES,B.JOEL (B.JOEL)	◆ BILLY JOEL (C) COLUMBIA 38-73021
4	8	13	7	RHYTHM NATION J.JAM,T.LEWIS (J.JACKSON, J.HARRIS III, T.LEWIS)	◆ JANET JACKSON (T) (C) A&M 1455
5	5	8	10	WITH EVERY BEAT OF MY HEART R.WAKE (FARAGHER, GOLDEN, BAKER)	◆ TAYLOR DAYNE (T) (C) ARISTA 1-9895
6	4	6	14	BACK TO LIFE ▲ JAZZIE B,N.HOOPER (B.ROMEO, C.WHEELER, P.HOOPER, S.LAW)	◆ SOUL II SOUL (FEATURING CARON WHEELER) (T) (C) VIRGIN 7-99171
7	7	10	11	PUMP UP THE JAM T.DE QUINCEY (M.KAMOSI, T.DE QUINCEY)	◆ TECHNOTRONIC FEATURING FELLY (T) (C) SBK 07311*
8	10	17	10	JUST LIKE JESSE JAMES D.CHILD (D.CHILD, D.WARREN)	CHER (C) GEPFEN 7-22844
9	13	22	7	THIS ONE'S FOR THE CHILDREN M.STARR (M.STARR)	◆ NEW KIDS ON THE BLOCK (C) COLUMBIA 38-73064
10	9	14	12	LIVING IN SIN B.FAIRBAIRN (J.BON JOVI)	◆ BON JOVI (C) (CD) MERCURY 876 070-7/POLYGRAM
11	16	26	9	HOW AM I SUPPOSED TO LIVE WITHOUT YOU M.OMARTIAN (M.BOLTON, D.JAMES)	◆ MICHAEL BOLTON (C) COLUMBIA 38-73017
12	15	18	11	EVERYTHING A.CYMONO (G.COLE, J.N.HOWARD)	◆ JODY WATLEY (C) MCA 53714
13	6	3	12	BLAME IT ON THE RAIN ● F.FARIAN (D.WARREN)	◆ MILLI VANILLI (T) (C) ARISTA 1-9904
14	19	23	9	SWING THE MOOD ● A.PICKLES,L.HEMSTOCK (VARIOUS)	◆ JIVE BUNNY AND THE MASTERMIXERS (T) (C) MUSIC FACTORY 7-99140/ATCO
15	21	24	9	JUST BETWEEN YOU AND ME P.WOLF (H.KNIGHT, L.GRAMM)	◆ LOU GRAMM (C) ATLANTIC 7-88781
16	20	20	13	LOVE SONG S.THOMPSON,M.BARBIERO (KEITH, HANNON)	◆ TESLA (C) GEPFEN 7-22856
17	23	28	8	FREE FALLIN' J.LYNN (T.PETTY, J.LYNN)	◆ TOM PETTY (C) MCA 53748
18	25	33	9	WHEN THE NIGHT COMES C.MIDNIGHT (ADAMS, VALLANCE, WARREN)	◆ JOE COCKER (C) CAPITOL 44437*
19	30	36	5	DOWNTOWN TRAIN T.HORN (T.WAITS)	◆ ROD STEWART (C) WARNER BROS. 7-22685
20	28	38	7	TWO TO MAKE IT RIGHT R.CLIVILLES,D.COLE (D.COLE)	◆ SEDUCTION (T) (C) VENETTA 1464*/A&M
21	27	30	7	OH FATHER MADONNA,P.LEONARD (MADONNA, PLEONARD)	◆ MADONNA (C) SIRE 7-22723/WARNER BROS.
22	17	9	17	LOVE SHACK ● D.WAS (B-52'S)	◆ THE B-52'S (C) (CD) REPRISE 7-22817
23	26	31	8	ROCK AND A HARD PLACE C.KIMSEY,GLIMMER TWINS (M.JAGGER, K.RICHARDS)	◆ ROLLING STONES (C) COLUMBIA 38-73057
24	11	12	16	DON'T CLOSE YOUR EYES T.WERMAN (D.PURNELL, B.HALLIGAN, JR., J.PALUMBO)	◆ KIX (C) ATLANTIC 7-88902
25	12	4	19	(IT'S JUST) THE WAY THAT YOU LOVE ME O.LEIBER (O.LEIBER)	◆ PAULA ABDUL (T) (C) VIRGIN 7-99282
26	34	40	6	I REMEMBER YOU M.WAGENER (BOLAN, SNAKE)	◆ SKID ROW (C) ATLANTIC 7-88886
27	24	15	15	WHEN I SEE YOU SMILE ● R.ZITO (D.WARREN)	◆ BAD ENGLISH (C) EPIC 34-69082/E.P.A.
28	14	7	12	ANGELIA R.MARX,D.COLE (R.MARX)	◆ RICHARD MARX (C) EMI 50218
29	40	49	5	JANIE'S GOT A GUN B.FAIRBAIRN (S.TYLER, T.HAMILTON)	◆ AEROSMITH (C) GEPFEN 4-22727*
30	37	42	6	I'LL BE GOOD TO YOU ◆ QUINCY JONES FEATURING RAY CHARLES & CHAKA KHAN Q.JONES (G.JOHNSON, L.JOHNSON, S.SAM)	(C) QWEST 7-22697/WARNER BROS.
31	22	21	12	THE LAST WORTHLESS EVENING D.HENLEY,J.COREY,S.LYNCH (D.HENLEY, J.COREY, S.LYNCH)	◆ DON HENLEY (C) GEPFEN 7-22771
32	41	44	6	TENDER LOVER L.A.REID,BABYFACE (BABYFACE, L.A.REID, P.SMITH)	◆ BABYFACE (T) (C) SOLAR 4-74003/E.P.A.
33	33	27	22	BUST A MOVE ● M.ROSS,M.DIKE (M.YOUNG, M.DIKE, M.ROSS)	◆ YOUNG M.C. (T) (C) DELICIOUS VINYL 105/ISLAND
34	42	48	4	PEACE IN OUR TIME C.LORD,ALGE,E.MONEY (A.HILL, P.SINFIELD)	◆ EDDIE MONEY (C) COLUMBIA 38-73047*
35	29	25	14	DON'T MAKE ME OVER ● J.BRATTON,D.DREWRY (B.BACHARACH, H.DAVID)	◆ SYBIL (T) (C) (M) NEXT PLATEAU 325*
36	18	11	13	LEAVE A LIGHT ON R.NOWELS (R.NOWELS, SHIPLEY)	◆ BELINDA CARLISLE (C) MCA 53706
37	39	41	8	FOOL FOR YOUR LOVING M.CLINK,K.OLSEN (COVERDALE, MARSDEN, MOODY)	◆ WHITESNAKE (C) GEPFEN 4-22715*
38	46	55	4	WHAT KIND OF MAN WOULD I BE? C.SANDFORD (J.SCHEFF, C.STANFORD, B.CALDWELL)	CHICAGO (C) REPRISE 7-22741
39	47	47	9	WAS IT NOTHING AT ALL L.WEIR,M.DAMIAN,T.WEIR (M.DAMIAN)	◆ MICHAEL DAMIAN (C) CYPRESS 1451/A&M
40	50	67	3	TELL ME WHY L.A.MARTINEE (L.A.MARTINEE)	◆ EXPOSE (T) (C) ARISTA 1-9916
41	43	43	12	I WANT YOU S.GORDON (S.GORDON)	◆ SHANA (T) (C) VISION 4511
42	38	37	16	ME SO HORNY L.SKYWALKER,THE 2 LIVE CREW (L.SKYWALKER, THE 2 LIVE CREW)	◆ THE 2 LIVE CREW (T) (C) (M) SKYWALKER 130*
43	49	52	5	PRINCIPAL'S OFFICE M.DIKE,M.ROSS (M.YOUNG, M.DIKE, M.ROSS)	◆ YOUNG M.C. (T) (C) DELICIOUS VINYL 7-99137/ISLAND
44	31	32	9	I LIVE BY THE GROOVE T.WALK,E.SCHWARTZ,P.CARRACK (P.CARRACK, E.SCHWARTZ)	◆ PAUL CARRACK (C) CHRYSALIS 23427
45	32	16	14	POISON ● D.CHILD (A.COOPER, D.CHILD, J.MCCURRY)	◆ ALICE COOPER (C) EPIC 34-68958/E.P.A.
46	36	39	10	THE ARMS OF ORION PRINCE (PRINCE, S.EASTON)	PRINCE (WITH SHEENA EASTON) (C) WARNER BROS. 7-22757
47	72	—	2	OPPOSITES ATTRACT O.LEIBER (O.LEIBER)	◆ PAULA ABDUL (DUET WITH THE WILD PAIR) (C) VIRGIN 7-99158
48	53	61	5	STEAMY WINDOWS D.HARTMAN (T.J.WHITE)	◆ TINA TURNER (C) CAPITOL 44473
49	51	54	5	KICKSTART MY HEART B.ROCK (SIXX)	◆ MOTLEY CRUE (C) ELEKTRA 7-69248

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	65	—	2	DANGEROUS C.OFWERMAN (P.GESSLE)	◆ ROXETTE (C) EMI 50233*
51	35	19	19	DON'T SHUT ME OUT F.MAHER,K.PAIGE (K.PAIGE)	◆ KEVIN PAIGE (T) (C) CHRYSALIS 23389
52	54	60	6	NO MORE LIES DR.DRE (MICHELL, LAYLAW, DR.DRE)	◆ MICHEL'LE (T) (C) RUTHLESS 7-99149/ATCO
53	52	53	11	IF YOU LEAVE ME NOW STEVIE B. (STEVIE B, G.GUTIERREZ, D.ATABAY)	JAYA (T) (C) LMR 77000
54	59	71	4	NOTHIN' TO HIDE R.MARX (R.MARX, B.GAITSCH)	◆ POCO (C) RCA 9131
55	68	—	2	HERE WE ARE E.ESTEFAN, JR., J.CASAS, C.OSTWALD (G.ESTEFAN)	◆ GLORIA ESTEFAN (C) EPIC 34-73084/E.P.A.
56	60	73	3	WE CAN'T GO WRONG A.TRIPOLI,T.MORAN (A.TRIPOLI, T.MORAN, COLE)	THE COVER GIRLS (C) CAPITOL 44498*
57	57	62	5	EVERYTHING YOU DO (YOU'RE SEXING ME) B.HILL (FIONA, B.HILL, L.COSGROVE)	◆ FIONA (DUET WITH KIP WINGER) (C) ATLANTIC 7-88823
58	48	34	13	THE ANGEL SONG A.NIVEN,M.LARDIE (M.KENDALL, A.NIVEN)	◆ GREAT WHITE (C) CAPITOL 44449
59	44	35	18	LISTEN TO YOUR HEART C.OFWERMAN (GESSLE, PERSON)	◆ ROXETTE (C) EMI 50223*
60	64	66	5	WAIT FOR YOU B.EZRIN (J.BONHAM, J.SMITHSON, I.HATTON, D.MACMASTER, B.EZRIN)	◆ BONHAM (C) WTG 31-73034
61	67	78	4	WOMAN IN CHAINS TEARS FOR FEARS,D.BASCOMBE (R.ORZABAL)	◆ TEARS FOR FEARS (C) (CD) FONTANA 876 248-7/POLYGRAM
62	45	29	13	GET ON YOUR FEET E.ESTEFAN, JR., J.CASAS, C.OSTWALD (J.DE FARIA, J.CASAS, C.OSTWALD)	◆ GLORIA ESTEFAN (T) (C) EPIC 34-69064/E.P.A.
63	55	56	6	PRETENDING R.TITLEMAN (J.WILLIAMS)	◆ ERIC CLAPTON (C) DUCK 7-22732/REPRISE
64	63	59	7	OVER AND OVER J.KLEIN (KLEIN, SENDARS)	PAJAMA PARTY (T) (C) ATLANTIC 7-88799
65	73	90	3	ELECTRIC BOOGIE L.DEMER,J.GALDO,R.VIGIL (N.LIVINGSTON)	◆ MARCIA GRIFFITHS (T) (C) (CD) MANGO 126/ISLAND
66	70	81	4	DON'T TAKE IT PERSONAL D.CONLEY,D.TOWNSEND (D.CONLEY, D.CULLER, D.TOWNSEND)	◆ JERMAINE JACKSON (T) (C) ARISTA 1-9875
67	58	46	15	DIDN'T I (BLOW YOUR MIND) ● M.STARR (T.BELL, W.HART)	NEW KIDS ON THE BLOCK (C) COLUMBIA 38-68960
68	NEW	1	1	PRICE OF LOVE R.ZITO (J.WAITE, J.CAIN)	◆ BAD ENGLISH (C) EPIC 34-73094/E.P.A.
69	62	51	10	FRENCH KISS LIL LOUIS (LIL LOUIS)	LIL LOUIS (T) (C) EPIC 34-73007/E.P.A.
70	84	97	3	PERSONAL JESUS DEPECHE MODE,FLOODE (M.L.GORE)	◆ DEPECHE MODE (T) (M) (CD) SIRE 21328*/REPRISE
71	80	—	2	I WILL SURVIVE (FROM "SHE-DEVIL") O.LEIBER (D.FEKARIS, F.PERRIN)	◆ SA-FIRE (T) (C) MERCURY 876 369-4*/POLYGRAM
72	56	45	17	MISS YOU MUCH ▲ J.JAM,T.LEWIS (J.HARRIS III)	◆ JANET JACKSON (T) (C) A&M 1445
73	66	70	5	HIDE YOUR HEART G.SIMMONS,P.STANLEY (P.STANLEY, D.CHILD, H.KNIGHT)	◆ KISS (C) (CD) MERCURY 876 146-7/POLYGRAM
74	61	50	18	ROCK WITH'CHA ● L.A.REID,BABYFACE (BABYFACE, D.SIMMONS)	◆ BOBBY BROWN (C) MCA 53652
75	76	85	4	SERIOUS KINDA GIRL N.RODGERS,C.MAX,R.FAIR (N.RODGERS, C.MAX)	CHRISTOPHER MAX (C) EMI 50229*
76	91	—	2	C'MON AND GET MY LOVE (FROM "SHE-DEVIL") DANNY D (D.POKU)	◆ D-MOB (T) (C) FFRR 886 799-4*/POLYGRAM
77	82	94	3	HEART THE BUBBLE BUNCH,M.SAUNDERS (N.CHERRY, MCVEY)	NENEH CHERRY (C) VIRGIN 7-99153*
78	NEW	1	1	HERE AND NOW L.VANDROSS,M.MILLER (T.STEELE, D.L.ELLIOTT)	◆ LUTHER VANDROSS (C) EPIC 34-73029/E.P.A.
79	83	93	3	A GIRL LIKE YOU E.STASIM (P.DINIZIO)	◆ THE SMITHEREENS (C) ENIGMA 44480*/CAPITOL
80	74	76	4	LULLABY SMITH,ALLEN (SMITH, GALLUP, WILLIAMS, THOMPSON, O'DONNELL, TOLHURST)	◆ THE CURE (T) (C) (CD) ELEKTRA 7-69249
81	96	—	2	NEVER 2 MUCH OF U DINO (DINO)	DINO (T) (C) 4TH & B'WAY 7495/ISLAND
82	77	88	4	OWWWW! A.Z.GROOVE (CHUNKY A, Z.GILES)	◆ CHUNKY A (T) (C) MCA 53736
83	71	64	7	BACK TO THE BULLET F.AVERSA (MUNIER, SARAYA, LINZER)	◆ SARAYA (C) POLYDOR 889 976-4*/POLYGRAM
84	86	96	3	GIMME YOUR GOOD LOVIN' D.PRAETER (D.MALONE, J.MORAN)	◆ DIVING FOR PEARLS (C) EPIC 34-69036*/E.P.A.
85	75	77	5	I DIDN'T MEAN TO STAY ALL NIGHT M.SHIPLEY,L.KLEIN (R.LANGE)	STARSHIP (C) RCA 9109*
86	79	65	15	COVER GIRL ● M.STARR (M.STARR)	NEW KIDS ON THE BLOCK (C) COLUMBIA 38-69088
87	81	92	3	I DON'T KNOW M.MORALES (M.MORALES)	MICHAEL MORALES (C) POLYDOR 873 282-7/POLYGRAM
88	NEW	1	1	ROAM N.RODGERS (THE B-52'S, R.WALDROP)	◆ THE B-52'S (C) REPRISE 7-22667
89	78	68	12	GIRL I AM SEARCHING FOR YOU STEVIE B. (STEVIE B)	STEVIE B (T) (C) LMR 74005
90	NEW	1	1	TOO HOT B.ROCK (M.RENO, P.DEAN)	LOVERBOY (C) COLUMBIA 38-73066
91	90	—	2	FOOLISH HEART S.BRYANT,R.GALLWEY (S.PERRY, R.GOODRUM)	◆ SHARON BRYANT (T) (C) WING 889 879-7/POLYGRAM
92	95	79	10	HEAT OF THE MOMENT L.A.REID,BABYFACE (L.A.REID, BABYFACE)	◆ AFTER 7 (T) (C) VIRGIN 7-99704
93	NEW	1	1	RIGHT AND HYPE G.GRIFFIN,M.RILEY (G.GRIFFIN, M.RILEY)	◆ ABSTRACT (T) (C) REPRISE 7-22872
94	89	75	16	TALK TO MYSELF T.GATLING,A.STEWART (T.GATLING, A.STEWART)	◆ CHRISTOPHER WILLIAMS (T) (C) GEPFEN 7-22936
95	87	82	21	GIRL I'M GONNA MISS YOU ● F.FARIAN (FARIAN, KAWOHL, BISCHOF-FALLENSTEIN)	◆ MILLI VANILLI (C) ARISTA 1-9870
96	88	74	19	WHEN I LOOKED AT HIM L.A.MARTINEE (L.A.MARTINEE)	◆ EXPOSE (C) ARISTA 1-9868
97	97	99	3	500 MILES R.CHERTOFF (H.WEST, R.HYMAN, E.BAZILIAN, R.CHERTOFF)	◆ HOOTERS (C) COLUMBIA 38-73013
98	85	69	8	TOUCH ME TONIGHT V.MCLAIN (V.MCLAIN)	◆ SHOOTING STAR (C) ENIGMA 75054*
99	92	80	12	SOLD ME DOWN THE RIVER T.VISCONTI (THE ALARM)	◆ THE ALARM (T) (C) I.R.S. 73002*
100	69	58	8	I THINK I CAN BEAT MIKE TYSON D.J. JAZZY JEFF & FRESH PRINCE,P.HARRIS,N.GREEN (W.SMITH, J.TOWNES, P.HARRIS)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE (T) (C) JIVE 1282/RCA

Products 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. Catalog no. is for 7-inch vinyl single, except as noted by asterisk. *Asterisk indicates catalog no. is for cassette single; 7-inch vinyl unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.



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C'MON AND GET MY LOVE

(886 7)

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**Already playing on these
radio stations**

- | | |
|------------------|------|
| WLUM | KIKI |
| FM 102 | KZFM |
| HOT 97 | KPRR |
| KTFM | WJAD |
| KKLQ (D-29) | KRQ |
| WIOQ | KZZB |
| KNRJ (D-39) | KDON |
| POWER 96 | Z99 |
| POWER 106 (D-35) | KZZU |
| KKFR | WBBQ |
| KMEL (30-26) | WXKS |
| HOT 97.7 | KKYK |
| HOT 96 (D-34) | KBOS |

BILLBOARD CLUB CHART
15 • to 8 •

BILLBOARD 12" SALES
37 • to 28 •

D MOB INTRODUCING CATHY DENNIS

Produced by Dancin' Danny D Management: Simon Fuller

From the ffrf album **A LITTLE BIT OF THIS, A LITTLE BIT OF THAT**

828 159-1/2/4

When you PLAY IT, SAY IT...or else!

PolyGram



HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"ANOTHER DAY IN PARADISE" by Phil Collins (Atlantic) gains strongly to hit No. 1, with an enormous margin in airplay. "Don't Know Much" by Linda Ronstadt (Elektra) leads on the sales side by a small margin and is certified gold; overall it moves up to No. 2, but without sufficient total point gains for a bullet. To show the extent of the "Paradise" lead on the radio side, note that it is receiving airplay on 240 out of the 250 stations on the Hot 100 radio panel, while the next highest is "Rhythm Nation" by Janet Jackson (A&M) with 218. "Rhythm" is poised to become the next No. 1 single, but it must wait awhile. Next week the chart is frozen, and the huge lead of Collins' single indicates it is likely to hold for a third week. Also in the crowded top 10, "Pump Up The Jam" by Technotronic (SBK) makes strong point gains in both sales and airplay to bullet, but holds at No. 7; and "Living In Sin" by Bon Jovi (Mercury) actually drops from No. 9 to No. 10 despite gaining points.

THE POWER PICK/SALES goes to Madonna's "Oh Father" (Sire) at No. 21, the highest chart position possible for a Power Pick. (Records in the top 20 are not eligible for Power Picks.) Further down at No. 47, "Opposites Attract" by Paula Abdul (Virgin) earns the airplay pick, fueled by 110 radio adds, the most on the chart, and 14 early top 20 reports, including 27-14 at Y108 Denver and 3-1 at I94 Honolulu. "Opposites" now has a 91% chance of becoming Abdul's fifth top five single from her debut album. Second most-added of the week is "Dangerous" by Roxette (EMI), with 61 adds and early top 20 reports from Detroit (WDFX), Dallas (KEGL), and Erie, Pa. (K104) contributing to a 15-place jump to No. 50. "Here We Are" by Gloria Estefan (Epic) is third most-added, with 51 adds and an early top 20 report from 98PXY Rochester, N.Y.

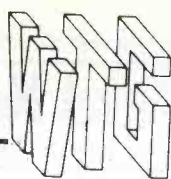
THE FIVE NEW ENTRIES include the first Hot 100 single, "Right And Hype," for female trio Abstrac' (Reprise). "Hype" is breaking out of San Antonio, Texas (16-14 at KITY), Detroit (19-16 at Power 96), and Sacramento, Calif. (7-6 at FM102). "Going Home" by Kenny G (Arista) is among the 10 most-added for the second week without entering the chart. It will not be commercially available as a single until next year.

QUICK CUTS: In the crowded upper 40s and low 50s, "Kickstart My Heart" by Motley Crue (Elektra) moves only two places to No. 49 despite 10 adds and good radio moves, including 13-10 at KQLZ Los Angeles and 13-7 at WZZU Raleigh, N.C. "If You Leave Me Now" by Jaya (LMR) is pushed down from No. 52 to No. 53, despite gaining both sales and airplay points... "Was It Nothing At All" by Michael Damian (A&M) regains its bullet, jumping to No. 39 on the strength of 31 radio adds and many upward radio moves. Sales points unfortunately still lag far behind airplay points... "Don't Take It Personal" by Jermaine Jackson (Arista) continues to move up without sufficient point gains to bullet. Radio moves are strong in the West, including 18-14 at KBOS Fresno, Calif., 21-17 at KKMJ Pueblo, Colo., and 23-13 at KMEL San Francisco.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 30 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 169 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
OPPOSITES ATTRACT PAULA ABDUL VIRGIN	11	24	75	110	145
PRICE OF LOVE BAD ENGLISH EPIC	3	16	69	88	93
DAUGHTER ROXETTE EMI	6	8	47	61	159
HERE WE ARE GLORIA ESTEFAN EPIC	9	11	31	51	140
ROOM THE B-52'S REPRISÉ	3	8	33	44	44
WAS IT NOTHING AT ALL MICHAEL DAMIAN CYPRESS	2	5	24	31	142
GOING HOME KENNY G ARISTA	0	3	23	26	60
WE CAN'T GO WRONG THE COVER GIRLS CAPITOL	1	4	16	21	91
C'MON AND GET MY LOVE D-MOB FFRR	1	2	18	21	45
TELL ME WHY EXPOSE ARISTA	1	4	15	20	155

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.



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THE DISREGARD OF TIMEKEEPING

Featuring

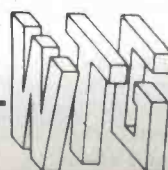
"WAIT FOR YOU"

- At retail and radio, Bonham is ringing in the new year!
- Heavy exposure on MTV

Don't Miss Bonham Live In Concert with The Cult

1/3/90	SALEM, OR	1/16/90	ST. LOUIS, MO
1/4/90	SEATTLE, WA	1/21/90	COLUMBUS, OH
1/7/90	DENVER, CO	1/26/90	UNIONDALE, NY
1/8/90	ALBUQUERQUE, NM	1/27/90	CLIFTON PARK, NY
1/9/90	TEMPE, AZ	1/30/90	PITTSBURGH, PA
1/11/90	EL PASO, TX	1/31/90	PHILADELPHIA, PA
1/12/90	LUBBOCK, TX	2/1/90	PORTLAND, ME
1/13/90	SAN ANTONIO, TX	2/2/90	BOSTON, MA
1/14/90	DALLAS, TX	2/4/90	SPRINGFIELD, MA

Watch the Monster Grow in 1990



Where Talent Grows

RECORDS

BILLBOARD EDITORS AND CRITICS PICK THE HITS

(Continued from page 97)

years ago.

10. **Emmylou Harris**, "Heaven Only Knows" (Warner Bros.). Country's car radio record of the summer.

7. **Industry mergers and acquisitions** (enough is enough!!).

8. **Skyrocketing industry salaries** (enough is enough!!!).

9. **Stupid people tricks**, especially in the field of radio promotions, i.e., dwarf bowling.

10. **DAT wranglings**. Can we come up with a reasonable agreement already?



KEN SCHLAGER

Managing Editor

1. **Nitty Gritty Dirt Band**, "Will The Circle Be Unbroken, Vol. Two" (Universal).

2. **Tom Petty**, "Full Moon Fever" (MCA), album and live at the Palladium.

3. **Rickie Lee Jones**, "Flying Cowboys" (Geffen).

4. **Peter Case**, "The Man With The Blue Postmodern Fragmented Neo-Traditionalist Guitar" (Geffen).

5. **Mary Chapin Carpenter**, "State Of The Heart" (Columbia).

6. **Neneh Cherry**, "Buffalo Stance" (Virgin), single and video.

7. **Bonnie Raitt**, "Nick Of Time" (Capitol).

8. **George Strait**, "Beyond The Blue Neon" (MCA).

9. **Loudon Wainwright III**, "Therapy" (Silvertone/BMG).

10. **Tanita Tikaram**, "Twist In My Sobriety" (Geffen), single and video.



PAUL VERNA

Copy Editor

The "Bottom 10"—those who did not Do The Right Thing; the people, places, and phenomena of '89 that belong at the bottom of everyone's list:

1. **Racism**, as expressed in remarks by members of Guns N' Roses and Public Enemy, and by certain comedians-turned-political-spokesmen.

2. **Superstar tours** short on art and long on money, such as Ronald Reagan's tour of Japan.

3. **Natural disasters**: hurricanes, tornadoes, earthquakes.

4. **The demise of vinyl**.

5. **The forces of censorship**.

6. **The comebacks** (enough is enough!).

GLOBAL MUSIC MARKET

(Continued from page 8)

from \$12.3 billion in 1981 to \$11.2 billion in 1982; since then, they have pursued a steady upward trend that accelerated markedly in the mid-'80s.

The largest single market after the U.S. in 1988 was Japan, where sales expanded by 24% to \$2.97 billion. The next biggest market was the U.K., which recaptured third place from West Germany with sales of \$1.97 billion, up 32% from the prior year. West Germany's record revenues advanced a mere 6% to \$1.657 billion, while France's sales figure jumped 31% to \$1.08 billion to place it in fifth place.

Year-to-year comparisons in dollar terms do not always reflect sales increases in local currencies. This was especially true in 1988, a year in which the U.S. dollar rapidly appreciated against other currencies.

In addition, since 1988 figures were unavailable for China, Indonesia, and South Korea, 1987 numbers were used in computing worldwide totals. For the U.S.S.R., Venezuela, and Zimbabwe, 1985 figures were used.



DREW WHEELER

Assistant Editorial Production Manager

1. **Rodney Crowell**, "Keys To The Highway" (Columbia). Rodney's about as cool as a white man has a right to be.

2. **Miles Davis**, "Miles Davis In Sweden 1971" (Miles). Hey, who says the guy isn't putting out exciting albums anymore?

3. **Nanci Griffith**, "Storms" (MCA). A pithy pixie with a backbone of solid concrete.

4. **Boo Hewerdine & Darden Smith**, "Evidence" (Chrysalis). Hands-Across-The-Water Project Floods World With Great Tunes.

5. **Ray Lema**, "Nangadeef" (Mango). Drew On Zaire: Had Big Prizefight; Now Has Ray Lema.

6. **Pere Ubu**, "Cloudland" (Fontana). Ubu isn't softening—it's changing the rules.

7. **The Posies**, "Failure" (PopLlama). All these posters need now is a bigger budget.

8. **The Wonder Stuff**, "Hup" (Polydor). One reason to forgive the Brits for Bananarama.

9. **World Saxophone Quartet**, "Rhythm And Blues" (Elektra/Musician). But that Boots Randolph tribute might be a mistake...

10. **Neil Young**, "Freedom" (Reprise). Neil vs. those nifty "1,000 points of light."



GERRY WOOD

General Manager—Nashville

1. **Top Comeback**: Janis Ian returns to the concert scene with powerful performances. Could a label deal be near?

2. **Top Loss**: RCA's Keith Whitley. Too soon, too tragic.

3. **Top Concert**: Warner Bros.' Michael Martin Murphey's blend of culture and class at WestFest '89, Copper Mountain, Colo.

4. **Top New Talent**: Clint Black not only knows his country idiom, the RCA newcomer can play some mean Jimmy Buffett.

5. **Top Shock**: The Kentucky Headhunters join PolyGram and pick on Nashville.

6. **Top TV Show**: Universal's Nitty Gritty Dirt Band's taping (for 1990 release) of "Austin City Limits" with an all-star cast.

7. **Top Honest Album Title**: "Just Lookin' For A Hit" by Dwight Yoakam on Reprise.

8. **Top Song**: "Where've You Been," written by Jon Vezner and Don Henry, performed by Kathy Mattea on PolyGram. A true story told with compassion and brilliance.

9. **Top New Dylan Song**: "Most Of The Time," a devastatingly negative yet beautiful love tribute on his new Columbia album.

10. **Top Top**: Dolly Parton.

FOR WEEK ENDING DECEMBER 23, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	2
2	3	ANOTHER DAY IN PARADISE	PHIL COLLINS	1
3	5	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	7
4	7	RHYTHM NATION	JANET JACKSON	4
5	4	BACK TO LIFE	SOUL II SOUL	6
6	1	WE DIDN'T START THE FIRE	BILLY JOEL	3
7	6	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	5
8	10	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	14
9	12	JUST LIKE JESSE JAMES	CHER	8
10	11	LIVING IN SIN	BON JOVI	10
11	15	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	9
12	18	EVERYTHING	JODY WATLEY	12
13	13	LOVE SONG	TESLA	16
14	21	FREE FALLIN'	TOM PETTY	17
15	20	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	11
16	9	BLAME IT ON THE RAIN	MILLI VANILLI	13
17	16	LOVE SHACK	THE B-52'S	22
18	8	DON'T CLOSE YOUR EYES	KIX	24
19	29	OH FATHER	MADONNA	21
20	24	ROCK AND A HARD PLACE	ROLLING STONES	23
21	30	JUST BETWEEN YOU AND ME	LOU GRAMM	15
22	32	TWO TO MAKE IT RIGHT	SEDUCTION	20
23	34	WHEN THE NIGHT COMES	JOE COCKER	18
24	25	BUST A MOVE	YOUNG M.C.	33
25	39	DOWNTOWN TRAIN	ROD STEWART	19
26	27	ME SO HORNY	THE 2 LIVE CREW	42
27	38	I REMEMBER YOU	SKID ROW	26
28	26	WHEN I SEE YOU SMILE	BAD ENGLISH	27
29	14	ANGELIA	RICHARD MARX	28
30	40	I'LL BE GOOD TO YOU	QUINCY JONES	30
31	—	JANIE'S GOT A GUN	AEROSMITH	29
32	19	THE LAST WORTHLESS EVENING	DON HENLEY	31
33	23	POISON	ALICE COOPER	45
34	22	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	25
35	—	PRINCIPAL'S OFFICE	YOUNG M.C.	43
36	35	I WANT YOU	SHANA	41
37	36	FOOL FOR YOUR LOVING	WHITESNAKE	37
38	17	LEAVE A LIGHT ON	BELINDA CARLISLE	36
39	31	DON'T MAKE ME OVER	SYBIL	35
40	—	STEAMY WINDOWS	TINA TURNER	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ANOTHER DAY IN PARADISE	PHIL COLLINS	1
2	2	WE DIDN'T START THE FIRE	BILLY JOEL	3
3	4	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	5
4	5	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	2
5	6	BACK TO LIFE	SOUL II SOUL	6
6	7	RHYTHM NATION	JANET JACKSON	4
7	10	JUST BETWEEN YOU AND ME	LOU GRAMM	15
8	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	11
9	11	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	7
10	3	BLAME IT ON THE RAIN	MILLI VANILLI	13
11	13	JUST LIKE JESSE JAMES	CHER	8
12	14	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	9
13	9	LIVING IN SIN	BON JOVI	10
14	16	EVERYTHING	JODY WATLEY	12
15	17	WHEN THE NIGHT COMES	JOE COCKER	18
16	19	DOWNTOWN TRAIN	ROD STEWART	19
17	24	TWO TO MAKE IT RIGHT	SEDUCTION	20
18	8	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	25
19	26	FREE FALLIN'	TOM PETTY	17
20	27	LOVE SONG	TESLA	16
21	30	I REMEMBER YOU	SKID ROW	26
22	25	OH FATHER	MADONNA	21
23	29	ROCK AND A HARD PLACE	ROLLING STONES	23
24	33	PEACE IN OUR TIME	EDDIE MONEY	34
25	20	LOVE SHACK	THE B-52'S	22
26	37	TENDER LOVER	BABYFACE	32
27	32	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	14
28	38	JANIE'S GOT A GUN	AEROSMITH	29
29	15	ANGELIA	RICHARD MARX	28
30	18	WHEN I SEE YOU SMILE	BAD ENGLISH	27
31	23	DON'T CLOSE YOUR EYES	KIX	24
32	34	I'LL BE GOOD TO YOU	QUINCY JONES	30
33	22	THE LAST WORTHLESS EVENING	DON HENLEY	31
34	40	WHAT KIND OF MAN WOULD I BE?	CHICAGO	38
35	28	DON'T MAKE ME OVER	SYBIL	35
36	—	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	39
37	21	LEAVE A LIGHT ON	BELINDA CARLISLE	36
38	—	TELL ME WHY	EXPOSE	40
39	—	OPPOSITES ATTRACT	PAULA ABDUL	47
40	39	FOOL FOR YOUR LOVING	WHITESNAKE	37

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
97	500 MILES (Atzal, BMI/Unichappell, BMI) HL	73	HIDE YOUR HEART (EMI April, ASCAP/Desmobile, ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM	63	PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI) HL
58	THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	11	HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL	68	PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP)
28	ANGELIA (Chi-Boy, ASCAP) CLM	85	I DIDN'T MEAN TO STAY ALL NIGHT (Zomba, ASCAP)	43	PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
1	ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	87	I DON'T KNOW (Boom Tat, ASCAP/Pri, ASCAP) WBM	7	PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
46	THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	44	I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL	4	RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
6	BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	26	I REMEMBER YOU (New Jersey Underground, ASCAP)	93	RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI)
83	BACK TO THE BULLET (Dasnic, BMI/Linz, BMI) CLM	100	I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)	88	ROAM (Man Woman Together Now!, BMI/Irving, BMI)
13	BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	41	I WANT YOU (Lindseyaye, BMI/Big Fat, BMI/Steve Gordon, BMI)	23	ROCK AND A HARD PLACE (Promopub B.V., PRS) ~CPP
33	BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	71	I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL	74	ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
76	C'MON AND GET MY LOVE (FROM "SHE-DEVIL") (EMI Blackwood, BMI) HL	53	IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	75	SERIOUS KINDA GIRL (Mike Chapman, ASCAP/Tommy Jymy, BMI/Warner-Tamerlane, BMI) WBM
86	COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	30	I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	99	SOLD ME DOWN THE RIVER (Illegal, BMI)
50	DANGEROUS (Jimmy Fun, BMI) CLM	25	(IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	48	STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP) HL
67	DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI) HL	29	JANIE'S GOT A GUN (Swag Song, ASCAP)	14	SWING THE MOOD (Various Publishers)
24	DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL	15	JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM	94	TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
2	DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	8	JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	42	TELL ME WHY (EMI, BMI/Panchin, BMI) WBM
35	DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	49	KICKSTART MY HEART (Motley Crue, BMI/Sikki Nix, BMI) WBM	32	TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
51	DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	31	THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	9	THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
66	DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) WBM	36	LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	90	TOO HOT (Duke Reno, ASCAP/EMI April (Canada)/Sordid, CAPAC)
19	DOWNTOWN TRAIN (Jalma, ASCAP)	59	LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	98	TOUCH ME TONIGHT (Mad Ted, BMI)
65	ELECTRIC BOOGIE (Solomonic, ASCAP)	10	LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	20	TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
12	EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	22	LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	60	WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
57	EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Lance, ASCAP)	16	LOVE SONG (City Kidd, ASCAP) CLM	39	WAS IT NOTHING AT ALL (St. Cecilia, BMI)
37	FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	80	LULLABY (Fiction, ASCAP)	56	WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
91	FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP) HL	42	ME SO HORNY (Pac-Jam, BMI)	3	WE DIDN'T START THE FIRE (Joel, BMI) HL
17	FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	72	MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	38	WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Schell, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
69	FRENCH KISS (Seven Days, ASCAP)	81	NEVER 2 MUCH OF U (Island, BMI/Omid, BMI) WBM	96	WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
62	GET ON YOUR FEET (Foreign Imported, BMI) CPP	54	NO MORE LIES (Ruthless Attack, ASCAP)	27	WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
84	GIMME YOUR GOOD LOVIN' (Diving For Pearls, ASCAP/CBS, ASCAP)	52	NOTHING TO HIDE (Chi-Boy, ASCAP/Edge Of Flake, BMI) CPP/CLM	18	WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calypto Tunes, BMI/Realsongs, ASCAP) CPP/WBM
89	GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	21	OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johney Yuma, BMI) WBM	5	WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Myggag, ASCAP/Shakin' Baker, BMI) HL
95	GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	47	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	61	WOMAN IN CHAINS (Virgin Songs, BMI) CPP
79	A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	64	OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP		
77	HEART (Virgin, ASCAP) CPP	82	OWWWW! (Blacklion, ASCAP/Captain Z, ASCAP/Hollywood, BMI) WBM		
92	HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	34	PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM		
78	HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP)	70	PERSONAL JESUS (Emile, ASCAP)		
55	HERE WE ARE (Foreign Imported, BMI) CPP	45	POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL		

HOLIDAY RETAIL FORECAST IS MIXED

(Continued from page 8)

drules, VP of marketing at Specs, reports sales were spectacular during the Thanksgiving weekend and are now "flat to OK."

But at Hasting's Records, Books, and Video, the 119-unit chain based in Amarillo, Texas, executive VP Walter McNeer says, "Since Thanksgiving, we are seeing double-digit increases in same-store sales."

Western Merchandisers, which owns Hasting's, also runs a rackjobbing business that handles about 500 accounts. Bob Cope, a VP in that division, says same-store sales are close to even with last year for music, but video sales are phenomenal.

"If somebody told me that video sell-through was going to be this strong, I would have bet my entire paycheck that he was wrong, and I would have lost," he states. All types of video titles are hot, not just blockbusters, he adds.

Spec's Andrules echoes Cope. "Video sell-through just doesn't stop," he says. "It's going through the roof."

David Blaine, VP/GM at the 33-unit, Washington, D.C.-based Waxie Maxie, says same-store sales are close to even, or a little bit up. However, he notes last year was extraordinary for the chain, with increases of 17%-20%. This year, the chain has been hurt by the fall-off in demand for the Nintendo console, although the company's software remains a strong mover.

"We expect a late blast due to extra shopping days," Blaine says, as Christmas falls on a Monday. Also, he notes Hanukkah falls on Dec. 23, while last year it was on Dec. 4. "In Washington we have a significant Jewish population, so we expect to get added oomph from the closeness of the two holidays," he says.

The only concern he expresses is that the weather remain good. That sentiment is echoed by Steve Bennett, VP of marketing at The Record Bar, the 174-unit chain based in Durham, N.C. Bennett reports that, since Thanksgiving, the chain has garnered high single-digit increases from stores open at least a year. Music sales are up some, and video is up substantially, he adds.

Doug Harvey, director of music and movies for Target, the Minneapolis-based mass merchant that operates 401 stores, reports high single-digit increases for music, with video much stronger. The chain enjoys vibrant sales because there are "a number of hit records" and five video sell-through hits, he says.

ENIGMA'S HEIN RESIGNS, HEADS FOR DISNEY LABEL

(Continued from page 10)

business affairs sectors. According to one source, much of Hein's work during his first six months at Hollywood Records will be devoted to strategic planning for the label's start-up.

Hein's resignation at Enigma came to light Dec. 8, when a memo announcing his departure and his move to the Disney label was distributed to label employees.

His exit comes as something of a surprise, since he was one of the co-founders and controlling partners of the now-booming Enigma group of companies. Enigma had its genesis in September 1978, when Hein, his brother, William (now chairman of Enigma Entertainment), and Steve Boudreau started up the now-defunct distributor Greenworld. Enigma be-

gan full-time label operations in 1982. The Heins subsequently took over the label operation and separated from Boudreau, who maintained the distributorship. Greenworld founded and filed for bankruptcy in 1986, while Enigma's activities diversified and its fortunes flourished.

Only last June, Capitol-EMI Music purchased a 50% interest in Enigma Entertainment, which has enjoyed chart success with such acts as Poison, Stryper, and the Smithereens. While Hein's financial interest in Enigma is not affected by his resignation as president, he has also resigned his directorship on the board.

Martone, who joined Enigma in 1984, has long been active in supervising the company's business affairs.

At the rental level, PopinGo reports one of the stronger increases. "We've been running 10% to 12% ahead of a year ago" on a mature-store basis, Johnson says. That carried through the first week of December, which saw a 12% increase. "We're encouraged because this is a difficult time, after Thanksgiving but a little ahead of the Christmas rush," he says.

At Union, N.J.-based Palmer Video, rentals are running about the same as last year for the first week in December, says Carl Pallini, VP of retail, referring to all of the chain's 161 stores, including corporate and franchise operations.

Top renters are "Batman" at No. 1, followed by "Ghostbusters II," "See No Evil, Hear No Evil," and "Major League," the latter a mild surprise for Pallini.

Sell-through, on the other hand, is up dramatically, "at least 80%," again reflecting more involvement than a year ago. "Batman" still leads but other top sellers include "Land Before Time," "Bambi," "Wizard Of Oz," and "Who Framed Roger Rabbit."

For the 12-store Adventures In Video network, headquartered in Fridley, Minn., the holiday season rings in only as "fair," according to GM Dave Ballstadt. "It's definitely better in past years." But, he adds, "We haven't really seen the Christmas rush begin. Video is really getting to be a last-second item [for consumers]."

On a more upbeat note, Chuck Blacksmith, president of Roundup Music Distributors, Seattle, racker of 93 Fred Meyer stores in the Northwest, says business continues to "stay on projection with very healthy increases," but he declines to give specifics.

On the other hand, video retailers say that, despite the number of hot sell-through titles, it is still too early to determine whether this will be a memorably bright Christmas for them. Early reports, though, are encouraging, they say.

Many video chains report huge increases in sell-through mainly because video rental operations did not emphasize that component of business in the past. For instance, Joe Johnson, president of the 14-store PopinGo Video in Sioux Falls, S.D., says, "We were just dabbling in sell-through a year ago, but this year, we really launched a program through testing a rack program with Comm-tron Corp."

At the rental level, PopinGo reports one of the stronger increases. "We've been running 10% to 12% ahead of a year ago" on a mature-store basis, Johnson says. That carried through the first week of December, which saw a 12% increase. "We're encouraged because this is a difficult time, after Thanksgiving but a little ahead of the Christmas rush," he says.

FOR WEEK ENDING DECEMBER 23, 1989

Billboard CROSSOVER RADIO AIRPLAY™

TOP 40/DANCE			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
2	2	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
3	5	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M	SEDUCTION
4	3	EVERYTHING MCA 53714	JODY WATLEY
5	6	RHYTHM NATION A&M TS-1455	JANET JACKSON
6	7	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
7	9	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
8	4	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
9	12	TENDER LOVER SOLAR 74003/E.P.A.	BABYFACE
10	10	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
11	13	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHEL'LE
12	14	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
13	11	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
14	25	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
15	17	IF YOU LEAVE ME NOW LMR 77000	JAYA
16	16	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
17	15	I WANT YOU VISION 4511	SHANA
18	19	TELL ME WHY ARISTA 1-99116	EXPOSE
19	8	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
20	20	PRINCIPAL'S OFFICE DELICIOUS VINYL 7-99137/ISLAND	YOUNG M.C.
21	26	C'MON AND GET MY LOVE FFRR 886 798-4/POLYGRAM	D-MOB
22	21	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	QUINCY JONES
23	29	HEART VIRGIN 7-99153	NEENEH CHERRY
24	23	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
25	18	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
26	—	I WILL SURVIVE (FROM "SHE-DEVIL") MERCURY 876 369-4/POLYGRAM	SA-FIRE
27	—	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38 73017	MICHAEL BOLTON
28	—	DON'T TAKE IT PERSONAL ARISTA 1-9875	JERMAINE JACKSON
29	27	LOVE SHACK ARISTA 1-9875	THE B-52'S
30	—	NEVER 2 MUCH OF U 4TH & B WAY 7495/ISLAND	DINO

TOP 40/ROCK			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
2	3	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
3	1	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
4	4	LOVE SONG Geffen 7-22856	TESLA
5	5	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
6	9	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
7	6	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
8	7	FREE FALLING MCA 53748	TOM PETTY
9	11	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
10	8	ANGEL SONG CAPITOL 44449	GREAT WHITE
11	15	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
12	14	WAIT FOR YOU WTC 311-73034	BONHAM
13	10	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
14	13	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
15	16	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
16	17	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (WITH KIP WINGER)
17	12	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
18	20	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
19	21	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
20	27	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
21	26	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
22	19	LOVE SHACK REPRISE 7-22817	THE B-52'S
23	25	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
24	18	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
25	22	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK
26	28	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
27	23	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
28	—	TOO HOT COLUMBIA 38-73066	LOVERBOY
29	24	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
30	—	DANGEROUS EMI 50233	ROXETTE

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

HOT 97 FM		
NEW YORK	P.D.: Joel Salkowitz	PLAYLIST
1	1	Technotronic, Pump Up The Jam
2	2	Cynthia, Thief Of Hearts
3	3	Yvonne, There's A Party Going On
4	8	Jody Watley, Everything
5	6	Taylor Dayne, With Every Beat Of My Heart
6	4	Lil Louis, French Kiss
7	10	Pajama Party, Over And Over
8	11	Jaya, If You Leave Me Now
9	9	The B-52's, Love Shack
10	12	Janet Jackson, Rhythm Nation
11	14	Seduction, Two To Make It Right
12	7	Milli Vanilli, Blame It On The Rain
13	5	Paula Abdul, (It's Just) The Way
14	16	New Kids On The Block, This One's
15	18	Michelle, No More Lies
16	19	Judy Torres, Love U Will U Love Me
17	13	Young M.C., Bust A Move
18	22	Babyface, Tender Lover
19	15	Shana, I Want You
20	24	Quincy Jones, I'll Be Good To You
21	28	Paula Abdul, Opposites Attract
22	25	Michael Rodgers, I Got Love
23	26	Doug Lazy, Let The Rhythm Pump
24	17	George Lamond, Without You
25	29	Young M.C., Principal's Office
26	30	The Cover Girls, We Can't Go Wrong
27	32	Expose, Tell Me Why
28	21	Bobby Brown, Rock With Cha
29	35	Eileen Flores, Touch Me With Your
30	31	Sybil, Walk On By
31	EX	Dino, Never Two Much Of You
32	EX	Stevie B, Girl I Am Searching For
33	EX	Johnny O, Memories
34	EX	The Cover Girls, My Heart Skips A
35	EX	Technotronic, Get Up
A	EX	Lattanzi, That's What You Call
A	EX	Gloria Estefan, Here We Are
A	EX	Bettina, Destiny
A	EX	Dead Or Alive, Baby Don't Say Good
A	EX	Marcia Griffiths, Electric Boogie
A	EX	Neneh Cherry, Heart
A	EX	D-Mob, C'mon And Get My Love
A	EX	Kyze, Stomp (Move Jump Jack Your

Power 106 FM		
LOS ANGELES	P.D.: Jeff Wyatt	PLAYLIST
1	5	Sybil, Don't Make Me Over
2	2	Technotronic, Pump Up The Jam
3	1	Soul II Soul (Featuring Caron Wheeler)
4	8	Seduction, Two To Make It Right
5	6	Shana, I Want You
6	3	Jody Watley, Everything
7	4	Milli Vanilli, Blame It On The Rain
8	11	Pajama Party, Over And Over
9	9	Young M.C., Bust A Move
10	10	The 2 Live Crew, Me So Horny
11	12	Stevie B, Girl I Am Searching For
12	13	Johnny O, Memories
13	EX	Christopher Williams, Talk To Myself
14	14	Joey Kid, Everything I Own
15	15	Teddy Riley Featuring Guy, My Fan
16	16	Janet Jackson, Rhythm Nation
17	20	Taylor Dayne, With Every Beat Of My Heart
18	18	Paula Abdul, (It's Just) The Way
19	19	Pam Russo, Hold Tight
20	23	Phil Collins, Another Day In Paradise
21	24	Jive Bunny & The Mixmasters, Swing
22	17	Lil Louis, French Kiss
23	26	Paris By Air, Voices In Your Head
24	27	Babyface, Tender Lover
25	28	After 7, Heat Of The Moment
26	29	D-Mob, C'mon And Get My Love
27	30	Michelle, No More Lies
28	32	Expose, Tell Me Why
29	33	Donna Summer, Breakaway
30	EX	New Kids On The Block, Didn't I
31	EX	Doug Lazy, Let The Rhythm Pump
32	EX	Madonna, Oh Father
33	EX	Linere, Sending All My Love
A34	EX	Yvonne, There's A Party Going On

TOP 40/ROCK PLAYLISTS

PRIME RIDE 100.3 FM		
LOS ANGELES	P.D.: Scott Shannon	PLAYLIST
1	1	Tesla, Love Song
2	2	Tom Petty, Free Falling
3	7	Phil Collins, Another Day In Paradise
4	4	Billy Joel, We Didn't Start The Fire
5	6	Bon Jovi, Living In Sin
6	3	The B-52's, Love Shack
7	12	Aerosmith, Janie's Got A Gun
8	5	Kix, Don't Close Your Eyes
9	10	Lou Gramm, Just Between You & Me
10	13	Motley Crue, Kickstart My Heart
11	11	Gorky Park, Bang
12	EX	Bad English, When I See You Smile
13	15	Great White, Angel Song
14	18	Skid Row, I Remember You
15	16	Bonham, Wait For You
16	17	Fiona (With Kip Winger), Everything
17	19	Rod Stewart, Downtown Train
18	9	Alice Cooper, Poison
19	EX	Eddie Money, Peace In Our Time
20	EX	Whitesnake, Fool For Your Loving
A	EX	Michael Penn, No Myth
A	EX	Roxette, Dangerous
A	EX	Loverboy, Too Hot
A	EX	The Smithereens, A Girl Like You
A	EX	Depeche Mode, Personal Jesus

FOX		
DETROIT	P.D.: Chuck Beck	PLAYLIST
1	2	Alice Cooper, Poison
2	1	Tesla, Love Song
3	3	Billy Joel, We Didn't Start The Fire
4	7	Milli Vanilli, Blame It On The Rain
5	8	Depeche Mode, Personal Jesus
6	4	Bad English, When I See You Smile
7	9	Great White, Angel Song
8	10	Phil Collins, Another Day In Para
9	11	Paula Abdul, (It's Just) The Way
10	12	Bon Jovi, Living In Sin
11	13	Motley Crue, Kickstart My Heart
12	5	The B-52's, Love Shack
13	16	Aerosmith, Janie's Got A Gun
14	6	White Lion, Radar Love
15	EX	Cher, Just Like Jesse James
16	EX	Honolulu, Suite What Does It
17	19	Janet Jackson, Rhythm Nation
18	15	Roxette, Listen To Your Heart
19	23	Lou Gramm, Just Between You &
20	22	Roxette, Dangerous
21	EX	Aerosmith, Live In An Elevator
22	20	Kix, Don't Close Your Eyes
23	24	Eddie Money, Peace In Our Time
24	21	Motley Crue, Dr. Feelgood
A	EX	Paula Abdul (Duet With The Wild
A	EX	Chicago, What Kind Of Man Would I

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	2	1	40	MILLI VANILLI ▲ ⁵ ARISTA AL 8592 (9.98) (CD) 6 weeks at No. 1	GIRL YOU KNOW IT'S TRUE
2	1	2	8	BILLY JOEL COLUMBIA OC 44366 (CD)	STORM FRONT
3	3	3	12	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	6	17	4	PHIL COLLINS ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
5	4	4	75	PAULA ABDUL ▲ ⁴ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	5	5	70	NEW KIDS ON THE BLOCK ▲ ⁶ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
7	9	8	13	AEROSMITH ▲ GEFEN 24254 (9.98) (CD)	PUMP
8	7	6	23	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
9	14	14	11	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
10	15	12	33	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
11	8	7	15	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
12	12	13	10	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
13	13	10	14	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
14	10	11	5	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
15	11	9	14	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
16	16	22	4	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
17	18	16	32	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
18	21	26	5	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
19	20	19	23	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
20	19	18	25	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
21	25	42	4	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
22	17	15	10	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
23	22	21	46	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
24	23	23	6	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
25	24	20	12	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
26	29	28	21	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
27	49	102	3	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
28	30	37	21	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
29	27	25	20	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
30	28	29	8	LUTHER VANDROSS EPIC F2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
31	26	24	24	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
32	31	27	24	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
33	33	32	22	THE 2 LIVE CREW ● SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
34	32	30	10	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
35	41	47	23	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
36	35	38	13	EURYTHMICS ARISTA AL-8606 (9.98) (CD)	WE TOO ARE ONE
37	52	133	3	KENNY G ARISTA AL 13-8613 (13.98) (CD)	LIVE
38	36	36	22	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
39	39	39	6	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
40	38	41	12	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
41	40	35	12	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
42	42	49	6	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
43	37	40	10	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
44	34	31	42	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
45	43	33	8	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
46	63	77	12	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
47	45	43	10	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
48	47	44	36	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
49	55	53	14	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
50	46	46	8	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
51	44	34	6	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
52	50	50	47	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
53	48	45	11	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
54	57	64	4	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS -BEST OF ROCKERS N' BALLADS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	70	100	17	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
56	59	105	3	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
57	61	59	38	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
58	53	54	15	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
59	75	131	20	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
60	51	48	12	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
61	54	56	26	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
62	65	63	40	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
63	58	51	43	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
64	64	58	11	RANDY TRAVIS ● WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
65	68	69	7	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
66	56	55	34	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
67	62	57	32	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
68	71	70	64	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
69	60	52	75	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
70	80	108	4	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
71	92	195	3	CHICAGO REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
72	66	65	25	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
73	67	68	5	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
74	74	78	6	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
75	102	—	2	SOUNDTRACK WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
76	76	81	4	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
77	78	89	15	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
78	69	61	5	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
79	96	—	2	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
80	82	87	9	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
81	88	103	4	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
82	84	156	3	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
83	NEW ▶	—	1	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
84	87	98	27	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
85	86	92	5	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
86	89	91	4	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
87	72	60	15	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
88	114	129	4	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
89	81	76	6	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
90	73	62	9	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
91	93	74	29	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
92	85	72	15	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
93	79	79	5	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
94	90	71	7	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
95	77	67	10	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
96	95	75	10	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
97	97	95	49	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
98	94	88	40	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
99	83	66	12	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
100	122	—	2	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
101	91	73	19	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
102	115	126	5	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
103	119	138	28	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
104	98	83	13	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
105	125	149	5	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
106	108	121	10	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
107	107	109	122	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
108	117	137	5	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
109	109	—	2	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE

THEY DON'T COME ANY HOTTER...

THE B-52's

COSMIC THING

THE MULTI-PLATINUM ALBUM
(A HALF-MILLION UNITS SOLD IN THE LAST MONTH ALONE!)



VIDEO
ALREADY
ADDED AT
MTV!

"ROAM"

THE SIZZLING NEW SINGLE TO FOLLOW UP
THEIR CERTIFIED GOLD SMASH "LOVE SHACK!"

ALBUM PRODUCED BY NILE RODGERS/DON WAS
DON'T MISS THE B-52'S ON THEIR SOLD-OUT TOUR!



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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	143	—	165	GEORGE WINSTON WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
111	101	84	8	BILLY OCEAN JIVE 1271-1/J&RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
112	121	110	12	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
113	105	93	6	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
114	106	96	23	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
115	113	104	26	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
116	100	86	14	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
117	104	82	69	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
118	118	148	4	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
119	111	94	37	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
120	132	153	4	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
121	110	107	14	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
122	124	124	7	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
123	123	125	4	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
124	137	—	2	KENNY ROGERS REPRISE 25973 (9.98) (CD)	CHRISTMAS IN AMERICA
125	126	119	16	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
126	152	—	2	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
127	116	114	26	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
128	142	187	3	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
129	139	134	7	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
130	103	80	12	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
131	99	85	10	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
132	134	115	26	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
133	128	106	11	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
134	135	146	6	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
135	133	117	35	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
136	129	97	6	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
137	127	127	19	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
138	136	136	46	DEBBIE GIBSON ▲ ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
139	153	162	97	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
140	140	145	15	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
141	130	112	56	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
142	112	90	13	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
143	146	111	43	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
144	120	120	7	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
145	141	113	7	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
146	131	99	9	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
147	172	169	9	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
148	138	101	28	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
149	149	116	11	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
150	156	185	4	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
151	150	130	15	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
152	168	—	2	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
153	177	181	4	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
154	148	143	10	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
155	155	168	8	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	165	165	21	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
157	157	166	5	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
158	164	179	123	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
159	181	182	6	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
160	158	158	9	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
161	154	154	55	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
162	163	152	66	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
163	182	189	3	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
164	162	142	44	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
165	183	194	3	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
166	147	140	64	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
167	166	144	14	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
168	190	—	2	VOIVOD MCA 6326 (9.98) (CD)	NOTHING FACE
169	151	132	11	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
170	NEW ▶	—	1	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
171	176	173	34	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
172	179	163	24	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
173	174	147	9	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
174	185	—	2	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
175	193	192	27	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
176	178	164	23	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
177	160	141	37	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
178	171	139	7	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
179	145	122	5	THE KINKS MCA 6337 (9.98) (CD)	UK JIVE
180	175	176	6	FETCHIN BONES CAPITOL 90661 (8.98) (CD)	MONSTER
181	198	—	2	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
182	195	178	16	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
183	NEW ▶	—	1	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
184	144	118	64	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
185	161	128	26	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
186	194	198	3	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
187	159	159	19	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
188	170	150	7	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
189	NEW ▶	—	1	LOVERBOY COLUMBIA OC 45411 (CD)	BIG ONES
190	173	155	7	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
191	167	123	26	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
192	188	135	11	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
193	197	—	2	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
194	200	167	5	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE
195	RE-ENTRY	—	6	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
196	NEW ▶	—	1	DIONNE WARWICK ARISTA 8540 (9.98) (CD)	GREATEST HITS 1979-1990
197	186	175	12	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
198	196	196	3	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
199	189	172	5	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
200	192	171	6	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 33	David Bowie 192	Danger Danger 187	Debbie Gibson 138	Big Daddy Kane 130	Van Morrison 132	Linda Ronstadt 12	Tora Tora 172
3rd Bass 76	Britny Fox 93	Dangerous Toys 148	Gipsy Kings 109	The Kentucky Headhunters 126	Motley Crue 13	Roxette 48	Randy Travis 64, 70
7 Seconds 155	Bobby Brown 21, 69	The Charlie Daniels Band 102	Gorky Park 182	The Kinks 179	Kiss 45	Rush 16	Tina Turner 60
Paula Abdul 5	Kate Bush 50	Taylor Dayne 42	Lou Gramm 122	Kiss 52	N.W.A. 143	Saraya 171	Luther Vandross 30
Aerosmith 7	David Byrne 131	Def Leppard 158	Grateful Dead 51	New Kids On The Block 6, 9, 28	Olivia Newton-John 153	Joe Satriani 24	VARIOUS ARTISTS
After 7 169	Camper Van Beethoven 197	The Del Fuegos 147	Great White 66	Olivia Newton-John 153	Nuclear Assault 134	Scorpions 54	Greenpeace: Rainbow 156
The Alarm 149	Belinda Carlisle 43	Dino 98	Guns N' Roses 107	Patti LaBelle 176	Billy Ocean 111	Seduction 80	Happy Anniv., Charlie Brown 65
Laurie Anderson 200	Mary Chapin Carpenter 186	D.R.I. 183	M.C. Hammer 141	K.D. Lang & The Reclines 103	Roy Orbison 123	Michelle Shocked 129	Make A Difference 100
Animal Logic 165	Paul Carrack 144	Duran Duran 82	The Jeff Healey Band 184	Living Colour 117	Original London Cast/Phantom 139	Shotgun Messiah 106	A Very Special Christmas 59
Arabian Prince 193	Tracy Chapman 22	Bob Dylan 99	Heavy D. & The Boyz 61	Loverboy 189	Kevin Paige 121	Sir Mix-A-Lot 89	Stevie Ray Vaughan & Double 115
The B-52's 8	Cher 19	Eazy-E 161	Don Henley 32	M C Lyte 154	Robert Palmer 85	Skid Row 23	Voivod 168
Babyface 26	Neneh Cherry 175	Enuff Z'Nuff 104	John Lee Hooker 112	Madonna 57	Michael Penn 108	The Smithereens 113	Warrant 63
Babylon A.D. 150	Chicago 71	Erasure 94	Hooters 120	Patti LaBelle 176	Tom Petty 10	Soul II Soul 20	Dionne Warwick 196
Bad English 31	Chunky A 79	Gloria Estefan 38	Ian Hunter/Mick Ronson 160	K.D. Lang & The Reclines 103	Prince 72	SOUNDTRACKS	Jody Watley 177, 86
Bang Tango 191	Eric Clapton 18	Melissa Etheridge 41	Ice-T 90	Living Colour 117	Richard Marx 17	Beaches 97	White Lion 185
Rob Base 56	Joe Cocker 77	Eurythmics 36	Indigo Girls 194	Loverboy 189	Maze 116	The Fabulous Baker Boys 74	Whitesnake 14
Rob Base & D.J. E-Z Rock 166	Phil Collins 4	Expose 127	Janet Jackson 3	M C Lyte 154	Paul McCartney 84	The Little Mermaid 75	Angela Winbush 145
The Beach Boys 140	Shawn Colvin 174	Faster Pussycat 167	Jermaine Jackson 118	Madonna 57	Metallica 162	Shocker - The Music 136	George Winston 110
Jeff Beck With Terry Bozzio & Tony Hymas 95	Harry Connick, Jr. 137	Fetchin Bones 180	Jesus And Mary Chain 199	Mannheim Steamroller 46, 55	Mili Vanilli 1	Rod Stewart 81	XYZ 152
Regina Belle 92	Alice Cooper 29	Fine Young Cannibals 44	Jethro Tull 142	Michael Penn 108	Stephanie Mills 114	Barbra Streisand 34	Neil Young 47
Pat Benatar 73	Randy Crawford 159	Fiona 157	Billy Joel 2	Tom Petty 10	Red Hot Chili Peppers 58	Sybil 96	Young M.C. 15
Clint Black 91	The Cure 67	Ace Frehley 178	Elton John 87	Queen Latifah 181	Kenny Rogers 124	Tears For Fears 25	
Michael Bolton 35	Terence Trent D'Arby 78	Kenny G 37	Quincy Jones 27	Raging Slab 173	Rolling Stones 125, 11	Technotronic 83	
Bon Jovi 68	D.J. Jazzy Jeff/Fresh Prince 39	The Gap Band 198	Rickie Lee Jones 53	Bonnie Raitt 119	Liza Minnelli 188	Testa 62	
Bonham 40	The D.O.C. 101	The Georgia Satellites 190		Red Hot Chili Peppers 58	Eddie Money 88	Too Short 164	
		Giant 133		Rolling Stones 125, 11	The Moody Blues 128		

U.S. INDIES SEEK FEWER TIES IN EUROPEAN LICENSE DEALS

(Continued from page 13)

cause the national rights societies over there are expected to remain intact. "As long as [French society] SACEM, [German society] GEMA, and the others continue to exist, local subpublishers will continue to exist," notes Michael Sukin, a New York-based entertainment attorney with extensive contacts in Europe.

The major reason why independent publishers and labels have continued to license repertoire to their European counterparts is that many believe they can get better and faster promotion from indies who know their countries than they can from major labels and publishing combines that have offices all over the continent.

For example, Christian de Walden, an L.A.-based indie publisher and label owner who cuts European-style records with U.S. artists, contends that big publishers like Warner/Chappell "don't plug songs anymore. They just want to take from the catalog" when a client asks for a particular type of song. Indie European companies like Frankfurt-based Melodie Der Welt do a much better job of music promotion, he says.

Similarly, Jo-Lynne Worley, CEO of San Francisco-based Redwood Records, comments, "We like the specialized treatment we get from indie distributors, and we appreciate the differences between the various countries of Eu-

rope." One reason for this approach is the diverse nature of Redwood's catalog, which includes both Latin music (from Peruvian and Nicaraguan groups, among others) and folk music (by the likes of Holly Near, Ronnie Gilbert, Fernon, Pete Sears, and Judy Small).

Neither de Walden nor Worley sees territorial exclusivity in Europe evaporating any time soon, but both are concerned about their records being transshipped from one territory to another.

"There's a certain amount of competition now between U.K. and Germany," notes Worley. "We have to make sure when we have a new release that it happens everywhere at the same time, or England exports it into Germany and spoils that release [for the German licensee]."

NO MORE TERRITORIAL EXCLUSIVITY?

From what she has heard from her European contacts, Worley believes that territorial exclusivity is on its way out, partly as a result of the advent of the European single market in 1992. She is not happy about the prospect. A European scene with fewer distributors, she points out, means "less people to deal with. But if one person goes out, you're hurt a lot more."

On the other hand, companies that license material from U.S. outfits for European exploitation seek to cover as much ground as

possible. For example, Robin Hurley, president of Rough Trade's U.S. operation, says his international branch seeks exclusive European rights in its deals.

"For Rough Trade in Europe, it

'In some cases, for certain product, we feel it's better to be handled by a variety of labels'

goes through London and our international director there," Hurley says. "If he thinks something's interesting, he will send the product out to the [Rough Trade] German and Belgium companies. If the feedback's good, then we'll set up deals with the Rough Trade companies there."

In territories where Rough Trade does not have offices, Hurley says the company uses marketers "who are long established," although that added expense is only taken with premier acts like the Smiths.

The Peer-Southern Organization, perhaps the largest U.S. indie publisher, is well-established in Europe with offices in the U.K.,

Sweden, West Germany, France, Holland, Switzerland, Austria, Italy, and Spain. Like Rough Trade, but on the publishing side, Peer-Southern prefers to take Pan-European licenses, according to Ralph Peer II, president and CEO.

Depending on the artist whose publishing is involved, however, the company will discuss subpublishing in a particular territory. For instance, it just agreed to represent the Elvis Presley catalog in certain countries on behalf of the original publisher, Hill & Range.

A PRODUCT-BY-PRODUCT APPROACH

New York-based Important Records is taking a gradual approach toward licensing European distributors, avoiding blanket deals, according to Laurie Bissell, international manager/legal affairs.

"We do it on a product-by-product basis," she says. "For certain releases, we look for a complete Europe/U.K. deal. On others, we feel better going on a territory-by-territory basis. Before, we licensed everything on a European basis through one label. We're broadening our view at this point; in some cases, for certain product, we feel it's better to be handled by a variety of labels."

David Gerber, GM of Restless Records, says his company licenses in Europe through Roadrunner and Demon Records. Previously, the company had a first-re-

fusal licensing deal through Virgin International, with Germany's GWR taking the remaining product.

Craig Marks, in-house label coordinator for Homestead Records, says his company goes through a consortium called the Federation, a partnership between Southern Studios, Boudisque, and EFA.

"They have other partners in other territories," Marks says. "What they do is charge one of the main three to manufacture the label and use the other distributors in that territory to exclusively promote and distribute."

The use of the Federation is a bit of a break from the past, Marks says. Previously, Homestead would license to one label for all of Europe.

Debbie Southwood-Smith, label manager for Giant Records, says her label "is trying to consolidate, but it's difficult to get those deals going. We're still looking for the perfect company to go through, so we're going through as many people as we can and doing regular exporting. It is really difficult to find the right company to use—most of them release their own records and they're really busy and it's the type of thing where you have to call 10 times before you get some type of response."

RADIO REACTS TO PAYOLA INDICTMENTS, PROPOSED FCC PROBE

(Continued from page 10)

licensee should be held accountable for the illegal practices of a PD, a music director, or any other station employee.

"There is a problem there," says WBAM Montgomery, Ala., PD Fred Cody. "When the licensee hires someone, they hire [the person] because they feel he has integrity. I don't think the licensee should be held accountable [for illegal activity by that person]. They can't be there to babysit the person 24 hours a day."

"If the licensee doesn't know what is going on, I don't think it's fair [that they be held accountable]," adds WABB Mobile, Ala., PD Leslie Fram. "If a PD or MD is doing something [illegal], they should be held accountable."

Those in upper management positions say the Isgro indictment and Sikes' comments will make executives more cautious. "Any time something like this happens, you have to re-examine all your policies and make sure that there are adequate controls, and you have documentation of what you are doing," says Jay Cook, president of Gannett Broadcasting, which owns and operates several radio stations, including top 40 KIIS Los Angeles.

Other PDs applaud the decision by the Justice Department to move ahead with the case, which has been under way for three years. "It will be good to clear it up and get it over and done with," says KXXX-FM (X100) San Francisco PD Bill Richards.

"I'm excited about it," says KKLQ San Diego PD Garry Wall. He says he was "concerned when it was being handled by a manipulative political community" in 1986

when Sen. Albert Gore announced his intention to ask the Senate subcommittee to conduct an independent promoter/payola probe, says Wall. "But now, the FBI and IRS have worked tenaciously to build a strong case.

"If people are doing things that are illegal, I'm all for seeing them prosecuted. No one wants a shadow cast on everyone," continues Wall. "If there are more people involved [in illegal activity], let's bring them out."

Wall, however, questions the FCC's involvement in the case. "I don't believe they have the means and wherewithal to do an investigation. To me, the FCC is like the Gore committee—on a witch hunt in many areas."

Payola investigations have occurred periodically since the late '50s, when Alan Freed and Dick Clark were among the targets of the first such probe. But, while WOL Washington and WJLB De-

troit were accused of payola-related improprieties in the '70s, no station owner has lost an FCC license due to payola activities of station employees in at least 20 years, although WOL was put up for distress sale following those allegations.

After a 1986 NBC News report about payola, major labels dropped many indie promoters and their trade became identified in the public mind with questionable activities. Yet radio people point out that indie promoters serve a legitimate function in the industry.

"There is a legitimate independent promotion business that should be noted," says KPWR (Power 106) PD Jeff Wyatt. "This radio station plays a lot of records on small labels that don't have field staffs. These guys are legitimate reps for a business that may be based elsewhere. 'Independent promoter' isn't a dirty word."

Gannett's Cook concurs. "If you

have an open-door policy, I don't think you can disqualify people for being independents."

Others, however, say they will try to avoid dealing with independent promoters. "As a matter of policy we don't usually deal with indies," says WHQT (Hot 105) Miami PD Keith Isley. "We will only deal with an independent promoter if they represent a major label, and that label doesn't have any promotion staff in our area. Here [in Miami], all the majors have their own promotion staffs."

Some PDs say that payments for airplay are not limited to cash and drugs. One major-market PD says there was a time when commercial buys were offered in exchange for adds. WPOW (Power 95) Miami PD Bill Tanner says "promotionola"—when a record promoter promises an expensive promotion in exchange for adding a record—has become an epidemic this fall.

"After a station adds a record, it

is appropriate for a label to offer a promotion," he says. "What is totally inappropriate is them saying, 'We will do such and such if you add our record.' That is happening and it has to stop."

Reports elsewhere indicate that despite the push to get records added during the overcrowded fourth quarter, there is a move away from giving expensive promotions to radio stations for adding a record because it is becoming too costly for the labels to keep upping the ante, and many PDs are becoming wary of accepting such deals.

"[Promotions] are offered," says Wyatt. "They are giving you something of value, but the question is, do you need it badly enough to add something you wouldn't normally play? We don't."

Assistance in preparing this story was provided by Bill Holland in Washington.

1989 FINANCIAL PICTURE: RECORD-COMPANY PROFITS RISE; MERGERS AND ACQUISITIONS BOOM

(Continued from page 10)

nership in the lucrative Sony-owned record clubs in order to release from Warner contracts two hot Hollywood producers, Peter Guber and Jon Peters, whom Sony had tapped to head Columbia.

Another film and home video company, MGM-UA Communications Co., almost fell into foreign hands as well. MGM/UA was virtually being run by executives of Australia-based Quintex Group, but that arrangement was abruptly ended after Quintex's failure to come up with a \$50 million letter of credit led MGM/UA to cancel the deal. As the

year ends, MGM/UA is still on the block and the likeliest bidders appear to be Ted Turner's Turner Broadcasting System Inc. and Denver-based TeleCommunications Inc.

Not all film companies were desirable targets for takeovers, though. Vestron Inc. teetered on the edge of bankruptcy until it came up with a \$65 million loan and agreed to take huge writeoffs, including the shuttering of its Vestron Films subsidiary. Vestron is still trying to sell its Video Store retail chain.

On the video and music retailing front, Belgium-based Super Club

N.V. made a dramatic entrance into the U.S. with back-to-back acquisitions of 22-unit Video Towne and 21-unit Movietime/Alfalfa; a month later, it repeated the act, buying 167-unit Record Bar and 115-unit Turtle's.

A British record retailer, W.H. Smith, went shopping in the U.S. and bought the 19-unit Wee Three chain, several operations of the New Jersey wholesaler Richman Bros., and the music retailers Sound Odyssey and Variety Records.

Another British firm, video retailer Xtra-vision PLC, acquired two

New England webs, Videosmith and Video Library.

Consolidations occurred among retailing and distribution businesses within the U.S. as well. LIVE Entertainment Inc. acquired the Strawberries record chain for \$40 million. Later in the year, LIVE, saddened but not stooped by the shocking murder of its chief executive, Jose Menendez, in August, bought the Waxie Maxie record chain and the distributor Navarre Corp. Ingram Video purchased two-thirds of the branches of Metro Video Distributors.

In '89, A New Black Consciousness, Thanks To Rap, Soul Artists

BY JANINE McADAMS

NEW YORK In 1989 a number of committed rap artists banded together as the Stop The Violence Movement to record the gold "Self-Destruction" (Jive/RCA) to battle illiteracy, black-on-black crime, and rap's undesired image as violence-inciting music, and in the process proved the enormous power of rap as a medium of social change. The brainchild of writer and then-Billboard black music editor Nelson George and Jive Records VP

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IN REVIEW**

of artist development Ann Carli, the record featured rappers Chuck D, Flavor Flav, Just-Ice, Heavy D, Doug E. Fresh, MC Lyte, D-Nice, Fruit-Kwan, and others, became the first No. 1 record on the new Hot Rap Singles chart, was certified gold by the Recording Industry Assn. of America, and raised \$500,000 for the National Urban League. "Self-Destruction" will be rereleased for the Martin Luther King Jr. holiday in 1990, along with a commemorative book.

Public Enemy brought rap and racial politics to the fore when member Professor Griff gave an interview

containing anti-Semitic statements that appeared in the Washington Times May 22. Group leader Chuck D called a press conference June 21 and publicly ousted Griff from the group, saying his statements were not in line with Public Enemy's views. Since then, Griff has been readmitted to the group in a nonperforming capacity with a new title, that of Supreme Allied Chief of Community Relations.

Red-hot producers Antonio "L.A." Reid & Kenny "Babyface" Edmonds continued a surefire hitting streak on the charts that started in 1988, with hits by Bobby Brown, Sheena Easton, After 7, and Babyface, whose

own solo album hit No. 1 in October, the same month the duo finalized the deal for their custom label, Atlanta-based LaFace Records, through Arista Records.

Rap's undeniable sales power without much radio airplay was acknowledged by Billboard with the establishment in March of a sales-only rap singles chart that was made a weekly feature Nov. 4.

And PolyGram Records, in the throes of organizational changes after the \$300 million acquisition of Island Records (Billboard, Aug. 12) and the nearly finalized deal to acquire A&M Records, appointed Ed Eckstine, former VP/GM of Wing, to head the label's entire A&R division, one of just two blacks to handle all A&R duties at a major label.

While not a year of momentous events and radical changes, 1989 contained elements of progressive evolution that bode well for the black music industry going into the '90s. Many of the key issues—the relatively small number of blacks in top level positions at labels, the ghettoization of rap at radio and the simultaneous corporatization of the music at the label level, the ascendancy of star producers at the expense of star performers—remain, though more awareness seems to be leading to some breakthroughs.

BLACK IS BACK

One of the most important developments of 1989 has been the emergence of a real black consciousness in the music, initially brought about by rappers. Starting with Public Enemy and Boogie Down Productions last year and continuing through the STV

Movement, Kool Moe Dee, Stetsasonic, and others, rappers have been espousing racial pride and self-determination. In an interesting synthesis, this new Afrocentricity movement, with its emphasis on black history and raising awareness of social ills, has dovetailed with the British-led soul music revival (Soul II Soul, Terence Trent D'Arby, the Pasadenas, Roachford). The result is a new soul music for the '90s that recalls the records of the '60s and early '70s, when James Brown's "Say It Loud, I'm Black And I'm Proud" and Marvin Gaye's brilliant concept album, "What's Going On," became enormously popular.

The trend toward message music is now apparent in albums by artists like Janet Jackson, Oran "Juice" Jones, the Jungle Brothers, Schoolly D, and Bobby Womack. Many are returning to the use of acoustic instruments and live drums. The new black consciousness will also see the recording of all-star versions of "Lift Every Voice And Sing" and Donny Hathaway's "To Be Young Gifted And Black" early in 1990.

The year was also interesting for the preponderance of R&B recording artists who had had huge hits in previous decades returning to the black albums chart. While most did not score smash hits, Denise LaSalle, the Main Ingredient, the Spinners, the Manhattans, the Dells, Blue Magic, and Barry White all proved their staying power. Best of the bunch: the O'Jays, who had their biggest album in years with "Serious" (EMI), which in June yielded the No. 1 single "Have You Had Your Love Today?," featuring a rap segment by the Jaz. (Continued on next page)

Some Personal Faves In A Year Filled With Mixed Music The Good, The Overlooked, The Perplexing

I'M LOOKING FORWARD to the '90s. The '80s were fine—there was some good music made—but the time seems right for some interesting changes that will open up the marketplace to more artistry, more live performing talent, more intelligence among the artists and those who handle them on the management and marketing levels, and more opportunities for black professionals to make strides as executives and entertainment-related business owners. (Wishful thinking?)

In six months in this gig, I've heard a lot of music—but still did not hear all the product that lives in the swamp that is my desk.

BEST ALBUMS OF '89 Released In '88: "Guy" (Uptown); "Don't Be Cruel," Bobby Brown (MCA); "Vivid," Living Colour (Epic).

FAVORITE ALBUMS: 1. Mica Paris, "So Good" (Island)—A young, soulful, emotive voice set against melodies that aren't the same old grooves. Plus, "Breathe Life Into Me" is the first

tasteful "please make me pregnant" song I have ever heard. 2. Babyface, "Tender Lover" (Solar)—I tried to resist it, but the essence of L.A. & Babyface's '80s production cool topped off with Face's pleading tenor was too good. But in the interest of equal rights for men, I do think that the supermannish services Face promises in "I Give Good Love" are nice but set patently unfair and unrealistic standards in a world where it's hard enough for folks to make an honest love connection. 3. A Tie: The Jungle Brothers, "Done By The Forces Of Nature" (Warner Bros.)—Welcome to the jungle! (Axl Rose, beware.) Quirky, innovative, message-laden rap backed by tribal rhythms, samples from forgotten records, and "Black Woman," a fitting tribute that is long overdue. And De La Soul, "3 Feet High And Rising" (Tommy Boy)—Feel-good rap with a subtle message. 4. Regina Belle, "Stay With Me" (Columbia)—A showcase for Belle's smoky torch-singer pipes that spans the musical spectrum from up-tempo to jazz to trad R&B ballads. 5. Heavy D & the Boyz, "Big Tyme" (Uptown/MCA)—A collection of fun, monster dance floor grooves matched to Heavy's silky sly rap style. Diddy, diddy, dee! 6. Soul II Soul, "Keep On Movin'" (Virgin)—I liked the original U.K. title, "Club Classics, Vol. 1," which had a smart, self-important, tongue-in-cheek flippancy. A unique-yet-familiar retro-innovation that is still spawning imitators. 7. BeBe & CeCe Winans, "Heaven" (Capitol)—The message of salvation made universal in a winningly produced and performed collection. 8. Sly & Robbie, "Silent Assassin" (Island)—Reggae, dance hall, hip-hop, rap—it's all here in a slammin' jam. 9. Ziggy Marley & the Melody Makers, "Look Who's Dancing" (Virgin)—Pop/reggae with vivid production and the

Marley magic, opening up the door to world beat into the '90s. 10. "Tony LeMans" (Warner Bros.). Pop/retro funk that catches the ear and never lets go. LeMans shows influences from Sly Stone to Prince to the Beatles, and I can't stop listening to it.

THE OBVIOUS: Anita Baker, "Giving You The Best That I Got"; "The Best Of Luther Vandross: The Best Of Love"; Janet Jackson, "Rhythm Nation 1814."

DIAMONDS IN THE RAW: Tomi Jenkins, "Tomi" (Elektra). Cameo man's solo shot with production by band mate Larry Blackmon sounded like what Cameo should have been up to after the triumph of "Word Up" (instead of the tired retreats of "Machismo"). Track "How It Is," with a nasty bass line and pure rhythm guitar tickle, was worth the price of the album. Wendy & Lisa, "Fruit At The Bottom" (Columbia). While not soul vocalists, these defectors from the Revolution proved they did not need Princely assistance and delivered an album of well-crafted, well-performed funk/rock/fantasy tunes.

VIDEO FAVES: Longform: "Fight The Power—Live," Public Enemy, including the brilliant "Black Steel In The Hour Of Chaos"; Paula Abdul, "The Way That You Love Me" (remix) and "Straight Up"—the records are OK but the clips sizzle; Jermaine Jackson, "Don't Take It Personal"—tasteful, evocative, beautifully filmed; Sharon Bryant, "Let Go"—Yes, the sister can sing. But I want her jewelry!

OK—I ADMIT I LIKED: Ten City, "Foundation" (Atlantic). I was a '70s Disco Doll. So "That's The Way Love Is" and "Where Do We Go" brought back a rapture I'd only known with Sylvester's "You Make Me Feel (Mighty Real)" and Double Exposure's "Ten Percent" . . . "The Adventures Of Slick Rick" (Def Jam/Columbia). OK, the guy is a little insecure when it comes to women, but ya gotta admit, he knows how to tell a story . . . Tree-sap-sweet singles "My Sugar" by Atlantic Starr (Warner), "Shower Me With Your Love" by Surface (Columbia), "Do You Remember (The First Time)" by Eric Gable (Orpheus).

SINGLE LIFE: "II Hype," Entouch (Vintertainment); "New Jack Swing," Wrecks-N-Effect (Motown); "Bust A Move," Young M.C. (Delicious Vinyl); "Congratulations," Vesta (A&M); "On Our Own," Bobby Brown (MCA); "Doowutchyalike," Digital Underground (Tommy Boy); "Secret Rendezvous," Karyn White.

MOST PERPLEXING PHENOMENON: Platinum media darlings New Kids On The Block. I know they were discovered by and are managed and marketed by blacks. I think they have talent. But something about

1989 IN REVIEW

The Rhythm and the Blues



by Janine McAdams

Billboard POWER PLAYLISTS

FOR WEEK ENDING
DECEMBER 23, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Los Angeles	P.D.: Cliff Winston	Philadelphia	P.D.: Dave Allan
1 3 Miki Howard, Ain't Nuthin' In The World	57 EX Ruby Turner, It's Gonna Be Alright	1 1 Luther Vandross, Here And Now	1 1 Luther Vandross, Here And Now
2 1 Angela Winbush, It's The Real Thing	58 EX Big Daddy Kane, I Get The The Job Done	2 5 Babyface, Tender Lover	2 5 Babyface, Tender Lover
3 5 Sharon Bryant, Foolish Heart	A59 — Deniece Williams, Every Moment	3 7 Janet Jackson, Rhythm Nation	3 7 Janet Jackson, Rhythm Nation
4 6 The Main Ingredient, I Just Wanna Love You	A — Stacy Lattisaw, Where Do We Go From Here	4 4 The Gap Band, All Of My Love	4 4 The Gap Band, All Of My Love
5 7 Babyface, Tender Lover	A — Soul II Soul, Jazzie's Groove	5 11 Milli Vanilli, Blame It On The Rain	5 11 Milli Vanilli, Blame It On The Rain
6 4 Maze Featuring Frankie Beverly, Silky Soul	A — Evelyn King, Day To Day	6 6 Patti LaBelle, Yo Mister	6 6 Patti LaBelle, Yo Mister
7 2 Luther Vandross, Here And Now	A — Milli Vanilli, Blame It On The Rain	7 8 Sharon Bryant, Foolish Heart	7 8 Sharon Bryant, Foolish Heart
8 9 The Gap Band, All Of My Love	A — S.O.S. Band, Secret Wish	8 2 Stephanie Mills, Home	8 2 Stephanie Mills, Home
9 10 Quincy Jones Featuring Ray Charles & Chaka Khan,	A — New Kids On The Block, This One's For The Child	9 3 Angela Winbush, It's The Real Thing	9 3 Angela Winbush, It's The Real Thing
10 11 Patti LaBelle, Yo Mister		10 10 Miki Howard, Ain't Nuthin' In The World	10 10 Miki Howard, Ain't Nuthin' In The World
11 15 Janet Jackson, Rhythm Nation		11 15 Sybil, Walk On By	11 15 Sybil, Walk On By
12 13 Eric Gable, Love Has Got To Wait		12 12 Alyson Williams, Just Call My Name	12 12 Alyson Williams, Just Call My Name
13 17 By All Means, Let's Get It On		13 13 Maze Featuring Frankie Beverly, Silky Soul	13 13 Maze Featuring Frankie Beverly, Silky Soul
14 18 O'Jays, Serious Hold On Me		14 14 Club Nouveau, No Friend Of Mine	14 14 Club Nouveau, No Friend Of Mine
15 23 Technotronic Featuring Felly, Pump Up The Jam		15 17 Quincy Jones Featuring Ray Charles & Chaka Khan,	15 17 Quincy Jones Featuring Ray Charles & Chaka Khan,
16 26 Calloway, I Wanna Be Rich		16 20 Regina Belle, Make It Like It Was	16 20 Regina Belle, Make It Like It Was
17 14 Foster/McLroy, Dr. Soul		17 29 Full Force, Friends B-4 Lovers	17 29 Full Force, Friends B-4 Lovers
18 8 Alyson Williams, Just Call My Name		18 31 Terence Trent D'Arby, To Know Someone Deeply Is	18 31 Terence Trent D'Arby, To Know Someone Deeply Is
19 27 Good Girls, Your Sweetness		19 31 Club Nouveau, No Friend Of Mine	19 31 Club Nouveau, No Friend Of Mine
20 28 Regina Belle, Make It Like It Was		20 32 Young M.C., Principals Office	20 32 Young M.C., Principals Office
21 29 Full Force, Friends B-4 Lovers		21 25 Entouch Featuring Keith Sweat, All Nite	21 25 Entouch Featuring Keith Sweat, All Nite
22 30 Terence Trent D'Arby, To Know Someone Deeply Is		22 34 Sky, Real Love	22 34 Sky, Real Love
23 31 Club Nouveau, No Friend Of Mine		23 20 Randy Crawford, Knockin' On Heaven's Door	23 20 Randy Crawford, Knockin' On Heaven's Door
24 32 Young M.C., Principals Office		24 16 Stephanie Mills, Home	24 16 Stephanie Mills, Home
25 33 Entouch Featuring Keith Sweat, All Nite		25 12 The Isley Brothers Featuring Ronald Isley, You'	25 12 The Isley Brothers Featuring Ronald Isley, You'
26 34 Sky, Real Love		26 30 Barry White, Super Lover	26 30 Barry White, Super Lover
27 20 Randy Crawford, Knockin' On Heaven's Door		27 31 The Temptations, Special	27 31 The Temptations, Special
28 16 Stephanie Mills, Home		28 36 Rob Base, Turn It Out	28 36 Rob Base, Turn It Out
29 12 The Isley Brothers Featuring Ronald Isley, You'		29 33 Fat Boys, Just Loungin'	29 33 Fat Boys, Just Loungin'
30 30 Barry White, Super Lover		30 38 Christopher Williams, Promises, Promises	30 38 Christopher Williams, Promises, Promises
31 31 The Temptations, Special		31 35 Sybil, Walk On By	31 35 Sybil, Walk On By
32 36 Rob Base, Turn It Out		32 40 Prince, Scandalous!	32 40 Prince, Scandalous!
33 33 Fat Boys, Just Loungin'		33 41 Chunky A, Owwww!	33 41 Chunky A, Owwww!
34 38 Christopher Williams, Promises, Promises		34 43 Troy Johnson, Change	34 43 Troy Johnson, Change
35 35 Sybil, Walk On By		35 44 Michael Cooper, Should Have Been You	35 44 Michael Cooper, Should Have Been You
36 40 Prince, Scandalous!		36 51 Pieces Of A Dream, What Can I Do	36 51 Pieces Of A Dream, What Can I Do
37 41 Chunky A, Owwww!		37 46 After 7, Don't Cha' Think	37 46 After 7, Don't Cha' Think
38 43 Troy Johnson, Change		38 42 Cheryl Lynn, Whatever It Takes	38 42 Cheryl Lynn, Whatever It Takes
39 44 Michael Cooper, Should Have Been You		39 43 Miles Jaye, Heaven	39 43 Miles Jaye, Heaven
40 51 Pieces Of A Dream, What Can I Do		40 49 Jonathan Butler, It's So Hard To Let Go	40 49 Jonathan Butler, It's So Hard To Let Go
41 46 After 7, Don't Cha' Think		41 50 Rhonda Clark, Stay Here Stay Near	41 50 Rhonda Clark, Stay Here Stay Near
42 42 Cheryl Lynn, Whatever It Takes		42 52 Peabo Bryson, Love's Paradise	42 52 Peabo Bryson, Love's Paradise
43 43 Miles Jaye, Heaven		43 53 Surface, Can We Spend Some Time	43 53 Surface, Can We Spend Some Time
44 49 Jonathan Butler, It's So Hard To Let Go		44 54 Oran 'Juce' Jones, Pipe Dreams	44 54 Oran 'Juce' Jones, Pipe Dreams
45 50 Rhonda Clark, Stay Here Stay Near		45 56 Chris McDaniel, Try Me	45 56 Chris McDaniel, Try Me
46 52 Peabo Bryson, Love's Paradise		46 51 LeVert, Feel Real	46 51 LeVert, Feel Real
47 53 Surface, Can We Spend Some Time		47 58 Abstract, Right And Hype	47 58 Abstract, Right And Hype
48 54 Oran 'Juce' Jones, Pipe Dreams		48 53 Chill, Body Reaction	48 53 Chill, Body Reaction
49 56 Chris McDaniel, Try Me		49 54 EX Chuckie Booker, Touch	49 54 EX Chuckie Booker, Touch
50 51 LeVert, Feel Real		50 55 EX Keisha Jackson, Hot Little Love Affair	50 55 EX Keisha Jackson, Hot Little Love Affair
51 58 Abstract, Right And Hype		51 56 EX Keisha Jeffries With Karyn White, Not Thru Bei	51 56 EX Keisha Jeffries With Karyn White, Not Thru Bei
52 53 Chill, Body Reaction			
53 EX Chuckie Booker, Touch			
54 EX Chuckie Booker, Touch			
55 EX Keisha Jackson, Hot Little Love Affair			
56 EX Keisha Jeffries With Karyn White, Not Thru Bei			

NEW BLACK CONSCIOUSNESS IN '89

(Continued from preceding page)

THE RHYTHM, THE RHYME

Defying conventions and breaking barriers, rap gained a wider fan base among the club, metal, pop, and hard-core R&B audiences, earned respect from retailers and major labels, and dispelled once and for all the notion of the genre as merely a lingering fad. Telling in this regard was the year's earliest rap smash, "Wild Thing" by Tone Loc (Delicious Vinyl), a raucous, rock-based record on a savvy independent label that pop radio leaped on while urban radio hung back. Heavy D & the Boyz earned their first platinum album with "Big Tyme" (Uptown), a danceable collection of house, hip-hop, and old disco grooves that recalled the days when disco DJs rapped over R&B records and everybody just danced. Tommy Boy signing De La Soul introduced "da inner sound, y'all" brand of peace pop/rap; the Fat Boys recorded a rap "opera" that, while not a popular smash, at least introduced a new avenue for expression; female rappers proliferated; and while several acts continue to make sex and the hard realities of street life their main topics, many more rappers with a message emerged in '89.

But the rap market has not all been pie in the sky. Most in the industry are concerned with a glut of product caused by the entrance of major labels in a game once dominated by indies. Though NARAS finally instituted a rap category in its 1989 Grammy Awards presentations, it botched the gesture by not including the category in its televised awards ceremony. Three of five nominated rap acts boycotted the Feb. 22 awards (Billboard, Feb. 25). Scattered incidents of violence at concerts, not all of them rap, but most notably a stabbing death at a rap concert at the Nassau Coliseum in Long Island, N.Y., late last year, touched off a wave of concern among promoters and concert insurers, thus making it more difficult to mount large-scale rap shows (Billboard, Dec. 16). And the messages contained in rap lyrics have come under fire, particularly in the case of N.W.A. (Niggers With Attitude), whose composi-

tion "F-k Tha Police" became the eye of a storm of controversy resulting in a fax information network among local police departments that tried to ban and boycott the group's tour stops. The song also prompted a disapproving "policy" letter Aug. 1 from the FBI to Priority Records, the group's label.

HIGHER GROUND

In 1987, the National Assn. for the Advancement of Colored People published "The Discordant Sound Of Music," a report on the status of black employment in the recording industry. The study noted that the majority of blacks are kept to administrative duties, are underpaid, and are not tapped for promotions at the same rate as whites. At that time, the NAACP announced a campaign to sign major labels to "fair share" agreements that would ensure better opportunities for blacks at all levels of the industry. In 1989, while NAACP director of economic development Fred Rasheed says the campaign has not been abandoned, not one label has formally agreed to establish fair-share practices.

Despite labels' reluctance to institute formal hiring/training guidelines for minorities, blacks in the industry have maintained their hard-fought positions and in some cases have gained ground. In a year when most three-year contracts came up for renegotiation, most top black executives were kept on.

Eckstine's ascendance to the top of PolyGram's A&R department is another step in professional breakthroughs for blacks; the boost was based on his track record as GM of Wing Records, the PolyGram-distributed label that gave the major a majority of its best-selling albums from 1988-89 with Vanessa Williams, Tony! Toni! Toné!, and Sharon Bryant. Important too was the appointment of Ben Sheats, formerly national sales manager of Motown, to head up MCA Records' Midwest regional distribution operation, the first black to head any major-label distribution branch.

RHYTHM AND BLUES

(Continued from preceding page)

them (black music shot to the top by white performers) really irritates me.

STUFF: "Keys To The House," a three-hour house music radio program produced by Marcus Dickerson of KUOP Stockton, Calif., will get a special broadcast in eight markets—including California, New York, Alaska, and Iowa—on New Year's Eve. For info, call 209-946-2528. **Ramsey Lewis** and **Billy Taylor**, two jazz piano greats, have recorded the duet album "We Meet Again" for CBS Masterworks. **Queen of Soul Aretha Franklin** will team with balladeer **Peabo Bryson** Friday-Saturday (22-23) for two benefit concerts at Detroit's Masonic Temple. The shows aid Detroit's New Bethel Missionary Church and Mother Waddle's Perpetual Mission. Orpheus love man **Eric Gable** joined Columbia songbird Regi-

na Belle for a sizzling show at the Apollo Theatre Dec. 15. **Oops: Don Rubin's** title at the SBK Records Group is senior VP, A&R (Artist Developments, Dec. 9). **Cinemax** presents "Prince: A Musical Portrait," a 10-minute documentary short, Friday (22) during its Prince Film Fest. The segment will include comments by **Miles Davis, Eric Clapton, Terence Trent D'Arby, George Clinton, and Quincy Jones.** The channel will also show all three Prince flicks. Check your listings. **Cissy Houston** will record her first gospel album in years for Island Records, a tribute to gospel music legend **Thomas A. Dorsey.** The record is expected in March. **Atlantic** act **Troop** departed Dec. 16 for their return tour of Japan.

Finally, to all a Merry Christmas, **Happy Kwanzaa,** and a prosperous, healthy New Year!

FOR WEEK ENDING DECEMBER 23, 1989

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	ALL OF MY LOVE	THE GAP BAND	1
2	1	IT'S THE REAL THING	ANGELA WINBUSH	6
3	2	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	3
4	3	TENDER LOVER	BABYFACE	2
5	9	LET'S GET IT ON	BY ALL MEANS	5
6	10	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	12
7	14	RHYTHM NATION	JANET JACKSON	4
8	8	YO MISTER	PATTI LABELLE	8
9	12	WHATCHA GONNA DO?	TYLER COLLINS	11
10	5	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	21
11	18	I'LL BE GOOD TO YOU	QUINCY JONES	9
12	16	FOOLISH HEART	SHARON BRYANT	7
13	17	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	10
14	13	LOVE HAS GOT TO WAIT	ERIC GABLE	13
15	6	HERE AND NOW	LUTHER VANDROSS	15
16	23	MAKE IT LIKE IT WAS	REGINA BELLE	14
17	29	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	17
18	24	TURN IT OUT	ROB BASE	30
19	25	BLAME IT ON THE RAIN	MILLI VANILLI	20
20	20	SERIOUS HOLD ON ME	O'JAYS	18
21	27	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	16
22	7	DR. SOUL	FOSTER/MCELROY	38
23	28	CHA CHA CHA	MC LYTE	36
24	11	CAN I?	DAVID PEASTON	37
25	34	REAL LOVE	SKYY	19
26	38	WALK ON BY	SYBIL	22
27	19	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	44
28	40	FRIENDS B-4 LOVERS	FULL FORCE	25
29	37	OWWWW!	CHUNKY A	29
30	30	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	34
31	15	JUST CALL MY NAME	ALYSON WILLIAMS	39
32	—	NO FRIEND OF MINE	CLUB NOUVEAU	24
33	—	DON'T CHA' THINK	AFTER 7	31
34	—	RIGHT AND HYPE	ABSTRAC	26
35	35	ME SO HORNY	THE 2 LIVE CREW	69
36	26	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	63
37	—	YOUR SWEETNESS	GOOD GIRLS	28
38	—	I WANNA BE RICH	CALLOWAY	23
39	—	SPECIAL	THE TEMPTATIONS	27
40	22	HOME	STEPHANIE MILLS	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	TENDER LOVER	BABYFACE	2
2	4	ALL OF MY LOVE	THE GAP BAND	1
3	6	RHYTHM NATION	JANET JACKSON	4
4	5	FOOLISH HEART	SHARON BRYANT	7
5	1	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	3
6	9	LET'S GET IT ON	BY ALL MEANS	5
7	12	I'LL BE GOOD TO YOU	QUINCY JONES	9
8	8	YO MISTER	PATTI LABELLE	8
9	11	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	10
10	10	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	16
11	16	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	17
12	13	MAKE IT LIKE IT WAS	REGINA BELLE	14
13	14	SERIOUS HOLD ON ME	O'JAYS	18
14	19	WHATCHA GONNA DO?	TYLER COLLINS	11
15	18	REAL LOVE	SKYY	19
16	2	IT'S THE REAL THING	ANGELA WINBUSH	6
17	20	I WANNA BE RICH	CALLOWAY	23
18	7	HERE AND NOW	LUTHER VANDROSS	15
19	17	LOVE HAS GOT TO WAIT	ERIC GABLE	13
20	23	WALK ON BY	SYBIL	22
21	21	BLAME IT ON THE RAIN	MILLI VANILLI	20
22	26	NO FRIEND OF MINE	CLUB NOUVEAU	24
23	27	RIGHT AND HYPE	ABSTRAC	26
24	28	SPECIAL	THE TEMPTATIONS	27
25	29	YOUR SWEETNESS	GOOD GIRLS	28
26	32	SHOULD HAVE BEEN YOU	MICHAEL COOPER	33
27	30	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	12
28	31	FRIENDS B-4 LOVERS	FULL FORCE	25
29	34	SCANDALOUS!	PRINCE	32
30	36	DON'T CHA' THINK	AFTER 7	31
31	35	OWWWW!	CHUNKY A	29
32	39	CAN WE SPEND SOME TIME	SURFACE	35
33	—	IT'S GONNA BE ALRIGHT	RUBY TURNER	42
34	—	OPPOSITES ATTRACT	PAULA ABDUL	41
35	40	HEAVEN	MILES JAYE	46
36	15	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	21
37	—	HOT LITTLE LOVE AFFAIR	KEISHA JACKSON	48
38	—	NO MORE LIES	MICHELLE	40
39	22	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	34
40	—	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	45

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
47	AIN'T NOTHIN' LIKE THE LOVIN WE GOT (Criterion, ASCAP/Field Day, ASCAP)	16
3	AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	71
17	ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Ventertainment, ASCAP)	23
1	ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	66
95	BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	9
80	BABY DON'T FOOL AROUND (Alva, BMI/Songcase, BMI)	45
70	BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	42
78	BEEPERS (Locked Up, ASCAP)	6
28	BLAME IT ON THE RAIN (Realsongs, ASCAP)	54
74	BODY REACTION (Father Thunder, BMI/Bullwhip, ASCAP)	59
90	BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	65
83	BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	39
37	CAN I? (Stone Gate, BMI/Finesse, BMI)	86
35	CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP)	21
36	CHA CHA CHA (First Priority, BMI/Top Billin', ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	5
87	DAY TO DAY (Virgo One, ASCAP/Lawson, ASCAP/SBK Rude Tymeze, ASCAP/Been Stung, BMI)	13
99	DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	14
31	DON'T CHA' THINK (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)	69
76	DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	93
44	DON'T TAKE IT PERSONAL (CBS, ASCAP/Multi Culler, ASCAP/Colgems-EMI, ASCAP) CPP	92
98	(DON'T U KNOW) I LOVE U (Seelongs, ASCAP)	24
38	DR. SOUL (Two Tuff-Enuff, BMI/Top Billin', ASCAP/MCA, ASCAP)	60
85	ELECTRIC BOOGIE (Solomonic, ASCAP)	51
55	EVERY MOMENT (Gateway Music House, ASCAP)	53
61	EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	12
52	EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	19
7	FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	4
25	FRIENDS B-4 LOVERS (Forceful, BMI/Willesden, BMI)	96
46	HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	26
15	HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	67
43	HOME (Warner-Tamerlane, BMI)	75
48	HOT LITTLE LOVE AFFAIR (CBS, ASCAP)	41
81	I CHOOSE YOU (TONIGHT) (Dujan, BMI/Aruba, ASCAP)	77
100	I DESIRE (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	60
82	I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	51
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HOT BLACK SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	9	★★ NO. 1 ★★ ALL OF MY LOVE R. WILSON, C. WILSON (CALHOUN, ST. JON, WILSON)	◆ THE GAP BAND (T) (C) CAPITOL 44418
2	3	6	9	TENDER LOVER L. A. REID, BABYFACE (BABYFACE, L. A. REID, P. SMITH)	◆ BABYFACE (T) (C) SOLAR 74003/E.P.A.
3	1	3	13	AIN'T NUTHIN' IN THE WORLD J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY)	◆ MIKI HOWARD (T) (C) ATLANTIC 7-88826
4	8	13	7	RHYTHM NATION J. JAM, T. LEWIS (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (T) (C) (CD) A&M 1455
5	7	11	10	LET'S GET IT ON S. SHEPPARD, J. VARNER (M. GAYE, E. TOWNSEND)	◆ BY ALL MEANS (T) (C) (CD) ISLAND 7-99162
6	2	2	12	IT'S THE REAL THING A. WINBUSH (A. WINBUSH)	◆ ANGELA WINBUSH (T) (C) MERCURY 876 008-7/POLYGRAM
7	9	9	12	FOOLISH HEART S. BRYANT, R. GALLWEY (S. PERRY, R. GOODRUM)	◆ SHARON BRYANT (T) (C) WING 889 878-7/POLYGRAM
8	6	8	11	YO MISTER PRINCE (PRINCE)	◆ PATTI LABELLE (T) (C) MCA 53728
9	14	24	7	I'LL BE GOOD TO YOU Q. JONES (G. JOHNSON, L. JOHNSON, S. SAM)	◆ QUINCY JONES FEATURING RAY CHARLES & CHAKA KHAN (T) (C) QWEST 7-22697/WARNER BROS.
10	11	18	8	SILKY SOUL F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 7-22738
11	12	15	11	WHATCHA GONNA DO? P. GORDY (P. GORDY, T. COLLINS)	◆ TYLER COLLINS (T) (C) RCA 9094
12	16	19	8	PUMP UP THE JAM T. DE QUINCEY (M. KAMOSI, T. DE QUINCEY)	◆ TECHNOTRONIC FEATURING FELLY (T) (C) SBK 19701*
13	13	16	11	LOVE HAS GOT TO WAIT H. KING (H. KING, D. GOODMAN)	◆ ERIC GABLE (T) (C) ORPHEUS 72257/EMI
14	20	25	7	MAKE IT LIKE IT WAS N. MARTINELLI (C. WINANS)	◆ REGINA BELLE (T) (C) COLUMBIA 38-73022
15	5	1	11	HERE AND NOW L. VANDROSS, M. MILLER (T. STEELE, D. ELLIOTT)	◆ LUTHER VANDROSS (C) EPIC 34-73029/E.P.A.
16	15	17	12	I JUST WANNA LOVE YOU R. BARNES, T. COLEMAN (R. BARNES, T. COLEMAN)	◆ THE MAIN INGREDIENT (T) (C) POLYDOR 889 910-7/POLYGRAM
17	22	27	10	ALL NITE E. MCCAINE, FREE (E. MCCAINE, FREE)	◆ ENTOUCH FEATURING KEITH SWEAT (T) (C) (CD) VINTERTAINMENT 7-79260/ELEKTRA
18	19	22	9	SERIOUS HOLD ON ME W. WILLIAMS, E. LEVERT, T. STUBBS (W. WILLIAMS, T. STUBBS, L. CHRISTIAN)	◆ O'JAYS (C) EMI 50230
19	24	30	10	REAL LOVE R. MULLER, S. ROBERTS, JR. (S. ROBERTS)	◆ SKYY (C) ATLANTIC 7-88816
20	23	28	8	BLAME IT ON THE RAIN F. FARIAN (D. WARREN)	◆ MILLI VANILLI (T) (C) ARISTA 1-9904
21	10	4	14	KNOCKIN' ON HEAVEN'S DOOR M. POWELL (B. DYLAN)	◆ RANDY CRAWFORD (C) WARNER BROS. 7-22865
★★★ POWER PICK/SALES ★★★					
22	27	38	5	WALK ON BY E. O'LOUGHLIN (B. BACHARACH, H. DAVID)	◆ SYBIL (T) (M) NEXT PLATEAU 50111*
23	28	33	8	I WANNA BE RICH R. CALLOWAY, V. CALLOWAY (R. CALLOWAY, V. CALLOWAY, M. GENTRY, B. LIPSCOMB)	◆ CALLOWAY (T) (C) SOLAR 74005/E.P.A.
24	30	40	8	NO FRIEND OF MINE J. KING, C. DIXON (J. KING, C. DIXON)	◆ CLUB NOUVEAU (T) (C) WARNER BROS. 7-22769
25	32	39	8	FRIENDS B-4 LOVERS FULL FORCE (FULL FORCE)	◆ FULL FORCE (T) (C) COLUMBIA 38-73025
26	29	36	9	RIGHT AND HYPE G. GRIFFIN, M. RILEY (G. GRIFFIN, M. RILEY)	◆ ABSTRAC' (T) (C) REPRISE 7-22872
27	33	41	7	SPECIAL S. SHEPPARD, J. VARNER (S. SHEPPARD, J. VARNER)	◆ THE TEMPTATIONS (T) (C) MOTOWN 2004
28	34	42	8	YOUR SWEETNESS J. BARNES, KYLE (J. BARNES, K. ARMSTRONG)	◆ GOOD GIRLS (T) (C) MOTOWN 1976
29	35	43	6	OWWWW! A. Z. GROOVE (CHUNKY A, Z. GILES)	◆ CHUNKY A (T) (C) MCA 53736
30	37	51	5	TURN IT OUT W. HAMILTON, R. BASE (R. GINYARD)	◆ ROB BASE (T) (C) PROFILE 5275
31	39	48	6	DON'T CHA' THINK D. ROCK, KAYO (D. PARKS, KAYO, D. SIMMONS)	◆ AFTER 7 (T) (C) VIRGIN 7-99143
32	38	52	4	SCANDALOUS! PRINCE (PRINCE)	◆ PRINCE (T) (C) WARNER BROS. 7-22824
33	42	50	5	SHOULD HAVE BEEN YOU M. COOPER (M. COOPER, K. CRUMPLER)	◆ MICHAEL COOPER (T) (C) REPRISE 7-22713
34	25	29	10	YOU'LL NEVER WALK ALONE A. WINBUSH (A. WINBUSH)	◆ THE ISLEY BROTHERS FEATURING RONALD ISLEY (T) (C) WARNER BROS. 7-22748
35	47	57	4	CAN WE SPEND SOME TIME D. CONLEY, D. TOWNSEND, B. JACKSON (B. JACKSON)	◆ SURFACE (C) COLUMBIA 38-73028
36	43	45	5	CHA CHA CHA KING OF CHILL (KING OF CHILL)	◆ MC LYTE (T) (C) FIRST PRIORITY 7-99170/ATLANTIC
37	21	14	12	CAN I? M. J. POWELL (H. GRIFFITH, H. DAVIS)	◆ DAVID PEASTON (T) (C) GEFEN 7-22795/REPRISE
38	18	10	13	DR. SOUL D. FOSTER, T. MCELROY (D. FOSTER, T. MCELROY, KING OF CHILL)	◆ FOSTER/MCELROY (T) (C) ATLANTIC 7-88812
39	17	7	13	JUST CALL MY NAME D. MILLER (D. MILLER, P. INGRAM, K. CURRY)	◆ ALYSON WILLIAMS (T) (C) DEF JAM 38-69072/COLUMBIA
40	57	69	4	NO MORE LIES DR. DRE (MICHELL, LAYLA, DR. DRE)	◆ MICHEL'LE (T) (C) RUTHLESS 873-214-7/ATCO
41	53	76	3	OPPOSITES ATTRACT O. LEIBER (O. LEIBER)	◆ PAULA ABDUL (DUET WITH THE WILD PAIR) (T) (C) VIRGIN 7-99158
42	58	80	3	IT'S GONNA BE ALRIGHT L. HOLLAND, J. SKINNER (L. HOLLAND, J. SKINNER, R. TURNER)	◆ RUBY TURNER (T) (C) JIVE 1290/RCA
43	26	12	14	HOME N. MARTINELLI (C. SMALLS)	◆ STEPHANIE MILLS (C) MCA 53712
44	31	20	17	DON'T TAKE IT PERSONAL D. CONLEY, D. TOWNSEND (D. CONLEY, D. CULLER, D. TOWNSEND)	◆ JERMAINE JACKSON (T) (C) ARISTA 1-9875
45	51	65	5	(I'LL BE YOUR) DREAM LOVER J. DAVIS (J. DAVIS)	◆ RICHARD ROGERS (T) (C) SAM 5004*
46	52	71	4	HEAVEN M. JAYE (M. JAYE)	◆ MILES JAYE (T) (C) ISLAND 7-99136
47	50	59	6	AIN'T NOTHIN LIKE THE LOVIN WE GOT S. BROWN, W. STEWART (B. OSBORNE, B. L. EAGER)	◆ SHIRLEY BROWN WITH BOBBY WOMACK MALACO 2157
48	55	68	6	HOT LITTLE LOVE AFFAIR A. GEORGE, F. MCFARLANE (P. SCOTT, D. KNIGHT)	◆ KEISHA JACKSON (T) (C) CBS ASSOCIATED 73056/E.P.A.
49	56	75	5	TRY ME E. WILLIAMSON, L. MCKAY III (L. HITCHENS, L. SMITH)	◆ CHRIS MCDANIEL (T) (C) (CD) MEGA JAM 7277
50	74	89	3	WHATEVER IT TAKES J. JOHNSON, C. LYNN (T. JOHNSON, K. CAGE, K. LEWIS)	◆ CHERYL LYNN (C) VIRGIN 7-99142

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51	65	77	4	PRINCIPAL'S OFFICE M. DIKE, M. ROSS (M. YOUNG, M. DIKE, M. ROSS)	◆ YOUNG M.C. (T) (C) DELICIOUS VINYL 7-99137
52	72	91	3	EXPRESSION SALY (C. JAMES)	◆ SALT-N-PEPA (T) (M) NEXT PLATEAU 50101*
53	63	83	4	PROMISES, PROMISES T. GATLING (WILLIAMS, T. GATLING, STEWART)	◆ CHRISTOPHER WILLIAMS (C) GEFEN 7-22781/REPRISE
★★★ POWER PICK/AIRPLAY ★★★					
54	84	—	2	JAZZIE'S GROOVE JAZZIE B.N. HOOPER (ROMEO, N. HOOPER)	◆ SOUL II SOUL (T) (C) VIRGIN 7-99145
55	59	67	6	EVERY MOMENT B. WESTERLING (D. RAYNOR, D. WILLIAMS)	◆ DENICIE WILLIAMS (T) (C) MCA 53707
56	70	—	2	WHAT CAN I DO R. BOWLAND (R. BOWLAND)	◆ PIECES OF A DREAM (C) EMI 50274
57	64	85	3	(YOU MAKE ME FEEL LIKE) A NATURAL MAN M. J. POWELL (G. GOFFIN, C. KING, J. WEXLER)	◆ JAMES INGRAM (C) WARNER BROS. 7-22862
58	62	82	4	SHALL WE DANCE W. ADAMS (D. J. ADAM T)	◆ GRANDMASTER SLICE & IZZY CHILL (T) CREATIVE FUNK 1701*/SELECT-O-HITS
59	71	—	2	JUICY RILEY, WRECKS-N-EFFECT (MTUME, RILEY, DAVIDSON, MITCHELL)	◆ WRECKS-N-EFFECT (T) (C) SOUND OF NEW YORK 2005/MOTOWN
60	78	88	3	PIPE DREAMS S. SEVER (O. JONES, S. SEVER)	◆ ORAN 'JUICE' JONES (T) (C) OBR 38-73023/COLUMBIA
61	45	26	16	EVERYTHING A. CYMONE (G. COLE, J. N. HOWARD)	◆ JODY WATLEY (C) MCA 53714
62	36	34	13	SUPER LOVER B. WHITE, Z. GILES (B. WHITE, J. PERRY, W. JONES)	◆ BARRY WHITE (T) (C) A&M 1459
63	46	31	15	SOMEBODY FOR ME DJ EDDIE F., NEVELLE (HEAVY D., EDDIE F., N. HODGE)	◆ HEAVY D. & THE BOYZ (T) (C) UPTOWN 53718/MCA
64	91	—	2	TOUCH C. BOOKER, BIG DOG PROD. (C. BOOKER)	◆ CHUCKII BOOKER (T) (C) ATLANTIC 7-88841
65	48	37	10	JUST A FRIEND BIZ MARKIE (M. HALL)	◆ BIZ MARKIE (T) (C) COLD CHILLIN' 7-22784/WARNER BROS.
66	69	81	4	I WANNA BE WHERE YOU ARE L. JOB (CLAY TOVEN, T. BALDURSON, J. BENDICH)	◆ WILL CLAYTON (T) POLYDOR 876 762-7/POLYGRAM
67	77	92	3	NOT THRU BEING WITH YOU J. JOHNSON, J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ MICHAEL JEFFRIES WITH KARYN WHITE (T) (C) WARNER BROS. 7-22797
★★★ HOT SHOT DEBUT ★★★					
68	NEW ▶	—	1	WHERE DO WE GO FROM HERE M. HUMES (M. HUMES)	◆ STACY LATTISAW WITH JOHNNY GILL (T) (C) MOTOWN 2026
69	61	60	16	ME SO HORNY L. SKYY WALKER, THE 2 LIVE CREW (L. SKYY WALKER, THE 2 LIVE CREW)	◆ THE 2 LIVE CREW (T) (C) (M) SKYY WALKER 127*
70	60	56	20	BACK TO LIFE JAZZIE B.N. HOOPER (B. ROMEO, C. WHEELER, P. HOOPER, S. LAW)	◆ SOUL II SOUL (FEATURING CARON WHEELER) (T) (C) VIRGIN 7-99171
71	41	23	9	I THINK I CAN BEAT MIKE TYSON D. J. JAZZY JEFF & FRESH PRINCE, P. HARRIS, N. GREEN (W. SMITH, J. TOWNES, P. HARRIS)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE (T) (C) JIVE 1282/RCA
72	83	94	3	YOU MAKE ME WANT TO GIVE IT UP N. M. WALDEN (N. M. WALDEN, L. JACKSON)	◆ D'ATRA HICKS (T) (C) CAPITOL 44476
73	54	58	5	STEPPIN' TO THE A.M. SHOCKLEE, SHOCKLEE, SADLER (BERRIN, NASH, SHOCKLEE, SADLER, SHOCKLEE)	◆ 3RD BASS (T) (C) DEF JAM 38-68914/COLUMBIA
74	89	—	2	BODY REACTION D. STEWART (D. STEWART, G. BERRY)	◆ CHILL (T) (C) ORPHEUS 72261/EMI
75	67	70	6	OOH CHILD V. GIBBS, E. ELECTRIK (S. VINCENT)	◆ LEOTIS (T) (C) MERCURY 876 239-7/POLYGRAM
76	79	72	22	DON'T MAKE ME OVER J. BRATTON, D. DREWRY (B. BACHARACH, H. DAVID)	◆ SYBIL (T) (C) (M) NEXT PLATEAU 50107*
77	44	21	15	PERSONALITY KASHIF, N. MUNDY (N. MUNDY, GOMEZ)	◆ KASHIF (C) ARISTA 1-9890
78	87	96	3	BEEPERS SIR MIX-A-LOT (SIR MIX-A-LOT)	◆ SIR MIX-A-LOT (T) (C) NASTYMIX 76980*
79	NEW ▶	—	1	THIS ONE'S FOR THE CHILDREN M. STARR (M. STARR)	◆ NEW KIDS ON THE BLOCK (C) COLUMBIA 38-73064
80	92	—	2	BABY DON'T FOOL AROUND E. GURREN, CARDELL (C. HARRINGTON)	◆ CARDELL (T) (C) SEDONA 7611*
81	95	—	2	I CHOOSE YOU (TONIGHT) E. WILDE (E. WILDE)	◆ EUGENE WILDE (T) (C) MAGNOLIA 23991/MCA
82	NEW ▶	—	1	I GET THE THE JOB DONE G. GRIFFIN (A. HARDY)	◆ BIG DADDY KANE (T) (C) COLD CHILLIN' 7-22719/WARNER BROS.
83	81	78	21	BUST A MOVE M. ROSS, M. DIKE (M. YOUNG, M. DIKE, M. ROSS)	◆ YOUNG M.C. (T) (C) DELICIOUS VINYL 105/ISLAND
84	40	35	11	TEST OF TIME W. DOWNING, L. ARMOR (M. HOLDEN, K. HARRIS)	◆ WILL DOWNING (T) (C) (CD) ISLAND 0-96530*
85	94	93	6	ELECTRIC BOOGIE L. DERMER, J. GALDO, R. VIGIL (N. LIVINGSTON)	◆ MARCIA GRIFFITHS (T) (C) (CD) MANGO 7832/ISLAND
86	88	95	3	JUST LOUNGIN' M. MORALES (M. MORALES, M. ROONEY, D. WIMBLEY)	◆ FAT BOYS (C) TIN PAN APPLE 873 416-1/POLYGRAM
87	NEW ▶	—	1	DAY TO DAY TEN CITY, M. JEFFERSON (M. JEFFERSON, B. BURKE, B. STINGILY, H. LAWSON)	◆ EVELYN "CHAMPAGNE" KING (T) (C) EMI 56146*
88	NEW ▶	—	1	STAY K. WATERS (K. WATERS, D. MORTON)	◆ KIM WATERS (FEATURING JUANITA DAILEY) WARLOCK 7069
89	NEW ▶	—	1	SAVE THE CHILDREN B. WOMACK (B. WOMACK, H. PAYNE)	◆ BOBBY WOMACK (C) SOLAR 74006/E.P.A.
90	96	—	2	BUDDY THE MENTOR AND HIS 3 SONS (HOUSTON, MERCER, JOLICEUR, MASON, SMALL, HALL)	◆ DE LA SOUL (T) (C) TOMMY BOY 943*
91	NEW ▶	—	1	YOUR PRECIOUS LOVE D. SHEPHERD (N. ASHFORD, V. SIMPSON)	◆ TAMIKA PATTON (DUET WITH ERIC GABLE) (C) ORPHEUS 72254/EMI
92	76	61	17	NEW JACK SWING M. RILEY, WRECKS-N-EFFECT (M. RILEY, A. DAVIDSON, B. MITCHELL)	◆ WRECKS-N-EFFECT (T) (C) SOUND OF NEW YORK 1979/MOTOWN
93	NEW ▶	—	1	MUSIC MAN B. AVILA, SR. (B. AVILA, SR., B. R. AVILA, J. FELIX)	◆ BOBBY ROSS AVILA (T) (C) RCA 9149
94	66	46	9	TAKE GOOD CARE OF YOU AND ME B. BACHARACH, C. SAGER (B. BACHARACH, C. SAGER, G. GOFFIN)	◆ DIONNE WARWICK AND JEFFREY OSBORNE (C) ARISTA 1-9901
95	80	62	20	BABY COME TO ME N. M. WALDEN (N. M. WALDEN, J. COHEN)	◆ REGINA BELLE (C) COLUMBIA 38-68969
96	49	44	10	RICH GIRLS R. J. RICE (R. J. RICE, DE DE LEITTA, M. ROSE)	◆ R. J.'S LATEST ARRIVAL (T) (C) EMI 56142*
97	73	49	12	WHAT YOU NEED G. WILLIAMS (N. RICHARDS, G. WILLIAMS)	◆ STACY LATTISAW (T) (C) MOTOWN 1978
98	68	32	16	(DON'T U KNOW) I LOVE U C. BOOKER, BIG DOG PROD. (C. BOOKER)	◆ CHUCKII BOOKER (T) (C) ATLANTIC 7-88831
99	75	47	10	DIDN'T I (BLOW YOUR MIND) M. STARR (T. BELL, W. HART)	◆ NEW KIDS ON THE BLOCK (C) COLUMBIA 38-68960
100	85	74	7	I DESIRE D. NEWKIRK (D. NEWKIRK, W. TEELUX)	◆ NEWKIRK (T) (C) OBR 38-73020/COLUMBIA

Products 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. Catalog no. is for 7-inch vinyl single. *Asterisk indicates catalog no. is for 12-inch vinyl single; 7-inch unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.



TERRI ROSSI'S RHYTHM SECTION

AND THE WINNER IS "All Of My Love" by the **Gap Band** (Capitol)! Last week, "Tender Lover" by **Babyface** (Solar) had jumped over "My Love." The total points for the two records were so close that there was no way to predict which record would make it to No. 1 this week. In the final analysis, "Tender" is No. 1 in total radio points, while "My Love" had 30 No. 1 reports and ranks No. 2. On the retail side, "My Love" ranks No. 1 and "Tender Lover" is No. 4.

DEBUTING DUETS: Three of eight new entries are duets. The Hot Shot Debut, "Where Do We Go From Here" by **Stacy Lattisaw & Johnny Gill** (Motown), enters at No. 68, gaining 50 stations in one week. This is their second joint effort; 1983's "When Something Is Wrong With My Baby" (Cotillion) peaked at No. 57. The record signals Gill's debut as a solo Motown artist. "Stay" by **Kim Waters** featuring **Juanita Dailey** (Warlock) comes in at No. 87 with 28 radio reports. "Your Precious Love" by **Tamika Patton** with **Eric Gable** (Orpheus) earns 21 stations for its entry at No. 91.

MORE DUETS: Moving into the top 10 is "I'll Be Good To You" by **Quincy Jones** featuring **Ray Charles** and **Chaka Khan** (Qwest), which shows a healthy gain in radio points. It is No. 1 at WIZF Cincinnati and has 14 top five and 33 top 10 reports. "Good To You" is well positioned to hold through the holidays... "All Nite" by **Entouch** featuring **Keith Sweat** (Vintertainment) is on 91 stations, gaining three new adds, including WJMI Jackson, Miss., and KSOL San Francisco. "All Nite" gets good numbers, such as No. 1 at KPRW Oklahoma City and KMJM St. Louis; No. 2 at WYLD-FM New Orleans; and No. 4 at KKDA Dallas and WNHC New Haven, Conn. "Opposites Attract" by **Paula Abdul** featuring the **Wild Pair** (Virgin) gains 10 stations, including WATV Birmingham, Ala.; WZHT Montgomery, Ala.; and WQHT Miami... "Not Thru Being With You" by **Michael Jeffries** with **Karyn White** (Warner Bros.) gained 15 new reports, including WCKX Columbus, Ohio; KQXL Baton Rouge, La.; and WEDR Miami.

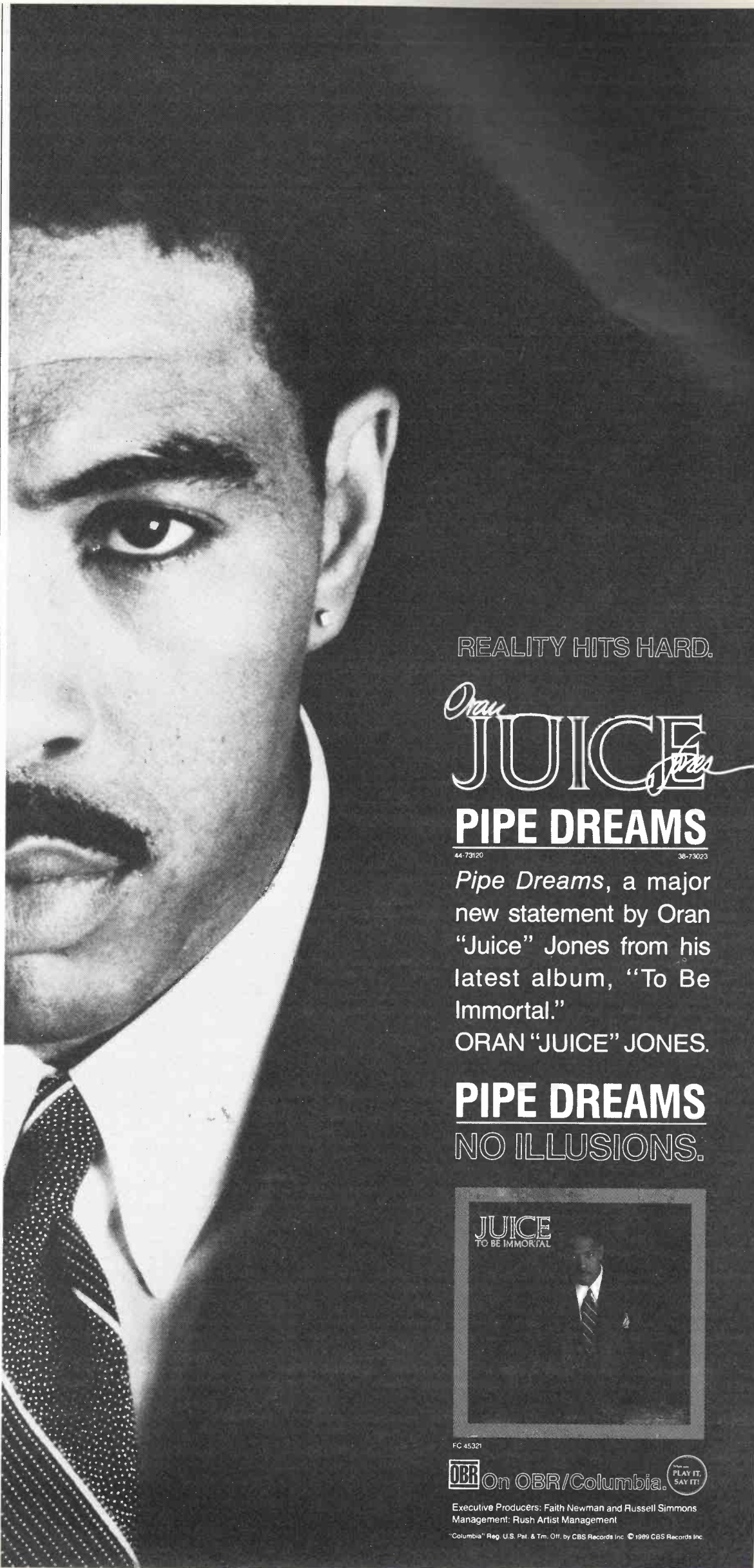
THIS HAS BEEN A GREAT YEAR for me at Billboard. In January I started writing a column, something I never aspired to do, but it seemed so important to explain the chart process to our readers. Next, Billboard introduced the Hot Rap Singles chart, which for visibility and an accurate depiction of the history of the record business, was essential and possibly the most important accomplishment of the year. I could write about my favorite records that didn't make it to the top of the chart, such as "My Sugar" by **Atlantic Starr** (Warner Bros.). I could make more predictions about great vocalists to watch, such as Sparrow/Capitol artists **BeBe** ("Meantime") **Winans** and **CeCe** ("Don't Cry") **Winans**. I could say to watch out for an incredible gospel/crossover year with new product from another great group, **Commissioned**. Also, I could let you know that we do care about those less fortunate. Look for at least three great records whose proceeds will go to charity, including one by **Earth, Wind & Fire** featuring the **Boys**. But I guess all I really want to say to my readers is thank you for all your kindness during the year. May the upcoming year be one of peace and prosperity and mercy for others.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 33 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON
WHERE DO WE GO FROM HERE STACY LATTISAW MOTOWN	9	12	29	50	59
TOUCH CHUCKII BOOKER ATLANTIC	5	11	17	33	69
JAZZIE'S GROOVE SOUL II SOUL VIRGIN	7	8	14	29	66
YOUR PRECIOUS LOVE TAMIKA PATTON ORPHEUS	1	7	13	21	36
JUICY WRECKS-N-EFFECT SOUND OF N.Y.	4	4	10	18	62
HEARTBEAT SEDUCTION VENDETTA	2	5	9	16	36
IT'S GONNA BE ALRIGHT RUBY TURNER JIVE	5	5	5	15	82
NOT THRU BEING WITH YOU MICHAEL JEFFRIES WARNER BROS.	0	4	11	15	57
STAY KIM WATERS WARLOCK	3	3	9	15	28
WHAT CAN I DO PIECES OF A DREAM EMI	6	5	3	14	69

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.



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ORAN "JUICE" JONES.

PIPE DREAMS

NO ILLUSIONS.



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Management: Rush Artist Management

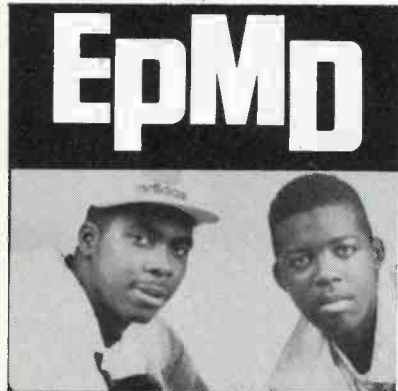
"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1989 CBS Records Inc.

FOR WEEK ENDING
DECEMBER 23, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	21	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER <small>6 weeks at No. 1</small>
2	2	1	12	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	4	6	8	LUTHER VANDROSS EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
4	3	3	15	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
5	6	4	14	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
6	7	7	12	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
7	5	5	23	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
8	8	8	25	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
9	10	11	8	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
10	9	9	13	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
11	13	13	8	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
12	12	15	8	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
13	14	12	12	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
14	11	10	12	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
15	35	55	3	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
16	17	18	22	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
17	15	14	25	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
18	16	16	23	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
19	22	25	7	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
20	36	—	2	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
21	29	31	6	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
22	21	28	6	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
23	20	19	15	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
24	18	20	24	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
25	27	30	7	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
26	33	38	3	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
27	31	34	5	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
28	23	23	31	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
29	24	26	13	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
30	19	24	5	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
31	25	17	17	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
32	40	70	3	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
33	28	22	19	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
34	26	21	19	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
35	32	29	40	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
36	30	27	20	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
37	41	43	4	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
38	34	33	39	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
39	38	35	21	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
40	37	32	8	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
41	42	39	15	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
42	39	36	20	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
43	44	41	6	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
44	43	37	59	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
45	51	61	7	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
46	46	64	4	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
47	45	45	14	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
48	56	51	3	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
49	55	50	22	ENTOUCH VINTERMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE

50	68	—	2	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
51	49	44	10	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
52	47	48	18	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
53	63	63	4	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
54	50	53	22	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
55	52	60	8	AWESOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
56	80	100	4	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
57	48	49	26	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
58	59	62	6	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
59	77	95	3	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
60	65	68	4	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
61	60	74	5	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
62	91	97	3	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
63	62	40	35	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
64	61	59	9	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
65	64	65	7	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
66	66	77	7	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
67	57	67	3	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
68	58	47	28	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
69	67	52	60	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
70	98	88	15	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
71	82	—	2	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
72	74	73	73	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
73	54	46	9	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
74	87	84	7	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
75	NEW ▶	—	1	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
76	73	76	5	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
77	78	96	4	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
78	90	—	2	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
79	53	42	12	ZAPP REPRISE 25807 (9.98) (CD)	V
80	75	86	4	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
81	85	99	6	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
82	71	54	22	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
83	86	92	4	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
84	69	57	36	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
85	83	80	7	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
86	89	83	61	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
87	95	—	2	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
88	84	75	24	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
89	NEW ▶	—	1	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
90	NEW ▶	—	1	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98)	D.J. MAGIC MIKE & THE ROYAL POSSE
91	NEW ▶	—	1	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
92	70	56	19	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
93	76	72	76	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
94	72	85	6	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
95	NEW ▶	—	1	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
96	NEW ▶	—	1	KENNY G ARISTA 8613 (13.98) (CD)	LIVE
97	92	71	28	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
98	93	87	43	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
99	99	91	7	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
100	79	78	6	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS

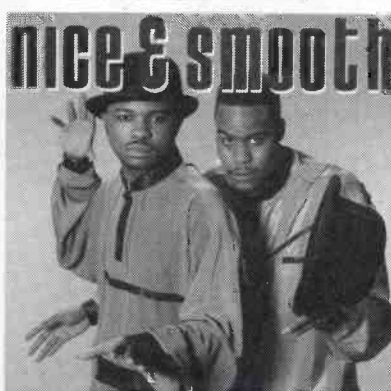
○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.



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FRE-80135— GOLD! GOLD! GOLD!



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Taste Our Choclette



NICE & SMOOTH—NICE & SMOOTH
LPRE 82013— Highest New Entry



JOYCE SIMS—ALL ABOUT LOVE—TLX-52017
New Single: "All About Love" SLX 40151 —
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- #2 for New Black Artists: M.C. Hammer.
- #2 among Rap Labels.
- #2 among Black Album Labels.
- #3 among Black Labels/Albums & Singles.
- #7 among Pop Album Artists: M.C. Hammer.
- #12 among Black Singles Artists: Freddie Jackson.

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OUR TOP BLACK ALBUMS ARE:



#3

M.C. HAMMER
LET'S GET STARTED



#18

FREDDIE JACKSON
DON'T LET LOVE SLIP AWAY



#21

BEBE & CECE WINANS
HEAVEN

Capitol

DANCE TRAX

(Continued from page 35)

spread popularity this genre could have with such proper attention."—**Craig Kallman, president of Big Beat Records.**

"The innovative and exciting dance music of the '80s lost some of its luster due to lack of live instrumentation and skimpy lyrical contents. Let's hope the '90s bring back live dance bands and songs with hooks we'll remember. Hopefully, we'll also see honesty and integrity returned to dance music promotion."—**Bobby Shaw, director of dance music, MCA Records.**

"For the next decade I hope to see a renewed commitment to songs, artists with long-term potential, and better use of interactive marketing [music, video, and film]."—**Stephanie Shepherd, Dance Music Report.**

"It was great to see musical barriers broken down and club DJs becoming the producers and artists of the '80s and '90s."—**Justin Strauss, remixer/DJ.**

"This was the decade of great con-

trast. From the original creativity of many, to the overused sampling of others. Who is Jack, anyway?"—**Abigail Adams, president of Movin' Records, East Orange, N.J.**

"The most significant influence in music has been the new technology and how music is produced. What we are able to achieve with this technology is limited only by our imagination. However, let's not forget the influential musicians and artists of the past and not let technology erode our sense of right and wrong."—**Yvonne Turner, remixer/producer.**

"The '80s brought the clash of technology and the untapped imaginations of DJs and rappers to chart conclusions, while the '90s will continue to bring ethnic musics to every turntable as the music world becomes smaller, with coexistence and innovation the final results."—**Arthur Baker, producer/remixer/songwriter.**

"There will be a lot more bridging of the different genres in the music field during the '90s."—**Lewis Martineez, producer.**

"Although the energy which returned to the U.K. club scene during the late '80s has been imperative to the growth and development of dance music worldwide, I hope the '90s hold a new breed of unhyphenated DJ that just plays good records because they're good."—**Dave Seaman, Mix Mag/DMC, U.K.**

"The early '80s brought renewed interest and validity of the [dance-oriented rock] format, while the late '80s nearly killed it with house music taking over EVERYTHING!!! The '90s DOR scene, if there's still hope, will continue to break music first from the underground rock, industrial, and world beat genres. Peace!"—**Paul Vitagliano, national promotion manager, modern music/college radio, Warner Bros. Records.**

"The '80s saw the first real presence of Hispanic-American recording artists and producers in the pop music arena. The '90s will show the expansion and diversification of our culture's movement within the industry."—**Andy Panda, songwriter/producer/VP of Fever Records.**

"The '80s have proved that dance music wasn't a fad of the late '70s—the result of our strong musical stand was a whole new format at radio [Hot Crossover]. As long as we keep the music fresh and continue undeniable promotion, the '90s will be even better."—**Joey Carvello, director of dance promotion/A&R, Atlantic Records.**

"The '90s will establish more dance music artists, and not just in pop/dance or Latin/pop areas. I hope R&B radio will be more receptive to dance music. Most house music is R&B-influenced and yet doesn't get very much airplay."—**Claudia Cuseta, manager of dance promotion/A&R, Profile Records.**

"I think the crossover power stations program too much Latin/pop and ignore too many urban dance records. I'd like to see the formation of a rap station such as KDAY [Los Angeles] in New York, the supposed capital of hip-hop."—**Leslie Doyle, national director of dance promotion, Elektra Records.**

"In my opinion, the '80s represent a revolution in new music forms and formats. It will be up to my colleagues and I to educate and expand the base the clubs have created during this decade."—**Richard Weinman, president of Best Performances, New York.**

"House Music Anthem,' It Takes Two,' and 'Keep On Movin'' were three '80s ground-breaking records that created a totally new sound. While playing an even bigger role in breaking new artists, I think the genre will get back to the roots feel of the '70s with modern productions, like Lisa Stansfield, the Chimes, 808 State."—**Hosh Gureli, music director for KMEL San Francisco.**

"The '80s brought a fusion of many types of music; reggae-rap happened, and of course, my personal favorite artists like Heavy D., Tyree, Longsy D., and Doug Lazy established what we call hip-house. As for the '90s, hey, I don't fuck with the future, I'll let it happen by itself."—**Marley**

Marl, producer/remixer.

"The '80s created vicious competition among promoters, rather than networking, regarding an art form we all supposedly love."—**Gail Brusewitz, Crossover Marketing Inc., New York.**

"The focus of dance promotion has become dangerously narrow. If dance departments continue to be unimaginative and shortsighted in promotion and artist development they will cease to justify their existence."—**Sharon Russell, dance charts manager, Billboard.**

"The big thing the '80s brought to the clubs was a split-off into various types of dance music, unlike during the '70s when club music was one type of music: disco. In the '90s I'd like to see more unification between the clubs and tougher, stronger music from the street."—**Vince Pellegrino, Pellegrino Promotions.**

"The new generation of club kids will dominate the dance scene in the '90s, allowing for different kinds of music to be produced, programmed, and accepted."—**David Morales, remixer/producer.**

"Club music should and must go underground again and become another lifestyle. Dance music, after all, is part of a lifestyle—it should be lived to be understood."—**Bill Kelly, Flamingo Record Pool, Miami.**

"As vinyl is phased out, the 12-inch market that has been glutted by the majors in the '80s will be dominated in the '90s by the independents that discovered and nurtured it."—**Monica Lynch, president, Tommy Boy Records.**

"In the '90s, I would like to see an end to the isms, i.e., racism, sexism, drugism, and knuckleheadism that currently prevail within the club culture."—**Judy Weinstein, For The Record Pool, New York.**

"There is life after death... often."—**Ron Resnick, executive VP, Sleeping Bag Records.**

Assistance in preparing the previous segment was provided by Larry Flick.

FOR THOSE WHO CARED—MY TOP 10

- SOUL SEARCHING:** Hothouse, "South"; Distant Cousins (both underappreciated imports).
- SENSES WORKING OVERTIME:** Neneh Cherry, "Raw Like Sushi"; Fine Young Cannibals, "The Raw & The Cooked"; Soul To Soul, "Keep On Movin'"; Amina, "Yalil" (import).
- THE RETURN:** The B-52's, "Cosmic Thing"; Janet Jackson, "Rhythm Nation 1814"; Kate Bush, "The Sensual World"; Liza Minnelli, "Results."
- THE RHYTHM:** Regina Belle, "Stay With Me"; Dee Dee Bridgewater, "Live In Paris"; Miki Howard (ballads only); Lisa Stansfield, "Affection" (import); Mica Paris, "So Good" (U.S. edition); Alyson Williams, "Raw"; all my old Rufus & Chaka albums.
- THE BLUES:** Sarah Jane Morris (import); Julia Fordham, "Porcelain" (import); Chris Isaak, "Heart Shaped World"; the Fleetwoods, "Greatest Hits"; Swing Out Sister, "Kaleidoscope World."
- THE RHYME:** De La Soul, "3 Ft. High & Rising"; Oaktown's 3-5-7, "Wild & Loose"; Queen Latifah, "All Hail The Queen"; MC Lyte, "Eyes On This," Digital Underground, "Dowatchalike"; Sly & Robbie "Silent Assassin"; Biz Markie.
- IT AIN'T WHAT YOU DO IT'S THE WAY THAT YOU DO IT:** Deee-lite (even more unsigned demos); Paula Abdul's videos.
- A GIRL IN TROUBLE IS A TEMPORARY THING:** Julee Cruise, "Floating Into The Night"; Gail Ann Dorsey, "The Corporate World"; Mary Margaret O'Hara, "Miss America."
- KICK IN THE EYE:** Darling Buds, "Pop Said"; Shakespear's Sister, "Sacred Heart"; The Jesus & Mary Chain, "Automatic"; Bauhaus, "Swing The Heartache—The BBC Sessions"; Pylon, "Hits"; Pixies, "Dolittle."
- THE REASON:** Inner City, "Big Fun," the album; Bas Noir, "I'm Glad You Came To Me"; Coldcut, "People Hold On"; Donna Summer, "Another Place And Time," the album; Hardhouse, "Bass Girl"; A Guy Called Gerald, "Voodoo Ray"; Monie Love, "Grandpa's Party" (import); The Beloved, "Your Love Takes Me Higher"; Doug Lazy, "Let It Roll"; Fast Eddie, "Let's Go."

FOR WEEK ENDING DECEMBER 23, 1989


Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail and one-stop sales reports.	
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	4	SOMEBODY FOR ME LFTOWN 23982/MCA (C) * * HEAVY D. & THE BOYZ 1 week at No. 1	WRECKS-N-EFFECT
2	1	3	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	WRECKS-N-EFFECT
3	8	9	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	THE D.O.C.
4	6	6	BEEPERS NASTY MIX 76980 (C)	SIR MIX-A-LOT
5	2	1	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	M C LYTE
6	5	5	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	3RD BASS
7	4	2	ME SO HORNY SKYYWALKER 127 (C) (M)	THE 2 LIVE CREW
8	10	10	F.B.I. RHYME SYNDICATE 49-73102/E.P.A. (C)	DONALD-D
9	9	11	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	AWESOME DRE/HARD CORE
10	11	13	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	ARABIAN PRINCE
11	7	7	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	BIZ MARKIE
12	14	14	TURN IT OUT PROFILE 7275 (C)	ROB BASE
13	16	19	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	YOUNG M.C.
14	15	15	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	GUCCI CREW II
15	12	12	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	YOUNG M.C.
16	23	—	EXPRESSION NEXT PLATEAU 50101 (M)	SALT-N-PEPA
17	20	—	SHALL WE DANCE CREATIVE FUNK 1701/SELECT-O-HITS	GRANDMASTER SLICE & IZZY CHILL
18	24	29	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
19	29	—	PUMP IT HOTTIE VIRGIN 96516 (C)	REDHEAD KINGPIN & THE F.B.I.
20	13	8	I THINK I CAN BEAT MIKE T. JIVE 1278/RCA (C)	JAZZY JEFF/FRESH PRINCE
21	19	—	GOING STEADY JIVE 1286/RCA (C)	STEADY B
22	18	26	TRUE FEELINGS RCA 9044 (M)	BLACK ROCK 'N' RON
23	21	22	DANCE TO THE DRUMMER'S BEAT DELICIOUS VINYL 1007 (T) (M)	BODY & SOUL
24	NEW	—	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C)	BIG DADDY KANE
25	17	17	RHYME FIGHTER CAPITOL 15497	MELLOW MAN ACE
26	27	—	OWWWW! MCA 23987 (C)	CHUNKY A
27	22	16	I GO TO WORK JIVE 1264/RCA (C)	KOOL MOE DEE
28	25	18	GLAMOROUS LIFE ATLANTIC 0-86320 (C)	COOL C
29	NEW	—	STOP THAT TRAIN SELECT 62352 (C)	CHUBB ROCK
30	NEW	—	NOTHING CAN STOP US ARISTA 9865	SERIOUS-LEE-FINE

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

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MCA PLANS TO SHUTTER 5 MORE DIST. OFFICES

(Continued from page 5)

In the course of the realignment, the company said in a prepared release, three employees will be retiring and 12 positions will be eliminated. Additional shifts will also see some salespeople who worked in the closing offices working at home.

Despite the elimination of several positions, MCA has billed its restructuring as an expansion of its national sales and marketing force, and says that 16 product specialists "across the country" will be brought into the company in January. Additionally, the company is adding eight order clerks to its Memphis depot, a new director of sales inventory, and six telemarketing specialists for the branches.

According to John Burns, executive VP of MCA Distribution, every market that is losing an office—as well as those markets that are retaining offices—will have a product specialist in place. Product specialists working in areas without offices will work from their homes, he says.

The product specialists, he says, will work in accounts "whether that particular account is direct sell or buys from a main office. They will be in there checking inventory, keeping people abreast of what's going on. Our intent is to add those positions over the course of the year to the point where we could have a product specialist dedicated to a particular music type."

The company's new telemarketing reps will be "calling out to those customers that in our opinion haven't had the kind of service we'd like them to have," says Burns.

MCA's move is not being warmly embraced by some retailers—particularly in areas directly affected by the office closings. Several East Coast retailers are puzzled by MCA's imminent shutdown of its Washington/Baltimore and Philadelphia offices, which they say cover a region that accounts for 18% of the national record business.

"They can probably manage things [without an office], but it's important to maintain a street presence to be in contact with us and to support tours," says David Blaine, VP/GM of Washington chain Waxie Maxie. "It's going to be strange to have only five of six majors with an office here."

Adds Stephen Schwartz, GM, CD division at distributor Schwartz Bros., "It's a shame, because this is a very viable record market, and MCA has had a fine year. It will make it harder for dealers to get hold of people, to get orders placed. [Co-op] advertising may take longer to get approved... I could see it if the record business wasn't on the upswing."

Similarly, Bob Mycek, director of advertising for the 18-unit, Buffalo, N.Y.-based Record Theater chain, says of the scheduled closing of the Cleveland office, "You talk about a

cutback to save a few bucks... [It's going to be] more of a pain in the neck for me to get my co-op ads. I'm not happy about that." He adds that Record Theater will be strongly affected because it has six stores in Cleveland as well as a 25,000-square-foot superstore in Baltimore.

Regarding field reports that the Baltimore and Philadelphia salespeople will report to MCA's Boston branch after their own offices are closed, Mycek says, "What a work load! They're going to have to hire some more people in Boston." He notes that that office now handles not only New England accounts, such as Strawberries, but also Albany, N.Y.-based Trans World and other chains located across upstate New York.

In contrast, Randy Davis, VP of 19-store Streetside Records in St. Louis,

says, "I don't see the closing [of MCA's St. Louis branch] affecting me that dramatically." Noting that the current MCA branch manager in St. Louis will become sales rep for that city, he says Streetside will be serviced out of MCA's Chicago branch and adds that he does the rest of his major-label business with Chicago branch offices.

The St. Louis closing is no big stunner, according to Davis. "With the account base being consolidated into larger retail holding companies, for lack of a better term, it's no surprise at all. In fact, I'm surprised it didn't happen earlier."

Tower Records president Russ Solomon says that he has had no conversations with MCA about their branch plans, but adds, "I don't really think it'll affect us one way or the other. They're going to have to have people

to service the accounts. Nothing really changes, so it's kind of ho-hum."

Solomon says he thinks the branch cuts are "more than likely just an economic move, a way to save on the rent. The branches you're talking about are fairly small."

Among the more notable people affected by the closing is D.C. branch manager Eddie Keelan, who has been with MCA for 37 years and has chosen retirement. "I have no ill feelings" toward the company, he says. "I've had a good career with these people—they've always been good to me."

DAVE DIMARTINO

Assistance in preparing this story was provided by Ken Terry in New York and Chris Morris in Los Angeles.

RCA/COL CONFIRMS TWE TIES

(Continued from page 8)

bution deal (Billboard, Dec. 16), some observers have begun to draw an analogy to the "custom-label" arrangements prevalent in the record business. More such deals are expected in 1990, say observers, as smaller independents find their own distribution tougher, while other producer/suppliers jockey for an alignment with a major studio with distribution muscle.

"RCA/Columbia is looking for more of these deals," says Pat Campbell, president of RCA/Columbia Worldwide. "We're looking for more product flow, be it distribution deals or acquisitions. You'll see more of these deals. We feel it's appropriate to leverage our distribution. More strong product is going to serve as a value added that we can bring to Columbia Pictures in terms of increased profits. In addition, we think having a strong product roster also supports the

product we distribute for them. The product strength feeds off of each other and permits us to be more aggressive. It's clearly our strategy."

On the domestic side, RCA/Columbia now has output arrangements with TWE, 21st Century, Weintraub Entertainment, and New Line Cinema, and "we're increasingly active with independent producers in buying either small multiple-picture packages or individual films."

Campbell figures the newer deals will bring RCA/Columbia as many as 20 additional films in 1990.

The Wood Knapp deal, the price of which was not disclosed, includes about 160 special-interest titles, including Kodak's best-selling title to date—"Bill Cosby: 49"—which has logged sales of more than 350,000 copies. Kodak, which announced several months ago an intention to divest itself of noncore business en-

ties, reportedly spoke to as many as 30 companies about its catalog.

Begun in 1986, Kodak's made-for-video programming repertoire includes documentary, how-to, sports, and entertainment.

Currently, Kodak has a hot sports title with "Winning Basketball With Larry Bird," which is the No. 8 recreational sports title this week on Billboard's Special Interest Videocassettes Sales chart. A recent release also includes a concert tape of the recent Frank Sinatra, Liza Minnelli, and Sammy Davis Jr. tour.

Twenty-six of the tapes in the catalog are Kodak-produced and cover a wide range of instructional material on photography and travel. According to Betsy Wood Knapp, president and CEO of Wood Knapp & Co., the Kodak name will remain prominently on those titles.

Knapp, who says the company has been slowly enhancing its marketing and sales efforts during the past six months, calls the acquisition a "good fit," while "the move strengthens us and gives us the type of product flow we want to become a major player." She also says the company has other acquisition plans "on the back burner that we are pursuing" and may announce new deals in 1990. "We're trying to build lines of programming also, rather than just release one tape in one genre," she says.

Knapp says Wood Knapp will "highlight" Kodak product on a regular basis. She says the company will also push the product—priced between \$14.95 and \$24.95—via direct marketing efforts.

PA. HOUSE PASSES ALBUM-STICKERING BILL

(Continued from page 13)

"Sweet Painted Lady" and "All The Girls Love Alice," Prince's "Let's Pretend We're Married" and "Dirty Mind," as well as songs by 2 Live Crew, Guns N' Roses, W.A.S.P., Megadeth, Van Halen, the Dead Kennedys, Slayer, Motley Crue, Metallica, Ozzie Osbourne, Blue Oyster Cult, the Beastie Boys, AC/DC, and Ted Nugent.

"We are concerned with the constitutionality [of this]," says Trish Heimers, a spokesperson for the Recording Industry Assn. of America. "There are serious problems also with the retroactiveness [of the proposal], which we think is unnecessary because record companies already label records; the voluntary program [with the PMRC] is working. There's no need to legislate values; this is a parenting issue."

Heimers notes that the proposal would encompass material already being sold as well as new releases.

The National Assn. of Recording Merchandisers has called for immediate action by retailers against the bill. "The proposed law is plainly unconstitutional because it burdens perfectly legal speech for no compelling reason," NARM states.

According to the trade group, the bill would limit the availability of expressive material to the public and require retailers to suggest things about lyric content that may not be true. An album that contains

one of the offending subjects would carry the same sticker as one that covers a number of the topics cited.

NARM also notes that "never, in the history of the United States, have music retailers been required to learn the lyrics of everything that they sell—a virtually impossible task—much less make some judgment as to whether a song like '99 Bottles Of Beer On The Wall' would be considered to encourage the use of alcohol and therefore require a parental advisory. It is impossible for retailers to know where to draw the line on permissible lyrics."

MARYLAND PONDS TAX ON VID RENTALS

(Continued from page 13)

lion a year.

The plan could face opposition from legislators not eager to be connected with any new tax during an election year, even though the proposal is structured as "enabling legislation" for the state's 148 incorporated cities and towns and not as true tax increase.

Under Maryland law, local municipalities are allowed to levy a combination of sales and amusement taxes of 10%. Since the sales tax is already usually 5%, the levy in

the proposed plan could be about 5%.

Henderson has been warned by Annapolis lobbyists that unless the industry makes a strong effort to block the levy "the thing could just slip by because it's on the fast track."

Officials at Erol's Inc., the large Mid-Atlantic chain that has 71 Maryland stores, also have expressed their concern on the issue and intend to work with the VSDA to oppose the levy plan.

Koppelman, Bandier To Pay Writer \$170K Jabara Wins Contract Suit

BY LARRY FLICK

NEW YORK Singer/songwriter Paul Jabara was awarded \$170,000 in back royalties from Charles Koppelman, Martin Bandier, and their company, Whitehaven Publishing, last week after a jury trial in a federal court in New York.

Jabara, best known as the author of disco-era classics like "No More Tears" and the Academy award-winning "Last Dance," charged that Koppelman and Bandier reneged on a deal he made with them in 1979.

According to the suit, originally filed in April 1986, Jabara signed a songwriter contract agreeing to supply Whitehaven with 10 songs a year in exchange for a minimum fee of \$600,000, payable in quarterly advances of \$50,000 over three years. The agreement also allowed for Jabara, Koppelman, and Bandier to equally share in publishing income from the songs.

Jabara testified that, after receiving three of the scheduled payments, he was issued a letter of suspension, signed by Bandier. Jabara said the letter accused him of not living up to his end of the deal

and of delivering material that was "not commercially viable."

In his statement to the jury, Jabara's attorney, Robert W. Cinque, argued that at the time of the letter, Koppelman and Bandier had earned in excess of \$600,000 from Jabara's songs after having paid the songwriter \$150,000. "Paul had already proven to them that he was a sound financial investment," says Cinque.

Since the suspension, Jabara claims that he has not received any royalty payment for monies generated by his songs. Although the court has secured his right to future royalties, payment of the \$170,000 in back royalties is still pending. Koppelman and Bandier will continue to share in profits earned by Jabara's songs.

Cinque has filed a request on Jabara's behalf, asking for sole ownership of the songs he wrote during that time as partial compensation for retroactive royalties in excess of the award. No ruling on the request has been made.

Neither Charles Koppelman nor Martin Bandier nor their attorney could be reached for comment at press time.

FOR THE RECORD

In the Dec. 9 Quincy Jones supplement, Gerald Fried was not listed as one of the composers of the score for the television miniseries "Roots." His work included the series' opening and closing themes.

NEW LABELS MEAN NEW JOBS FOR MUSIC VETS

(Continued from page 5)

The new labels have created a hot market for talented record executives—and set off a bicoastal industry buzz the likes of which has not been felt in years.

Among the most talked-about executives, at this point, are the ones who, along with Azoff, will be running their own show: Peter Paterno at Hollywood, Geffen's Marko Babineau at Asylum, and Virgin's Phil Quartararo at Charisma. Yet even of these names, only Azoff's and Paterno's status as label heads is official; at press time, the relaunching of both Asylum and Charisma has not been formally acknowledged by either Geffen or Virgin, and both Babineau and Quartararo "officially" remain at their respective labels.

These days, however, it is the "unofficial" status of most execs involved at these unfolding labels—or said to be involved at the labels—that commands the most interest.

In many cases, it is a situation of waiting for the other shoe to drop. In recent weeks, both Chrysalis president Mike Bone and Enigma Entertainment president Wes Hein (see story, page 10) have resigned their positions; although it is a virtual certainty that both will take on high-ranking positions at Disney's Hollywood label, neither appointment there has been officially announced. Also the subject of much speculation are the titles the former label presidents will assume there, working alongside Paterno, who already has been named president.

Likewise, at Azoff's label, only Azoff himself has been officially employed, though it is common knowledge Brian Koppelman has departed Elektra Records to take on A&R responsibilities for the label in New York.

At Asylum, Hugh Surratt and Mark Kates are expected to shift over from Geffen, while several A&R staffers at the latter are expected to serve double duty at both labels. And at Charisma, Virgin's former VP of publicity Audrey Strahl—who already announced her departure—is one of several employees expected to make the shift to the new label.

Further speculation has A&M Records founder Jerry Moss taking the helm at PolyGram, which completes its purchase of A&M this spring. Another A&M executive, senior VP of sales David Steffen, is rumored for the top spot at the as-yet-unconfirmed PolyGram distribution unit.

In addition to creating new jobs, the new labels are opening up key vacancies at existing labels as they

shop for veteran talent, as was the case when Bone departed Chrysalis.

EXECUTIVES ON THE LOOSE

Adding to the mix are those executives who within the past year have left their former labels, such as PolyGram's Asher and Dick Wingate, MCA's Larry Solters and Katie Valk, Columbia's George Chaltas, and Capitol's Tom Whalley, among many others. And unconfirmed is the departure of Lou Maglia as president of Island Records (see Inside Track, page 118).

Finally comes the chain reaction effect: Irving Azoff leaves MCA, label president Al Teller is promoted to chairman of the MCA Music Group, Paul Atkinson and Paula Batson depart RCA to join MCA, causing temporary vacancies at that label—and a new presidential appointment at MCA Records is expected to be made in 1990, undoubtedly causing a vacancy of its own.

And so the gossip begins.

"Everyone is trying to hire [A&R execs] Tom Zutaut, John Kalodner, and David Bates," says a source from one of the new labels. "Those are the three guys that everyone would love to hire. And no one's going to be able to hire those three guys, because they're all happy in their positions."

"The thing of it is, it's the same names," says another source from a new label. "Let's talk promotion guys: There's [Capitol's] John Fagot, there's [RCA's] Butch Waugh, and there's [Arista's] Rick Bisciglia. They're the three guys that always come up, the same three guys. And actually, they're pretty good."

In general, the source of the gossip stems from various "private" meetings new label heads such as Azoff and Paterno have had with execs currently employed at other labels.

"It's kind of funny," says Azoff. "I've been conducting what I consider three sets of interviews. One is for people that either want to work for me or that I want to try and entice away from where they are working, if they were available. Two, for people in the business that I don't know that I think are important players, that help give me some insight. When you work at one company for seven years, you lose touch with other people who sometimes have great knowledge and opinions... And then thirdly, to renew old acquaintances—again, just sharing opinions about the business."

"So what I'm finding is happening is that a lot of people are being able to use an information-gathering session with me to get a rise out of their current employer, and vice-versa. I've really been humored by a lot of the printed reports of who I'm supposedly hiring and not. And other people that are out there looking for jobs are attempting to use it to get other people."

At Hollywood Records, Paterno acknowledges that he—like every other executive at one of the new labels—has been flooded with calls, job applications, resumes, and more.

THE SAME 14 NAMES

"From my perspective," he says, "I'd like to be a little more creative than go over the same 14 names that everybody else is going over. I think at least initially—and I could be completely wrong—everybody comes in and says, 'I've got the new idea that's going to work.' But at least in a lot of the slots, I'd rather see if I can find

somebody who's fresh and new and maybe in some related field."

Playing a big part in the employment picture is the issue of employment contracts; some in the industry who readily spout the phrase "contracts are made to be broken" are, perhaps not coincidentally, the same people who are known to have broken contracts of their own.

Says one source at a new label, "If someone's under contract and they're miserable—they don't want to be under contract, they don't want to work there, they're not going to be happy there—then they're not going to perform to the utmost of their potential. I've always been of the opinion that you should let employees like that go. There are other people in the industry that don't share that feeling."

Says another source, referring to the obstacles contractual obligations present: "Ask Steve Ralbovsky. They can be a real problem. Theresa Ensenat had a big problem. If somebody wants to keep somebody there, it can be a real problem. Which is not to say I wouldn't approach somebody at another label."

At Virgin, Quartararo expects the full Charisma staffing to be announced by the end of January. The new company, to be New York based, will share only its finance department with Virgin; otherwise, he says, six department heads "probably at the VP level" will be appointed, as well as a full promotion and A&R staff.

"We go out of our way not to ask

people to break their contracts," he notes. "If somebody has a contractual obligation, we generally honor it. And if the person that we're talking to really wants to make an issue out of it, we let them do it on their own. But we generally will not go in and pour gasoline on a fire."

PAY SCALE IS ON THE RISE

Quartararo acknowledges that the start of so many new labels is having one concrete effect: The pay scale is, like it or not, rising quickly. "It is driving up the prices," he says, "but quite frankly, you don't mind paying whatever it takes to get someone who really commands it. If somebody really is a superior executive, you don't mind paying it."

Azoff, who says that announcements regarding his label staffing will emerge "sometime in the first quarter" of 1990, says that the heavy speculation about who is going where amuses him.

"It's almost like someone is stealing my appointment sheets or something," he says. "You read about it, you hear about it—you have an attorney call up and say, 'I represent so and so, and he really wants to come work for you—but you offered Joe Blow \$400,000 a year, and if that guy's worth \$400,000, my guy's worth \$250,000.' It's amazing."

Azoff denies, however, that he is in "competition" with any of the other new labels.

"I don't want to sound like a snob," he adds, "but the Disney start-up is

like a development deal compared to the commitment I have from Warner. [Industry sources say that funding for Hollywood Records was in the \$18 million-\$20 million range, while Azoff's label's funding is believed to exceed the \$100 million level.] Based on what I read in the papers, the Disney plans are like a little development deal—and it pisses me off for Paterno to try and claim he's in competition with me against anything. And like Phil Quartararo, so I won't say anything about that. But I don't consider that a competitive situation to what I'm doing, either. The only thing that's competitive is that they happen to be opening at the same time.

"But I'm not finding any employee I want saying to me, 'Well, it's between you and Peter, buddy.'"

Nonetheless, contends another source, the competition for new label slots is heating up—and looks to be doing so for a while.

"I figure that in January and February, it's going to be like a feeding frenzy out there in the field. That's why, hopefully, I don't want to hire anyone in January or February. I want to wait until everybody goes out and blows each other's brains out on the battlefield of the record business."

"Then I'll ease out there toward the end of February, and see if there's any whimpering, live bodies left anywhere. And then I'll go over and offer them a drink of water."

HENNESSEY QUILTS HANDLEMAN POST

(Continued from page 5)

A company statement quoted Hennessey as saying, "David Handleman's continuing significant role as chairman of the board has made it difficult for me to function in my role as chief executive officer and it is for that reason that I choose to resign at this time." Hennessey could not be reached for additional comment.

Hennessey walks away from a position that paid him \$248,260 for the fiscal year ending April 29, with an additional bonus of \$280,000. He is also the company's fourth-largest stockholder.

The resignation comes on the heels of Handleman's announced plans to acquire rival rackjobbers the Interstate Group and Holly Music, the latter a seasonal music racker (Billboard, Dec. 16). Those deals are not expected to be affected by Hennessey's departure.

The timing of Hennessey's resignation stunned most retail analysts, fellow rackers, and Handleman accounts. But some sources say the tension between Handleman and Hennessey had been brewing for some time.

Strome says Hennessey left the company because "Frank made a determination that he felt he didn't have the autonomy he wanted."

"Whenever anyone leaves an organization, there's always speculation," Strome says. "There wasn't any difference in terms of strategy between David and Frank's thinking. The strategy we will continue to push will be the same."

He adds: "David Handleman is a fine man and in no way could he be characterized as a villain. He's a good boss, and a demanding manager."

Regarding retail analyst speculation that he will succeed Hennessey,

Strome says, "I appreciate their vote of confidence, but that's a board decision."

Louis Kircos, Handleman VP of finance, said Strome's responsibilities would expand with Hennessey's departure, and noted that the company has "a strong management team that's been in place for a number of years. We don't see any change in direction or thrust. Any one person doesn't run an organization the size of Handleman. Frank's style was very participatory; he involved the members of management. Steve's and David's style will continue that."

Investor reaction on the day the resignation was announced caused the stock price to fall \$1.13 a share on the New York Stock Exchange and to close at \$20.75. Its 52-week range is \$13.25-\$24.

Most analysts agree that Hennessey's departure will not affect the performance of the company in the short term but express some uncertainty about long-term effects.

Craig Bibb of Prudential-Bache believes the resignation has nothing to do with the company's financial condition or with its recent acquisitions. "The performance was great," he says. "Hennessey was looking for more in terms of his position."

Keith Benjamin of Silberberg, Rosenthal, agrees that Hennessey's exit is an internal "political issue that unfortunately might have some negative effect on the company."

"Clearly, [chairman] David Handleman has clashed with his CEOs before," Benjamin says. "I think Frank Hennessey is responsible for an extremely strong six-year period of phenomenal growth. He did a great job. It sounds as if Handleman is taking a firmer grip on the

company. The question is: Will they be better off without Hennessey? And I can't believe they will be."

Benjamin estimates earnings per share of \$1.45-\$1.50 this fiscal year, compared with \$1.28 last year.

Kevin Moore of The Ohio Co. says, "I don't think [the resignation] affects anything this year. Their strategies are in place and they have very good people. The possible implications are for the long-term strategy of the company."

Moore says the conflict between Hennessey and Handleman "has to have been something major and building over a period of time. It might have been a disagreement over expanding into Europe or in the timetable for bringing on line the Entertainment Zone retail outlets."

Moore projects earnings of \$1.50 a share this fiscal year and 49 cents for the third quarter. In last year's third quarter, Handleman earned 42 cents a share.

Despite the turmoil in the board room, the third-quarter results will reflect strong revenues from video sell-through and music, say analysts.

Analysts say gross profit margins are down slightly because of changes in the home video product mix. The decline, however, is balanced by lower selling, general and administrative expenses as a percentage of sales.

Hennessey, 51, was the first non-Handleman family member to serve as CEO, a title he attained in March 1988, succeeding David Handleman.

Hennessey previously served as presiding COO and a director since joining the company in 1981. Prior to that he was with Coopers & Lybrand, an accounting firm. He is also a past president of the National Assn. of Recording Merchandisers.

VOX JOX

(Continued from page 18)

mat in a new position to handle station relations with both Fairwest's MOYL-via-tape clients and those using Unistar's satellite-delivered version. He'll continue his MOR Media service.

At WHLY (Y106) Orlando, Fla., MD/night man Steve Ocean (407-331-8417) is leaving. There's also a Quiet Storm opening across town at urban WJHM as Yolanda exits... P.M. driver Denny Schaffer is now APD at WLOL Minneapolis... Alan "Cadillac Jack" Markeisch goes from APD at WKSS Hartford, Conn., to MD at WZOU Boston... Frankie Darcell, ex-WQKQ Raleigh, N.C., replaces Helen Little as MD of WPEG Charlotte, N.C.

U.K. Broadcasting Bill Gets Mixed Radio Reception

BY NIGEL HUNTER

LONDON The long-awaited Broadcasting Bill, published Dec. 7, seems destined for a stormy passage in the U.K. Parliament, with alterations and amendments along the way.

The massive document, which would deregulate the broadcast industry here, could spawn hundreds of new radio stations and up to 50 major TV channels in this historically underserved marketplace.

The bill would replace the current Independent Broadcasting Authority (IBA) with a new Radio Authority that would allocate up to three national commercial radio stations by competitive hearings, and 200-300 local stations during the '90s.

The Assn. of Independent Radio Contractors likes the bill, but AIRC chairman Richard Findlay worries that "the copyright reforms so urgently required for any sensible expansion of radio are not in the bill."

He adds, however, that the AIRC has been assured by the Home Office that the recommendations of the Monopolies Commission on the abolition of "needle-time"—the payments to record companies for use of their product that restrict many British broadcasters—will be added to the bill during its committee stage.

Another group, the Community Radio Assn., claims the new bill "will not lead to the range and diversity the government promised. It is a recipe for more of the same," says CRA chairman Steve Byrom, who claims listeners will have no voice in the location of the new stations and that community-oriented broadcasters must compete with commercial radio for the same licenses.

The new Radio Authority will enforce new ownership rules to ensure that no company controls more than one national and six local stations, and no non-EC organization acquires a national license. The bill also contains wide-ranging powers aimed against pirate radio.

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BOWEN NAMED CAPITOL/NASHVILLE PRESIDENT

(Continued from page 5)

cently appointed executive VP/GM Jerry Crutchfield. Crutchfield will continue to produce some Capitol artists, and Foglesong will maintain a consulting relationship with the label.

Upon taking the Capitol job, Bowen announced that he and MCA Records had dissolved Universal, which was a wholly-owned subsidiary of MCA Inc. According to Joe Smith, president/CEO of Capitol-EMI Music, his company bought out MCA's interest in the 10 Universal acts that will be moving to Capitol Nashville, including Wild Rose, Glen Campbell, Eddie Rabbitt, Gary Morris, Lacy J. Dalton, Larry Gatlin & the Gatlin Brothers, John Anderson, Eddy Raven, Roger Whittaker, and Carl Perkins.

The Nitty Gritty Dirt Band, the only other Universal act, will be signed to MCA. In addition, the Judds were slated to go to Universal as soon as their contract with RCA/Curb expires about a year from now; they, too, will sign with MCA, according to a group representative.

The addition of the Universal acts will give Capitol/Nashville 34 country and four jazz artists. The label's product will be handled by CEMA distribution, and the Los Angeles headquarters will oversee finance, legal, inventory management, and special products for the Nashville division.

CBS RECORDS U.K. RESTRUCTURES

(Continued from page 13)

Recording studio activities. Details of the latter are being closely held until a joint venture deal is consummated early next year.

Managing director of the labels division will be Tony Woollcott, who additionally serves as deputy chairman of CBS U.K. He assumes overall responsibility for the CBS and Epic imprints, and for the company's sales and commercial marketing operations.

Woollcott's division is further segmented into CBS and Epic label units, each with its own managing director and A&R, marketing, promotion, business affairs, international A&R, and international marketing staffs. The labels' domestic A&R posts are at the talent scout level. Tim Bowen and Andy Stephens will be managing directors of the CBS label and the Epic label, respectively.

These two appointments, and that of Richard Rowe as managing director of the music publishing division, represent significant internal career opportunities. Russell notes that the senior management "logjam" at CBS—citing himself, Winwood, and Woollcott as examples—may have suggested to younger executives that their careers would advance faster elsewhere.

"It used to be said that the entire British record industry was trained by EMI," he says. "Then it was said about us. That annoys the shit out of me, which is one reason why we're making these changes. We have good people, who are ready to be managing directors."

The operations managing director will be David Black, responsible for finance, legal, MIS, and personnel services, as well as the company manufacturing/distribution facility at Aylesbury.

Russell estimates the entire reorganization—which has been on the drawing board for 12 months—will

Executives dismissed with Foglesong and Crutchfield are Lynn Shults, VP of A&R; Terry Choate, director of A&R; Paul Lovelace, VP of national country promotion; Bonnie Rasmussen, director of creative services; and Mark Carter, manager of media and artist relations. Only eight staffers have been kept.

Bowen says he has brought in his entire Universal staff as replacements, among them James Stroud, director of A&R; Janie West, manager of A&R; Bill Catino, director of promotion; regional promotion reps Sam Cerami, Terry Stevens, John Curb, and Jay Jensen; and Abbe DeMontbreun, Bowen's executive assistant.

During the next few weeks, Bowen says he and Stroud will be listening to finished and in-progress recordings and meeting with artists to determine whether any act will be dropped. "There's nobody specifically targeted to be culled," he says.

Nor, Bowen continues, will he halt any Capitol projects already in the pipeline. "We might readjust some things, but I have no intention of stopping anything." He reports that he had his promotion staff working Tanya Tucker's current Capitol single the same day he took over the label.

Of the Universal artists, Wild Rose, Campbell, and Rabbitt will have albums out on Capitol Feb. 1,

Bowen says. And Capitol artists Tucker and Dan Seals also have albums scheduled for the first quarter.

Bowen, who has already headed the Nashville divisions for Elektra/Asylum, Warner Bros., and MCA, says he will continue to produce and co-produce. "I love the studio. What keeps me doing this is the studio." He vows, though, that he will not disrupt any currently successful artist/producer alliances. "I have never walked into any label and said to any artist, 'You have to quit working with producer so-and-so and come work with me.' Why would you mess with anything that's working?"

Capitol was the No. 5 country label on Billboard's combined albums and singles year-end chart for 1989, finishing behind Nashville competitors RCA, MCA, Columbia, and Warner Bros. Among the few major success stories at Capitol this year were the reinvigoration of Sawyer Brown and the breakthrough of Garth Brooks, whose self-titled debut album has sold more than 250,000 copies.

Among the other old-regime Capitol acts Bowen will be dealing with are Lisa Angelle, Suzy Bogguss, T. Graham Brown, Steven Wayne Horton, Nisha Jackson, Barbara Mandrell, Mason Dixon, Marie Osmond, Buck Owens, John Andrew Parks, Johnny Rodriguez, Dan Seals, Tanya Tucker, and Cheryl Wheeler.

Although Foglesong and Crutchfield have been relieved of their

posts, both will continue to have a Capitol connection, Bowen confirms: "Jerry is still in the building with me, and we're in the process now of working out what his future is going to be. That may take some weeks, because it's very complicated. It's not my desire or design to run Jerry Crutchfield off. We're just trying to find an arrangement where he can produce Capitol/Nashville artists." Currently, Crutchfield produces Tucker and Marie Osmond.

"We have worked out an arrangement with Jim Foglesong," Bowen adds. "Jim's going to consult for this division in 1990. He'll be our representative to the Country Music Assn. and like organizations. He'll also be trying to find acts for us for a production deal he has."

Label publicity, Bowen says, will be handled by the Gary/Gurley Group; television by Sandy and David Brokaw; and graphics by Virginia Team.

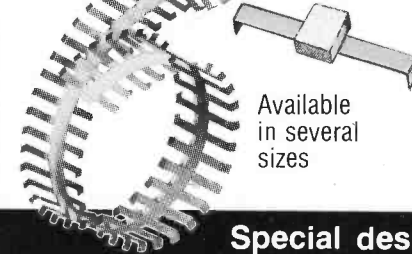
Foglesong confirms that he will work in an independent capacity for Capitol as well as develop other music-related projects. "I'm a long way from retirement," he says.

Bowen has a previous connection with Capitol-EMI chief Smith, who ran Elektra/Asylum Records when Bowen was heading Elektra's Nashville division. During that period, the label boasted the "Urban Cowboy" soundtrack and such hot country artists as Rabbitt and Hank Williams Jr.

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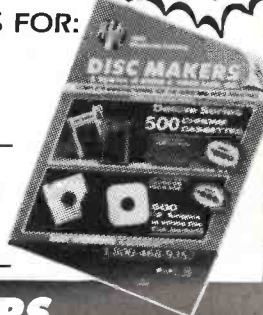
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VH-1's New VJs Are An Animated Bunch

BY MELINDA NEWMAN

NEW YORK In its continuing quest to find the right mix for its audience, VH-1 has relegated VJs to specialty programming, replacing them with animated characters during its regular music rotation.

For up to 15 hours daily, the video announcing chores are being handled by what the station refers to as "Connects." These are three characters, a prime-time, overnight, and daytime personality, created by noted animators including Ken Brown. The other hours are filled with specialty programs, such as "New Visions," "Brunch With Bobby Rivers," and "My Generation," hosted by its existing slate of VJs.

The change was ushered in with little fanfare during November after it was decided that the VJs were not being used effectively. "We felt we weren't setting our talent up for true success; they didn't have all the support they probably needed," says VP of programming Jeff Rowe. He says that support now is going into the individual shows.

Rowe says that for VH-1's targeted 25-49 age demographic, the VJ concept was not working. "Our audience is very different from MTV's," he says. "A 35-year-old isn't going to be attracted to a VJ intro-ing and out-ro-ing videos like an 18-year-old is to [MTV VJ] Adam Curry."

"We're trying to be on the adult

edge, not the college edge," says Juli Davidson, creative director at the 4-year-old channel. "We're developing our own attitude and this lets us be the kind of witty we want to be... We wanted to evolve [the Connects concept] and live with it, and our viewers are telling us it's a reason to watch."

According to Davidson, the decision to cut back on VJ on-air time was not a financial one. "In a way, it was a tradeoff costwise because we've added writers and artists and the segments aren't reusable," says Davidson.

"It was strictly a creative decision," agrees Rowe.

The change comes almost two months after VH-1 president Ed Bennett announced a new programming strategy that involved the introduction of nonmusic shows at the channel (Billboard, Oct. 14).

One character introduced in November who won't be back is The Eggman, also known as comedian Vic Dunlop. Dunlop hosted a live morning show on VH-1 that tied in with local radio stations.

"That was a one-time deal," says Rowe. "We wanted to experiment with live morning programming and it was really scheduled to just be the four-week stint." As for the results of the experiment, Rowe only says, "We learned a lot from it. There were things we really liked and things we wouldn't do again."

Joel's 'Fire' Sheds Light On History For Students

NEW YORK With its rush of historical images from the past 40 years, Billy Joel's hit, "We Didn't Start The Fire," has ignited the interest of teachers who are using the tune in high school history classes.

"There was a stack of mail that came very early from kids," notes Jeff Shock, director of creative projects at Joel's company, Maritime Music. "Then teachers, from out of the blue, were saying 'I can't believe how this [song] has gotten my history class going.'"

Joel has responded by recording a message to students that will be distributed with a promotional cassette of the song in January by Scholastic magazine to 40,000 junior and senior high school teachers, says Amy

Strauss, Columbia Records director of product marketing.

"The idea for the song came from my own desire actually to become a history teacher, my own love of history, and a conversation I had with someone who was younger than me," says Joel, recalling the young person's remark that "nothing happened in the '50s."

"Really history is a living thing," he says. "We are where we are today and who we are today because of our history. And if we don't learn the mistakes of history, we are doomed to repeat them."

Along with Joel's taped comments, Scholastic will also distribute copies of a promotional newspaper that Columbia Records designed to highlight the release of the single. It includes excerpts of news reports on more than 20 historic events referred to in the song's lyric. Scholastic also will provide teachers with a lesson plan structured around "We Didn't Start The Fire."

"This is not only a great song but, at the same time, an unbelievable tool with which to convey to kids a lot they don't know about," says Strauss.

Joel ends his classroom message to high school students on an inspirational note. "Be as knowledgeable as you can," he tells them. "Study, learn about yourself. Find out what your potential is and develop it. Because what makes the world a better place is usually individual efforts which inspire others."

THOM DUFFY

INSIDE TRACK



Edited by Irv Lichtman

PAYOLA PLEA: Former Columbia VP of promotion **Ray Anderson** pleaded not guilty to conspiracy and mail fraud charges in U.S. District Court in Los Angeles Dec. 11, and was ordered to stand trial Jan. 30. Anderson faces four federal counts with indie promoter **Joe Isgro** in an alleged kickback scheme in which the former label exec reportedly netted over \$70,000. Isgro, named in 47 other counts, and accused money launderer **Jeffrey Monka**, both pleaded not guilty to the payola-related charges against them on Dec. 4 (Billboard, Dec. 16). The three will stand trial together; their original court date of Jan. 23 was moved back a week.

TASHJIAN SENTENCED: Indie record promoter **Ralph Tashjian** was sentenced in federal court in Los Angeles Dec. 11, almost seven months after pleading guilty to charges of obstructing justice, subscribing to a false tax return, and engaging in payola practices. In what was viewed by many as comparatively light punishment, Tashjian was sentenced to 60 days in a halfway house, 500 hours of community service, and three years probation, and was ordered to pay a \$100,000 fine. Tashjian's light sentence was viewed as the result of his cooperation with the government in its investigation of **Joe Isgro**, who was indicted here Nov. 30 and is set to go to trial in late January. Next up for sentencing is **William Craig**, who was also indicted with Tashjian for payola-related charges and will face the judge Monday (18).

ANYTHING'S POSSIBLE: Reliable sources report that **Adler & Shaykin**, the New York-based leveraged buyout firm, is considering offers for **Wherehouse Entertainment**, the 253-unit web based in Torrance, Calif., that it acquired last January. Neither Adler & Shaykin nor Wherehouse would comment on the rumors. But **Bruce Jesse**, Wherehouse's VP of advertising and sales promotion, notes that with the chain owned by an investment group, "there's always the possibility we'll be for sale."

HAS LOU MAGLIA handed in his resignation as president of **Island Records**? That's the talk on the street, although it is denied by a label spokesman. Maglia himself is away with his family on what the spokesman describes as a "long overdue vacation." If he's gone, a connection is made with the recent acquisition of Island by **PolyGram**.

SALES UP IN SMOKE? The **Recording Industry Assn. of America** has objected to **R.J.R. Nabisco Co.** chairman **Louis V. Gerstner** over his company's inclusion of a free blank cassette in a **Camel** cigarette package. **Hillary Rosen**, RIAA senior VP of government and business affairs, writes Gerstner that the "Smooth Move No. 708" campaign is "not so smooth at all, it is offensive" because it helps "foreign manufacturers of blank recording tape reap profits from the efforts of America's creators." Rosen notes earlier that labels "lose more than \$1.5 billion per year from the practice of home audiotaping."

GETTING SENIOR VP stripes at **Columbia Records** and **Epic Records**, respectively, are **Marc Benesch** and **Polly Anthony**. Moving to **Epic** from **A&M** is **Charley Lake** as VP of pop promotion... Track hears that **Nancy Jeffries** is moving from **A&R** at **Virgin Records** to **Elektra Records**.

MORE SENIOR STUFF: **Jeremy Marsh**, senior exec at **Virgin U.K.**, is leaving the label for a key post at **WEA** there. He will be managing director of one of the two new record companies created by WEA's upcoming split (Billboard, Oct. 14). Marsh was GM of **Associated Virgin Labels (AVL)**, which handles such imprints as **10** and **Circa**, and such acts as **Neneh Cherry**, **T'Pau**, and **Soul II Soul**.

THE BASH AGAINST CRASH: **Recording Artists Against Drunk Driving** hosts its annual New Year's bash at **El Mocambo** in Los Angeles, with events to include an art auction of the works of rock journalist/photographer **Richard Aaron** and a best-new-artist award

to **Martika**. For seating call **Craig Malone** at 213-969-9914.

DENIAL: **Denon's Dick Meixner** describes as "untrue" last week's Track item that suggested that he would be involved in an acquisition of **Memory-Tech**, the **Mitsubishi-owned** CD plant in Texas.

EXIT: With only two months under his belt in **A&R** at **PolyGram**, **Richard Steinberg** has left the company. He had joined the label after a stint at **Atlantic Records**.

IT'S OFFICIAL: **Sony Classical** has confirmed it has inked an exclusive contract with **John Williams & the Boston Pops**, as previously reported by **Billboard**. The attraction, formerly recorded on **Philips**, is set to tape an album Thursday-Saturday (21-23) of **Broadway** and **West End** hits for release in May. The producer is **Tom Shepard**.

SHUBERT ROW SAMPLER: **RCA Victor**, in the midst of promoting its original cast catalog on compact disks and cassettes, has pressed 12,000 CD samplers with 19 tracks from 40 years of Broadway show releases. The mailing to retailers, radio, and press is supported by full-page consumer ads in **New York Magazine**, **Digital Audio**, **Playbill**, and **7 Days**, among others. Coming in January is a two-CD set of the new Broadway show, "Closer Than Ever," that will be sold at mid-price, unusual for a newly recorded show. And recording started Dec. 12 on a **Peter Allen** album that includes appearances by **Roberta Flack** and **Harry Connick Jr.**

SHARPENING THE BLADE: With its existing distribution deal with **Enigma** up Feb. 1, L.A.-based hard rock label **Metal Blade Records** is in the midst of talks with **CBS** and **WEA** about a new pact. Word of a deal is expected soon. An insider says that the label is not up for sale, contrary to some rumors.

THERE WILL BE JAZZ SOUNDS from veteran performer **Jose Feliciano**, who has just signed on with Los Angeles-based **Optimism Records**. His first album for the label, "Stepping Out," is due in the spring.

"WASSO" MOVES ON: L.A.-based publicist **Paul Wasserman** is exiting **Mahoney/Wasserman & Associates**, Wasserman and his longtime partner, **Jim Mahoney**, have announced. Wasserman, who has handled major music clients ranging from **Apple Records** to **U2** and a number of heavyweight movie clients during his 26 years with the firm, explains that he "felt the personal need to try something a bit different." He will announce his plans in January. As of Jan. 1, the noted PR firm will be known as **Mahoney Communications Inc.**

OFF THE WALL (STREET): A tough year for **Prudential-Bache Securities** led to layoffs of some employees, among them senior analyst **Craig Bibb**, who is one of the few analysts to cover the music retail biz. He says he will look to either return to Wall Street or might take a chance on landing a record company position. He can be reached at 212-571-0679.

INNOVATOR AWARDS: **Sony Corp.** put out a call for applicants to its 1990 Innovators program. Entering its third year, the program assists talented African-Americans who seek careers in music and film by offering them support and exposure. Applicants are judged on their flair for creative innovation by two Master Innovators whom Sony chooses each year. **George Benson** and **Cicely Tyson** will select one film and one music winner from among more than 200 expected 1990 participants. Applications are available from: **Sony Innovators Awards Program**, c/o The Mingo Group Inc., 228 East 45th St., New York, N.Y. 10017; 212-697-4515. The deadline for entry is Dec. 31. Former winners include jazz stylist **Bob Baldwin**, film maker **John Perry III**, jazz duo **Harrison-Blanchard**, and vocalist **Al B. Sure!** Sony provides a cash award, a trophy, and opportunities to be featured in national advertising campaigns. Awards will be presented March 15 at the Waldorf-Astoria.


INSIDE TRACK WISHES ALL A HAPPY HOLIDAY SEASON AND A PROSPEROUS NEW YEAR!

Narada Tops 1989 Chart Of New Age Distributing Labels

The New Age Distributing Labels chart was omitted from the year-end special issue. The top five distributing labels are listed below. The figure in parentheses is the number of charted albums for each label.

1. NARADA (11).
2. WINDHAM HILL (12).
3. PRIVATE MUSIC (9).
4. MUSIC WEST (5).
5. GLOBAL PACIFIC (5).

SOME ACCOMPLISHMENTS
DESERVE ILLUMINATION



#1 Pop Album of the Year (BOBBY BROWN "DON'T BE CRUEL")
#2 Pop Artist of the Year (BOBBY BROWN)
#1 Pop Album Artist – Male (BOBBY BROWN)
#2 Pop Album Artist – Male (TOM PETTY)
#1 Pop Singles Artist (BOBBY BROWN)
#1 Pop Singles Artist – Male (BOBBY BROWN)
#2 Pop Single of the Year (BOBBY BROWN "MY PREROGATIVE")

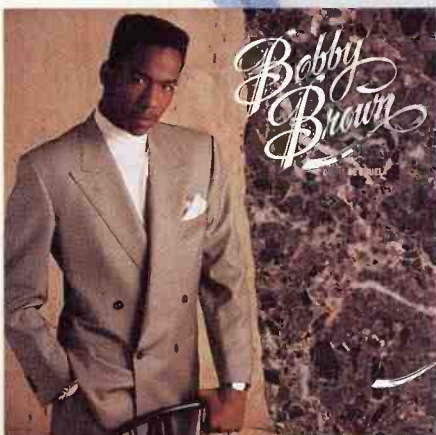
#1 Black Label
#1 Black Singles Label
#1 Black Album Label
#1 Black Distribution Label
#1 Black Artist of the Year (BOBBY BROWN)
#1 Black Album Artist (GUY)
#2 Black Album Artist (BOBBY BROWN)
#1 Black Album (GUY "GUY")
#2 Black Album (BOBBY BROWN "DON'T BE CRUEL")
#1 Black Singles Artist (BOBBY BROWN)

#1 Top 40/Dance Crossover Label
#1 Top 40/Dance Crossover Artist (BOBBY BROWN)
#2 Top 40/Dance Crossover Single (BOBBY BROWN "EVERY LITTLE STEP")

#1 Album Rock Track (TOM PETTY "FREE FALLIN")
#2 Album Rock Track (TOM PETTY "RUNNIN' DOWN A DREAM")

A stylized illustration of a futuristic city street. In the foreground, the letters 'MCA' are rendered in a large, bold, blue, metallic font with a double outline and a slight shadow. The background shows a perspective view of a street with tall, dark buildings on either side. The buildings have various architectural details, including windows and decorative elements. The lighting is dramatic, with strong highlights and deep shadows, creating a sense of depth and atmosphere. The overall style is reminiscent of mid-20th-century graphic design or early computer graphics.

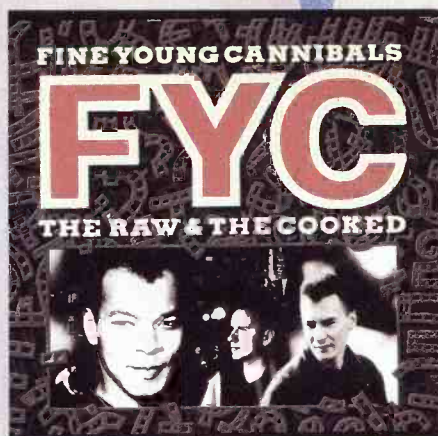
MCA



BOBBY BROWN

(don't be cruel)

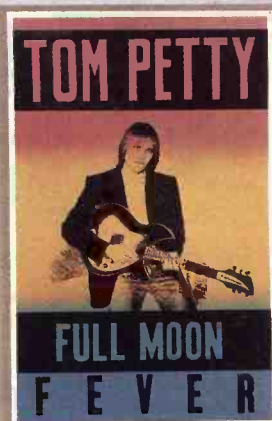
6 MILLION



FINE YOUNG CANNIBALS*

(the raw & the cooked)

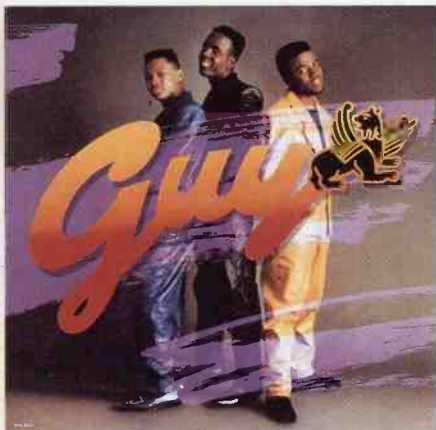
3 MILLION



TOM PETTY

(full moon fever)

3 MILLION



GUY

(guy)

2 MILLION



HEAVY D. & THE BOYZ**

(big tyme)

PLATINUM



JODY WATLEY

(larger than life)

PLATINUM



ELTON JOHN

(sleeping with the past)

GOLD



PATTI LABELLE

(be yourself)

GOLD



STEPHANIE MILLS

(home)

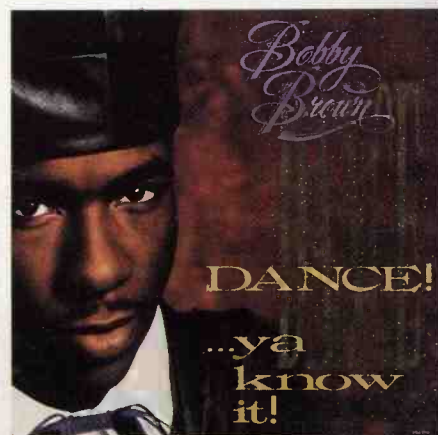
GOLD



SHEENA EASTON

(the lover in me)

GOLD



BOBBY BROWN

(dance! ... ya know it!)

GOLD

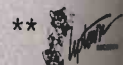


GHOSTBUSTERS II

(soundtrack)

GOLD

© 1987 MCA RECORDS, INC.

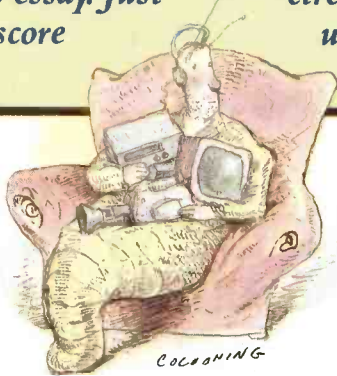




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My Personal History Of The 80's by _____ (Your Name Here)

Are you ready for the 90's? Check your score here!

1-18:

"Post-Modern Dweeb." As Goethe said, "One never goes so far as when one doesn't know where one is going." Be brave, for ignorance can be a great asset. For you, the 90's will indeed unfold as a kinder, gentler time.

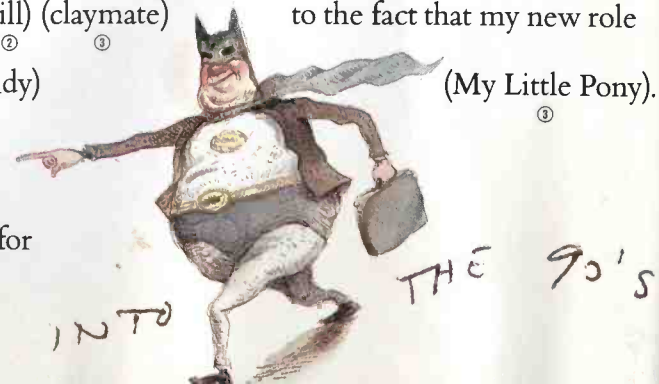
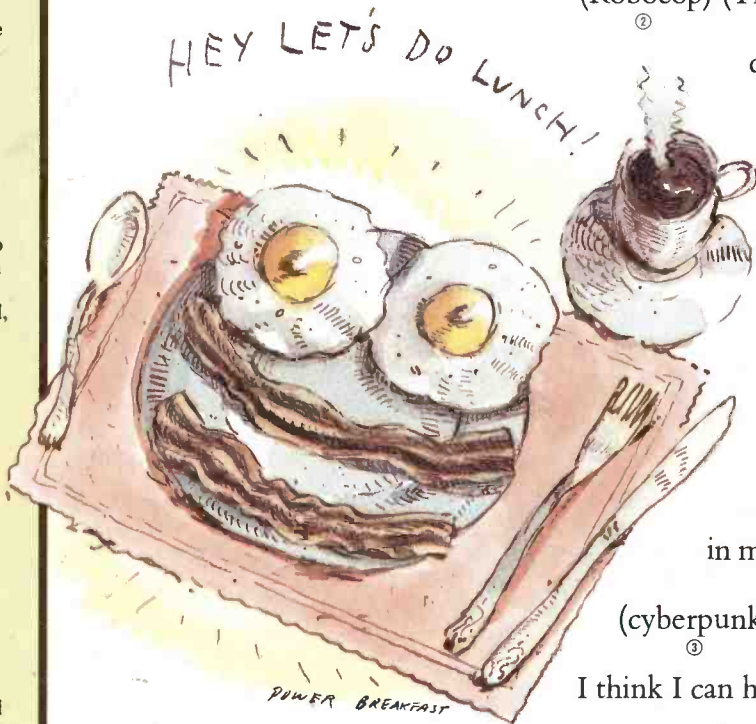
19-36:

"New Age Ninja." You're well aware that no one has been keeping tabs on you, so why try to out-perform yourself this time around? Be forewarned, however. A decade of happy time-shared weekends can only be countered with full-time membership in The Hair Club.

37-54:

"Glitz Wuss." For you, 1990 will be a year of ultra-discovery, neo-adventure and politically correct achievement. Just as the 80's maintained that life was a "beach," the 90's will bear out what you've thought all along—that it's really a condo near a mini-mall.

For me, the 80's were the era of ("The Big Chill") (Quality Time) (A Thousand Points Of Light). As a (co-dependent) (tubular) (passive-aggressive) young (Baby Boomer) (Significant Other) (Wannabe), my motto was ("Go For It") ("Chill Out") ("Make My Day"). While my fellow (D.I.N.K.'s) (celebutantes) (homeboys) were busy (cocooning) (dirty dancing) (trance channeling), I realized that my own (sound bite) (mind-set) (spin control) was best expressed by (Maury Povich) (Robocop) (The California Raisins). But it wasn't until I discovered the (Peter Pan Syndrome) (Mommy Track) (croissantwich) that I fully understood what (infotainment) (The Evil Empire) (liposuction) meant to me. After extensive (networking) (interfacing) (bonding) the choice was clear: no more (cellulite) (palimony) (dramedy) for yours truly. From now on it was strictly a (high concept) (power breakfast) (dry beer) lifestyle. So, I traded in my (G-spot) (boom-box) (CD5) and became a (televangelist) (spokesmodel) (cyberpunk). And now, with a renewed sense of (jazzercise) (hypertext) (Pictionary), I think I can honestly (just say no) (ill) (claymate) to the fact that my new role model for the 90's is (Batman) (Al Bundy) (My Little Pony).



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Vernacular (gleaned) (lifted) (auto-shaded) from Matt Groening's "Life In Hell." Illustrations (belly-banded) (imagined) (force-fed) by Everett Peck.

It was a (happenin') (Nutrasweet) (outrageous) year for music. Thanks for (conceptualizing) (wiring) (synthpopping) with us!