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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 26, 1992

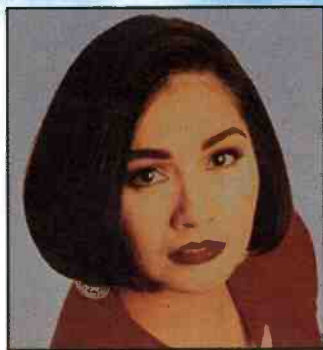
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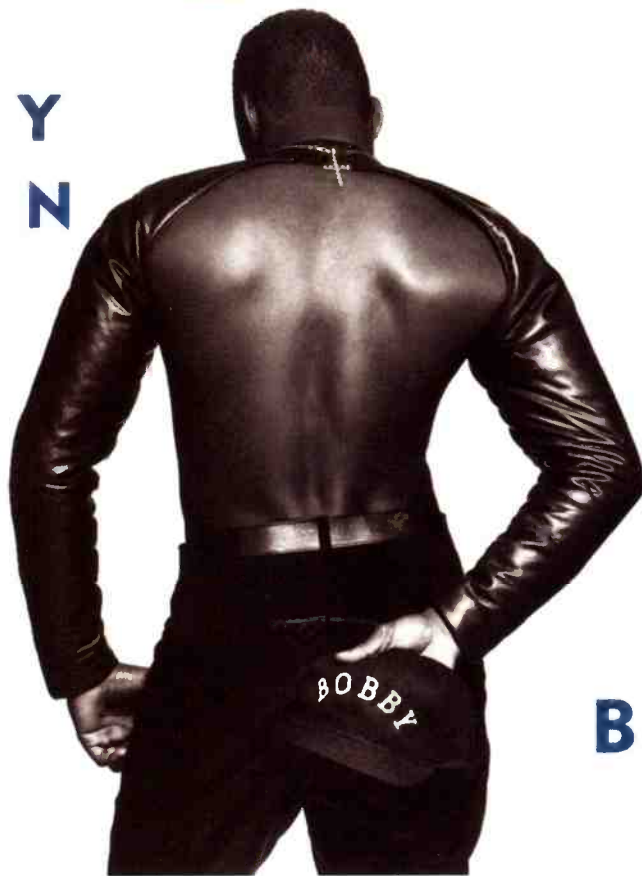
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MCA

1992 towers as our biggest year From established acts

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He makes surpassing Double Platinum look easy as the first two singles from BOBBY strike Gold.



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MARY J. BLIGE

Queen of Hip Hop Soul outperforms superstars by striking Platinum in six weeks with two No. 1 singles.



CHANTÉ MOORE

Multi-talented young chanteuse takes her place among the greatest vocalists with a Top 10 debut single.



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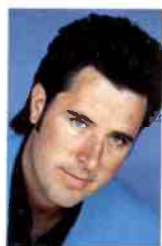
The debut single "If I Ever Fall In Love" tops two charts and hits Double Platinum almost overnight.



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Biggest year ever.
 Established acts breaking ground...

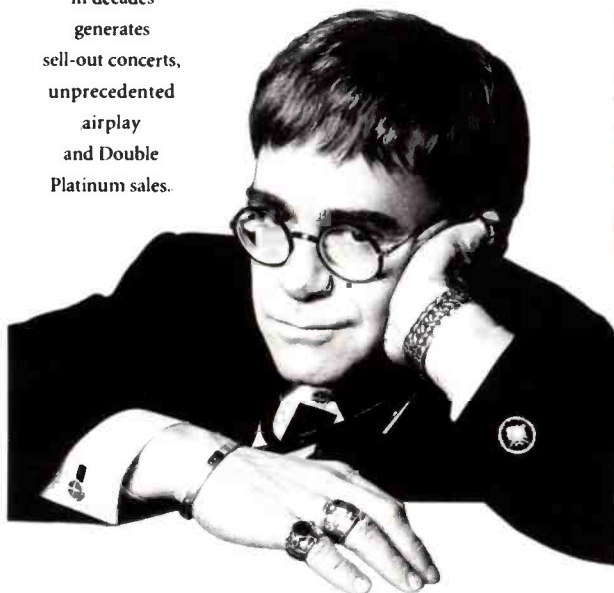
RAKIM



Grandmasters of rap wage a street campaign to prove you don't have to be pop-friendly to strike Gold.

ELTON JOHN

Biggest album in decades generates sell-out concerts, unprecedented airplay and Double Platinum sales.



GEORGE STRAIT

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VINCE GILL

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LYLE LOVETT

Critical sensation surpasses his Grammy year with a Gold album and major airplay.

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MARTY STUART

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PATTY SMYTH

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WRECKX -N- EFFECT

Teddy Riley jams again as their rump-shaking single hits Gold in four weeks en route to Platinum.



TRISHA YEARWOOD

Combined sales exceed Double Platinum for this winner of seven 'New Artist' awards.



WYNONNA

Her critically acclaimed Double Platinum solo debut yields three No. 1 singles.

ed for a **better** time.



MCA

The Best Of Times
1
9
9
2

THE POWER OF HOME VIDEO INCREASES

Film Soundtracks Profit From Vid Releases

BY CRAIG ROSEN and EARL PAIGE

LOS ANGELES—The boost soundtrack albums receive from a film's home video release is increasing as record and video labels work more closely together on cross-promotions. The soundtracks to "Sister Act" and the animated hit "Beauty And The Beast" recently experienced

chart gains, spurred by the home video release of the films. On The Billboard 200 for the week of Dec. 12, "Sister Act" jumped from No. 62 to No. 55, while "Beauty" was up from No. 46 to No. 37. As Jonathan Coffino, MCA Records senior VP of sales and field marketing, notes, "The more music there is in the film, the bigger the [soundtrack sales] spike tends to be when the film is released on home video."

Coffino points out that MCA's "Juice" soundtrack experienced a "huge spike in sales" when it went to home video in late July.

Other labels have had similar experiences.

"We knew we were going to see an

(Continued on page 97)

Sell-Thru Helps Increase Value Of Vid Product

BY SETH GOLDSTEIN

NEW YORK—Due mainly to explosive growth in the sell-through market, the wholesale value of home video product jumped 11.6% this year, according to Billboard's exclusive market analysis and studio sources. A major part of this surge can be attributed to Disney Home Video, which has become the supply side's first billion-dollar baby.

Disney Home Video generated sales of close to \$1.1 billion, a gain of nearly 21% over last year, on the strength of aggressive marketing and a sell-through schedule that included "Beauty And The Beast," the largest-selling video in history. The only other entity in the home-video in-

dustry with bigger revenues is retailer Blockbuster Entertainment, whose 1992 revenues should reach \$1.6 billion.

No other software supplier is close. The combined sales of Warner Home Video and Columbia TriStar Home Video, respectively the second- and third-biggest video suppliers, totaled just under \$1.2 billion. And each had major contributions from the lines they distribute—MGM/UA and HBO Video brought in \$225 million to Warner, and New Line Home Video, \$120 million to Columbia.

The top three studios should account for some 43% of wholesale revenues of \$5.3 billion, a gain of about 11.6% over the 1991 mark of \$4.75 billion.

(Continued on page 72)

Garth Takes On Big Work Load During 'Hiatus'

BY MELINDA NEWMAN

CLEVELAND—Although Garth Brooks recently announced he intended to take an eight-month break until September in order to spend more time with his baby daughter, he plans to keep busy during his hiatus.

First, he will perform the national anthem at the Super Bowl Jan. 31 and give two concerts in conjunction with the NFL and

United Way to benefit a South Central L.A. community youth project. He will also work on a new album, his second NBC-TV special, and his first music video in almost two years, and will contribute to an album of Bob Wills covers being compiled by Asleep At The Wheel's Ray Benson. Meanwhile, he's in the midst of negotiating a new contract with Liberty Records.

"Unfortunately, there's going to be a lot of [work] done during this time off," said Brooks at the next-to-last stop of his 78-city tour, which ended Dec. 12. "But I don't have problems with doing

(Continued on page 24)

Country's Fan Base Is Wider Than Ever

BY EDWARD MORRIS

NASHVILLE—Gone are the days when country music label executives looked at rural dwellers in the 25-to-54 age range as their primary audience.

In-house and independent research reveals that country also appeals now to listeners/viewers/buyers who are younger, more musically eclectic, and more geographically diverse than ever before.

"The main thing that we have discovered—beyond a shadow of a doubt—is that the age range has expanded greatly in both directions,"



TILLIS



MCENTIRE

says Thom Schuyler, who heads RCA Records' Nashville division.

The lower end of the age scale, Schuyler continues, now extends into the midteens "by virtue of the Garth Brooks, Clint Blacks, Hal Ketchums, and Billy Deans. Very much

of our core audience is teenagers and 20-year-olds. I think we've done that without abandoning our broader audience."

Schuyler attributes country's broadened appeal to the fact that it is being created by songwriters, artists, and producers who have had "a very eclectic musical background... who were fashioned by all elements."

One thing that has not changed is that female country fans outnumber their male counterparts. According to data compiled for the Country Music Assn., more women who are 18 and older listen to country than to adult

(Continued on page 98)

In Billboard Bulletin...

Japanese Govt. OKs Digital-Royalty Bill

PAGE 100

Barbra/Sony Pact; Big Tour On Tap?

BY IRV LIGHTMAN

NEW YORK—Barbra Streisand, one of the last bastions of MOR stardom on recordings, is extending her three-decade-old relationship with Columbia Records in a manner mirroring today's rock superstars.

In line with Streisand's long-standing multimedia success, Columbia parent Sony Corp. has also worked out a separate film deal with her through Sony-owned Columbia Pictures. The commitment gives the film division ac-



STREISAND

(Continued on page 99)

Stakes Up In Format Wars

Sony, Philips Bare High Costs

BY DON JEFFREY

NEW YORK—As the battle between the new digital music formats, Philips' DCC and Sony's MD, moves from corporate offices to electronics and music stores, the prestige and profits of the parents of three of the Big Six record companies are on the line.

Sources say that Sony Corp., the creator of the MiniDisc, has committed more than \$100 million to developing the format and retooling factories to make the new portable, recordable, digital music carrier. When the costs of producing blank and prerecorded software are added in, the total costs

grow to about \$200 million, according to a top Sony official.

Philips Electronics N.V. and Matsushita Electric Industrial Co., co-developers of the competing digital compact cassette, are said to have committed \$55 million and \$50 million, respectively, to the technology, which allows digital and analog tapes to be played on the same machines.

Philips, which owns about 80% of PolyGram Records, needs to score a success with DCC, because its lagging consumer electronics business sales have dragged down profits and placed increasing pressure on the company to increase

(Continued on page 99)

Divvying Up The Digital Royalty Pie In The Sky

BY SUSAN NUNZIATA

NEW YORK—Several key industry organizations are competing for control over the division of royalties provided by the recently signed Audio Home Recording Act.

The bill places a royalty on the sale of digital audio recording devices and blank media, to be passed on to performing artists, record companies, songwriters, and publishers as compensation for sales lost to home recording.

ASCAP, the Recording Industry Assn. of America, The Harry Fox Agency, and The Songwriters Guild of America have already be-

(Continued on page 88)

HOME & ABROAD

World Music Albums Display Variety, Widen U.S. Tastes

PAGE 57

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	(ARISTA)
THE BILLBOARD 200		
★ THE BODYGUARD	SOUNDTRACK	(ARISTA)
HOT R&B SINGLES		
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	(ARISTA)
TOP R&B ALBUMS		
★ THE BODYGUARD	SOUNDTRACK	(ARISTA)
HOT COUNTRY SINGLES		
★ DON'T LET OUR LOVE START SLIPPIN'	AWAY	VINCE GILL (MCA)
TOP COUNTRY ALBUMS		
★ THE CHASE	GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY		
★ IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M.	(ARISTA)
HOT DANCE SALES		
★ ARE YOU READY TO FLY?	ROZALLA	(EPIC)
HOT RAP SINGLES		
★ FLEX	MAD COBRA	(COLUMBIA)
HOT ADULT CONTEMPORARY		
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	(ARISTA)
HOT LATIN TRACKS		
★ CASTILLO AZUL	RICARDO MONTANER	(TH-RODVEN)
TOP VIDEO SALES		
★ BEAUTY AND THE BEAST	(WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS		
★ SISTER ACT	(TOUCHSTONE HOME VIDEO)	

Portraits of a Label



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Newsweek



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Shawn Colvin
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Tevin Campbell • Gary Chapman • Robert Clivilles and David Cole
Tom Cochrane (SOCAN) • Color Me Badd • The Cure (PRS) • Sally Jo Dakota • Das EFX
Hal Davis • Def Leppard (PRS) • Ronald DeVoe • Malcolm Duncan • Jermaine Dupri
Stephen Ferrone • Firehouse • Genesis (PRS) • Phil Galdston • Berry Gordy
Alan Gorrie • Amy Grant • Jay Gruska • Guns N' Roses • Stuart Hamish
Sophie B. Hawkins • HI-Five • House of Pain • Steve Hurley • Willie Hutchison
Sylvester Jackson • Jimmy Jam & Terry Lewis • Jodeci • Elton John (PRS)
Gary Kemp (PRS) • The KLF (PRS) • Robert John "Mutt" Lange (PRS) • Lisa Lopes
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Prince And The N.P.G. • Queen (PRS) • Bonnie Raitt • Mike Reid • Teddy Riley
Chantay Savage • Jon Secada • Shakespear's Sister (PRS) • Allen Shamblin
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Bernie Taupin • Keith Thomas • Technotronic Featuring Ya Kid K (SABAM)
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DIGITAL DELIVERY SERVICES THREATEN MUSIC BIZ

■ BY JAY BERMAN

Despite the music industry's success in obtaining passage of the Audio Home Recording Act of 1992, another new technological development represents an even greater danger to our business. The digital transmission of sound recordings is no longer science fiction, nor is it the technology of the future. It is here now. It is being advertised, it is for sale, and it is here to stay. Digital transmission of music through cable, telephone wire, satellite, and broadcast will transform the way music is delivered to the home. It will transform the music industry as we know it, and it could soon entirely displace the sale of sound recordings to the public. And as long as we don't have a sound-recording performance right in the U.S., this technology could sound the music industry's death knell.

This is not a dilemma facing just record producers and performers; it affects composers, songwriters, and music publishers as well. In modern times, the principal source of revenue for everyone in the music business has always been record sales. But delivery through digital music transmission would change that forever. The entire industry needs to come together to examine how we can collectively adapt to this changing environment. If we continue to be blinded by the historical conflicts of supposedly opposing constituencies, we shall certainly perish—ironically, one of the

few things we will have accomplished together.

DIGITAL CABLE AUDIO

We're on the threshold of a world of unlimited consumer access to pre-recorded music through the delivery of digital signals by cable, satellite, and broadcast.

In the last few months, I have begun to see ads on cable TV recruiting subscribers for digital cable audio networks. There are at least two of these networks in operation, offering subscribers more than 30 channels of 24-hour, commercial-free, CD-quality prerecorded music for \$10 a month. The networks project that, combined, they will be serving up to 3 million people by the end of the year.

The formats in use and those being contemplated by digital cable audio networks go well beyond those of traditional terrestrial analog radio broadcasters. For example, networks can provide their listeners with detailed program guides, deliver entire albums without commercial interruption, create new "greatest hits" compilations of popular artists, offer "pay-per-listen" services, and, with an interactive system, allow for delivery of "audio on demand."

Currently, there is little or no legal protection for record companies and artists to control the uses of their talent and the works that they have created. Unless subject to certain controls, a digital radio service could transmit, without authorization and with CD quality, an entire album of a

popular artist, such as R.E.M.'s new hit album "Automatic For The People," on the day of its release. Thus these services could virtually wipe out the economic incentive for record creators to produce new recordings by eliminating the market for the sale of prerecorded music. And, if music is not recorded, it is painfully obvious that even those whom exist-



'60 other nations have performance rights for sound recordings'

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

ing copyright law protects—composers and music publishers—will be harmed as well.

BROADCASTING ISSUES

Broadcasters say they do not understand why they should start paying for the commercial exploitation of sound recordings when they are accustomed to getting them for free and when record companies compete with one another to get air time for their songs. Similarly, it is difficult for music publishers to be sensitive to the record companies' problems, since they fear a performance right for labels and performers would reduce their piece of the public performance pie.

To the broadcasters, I say their logic is flawed, even in terms of traditional technology. The fact that copyright owners want to have their works made available to the public does not mean that such distribution should not benefit the creator of the work. Indeed, our entire copyright system operates on the principle that authors will be encouraged to make

their works available in exchange for remuneration. When viewed against emerging technologies that will change the primary means by which consumers obtain their music, the ability of the author to control the uses of this work and to be

paid for the uses that he or she authorizes is so compelling that some broadcasters themselves have expressed support. However, the broadcasters have also strived to significantly limit the extension of such new legal rights to particular types of uses.

To the composers and music publishers, I say simply that we have no intention of threatening their established rights. They deserve to feel secure in their rights. What we want to do is add a right and develop statutory language that makes it clear that we can control the performance of the works that we create. We have no intention of dividing or taking away their share of the pie; in fact,

for the industry to survive, we must expand both the pie itself and the revenue derived from it.

INTERNATIONAL RAMIFICATIONS

Approximately 60 other countries have a performance right for sound recordings, while the U.S. lags behind. It is embarrassing that this country, the leading producer of sound recordings in the world, does not recognize this essential right. But more importantly, it directly and adversely affects the ability of U.S. companies and performers to share in the revenue collected overseas for the use of our recordings.

The absence of a performance right makes it extremely difficult for U.S. negotiators to secure higher levels of protection for sound recordings in other countries. How can we respond to the charge that the U.S. is in no position to argue for more adequate and effective protection when its own laws fail to provide a critical element of what is considered effective protection in many parts of the world?

The majority of foreign countries limit the entitlement to receive performance royalties to nationals of countries that provide reciprocal protection. As a result, American performers, musicians, and recording companies can be denied their rightful share of foreign performance royalty pools. Currently, these funds exceed \$100 million annually worldwide and are expected to grow exponentially in the next few years.

(Continued on page 97)

EDITORIAL

ROOTS ARTISTS DESERVE ROYALTIES

As NARAS president Michael Greene aptly observed in a recent Commentary (Billboard, Dec. 12), "there would be no rock'n'roll" without the early blues and R&B greats who paved the way for the genre. Similarly, country, rock, and other types of artists owe an immense debt to their gospel, hillbilly, and folk-music forebears; and early jazz, from Dixieland to swing to bebop, inspired not only contemporary jazz artists but many other musicians as well. Moreover, it is a long-underacknowledged fact that many music forms from the Southern Hemisphere, including samba, salsa, calypso, and steelpan, as well as ska and reggae, all played vital roles in helping shape and enhance a host of modern musical genres.

Without all of these predecessors—not to mention the rock pioneers of the '50s and early '60s—American popular music would never have achieved the richness and diversity that propelled the U.S. record and music publishing industries to their current size, wealth, and international influence. Since the advent of the CD, moreover, original recordings by roots artists have generated substantial worldwide sales—in some cases, more than they did when they were first released in a much smaller

market. But, sadly, many older musicians have not received the amount of remuneration they deserve.

In many cases, this is because they signed blatantly unfair contracts, recorded without contracts specifying the royalties they were to be paid, or simply signed away their rights for absurdly small sums. As a result, a number of roots artists have received very little of the income their musical genius helped to create.

Within the past year, EMI and MCA have tried to right this wrong by forgiving deficit balances in their older artists' recording accounts and increasing their royalty rates. In doing so, they followed the example of Atlantic Records, which in 1988 forgave unrecovered advances and began paying back royalties to some of its roots artists going back to 1970. At the same time, Atlantic set up the R&B Foundation, which dispenses emergency financial grants and medical assistance to early R&B acts. Atlantic gave the foundation \$1.5 million in seed money, and Time Warner and EMI have paid for its operating expenses since then.

In recent months, other labels and industry organizations have jumped on the bandwagon. Since last June, the R&B Foundation reports, it has received pledges of \$765,000 per year

for a three-year period from Sony, PolyGram, BMG, Def Jam, Rhino, Jobete Music Publishing, MTV, BMI, ASCAP, Billboard, and Radio And Records.

The industry is to be applauded for finally recognizing its obligations to its R&B pioneers. Now, perhaps, more labels will also follow the path blazed by Atlantic, EMI, and MCA and pay royalties to the roots artists on their own labels. They should reward not only older R&B and blues acts, but also other needy artists who made a significant contribution to the development of popular music in its earlier years. In addition, many great Caribbean and reggae artists deserve to get more than the pittance they have received for their influential recordings.

While such philanthropy might be seen as an unnecessary drain on the bottom line, doing the right thing could also benefit labels financially. Because, in an industry that is becoming increasingly aware of how much it owes to its roots artists, companies that set aside legalisms to help their older acts will certainly roll up credit in the eyes of the younger artists whom they hope to attract. This is the kind of good work that makes good business sense.

LETTERS

WARM AND WITTY GEORGE

For me, the high point of the 1992 Billboard Music Awards telecast was the acceptance speech of George Harrison. He was warm, sincere, gracious, and witty. Looked good, too.

Steve Holsey
Music Editor
Michigan Chronicle

TZUKE IS A FAVORITE

It was with great excitement that I read Timothy White's column regarding Judie Tzuke ("U.K.'s 'Wonder' Woman," Billboard, Dec. 12). Judie Tzuke has been a favorite of mine since her first album and I have continued to follow her exceptional music via her superb import releases.

"Wonderland" is another fine recording by this extremely talented, wrongfully unappreciated (both in the U.K. and U.S.) and influential artist. Hopefully this write-up will signal a resurgence in appreciation for Judie Tzuke. Again, my thanks to Timothy White for recognizing her extraordinary talent.

Patrick M. Hnidka
Pittsburgh

'SAMPLING IS THEFT'

In response to the Commentary by Francesca Spero (Billboard, Dec. 5), she appears to avoid the basic prin-

ciples. Sampling is an infringement of copyright. Sampling is theft. In the event that a sampler is able to reach an accommodation with the copyright owners (both of the masters and music copyrights), then all parties are happy. But it is not the divine right of the sampler to expect any copyright owner to give permission, and when such permission is refused, the sampler has the duty to remove such sample from his production. Why doesn't the sampler get permission to use any samples before he commits to spending money in recording and mixing, or is that outside the sampler's creative scope?

Spero says all the samplers/producers she represents have never "not wanted to clear a sample." In that case, why does it matter whether the clearance is being sought from the original owner of the master or copyright, or another party that purchased the rights or their legal representatives?

I do not read "greed" into the sampling situation, just hard-nosed business. I believe that sampling is fundamentally noncreative and parasitical, and that the sooner it dies down, the sooner this whole problem will disappear.

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TOP CLASSICAL ARTISTS

JOSE CARRERAS, PLACIDO DOMINGO, LUCIANO PAVAROTTI



Thanks to everyone who worked so hard to help make London Records shine so brightly this year!

And here's to London Record's newest #1 – Cecilia Bartoli's "If You Love Me" – Billboard's first #1 Classical Release for 1993!



Artists Reap Rewards From B'board B'cast

■ BY BARBARA DAVIES

NEW YORK—With national TV ratings up 25% over its previous outing, the 1992 Billboard Awards packed a significant punch at retail and helped lift seasonal sales, according to buyers for several leading chains. Among the big retail movers were Arrested Development, which performed on the show, and award winners Boyz II Men (which also performed) and Billy Ray Cyrus.

This week's Billboard 200 also reflects the award show's impact. Most artists who won an award or appeared on the pro-

(Continued on page 96)

Music Clips On Videos Aid Soundtrack Sales

■ BY CRAIG ROSEN and EARL PAIGE

LOS ANGELES—The growing trend of including music videos on home video releases of feature films helps increase soundtrack sales and is being heralded by retailers as a value-added dimension to the home video titles.

The concept is not new: For instance, the 1989 release of Nelson Entertainment's "When Harry Met Sally..." featured Harry Connick Jr.'s "It Had To Be You" clip. But, in recent months, this marketing tactic has become more common.

Current titles featuring music videos, soundtrack commercials, or both include "Sister Act," "Encino Man," "Deep Cover," "Straight Talk," and the 25th-anniversary edition of "The Graduate."

Touchstone Home Video's "Sister Act" includes a videoclip of Lady Soul performing the song "If My Sis-

ter Is In Trouble," in front of the feature. The clip is followed by a 30-second commercial promoting the "Sister Act" soundtrack on Disney-owned Hollywood Records.

Hollywood Records VP of sales Bill Kennedy says the inclusion of the music video and commercial for the soundtrack "has definitely had an impact. We have brought the awareness level up to a lot of video renters and buyers that there is an audio piece. That audience isn't necessarily the active record-buying audience."

Kennedy notes the inclusion of a music videoclip on a home video feature also gives the label another opportunity to expose an act that may have been ignored by radio or MTV. "It's a great tool to get a new act out there or even an act that you are trying to take to another level," he says.

Kennedy says the record label is involved in several films that will be released in 1993 and that "down the road we plan to go ahead and use this

approach on an ongoing basis."

Although Walt Disney Records has yet to cross-promote a soundtrack release with a music video on a home video release, Walt Disney Records VP Mark Jaffe sees the value in such plans. "Clearly, if there was a home music video on the back of the video, we would sell more product, because people would be exposed to the single again," he says.

'VALUE-ADDED PROGRAMMING'

According to a Buena Vista Home Video representative, the decision to include a music video or commercial for a soundtrack is made on "a per title basis. In the case of 'Sister Act,' Hollywood Records made some great videos from it and we thought they were entertaining; it's value-added programming on the videocassette."

According to the source, Buena Vista Home Video sees the cross-promotion as part of an emerging "marketing slant. It's all very new, we're

trying different tactics."

Other video labels have also noted the value of including a music videoclip on a home video release. New Line Home Video's Greg Ptacek helped line up Atlantic Records act the Lemonheads for involvement in the rerelease of "The Graduate" (Billboard, Oct. 10).

The band covered the Simon & Garfunkel classic "Mrs. Robinson" and a videoclip was included on the 25th-anniversary edition of "The Graduate." The effort was aimed at reaching a college age audience "that is so hard to target. You have to go to their mediums, radio, MTV, and movies," Ptacek says.

MCA Records is another label that has taken advantage of the cross-promotion on a home video release. A commercial for MCA's "Juice" soundtrack is featured on the home video release of the title.

Jonathan Coffino, senior VP of (Continued on page 97)

Arbitron Warns Stations: Don't Pirate Our Ratings

■ BY PHYLLIS STARK

BALTIMORE—Arbitron is cracking down on unauthorized use of its ratings by nonsubscribing stations.

The new policy was announced here Dec. 11 at the rating service's fourth annual radio consultant "fly-in." According to Jay Guyther, Arbitron's VP of sales and marketing, radio station services, the company will add a copyright notice inside the front cover of printed reports and send letters to subscribing agencies explaining its copyright policy. Arbitron is also considering suggestions from clients, including the payment of bounties to people reporting illicit use of Arbitron data, the establishment of "sting" operations to catch illicit users in the act, and publishing the ratings only of subscribing stations.

The latter suggestion sparked an immediate outcry from the consultants present, who complained that under that system, subscribers would have to pay more to Arbitron for information on competing stations that may not necessarily subscribe.

Guyther responded the idea needs more thought. "We're not committed to it, because it's obviously a significant change," he said. "We were asked to look into it and we will."

Arbitron is also examining several options for changing survey periods, including a switch from the current four-survey system to three or even two 16-week surveys per year.

SURVEY ADS IN ATLANTA

The idea of advertising the diary on-air to encourage a greater response rate came up at this meeting, as it did last year, but it got a much more favorable response from Arbitron this time.

At last year's meet, Arbitron's Brad Feldhaus called on-air survey announcements "a real mine field" because they would be so difficult to police. This time, Guyther said the Atlanta Radio Group has proposed testing the idea in that market and Arbitron "will evaluate it and possibly do it." He noted that a survey an-

nouncement system would have to be self-policing and every station in the market would have to participate.

In his talk on diary-keeper response rates, Feldhaus confirmed suspicions that they are "at an all-time low," but said, "We are confident they have bottomed out." He added Arbitron is "committed to meeting or exceeding [the record high] response rate levels of the late '80s."

To meet this goal, Arbitron has assembled a "response-rate action group" made up of representatives of various Arbitron departments. Beginning with the fall survey, the group will increase the number of times it tries to call potential diary-keeper households from nine to at least 13 and expand interviewer train-

(Continued on page 96)



For He's A Jolly Good Fellow. RIAA president Jason Berman, second from left, is announced as the recipient of the 1993 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The award will be presented at the foundation's annual dinner, scheduled for April 17 at the New York Hilton. Congratulating Berman, from left, are Floyd Glinert, chairman of the Martell board of directors; BMI president/CEO Frances Preston, the 1992 Humanitarian Award winner; and Tony Martell, president of the Martell board of directors. (Photo: Chuck Pulin)

U.K. Biz Fears BBC Plans To Alter Radio 1 Labels Say Proposal Will Hurt Pop Music's Future

■ BY EDWIN RIDDELL and MIKE MCGEEVER

LONDON—The British Phonographic Industry is joining the battle over the future of the country's 25-year-old bastion of popular music, BBC Radio 1.

Industry leaders are said to be angry at changes proposed by the government and the BBC itself in the corporation's charter, due to be renewed in 1996. They feel that moves to alter Radio 1—such as the addition of more talk—disregard its role in fostering the country's musical creativity and would harm the record business.

The BPI is currently preparing its response to the government's "green paper" on the BBC and the corporation's "Extending Choice" document, both published last month. The organization will submit this early in 1993 to Peter Brooke, Secretary of State for National Heritage, whose department is responsible for the debate on the broadcaster's future. Separately, U.K. record producer and label own-

er Pete Waterman has launched a publicity campaign, "Save Radio 1."

Save it from whom? Perhaps from the BBC itself. Whereas the government document talked tentatively about the broadcaster avoiding duplication of commercial stations, the corporation's own plans are more specific. Not only does "Extending Choice" agree with the government's aims for radio, but the BBC says these will "leave little or no room for radio programs which consist of non-stop top 40 music."

BPI chairman Maurice Oberstein says, "Radio 1 is free, unfettered, popular music programming, unique in the world. It plays what it wants to play, not what it must play to service a commercial purpose. By allowing producers to program and play what they like, you also end up with the most popular radio station, so you achieve access to the public, and a large one, who are interested in new music."

Waterman argues, "Leave universities to educate, let radio entertain. Radio 1 cannot be everything to ev-

ery man, but it has to be the foundation stone for the British music industry. Without it, there will not be one."

Tony Powell, managing director of MCA Records U.K., says it would be "a severe blow" if pop music programming on the station were altered. He charges that the authors of the documents do not take the record industry seriously.

"They don't think pop music has any [good] qualities whatsoever," he says. "They just see it as noise on the radio. Yet look at the impact [British] pop music had worldwide in the '60s and '70s. Radio 1 played its part in the early days promoting pop as culture." And, Powell adds, the station "remains a bastion of support for the music industry."

The MCA executive says he and other BPI leaders are disgusted that neither the BBC nor the government consulted the music industry when drafting their proposals. "These people just throw this stuff out with no real look at the record industry, which is an enormous earner of over-

(Continued on page 98)

McDonald's Acts To Keep Its Orion Deal Under Wraps

■ BY SETH GOLDSTEIN

NEW YORK—McDonald's, as well as Orion Home Video, is seeking to protect its turf against an incursion by the Video Software Dealers Assn. Worried about the release of "sensitive information," McDonald's filed a brief Dec. 11 opposing changes in the bankruptcy court order that prevents release of any information describing its two-month "Dances With Wolves" promotion that began Thanksgiving week.

The move was unexpected, but the fast-food chain is adamant about keeping details of its Orion deal under wraps (Billboard, Nov. 21). Court papers hint strongly that McDonald's has other arrangements in the works. "As McDonald's may seek to deal with other studios for its future promotions," says the brief, "[disclosure] could unfairly damage its negotiating posture." The chain already expects home video competition from Wal-Mart, K mart, and Target and "quick-service restaurant chains"; the brief suggests K mart and Hardees are experimenting with a food-video offer.

As a result, McDonald's was more adamant than Orion about concealing terms of the contract. Orion considered the transaction "in the ordinary course of its business," studio president Leonard White says in an affidavit, but "McDonald's nevertheless insisted that the transaction be subject to Bankruptcy Court approval in light of the magnitude of the deal."

The agreement had been included in Orion Pictures' bankruptcy proceedings sealed by Judge Burton Lifland, who heard VSDA's request to unseal the papers Dec. 18, after deadline.

McDonald's reportedly anticipates selling 7 million copies of "Wolves" at \$7.99 each. That has incensed video retailers, who have had to pay \$72 per copy; they bought 500,000-550,000 cassettes when the rental title was released last year.

Orion doesn't plan to reprice (Continued on page 96)

THERE REALLY ISN'T ONE GOOD REASON WHY PHILIPS CLASSICS IS THE #1 CROSSOVER LABEL OF THE YEAR...

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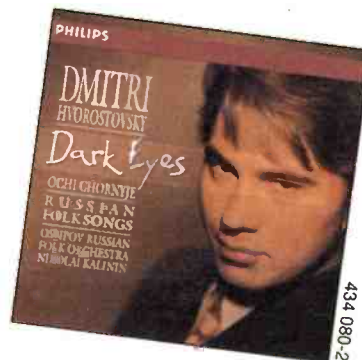
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Beatles To Meet For Documentary Say Work May Involve Musical Reunion

BY THOM DUFFY

NEW YORK—George Harrison and Ringo Starr have confirmed, through spokesmen, that they are getting together with Paul McCartney to work on an upcoming Beatles documentary, which McCartney says could involve a musical reunion of the three surviving group members.

"There is a chance we might actually do a little bit of music for it," says McCartney of the long-awaited, multipart documentary on the Beatles, titled "The Long And Winding Road."

McCartney made the remark at a press conference Dec. 10 at which he announced his first concert tour of Australia since 1975.

However, representatives for Har-

ison and Starr could not confirm any performance plans by the three former Beatles.

"What we understand is that some interviews [for the documentary] may show the three of them together but there are no performance plans," says a spokeswoman for Starr's record label, Private Music. "Which doesn't mean it couldn't happen," she adds.

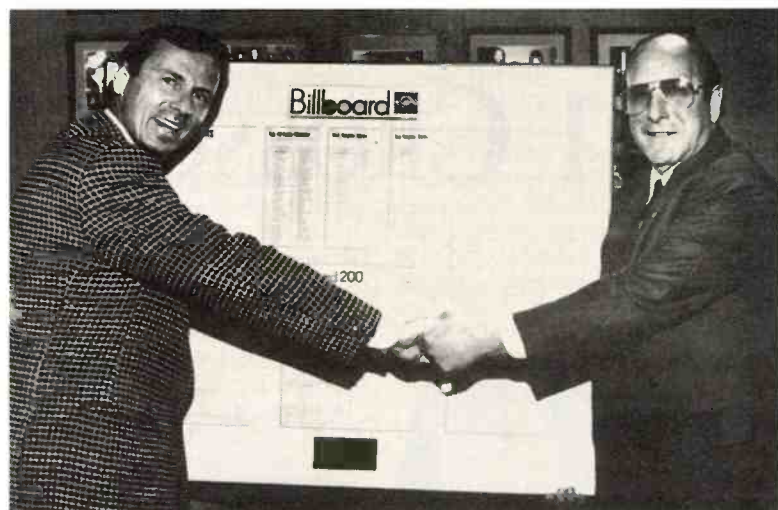
On Dec. 31, 1970, six months after the release of the "Let It Be" album, McCartney filed suit in London seeking the legal dissolution of the Beatles' partnership. Ten years later, Dec. 8, 1980, John Lennon was fatally shot outside his New York City apartment building.

At his press conference, McCartney was asked the perennial question

about a reunion of the three surviving members of the Beatles.

"Normally, I have to sort of answer, 'No, nooo! Stop asking that question,'" he replied. "But actually, funny you should [ask] that. I just saw George in California and we're getting together for this [documentary]. And there is a chance that we might actually do a little bit of music for it."

"Rather than put a huge pressure on us and say, 'The Beatles are reforming... probably it will happen a bit more naturally and we'll get together for this film, for this TV series. And it will just be the three of us, probably, that's the way to do it. We've known each other for so long that it is like an old glove you're pulling out of a drawer.'"
(Continued on page 98)



Soaring Soundtrack. BMG chairman Michael Dornemann, left, presents Arista president Clive Davis with a plaque commemorating the success of "The Bodyguard Original Soundtrack Album," which features Whitney Houston's No. 1 single "I Will Always Love You." The plaque displays eight of Billboard's sales and airplay charts on which the album or single reached No. 1. The soundtrack has gone quadruple-platinum, while the single has reached the triple-platinum mark.

Juan Luis Guerra Delivers Hotly Awaited Follow-Up

BY JOHN LANNERT

MIAMI—Two years after releasing the smash album "Bachata Rosa," merengue megagroup Juan Luis Guerra Y 4.40 finally put out their long-awaited follow-up, "Areté," Dec. 8. According to Guerra's label, BMG-distributed Karen Records, the new album shipped 400,000 units in the U.S. and 2 million worldwide—one of the largest initial shipments ever for a Spanish-language album.

For Guerra, a gifted singer/songwriter from the Dominican Republic, the shipment could not have come soon enough. To be sure, "Bachata Rosa" was an international hit that sold 4 million copies worldwide,

according to Karen president Bienvenido Rodríguez. But the album's dizzying prosperity, rare for a Hispanic artist, also put unrelenting heat on Guerra and Rodríguez to quickly come up with a successful sequel.

Notes Guerra, "There was lot of pressure for me, as well as the record label, principally because of the audience, which is always waiting for a hit. The problem is that people get used to a type of song, but an artist always has to be evolving. This album is completely different than the last one."

"I cannot say what kind of reaction this album is going to have," he continues. "If it's a question of popularity, well, I think my previous albums were popular. Whether ['Areté'] becomes bigger or not, I can't say."

However, Rodríguez is confident about the prospects for the new record, which hit U.S. retail stores Dec.

(Continued on page 76)



GUERRA

Vidclip Play On '90210' Provides Zip For Soundtrack

BY CARRIE BORZILLO

LOS ANGELES—Giant Records' "Beverly Hills, 90210—The Soundtrack" is receiving a unique promotional boost with videoclips from the album running during the closing credits of the hit Fox Broadcasting Co. television show.

The label is also planning to promote the soundtrack with a syndicated radio special in January.

As part of the joint venture between Giant and Spelling Entertainment, excerpts from the soundtrack are being played during new episodes of the 1992-93 TV season.

The first video, Shanice's "Saving Forever For You," featuring "90210" star Brian Austin Green, was played

Nov. 25 during the closing credits of the show, which reaches an estimated 15 million viewers, according to a Fox spokesperson.

The following week the single jumped six spots on the Hot 100 Singles chart to No. 13. This week, the single is bulleted at No. 8. The soundtrack is at No. 104 on The Billboard 200.

The "90210" singles follow the recent success of another joint effort between Spelling Entertainment and Capitol Records, which released the soundtrack to the Fox show "The Heights." That album spawned a No. 1 hit with the single "How Do You Talk To An Angel?"

After a limited run on Fox, "The Heights" was put on hiatus due to

low ratings. "Beverly Hills, 90210," on the other hand, is the No. 1 show in its time slot in the 12-34 demographic—the key record-buying audience.

"We are partners with Spelling [Entertainment] and in this joint venture we look to get their support in creating consumer awareness through their audience," says John Brodey, head of marketing and promotion at Giant. "In a couple of major markets, including Chicago, we've seen single sales pick up after the [Shanice] clip was on."

However, he says that the success of "Saving Forever For You" isn't solely due to "90210." Brodey says Shanice is an established artist and has the support of radio and video.

Island Seeking Marley Copyright Offenders Label Opens Proceedings Against Some Euro Firms

BY DOMINIC PRIDE

LONDON—Island Records, with the cooperation of international trade group IFPI, has launched a worldwide campaign against alleged infringements of Bob Marley copyrights.

Three companies in the U.K. have received writs from Island over Marley recordings on sale, and others in Europe and the U.S. can expect proceedings in the new year, says the company.

In the U.K., writs were served in the High Court Nov. 20 against Music Collection International and Pickwick International (Great Britain), and a joint writ was filed against Tring International and Long Island Music Co.

Action will be taken against companies in Germany, Holland, and France before Christmas, and Island anticipates more cases will be brought in other European territories and the U.S. early in the new year.

Action against MCI and Tring has been taken jointly in the U.K. by Island and the British Phonographic Industry. Pickwick, itself a BPI member, is the subject of a writ from Island only. Other actions around the world will be coordinated by IFPI.

Pickwick chairman Ivor Schlossberg criticized Island's action: "It's ridiculous. They could have picked up the phone instead."

The worldwide scale of catalog CD piracy is as yet unknown. Island legal executive Alistair Norbury says he hopes Island will have a better idea if courts find in its favor and force companies to surrender accounts and royalties.

Island says, however, that some 80 Marley compilations were on the market worldwide when it launched its four-CD boxed set "Songs Of Freedom" in September. About 95% of the compilations were on CD.

The IFPI action against the unauthorized versions of Marley records marks the beginning of a new IFPI

drive to stamp out international piracy. According to IFPI's new anti-piracy coordinator, Margo Langford, "This is just one of many initiatives we intend to take, but it was given extra impetus by the involvement of Island and [label founder] Chris Blackwell. They got their act together fast."

Langford says IFPI has isolated 25 cases where it believes action can be taken for infringement of copyright of sound recordings. Other action will be taken on the basis of passing off early recordings as more recent works by using newer photographs on the cover.

At the same time, the Bob Marley Foundation will be taking action over photographs, artwork and other non-music infringements of copyright.

In some cases, says Langford, the alleged pirates may actually hold rights, having licensed tracks in good faith: "It may well be that they have a piece of paper which they claim"
(Continued on page 97)

\$2 Mil Settlements In Copter Crash

NEW YORK—Legal settlements totaling more than \$2 million have been reached for the survivors of two members of Eric Clapton's road entourage who were killed in a 1990 helicopter crash after leaving a concert at the Alpine Valley Amphitheater near Milwaukee. Guitarist Stevie Ray Vaughan and Bobby Brooks, Clapton's booking agent at Creative Artists Agency, also died in the accident.

Widows of Nigel Browne, Clapton's bodyguard, and Colin Smythe-Park, his tour manager, will receive undisclosed amounts of the \$2 million in the first case to reach trial. The widows will also receive lifetime incomes which equal or exceed the top annual income of the decedents.

Settlements are still pending for the Vaughan estate as well as Brooks' family.

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1992 Accomplishments

– Boyz II Men, Record-Breaking 13 week stay at #1, Grammy, American Music Award, Quintuple Platinum Album, People's Choice Award • Shanice, Gold debut album • "The Jacksons: An American Dream", #1 rated Miniseries • Another Bad Creation, Double-platinum debut album • Mojazz, A new label...Slightly to the left, Introducing Norman Brown: Six Weeks In Jazz Top 10 • Biv 10 Records, The new home for Michael Bivins' East Coast Family

1993 Expectations

– His first Motown music album: Eddie Murphy • Second albums from gold and platinum artists, Another Bad Creation, Boyz II Men, Johnny Gill and Shanice • The Long-awaited, all-new album: Stevie Wonder • Debut albums from Mojazz artists: Foley, Norman Connors and J. Spenser • And the Motown debut of Lysa Wong



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R&B Foundation Gains Support Fund Drive Draws \$765,000 In Pledges

BY JANINE McADAMS

NEW YORK—In its fourth year, the Washington, D.C.-based Rhythm & Blues Foundation is sailing into 1993 with a wealth of support from a variety of new industry sources.

Due to a fund-raising drive begun in June '92, the nonprofit organization finds itself with a total of \$765,000 in pledges over a three-year period from Sony Music Entertainment, PolyGram, Rhino Records, Def Jam Recordings, MTV, Radio & Records, Jobete Music Publishing, BMG, BMI, ASCAP, and Billboard. In addition, the National Endowment for the Arts has granted \$8,800 to the foundation's archive project to conduct oral histories.

These monies are in addition to a three-year pledge of \$450,000 made by Time Warner in 1989 and a three-year commitment of \$150,000 made by EMI Music in 1991.

Suzan Jenkins, executive director of the foundation, says she is "enormously pleased and grateful" that so many industry organizations are realizing the importance of providing support, recognition, and financial assistance to its R&B pioneers, and adds that the need is just as great for pioneering folk and rock artists.

'AN INDUSTRY PROBLEM'

"With Sony, PolyGram, and others coming to the table, it does make a statement," she says. "We understand that [the plight of older artists is] an industry problem, not just a rhythm & blues problem."

LeBaron Taylor, senior VP/GM of corporate affairs, Sony Music Entertainment, who is chairman of the foundation's executive committee, was part of a group headed by EMI's Jim Fifield that solicited funds for the foundation this year. He says that, while the amount raised is encouraging, "the money is not in lieu of taking care of these artists [with back royalties and services]. If any of these companies is thinking they can give money and the challenge goes

away, they are badly mistaken."

Taylor adds that one reason why labels did not support the R&B Foundation earlier is that, because it was founded in 1988 with a \$1.5 million endowment from Atlantic and \$450,000 for operational costs from Warner Communications, it was perceived as a Time Warner project.

"One of the challenges was to make certain that the industry knew that this was an industry organization as a whole," he says. "It is particularly those older performers who make it possible for all of us to be in the black music industry."

TRUSTEES NAMED

Also new is the addition of trustees to the foundation's 30-plus-member board. The new trustees are Brenda Andrews of Almo Irving Rondor Music; Ed Bradley of "60 Minutes"; Jimmy Jam and Terry Lewis of Flyte Tyme Tunes; Frances Preston, CEO of BMI; Antonio "L.A." Reid of LaFace; and Sylvia Rhone, CEO of Atco/EastWest Records.

Since its inception, says Jenkins, the R&B Foundation has paid out more than \$225,000 in emergency financial assistance grants and \$415,000 in Pioneer Awards, which have been presented to pioneering R&B artists at an annual ceremony since 1989.

The foundation has paid for wheelchairs, dental work, eyeglasses, hearing aids, and musical instruments for needy artists. For the late Mary Wells, who died of throat cancer earlier this year, the foundation worked in conjunction with AFTRA to reinstate medical benefits and contributed more than \$150,000 toward Wells' medical care. It also provided a headstone for the late David Ruffin, one of the original Temptations. It has worked together with other service organizations like Business Volunteers for the Arts, Volunteer Lawyers for the Arts, the Coistey of Singers, the Actors Fund, and MusiCares.

When the R&B Foundation was established in 1988, Atlantic Records

also agreed to pay back royalties to many of its own pioneering R&B performers.

"There were a lot of artists who had deficit accounts—they were in the red—so we forgave them whatever they owed us," explains Atlantic co-chairman/co-CEO Ahmet Ertegun. "As of 1970, we paid them as if they had no minus accounts," he adds, meaning that the label paid artists back royalties for the period from 1970 on. "There were reissues where they [hadn't gotten] royalties because they hadn't earned back royalties. So we forgave [the negative balances] and paid them for about 20

(Continued on page 96)



T-Shirts With Soul. Columbia recording group Soul Asylum gets a Christmas present—"Popular Uprisings" T-shirts, indicating that the band's album "Grave Dancers Union" reached No. 1 on Billboard's Heatseekers chart. Shown, from left, are band members Dave Pirner and Grant Young; Billboard associate director of retail research Geoff Mayfield; band members Dan Murphy and Karl Mueller; and Billboard Los Angeles bureau chief Craig Rosen. (Photo: Glenn Waggoner/BPI)

PBS Gets Rap On Artist, Label Responsibility Execs, Citizens' Groups Debate First Amendment Issues

NEW YORK—The rights and responsibilities of rap music acts and labels—not a topic normally addressed in PBS round-table discussions—took center stage Dec. 15 during the network's "Popular Culture: Rage, Rights And Responsibility."

The program was underwritten by the Warner Music Group as the first product of Time Warner's commitment to promote discussion of social problems and First Amendment issues. Time Warner pledged to create such a forum amid the controversy surrounding Body Count's "Cop Killer."

Members of citizen and police groups along with entertainment industry figures—including Jeff Ayeroff, co-chairman of Virgin Records America; David Harleston, president of Def Jam Recordings; and Michael Franti of the Disposable Heroes Of Hiphoprisy—wrestled with scenarios about whether to make movies about cannibalistic serial murders or to distribute records that suggest killing school teachers.

Harvard Law School's Charles Ogletree hosted. After discussing Holly-

wood's role in shaping society, he asked Ayeroff, as the head of a label, if he'd be interested in marketing a hot new rap group with a huge hit, "Dirty Looks," which is about education and "bringing authority to young people." It also happens to mention "offing" teachers, said Ogletree, adding the record was exploding on the charts, "selling itself."

Harleston said he'd market the group because if its song was strik-

ing a chord with so many hundreds of thousands of listeners, the question of why was worth addressing. He said he was convinced the song itself would not lead anyone to killing. Also, regarding the use of the term "offing," he said "art [and] poetry lyrics are very rarely to be literally interpreted. I have really no problem with that lyric."

Massachusetts Congressman Bar-

(Continued on page 88)

ACLU Seeks To Save Body Count Club Date

NEW YORK—Despite requests by the ACLU, the city of Pittsburgh has declined to intervene in the cancellation of a Tuesday (22) Body Count club date.

The show was pulled when Robin Fernandez, managing partner of the Metropoli, heard "through the grapevine that [the police department] would be asking the off-duty police officers not to work the show." Since this summer, officers in numerous communities have protested against Body Count's song "Cop Killer."

On Dec. 16, the local ACLU chapter released a copy of a letter to Pittsburgh mayor Sophie Masloff asking that "the City publicly declare its opposition to governmental censorship and commit City police officers to provide necessary security for any future artistic performances, including those of rapper [and Body Count leader] Ice-T."

However, Lew Borman, the mayor's press secretary, says there is nothing for the city to address. "Me-

(Continued on page 88)

EXECUTIVE TURN TABLE

RECORD COMPANIES. EMI Records Group North America appoints **Phil Blume** senior director of sales in New York and **Dutch Cramblitt** senior director of retail marketing in Los Angeles. They were, respectively, director of sales and marketing for BMG Kidz and director of sales at SBK Records.

Phil Murphy is named VP of Warner Music Asia Pacific in Sydney. He was director of Warner Music International Services Ltd.

Vinnie Freda is promoted to VP of administration for MCA Records in Los Angeles. He was director of administration.

Mike Stradford is named VP of A&R for Qwest Records in Los Angeles. He was program director at KKBT-FM Los Angeles.

John Axon is named director of operations at the U.K.'s Performing Right Society in London. He was director of licensing at the society.



BLUME



CRAMBLITT



FREDA



STRADFORD



TRUMBOUR



KORFF



OVERTON



HEALY

Gaby Sappington is promoted to manager of international promotion for BMG International in New York. She was marketing assistant.

Relativity Records in Hollis, N.Y., names **John Trumbour** national advertising director and **Steve Korff** national manager of alternative/rock retail promotion. They were, respectively, advertising assistant for Relativity and Northeast sales representative for RED.

Gary Overton is appointed director of A&R for BNA Entertainment in Nashville. He was associate director,

creative, for Warner/Chappell Music.

Cathy Irby is named president of Guest Shot Records in Atlanta. She was a producer and director of music videos at her own company, Devine Communications.

Peter Kline is appointed VP of Hindsight Records in Los Angeles. He was VP of the Capitol Record Club and the Longines Symphonette Society.

Joe Tassi is promoted to A&R manager at Arista Records in Nashville. He was an A&R assistant.

DISTRIBUTION. CEMA Distribution names **Phil Fox** national sales director in Woodland Hills, Calif., **Brenda Tamayo** manager of national advertising in Woodland Hills, and **Paul Wittcoff** sales manager of the Chicago branch. They were, respectively, sales manager for CEMA's Cleveland branch, senior advertising coordinator for CEMA, and sales representative for Sony Music Distribution.

RELATED FIELDS. Mary Healy is named director of international operations

for CMT: Country Music Television in Nashville. She was director of TNN Enterprises.

Frank Brown is promoted to director of advertising sales for MTV Europe in London. He was deputy director of advertising sales.

Steve Cunningham is appointed VP of sales for Fostex Corp. of America in Norwalk, Calif. He was VP/GM for JL Cooper Electronics.

James Gibbs is promoted to programming analyst at The Box in Miami. He was supervisor in the customer-service department.

Sony Creates Unit To Broaden Merchandising

BY PAUL VERNA

NEW YORK—Sony Software has formed a new unit designed to maximize the merchandising opportunities offered by its sizable stable of artists, properties, and products.

In a Dec. 14 press release, the company announced the formation of Sony Signatures, which will be headed by Winterland Productions president Dell Furano, a 19-year veteran of the merchandising business. Furano will take over at Sony once his contract with Winterland expires, according to the statement (Billboard, Oct. 3).

Although neither Sony nor Winterland would comment on the terms of Furano's contract, a published report indicates that Furano has six months left before he can leave the San Francisco-based merchandising giant, which he founded with the late Bill Graham. Sony Signatures will reportedly be based in San Francisco.

The new unit will serve the merchandising needs of all of the Sony Software companies: Sony Music Entertainment, which consists of the Columbia, Epic, Epic/Associated, Sony Classical, Chaos, and Sony Soho Square record labels; Sony Pictures Entertainment,
(Continued on page 20)

Tritt, Trisha, Little Texas Top Bud's '93 Rock 'N Country Tour

NASHVILLE—Travis Tritt, Trisha Yearwood, and Little Texas will headline the 1993 Budweiser Rock 'N Country Tour. The 110-city sweep will start in February and run through December. Each show will include all three acts.

The 1992 edition of the tour, which featured Hank Williams Jr., Doug Stone, Patty Loveless, and the Kentucky Headhunters, was disrupted in June when Williams gave what was reported as an abbreviated and abusive performance in Bonner Springs, Kan., for which he subsequently apologized and offered ticket buyers their money back (Billboard, Aug. 8). Williams played only one more show under the Budweiser banner before Anheuser-Busch announced that it was ending its sponsorship of the tour with 12 dates remaining.

The tour is scheduled to begin at the Pyramid in Memphis on Feb. 13 and end at the Omni in Atlanta. Venues range from 6,000 to 20,000 seats, although most are in the 10,000-to 15,000-seat range. The package is also scheduled to play Jamboree In The Hills, an annual outdoor festival near St. Clairsville, Ohio, that draws crowds of 60,000 and up.

Anheuser-Busch will donate 25 cents from each ticket sold on the tour to the Cities In Schools program that encourages students to stay in school.

1992 THE ITALIAN MUSICAL EVENT OF THE YEAR

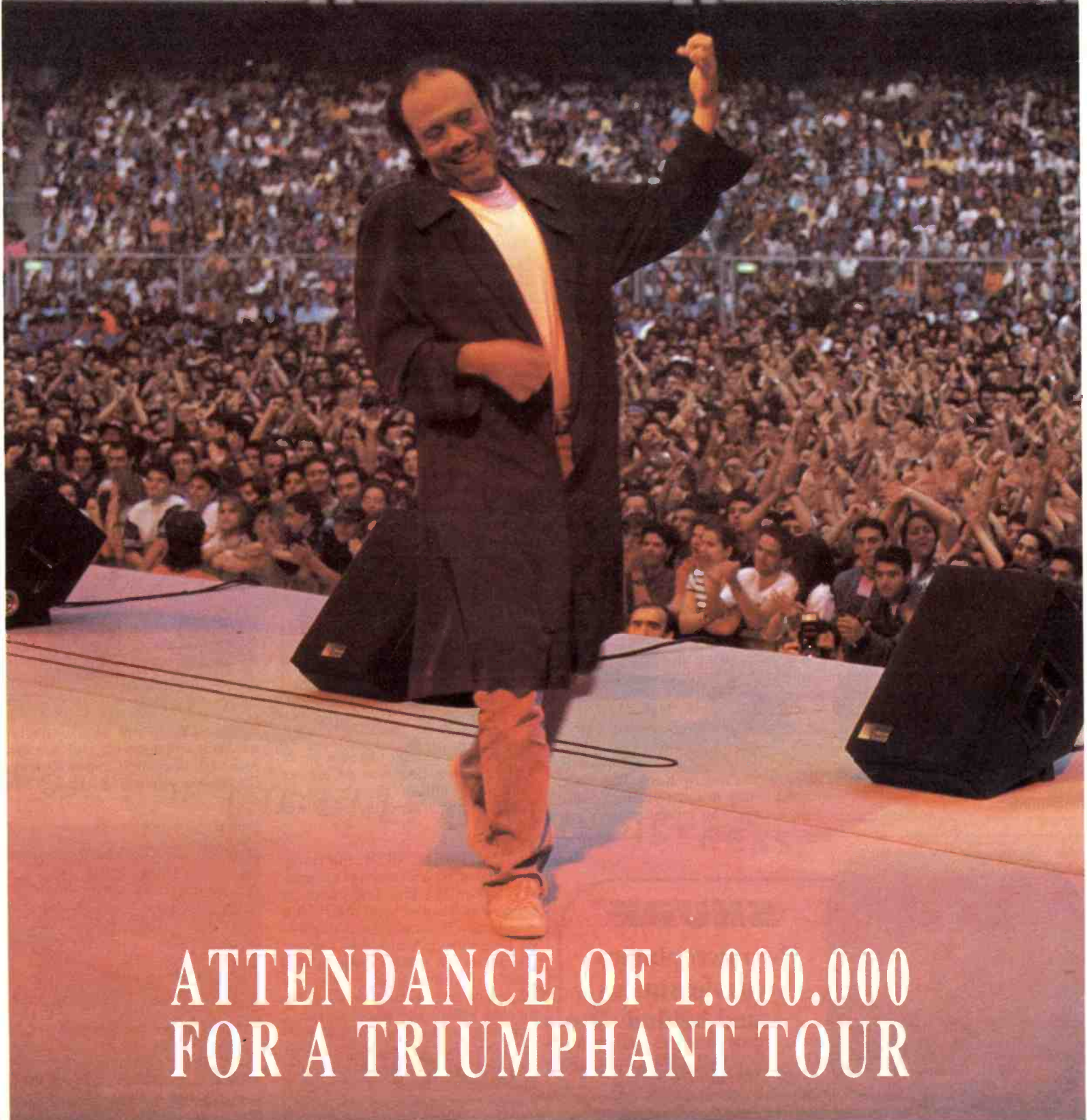
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Cross-Country Hits Gain Mileage, Films Get Starring Role In A Genre-Bending Year

■ CHRIS MORRIS

LOS ANGELES—A variety of cross-genre hits, a bounty of movie-driven chart-toppers, and a surge of popularity for the class of Lollapalooza '92 were among the talent phenomena witnessed in the year just past.

THE TOP STORIES

- Garth Brooks, Billy Ray Cyrus Lead Country To Top
- From Gangsta To Socially Conscious, Hip-Hop Rules
- The Charts Go To The Movies As Soundtrack Albums Soar
- Lollapalooza '92 Lifts Another Slate Of Modern Rockers
- Some Established Stars Do A Fast Fade On The Charts

In 1992, country and hip-hop acts made major incursions on The Billboard 200, demonstrating anew that the '90s is shaping up as the decade in which musical cross-pollination will play an important role in chart success.

Country continued its commercial dominance. Garth Brooks persisted as the most popular performer in music, attaining multiplatinum status with his most recent release, "The Chase," and his new Christmas album, "Beyond

The Season." Between 1991 holdover "Ropin' The Wind" and "The Chase," Brooks spent 17 weeks at No. 1 in 1992.

1992 · IN · REVIEW

Billy Ray Cyrus, he of the achy breaky heart, took honors as pop newcomer of the year with his quintuple-platinum debut, which spent 17 weeks at the top.

Other veterans and neophytes kept country in the public eye; these included George Strait, Pam Tillis, Suzy Bogguss, Mark Chesnutt, Vince Gill, Trisha Yearwood, Hal Ketchum, Travis Tritt, Randy Travis, Mary-Chapin Carpenter, and Alan Jackson.

Hip-hop also held at the top. From gangsta rap to kiddie rap to a new breed of socially conscious hip-hop, the genre launched a host of major commercial performers. The ever-controversial Ice Cube climaxed the year by taking a shot at Billboard and shooting to the top of the charts with



KRIS KROSS

"The Predator"; his current posse mates Da Lench Mob and former N.W.A. colleague M.C. Ren also scored with hardcore offerings. The genre's major '92 debut was by Kris Kross, whose prepubescent rap jumped to the pinnacle of The Billboard 200. TLC brought distaff freshness to the genre, while Arrested Development charted new directions in socially aware hip-hop. Even the vanilla brat-rap of the Beastie Boys found renewed chart life. And while Sir Mix-A-Lot's "Baby Got Back" video was not ready for prime time, he shook his booty to stardom.

We may recall '92 as "the year the charts went to the movies." A plethora of soundtrack albums soared on The Billboard 200; some—for the Whitney Houston vehicle "The Bodyguard" and Penelope Spheeris' dudfest "Wayne's World"—hit No. 1. The Eddie Murphy vehicle "Boomerang" spawned one of the biggest single hits ever, Boyz II Men's "End Of The Road." "Singles" took Seattle's hard-rock sound to the top 10. And Walt Disney Records had a double-barreled year, with hit albums from Disney's "Aladdin" and "Beauty And The Beast."

Albums for "Sister Act," "Juice," "Rush," "Honeymoon In Vegas," and "The Commitments" also made the leap from the screen to the charts.

(In a related development, "Wayne's (Continued on page 21)

THE CHART TOPPERS



ICE CUBE



THE BLACK CROWES

1992 was the first complete year The Billboard 200 chart was calculated by piece-count data. The following is an alphabetical listing of releases that logged time at No. 1 in 1992. The numbers in parentheses are the weeks the record spent at No. 1 in 1992.

- * "Adrenalize," Def Leppard, Mercury (5)
- "The Bodyguard," Soundtrack, Arista (2)
- * "The Chase," Garth Brooks, Liberty (7)
- "Dangerous," Michael Jackson, Epic (1)
- "Nevermind," Nirvana, DGC/Geffen (2)

- * "The Predator," Ice Cube, Priority (1)
- * "Ropin' The Wind," Garth Brooks, Liberty (10)
- "Some Gave All," Billy Ray Cyrus, Mercury (17)
- * "The Southern Harmony And Musical Companion," The Black Crowes, Def American (1)
- "Timeless (The Classics)," Michael Bolton (1)
- "Totally Krossed Out," Kris Kross, Ruffhouse/Columbia (2)
- "Wayne's World," Soundtrack, Reprise (2)

* DENOTES ALBUMS THAT DEBUTED AT NO. 1.

Politics Of Music Echoed; Labels Take Commitment Seriously

ANY YEAR THAT ENDS with the possibility of a reunion of the three remaining Beatles has to be considered a good one, but even without that final note, 1992 was no slouch. The sound of music rang loudest in the nation's capital. For the first time since the '60s, music and politics were intertwined like a



DEL AMITRI: David Cummings, Justin Currie, Iain Harvie, and Brian McDermott.

serpentine chain. Aside from the Ice-T and Sister Souljah imbroglios, the election brought out the best in the music industry. Involvement was the key: The conventions were often the best gigs in town, with Wynonna and Randy Travis at the Republican National Convention and Aretha Franklin among those appearing at the Democratic National Convention. And the party shows no signs of ending with artists like Bonnie Raitt, Steel Pulse, and Kenny G among those slated to play during the inaugural festivities. Given Bill Clinton's obvious love of music, the White House may become the D.C. nightclub of choice for the next four years.

But the real story can be told in the impact felt by **Rock The Vote**. After years of not-so-benign political apathy, the music industry ral-

lied around the voter-registration organization with a zeal that approached religious fervor and as a result more than a million new voters exercised their constitutional right. Doing a PSA for Rock The



by Melinda Newman

Vote became a badge of honor for an artist. Not voting was no longer seen as an option. Simply put, in 1992, the music industry made voting hip.

COMMITMENT IS IN: Our favorite trend of '92 is a return to commitment. For the last few years, it seemed as if a new band didn't hit a home run—if not at least a single—its first time at bat, it was history. But when we review some of this year's top success stories, we're looking at albums that were out for months before any national sparks ignited. And in many cases, way after many key radio programmers had quit believing and the pundits had long ago written off the project, somewhere, somehow an ember started glowing and label staffers

just kept pushing and pushing.

The most glaring example this year is Columbia's success with **Toad The Wet Sprocket**. The label inked the band in 1989 after a bidding war only to have Toad's first two releases be met with little commercial success. However, Columbia stuck with the band and, no doubt also mindful of its investment, pushed its third album, "Fear," like warriors heading for battle. Ultimately, the album went gold (and is still selling well) and the band scored a top-15 pop hit with the immensely catchy "All I Want." The new single, "Walk On The Ocean," has also gone top 40. Similarly, A&M is scoring with **Del Amitri**. Although the gain is not as striking, the label kept pushing "Always The

Last To Know" long after the single's release and ended up with a top 30 hit.

The successes of **Pearl Jam** and **Spin Doctors** have been exhaustively chronicled in these pages, but deservedly so. When Epic released Pearl Jam's debut, "Ten," in the summer of 1991, the band had the benefit of a small buzz created from some of the members' previous affiliation with **Mother Love Bone**, but the record hardly qualified as an out-of-the-box smash. The album did not chart until four months after its release, and then it came in at a mediocre No. 155. However, the label kept working the album, cut after cut after cut, so that more than a year after its release, "Ten" is still

(Continued on page 22)



SPIN DOCTORS: Eric Schenkman, Aaron Corness, Christopher Barron, and Mark White.



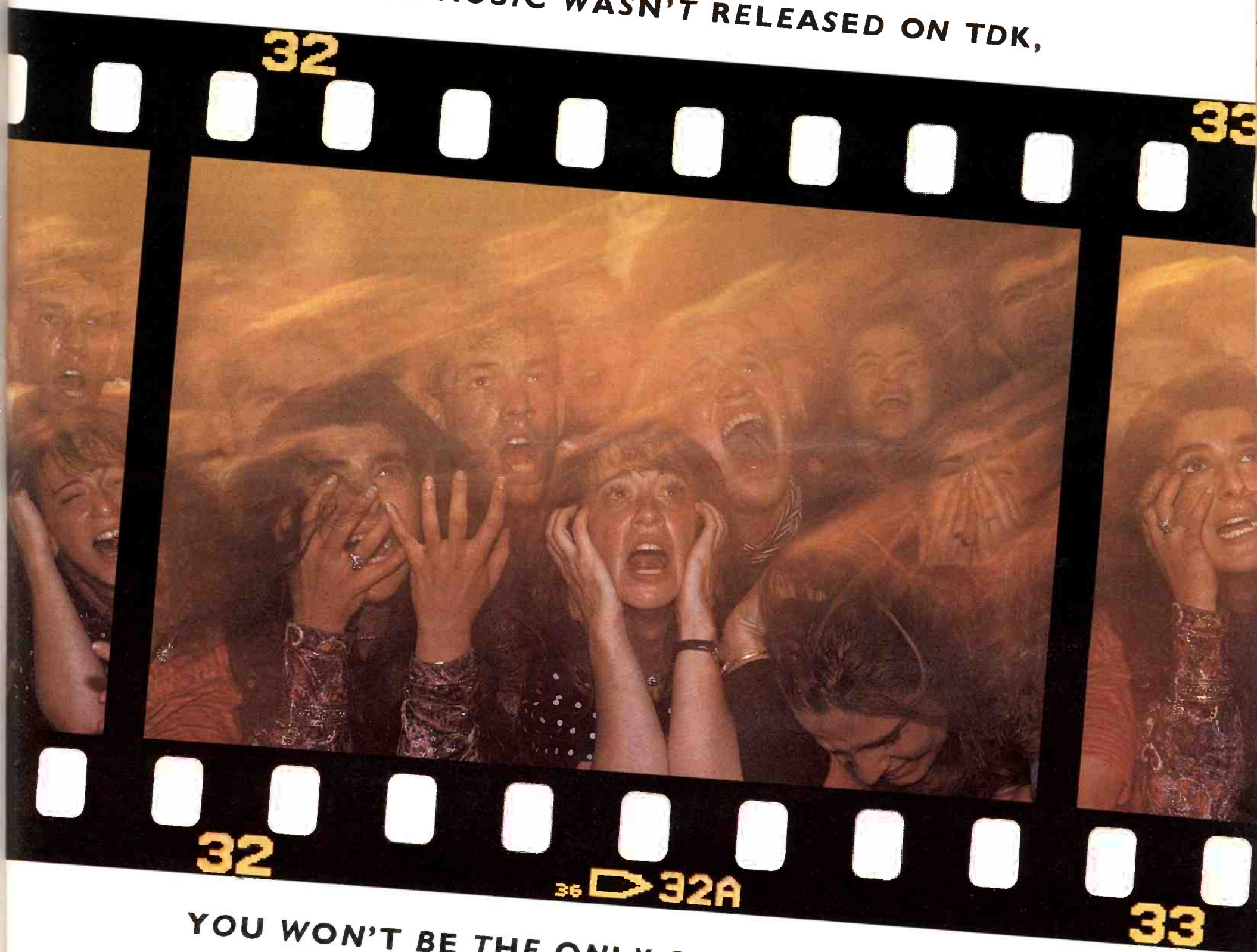
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Artists & Music

More Prizes, Categories For 5th Billboard Song Contest

NEW YORK—The fifth annual Billboard Song Contest, which has awarded more than \$400,000 in cash and prizes to more than 85 songwriters, is underway with an expanded competitive approach. Among the changes: the addition of a video category, a new prize of a publishing deal with BMG Music, guitars from Gibson Guitars, and other prizes.

Each year, the contest presents cash awards to first-place finishers in seven categories, with other prizes for second- and third-place winners.

A grand prize consisting of both cash and prizes is presented to the writer of the song judged to be the best of the seven first-place winners. The seven categories are pop, rock, country, gospel, black/rap, Latin, and jazz.

The competition is open to individuals who have earned less than an average of \$5,000 per year in royalties over a three-year period. The judging is multi-tiered, with separate panels of specialists screening entries in each category. Their selections are then submitted to a blue-ribbon panel of writer/performers in each of the

categories. As chairman, Quincy Jones, as he has done since the contest started, listens to the seven first-place winners and selects the recipient of the grand prize.

As for the video category, it is based on the best amateur video music production, to be submitted on VHS tape, one video per tape, accompanied by an entry form and a \$15 entry fee. Entrants must have earned less than an average of \$5,000 per year in video production during a three-year period. Video production professionals will determine the final winner.

To enter, contestants must submit their songs on audio tape, one song per tape, accompanied by a typed or clearly written lyric sheet plus a \$15 entry fee with each song.

For entry forms and further information contact Kathy Purple, contest administrator, Billboard Song Contest, P.O. Box 35346, Tulsa, Okla. 74153-0346.

Besides Billboard magazine, other co-sponsors are BMG Music Publishing, Gibson Guitars, Northwest Airlines, BluBlocker Sunglasses, and Dean Markely Strings.

SONY CREATES MERCHANDISING UNIT

(Continued from page 17)

which encompasses film production and distribution, TV programming and syndication, home video, and operation of studio facilities; and Sony Electronic Publishing, the company's interactive media division.

In a prepared statement, Sony USA vice chairman and Sony Software president Michael P. Schulhof says, "The artists on the Sony Music labels, the motion pictures and television programs produced and distributed by Sony Pictures, and the video games developed by Sony Electronic Publishing all lend themselves to merchandising opportunities. Sony Signatures will enable our companies and artists to maximize those opportunities."

At least three of the other major-label groups are partnered with merchandising companies: MCA with Winterland, PolyGram with Great Southern, and BMG with Nice Man. The Warner labels are beginning to consolidate their merchandising business under Gi-

ant Records' large merchandise operation, according to a Giant representative, while Capitol-EMI is not known to have any stake in the merchandising industry.

Sony also plans to establish "a retail presence" under the Sony Signatures banner, according to Robert Zito, Sony USA VP of communications. "We plan to be aggressive in establishing retail locations. We haven't set a number yet, but we know we want to open retail outlets."

Zito adds, "We have a wonderful new music headquarters building [on Madison Avenue in Manhattan] that looks like it would be a great place for either the first Sony Signatures store or a [future] Sony Signatures store, but we are not restricting ourselves to making that the first one."

The product mix for the retail operation has not been determined yet, says Zito. He notes Sony aims to open its first Signatures store by the end of 1993.

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Classical KEEPING SCORE



by Is Horowitz

PRODUCT GLUT, long an industry irritant subject to much talk and little action, showed some signs of easing this past year, at least as far as top-of-the-line classics are concerned. Still, the number of such releases remained too large for easy assimilation.

Further, the slack was more than compensated for by greater label attention to crossover, most often in innovative cross-talent mixes, and forays into hitherto little explored repertoire territory. Along with a rising flood of "accessible" midline compilation albums, they mark a determined effort to expand market boundaries. The shift in label emphasis is more apparent than most any observer anticipated.

If, as many believe, the market for classical music is shrinking, why not test new repertory options to attract younger listeners? And if the music no longer sounds "classical," not to worry. New times, new definitions.

Sheltered under the classical umbrella, the music may even garner revenues robust enough to help labels finance classical projects otherwise judged too speculative.

PASSING NOTES—1992: Angel Records was restructured as a crossover label, while retaining a strong A&R and marketing presence in the classics field. All classical material except for certain midprice reissues now carry the EMI Classics logo.

- Philips entered into a joint venture with Euphorbia,

a production company headed by **Philip Glass**, to record and release new music. The label is Point Music, and the material defies easy relationship with traditional genres, classical or otherwise. Glass has described the label's mandate as music that's "progressive, eclectic, and experimental."

- BMG Classics completed the exhaustive reissue of all **Arturo Toscanini** recordings in its vaults—82 CDs in 71 volumes. That cycle was topped, numerically, by the mother of all reissue sets, Philips' Mozart bonanza holding 180 CDs in 45 volumes. Meanwhile, Sony Classical launched heavy multi-CD series devoted to newly reprocessed reissues of its entire **Leonard Bernstein** and **Glenn Gould** catalogs.

- EMI hit violinist **Nigel Kennedy** abandoned a thriving classical career to devote himself full time to rock. Some be-

1992·IN·REVIEW

lieve he will temper this decision as time passes and, at the very least, perform and record selected contemporary serious works. And then, he did say at some point he will step back to record the Bach solo violin sonatas and partitas.

- While the bicentenary observance of Mozart's death engaged heavy record company attention this year, a valiant attempt was made to pay some homage to the 500th anniversary of Columbus' voyage of discovery. Lots of Spanish music.

Other anniversaries? The 150th of both the New York Philharmonic and Vienna Philharmonic, and the 100th of Carnegie Hall. Next year will be Edvard Grieg's 150th anniversary, but celebratory events, if any, are expected to be on the modest side.

- EMI Classics released a first recording by **Sarah** (Continued on page 45)

CROSS-COUNTRY HITS, FILM'S ROLE MARK '92

(Continued from page 18)

World" also sparked a startling rebirth of interest in Queen, thanks to its high-profile use of the English group's "Bohemian Rhapsody.")

Lollapalooza '92, the sequel to 1991's wildly successful modern-rock package tour, again helped catapult some of its featured artists to prominence. The already successful sales of the Red Hot Chili Peppers' "Blood Sugar Sex Magik" and Pearl Jam's "Ten" were fired anew by the tour, while fellow Lollapaloozers Ministry and Soundgarden also hit the charts. (The Pearl Jam/Soundgarden hybrid Temple Of The Dog also belatedly climbed up The Billboard 200.) And Lollapalooza '91 graduate Nine Inch Nails blazed into the top 10 with its EP "Broken."

Heavy metal and hard rock lost none of their clout in '92: Def Leppard adrenalized, Megadeth began a countdown to extinction, Slaughter lived the wild life, Alice In Chains dished the dirt, and Ugly Kid Joe proved to be anything but America's least wanted with its debut EP. On the hard rock side, the Black Crowes notched a No. 1 sequel to the band's multiplatinum debut. And Body Count should not pass unnoticed—while there were many bands whose albums outsold the debut by Ice-T's thrash group, none could claim as much (positive or negative) attention.

On the R&B tip, Bobby Brown returned after a long hibernation with a new top-five entry, En Vogue freed minds, and Mary J. Blige commanded

major attention with a striking debut.

R.E.M., modern rock's biggest act, proved again with "Automatic For The People" that a band doesn't necessarily have to hit the road to score a multiplatinum success. For Santa Barbara, Calif.'s Toad The Wet Sprocket, the opposite proved true, as plenty of touring, and a hit MTV video, broke this slow-breaking band through at last.

Female vocalists enjoyed a high-profile year, with Mariah Carey (represented by her "MTV Unplugged" EP), Melissa Etheridge, Céline Dion, and newcomers Sophie B. Hawkins and Tori Amos all taking the spotlight and clambering up the charts.

Not all the major talent stories of the year concerned successes: Releases by Bruce Springsteen, Wilson Phillips, and Sinéad O'Connor all did unexpectedly fast fades.

But, in a year when Right Said Fred's infamous "I'm Too Sexy" reached No. 1 on Billboard's Hot 100 Singles chart and Spinal Tap regrouped for a new album and tour, *anything* was possible.



WAYNE'S WORLD

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THE BEAT

(Continued from page 18)

near the top of The Billboard 200. In the case of the Spin Doctors, whose debut full-length album was released in September 1991, radio did not respond to the band until more

than half a year after "Pocket Full Of Kryptonite" came out. Now, the act is practically an album-rock staple. At Zoo, the label debut by Matthew Sweet just refused to die



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so that any new release should be greeted by radio with open arms.

Unfortunately in this era of instant gratification, we've all been a little too quick to sound the death knell on many acts. Generally in the past, when an A&R rep said, "This is a career artist, we are not just out for the quick hit," the cynical journalist's immediate reaction was, "Yeah, right . . . Let's see if they're on the roster six months from now." But after the successes of this year, maybe the music will get more of a chance to rise above the din of all the naysayers. Among the artists (some of whom made debuts this year, others have been slogging along for a while) we'd like to see make it big in 1993: **Blue Rodeo**, the **Cages**, **Cowboy Mouth**, **dada**, **Evangeline**, **Nicky Holland**, **Sonny Landreth**, the **Mavericks**, **Heather Mullen**, **Phish**, **Sextants**, the **Sighs**, and **Steve Wynn**.

BEST OF THE BUNCH: The last few weeks have been like a feeding frenzy around here, as the Billboard editors and staffers scurried to hear all that music that had crossed our desks over the past 12 months to come up with the definitive Critics' Choice Top 10 list (which starts on page 27). However, anyone attempting the daunting task knows it's virtually impossible to listen to everything and we just resign ourselves to the fact that at some point midway through 1993 as we unearth some buried treasure, we'll hit our heads and know we missed one. Given that disclaimer, acts leading the pack in cumulative picks this year are one of last year's top vote-getters—**R.E.M.**—cited for "Automatic For The People" (Warner Bros.) and selected tracks; and **Arrested Development** for its **Chrysalis** debut, "3 Years, 5 Months & 2 Days In The Life Of . . ." and the "Tennessee" track. Also currying favor with the masses are **Los Lobos'** "Kiko" (Slash); **Lyle Lovett's** "Joshua Judges Ruth" (Curb/MCA), and **Lindsey Buckingham's** "Out Of The Cradle" (Reprise).

AS THE YEAR CLOSES, acts continue to wage war on scalpers. U2 declared war and won over and over again at concert sites this past year. Fed up with scalpers who were selling tickets for up to \$1,000, **Garth Brooks** has quit selling tickets for the first two rows of seats altogether. Instead, the night of the show, the crew goes and finds the fans with the worst seats and brings them down front. The first to sound the battle cry for 1993 are the **Black Crowes**, who have announced that, starting in January, the tickets for the first five rows will be sold via a voucher system available only through the venue box office. When patrons pay for a ticket, they will be given a voucher they must present the night of the show with a picture I.D. They will then receive their tickets and proceed directly to their seat without passing Go or collecting \$200.

War Waged On Words; Pubs Expand A&R Role

CREATIVELY, the songs of some acts released in 1992 reflected the hard issues of our time, not only from a domestic but overseas point of view as well.

In the U.S., the debate over whether rap's rage was a legitimate expression of its black ghetto heritage or a cynical endeavor to exploit it dramatically spilled over into the U.S. Presidential campaign in two major encounters: through the controversy over the metal-rap song "Cop Killer" and remarks suggesting violence

against white Americans by a relatively unknown rapper, **Sister Souljah**. Mixed in with this concern over the content of song

lyrics were apparent political ends, generally denunciations by Republican candidates and, oddly, criticism of Souljah by Democratic Presidential candidate Bill Clinton, then governor of Arkansas. Critics of Clinton claimed his comments before a black group, in the presence of civil rights leader Rev. Jesse Jackson, were calculated to distance himself from the left-of-left elements of the Democratic party.

For the industry, the substance of the attacks was less intriguing than the source of the controversies. Namely, it was astonished that the material and personal perspectives of the music industry's creators could command the attention of those seeking the highest levels of public office.

If the U.S. trade thought it alone had to deal with embattled music, by year's end, Germany was confronted with the harsh approach of its own fringe artists, who are saying in song it is time, in view of economic hardships, to deal with Germany's liberal political asylum laws, in particular the use made of these policies by recent arrivals from Eastern Europe.

Song, which has been used for centuries to rally a nation for struggles against external enemies, was now mirroring social and economic upheavals *within* the borders of nations.

ON THE BUSINESS end, music publishing began the year with another major consolidation resulting from EMI Music's acquisition of **Richard Branson's Virgin Music**. In addition, major publishing associations were made with key artists at **Warner/Chappell**, in one instance a part of a vast new tie with **Madonna** through her own company, **Maverick**, and a renewed association at **Warner/Chappell** with **Elton John** (and his lyricist partner **Bernie Taupin**).

As for a publisher's part in creating hit songs, that responsibility continued to reflect the "A&R" role publishers willingly take on, in effect searching out artist/writer talent and providing a nurturing environment within the publishing structure itself.

Although this "A&R" role requires both staff and facility commitments beyond traditional song-only exploitation by publishers, the irony is that publishers in virtually all agreements with such talent are getting no more than co-

publishing rights. So it takes more deals and a greater percentage of success to make up for lesser publishing own-

ership of copyrights. In compensation, perhaps, major success today is measured in platinum units rather than gold and there are far more opportunities for performance usage around the world.

PRI NT ON P RI NT: The following are the best-selling folios of the year from:

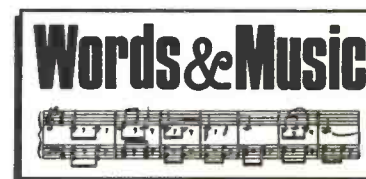
- Cherry Lane Music:**
1. **Metallica**, Metallica
 2. **Guns N' Roses**, Use Your Illusion I
 3. **Bonnie Raitt**, Luck Of The Draw
 4. **Guns N' Roses**, Use Your Illusion II
 5. **Lionel Richie**, Back To Front

- CPP/Belwin**
1. **Garth Brooks**, Ropin' The Wind
 2. **Garth Brooks**, The Best Of
 3. **Garth Brooks**, No Fences
 4. **Extreme II**, Pornograffitti
 5. **Bryan Adams**, Waking Up The Neighbours

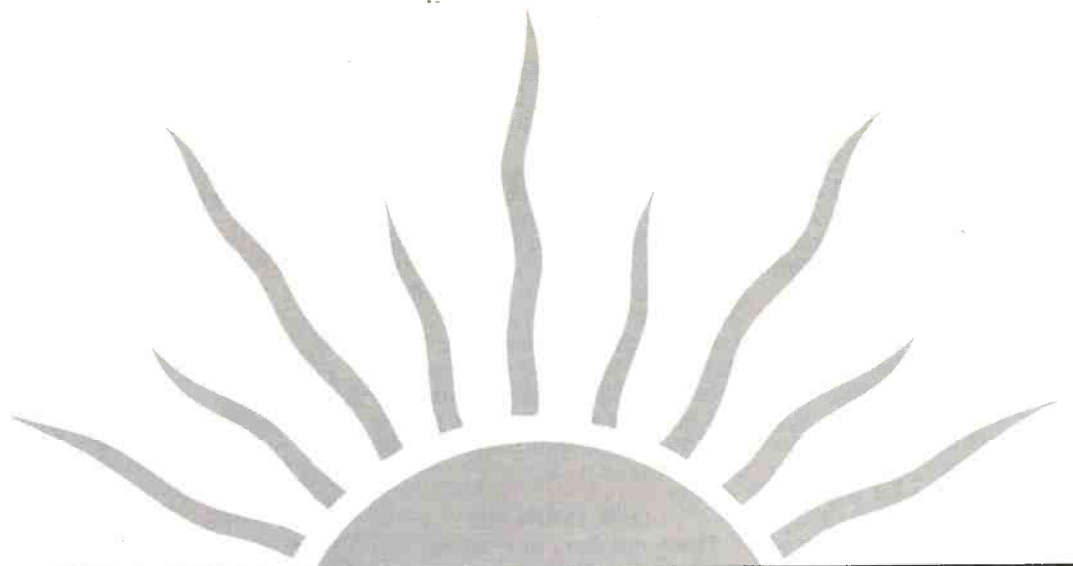
- Hal Leonard Publishing:**
1. **Mannheim Steamroller**, Fresh Aire Christmas
 2. **Stevie Ray Vaughan**, The Sky Is Crying
 3. **Reba McEntire**, For My Broken Heart
 4. **Travis Tritt**, Country Club/It's All About To Change
 5. **Enya**, Shepherd Moons

- Music Sales Corp.:**
1. **Red Hot Chili Peppers**, Blood Sugar Sex Magik
 2. **The Cure**, Standing On A Beach
 3. **The Cure**, Wish
 4. **AC/DC**, Live
 5. **Bob Dylan**, Greatest Hits

- Warner Bros. Publications:**
1. **New Best Of Queen**
 2. **Eagles**, Complete
 3. **Robin Hood**, Soundtrack
 4. **Led Zeppelin**, Complete
 5. **James Taylor**, Greatest Hits.



by Irv Lichtman



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GARTH BROOKS' 'TIME OFF' WILL BE TIME WELL SPENT

(Continued from page 5)

stuff around Nashville because I'm with my little girl all the time."

Brooks, the best-selling artist of the current era, says he felt daunted last summer when he looked at a schedule booked without respite through 1994. At that point, he contemplated not just a hiatus but retirement (*Billboard*, Sept. 5). "There was no relief in sight and I felt the only way out was to commit suicide on [my] career and get out, because I did have commitments and promises to people."

When Brooks voiced these thoughts, he recalls, Capitol-EMI head Joe Smith paid him an emergency visit: "He said, 'You need to talk; you are confused,' and I said, 'Amen, brother.'"

"So, for the next few hours we sat in this little trailer and I told him what I was feeling and that,

two years down the line, there wasn't a break for me. And I said, 'Man, I can't break my word to these people, so I think the only fair thing to do is quit, get the hell out.'"

Hoping to change the mind of his biggest star, Smith suggested that Brooks cancel plans for an eight-month world tour that had been slated to start in January and use that time to regroup. Brooks agreed to this plan.

"This eight months off is going to tell a lot for me, and to tell you that retirement is out of the question is like my saying three months ago that staying in was out of the question; it's not," Brooks says. "It's there, it's on the fringe. There's a lot of stuff I have to get straightened out for me."

Brooks admits that the activities

of the past three years—including the sales of 28 million copies of his records—have left him a bit dazed. "After a while, you just start getting numb," he says. "It was two and a half years ago when I started seeing numbers [on record sales] that I just went, 'Shit, I cannot comprehend these kinds of numbers.' The biggest change in the business end of things for me is that zeroes used to mean nothing."

CLOSE TO NEW DEAL

Those numbers are coming into focus as Brooks negotiates a new contract with Liberty Records and its parent company, Capitol-EMI. While some reports have him accounting for as much as 90% of Liberty's total record sales and 67% of Capitol's, Brooks says he's

just interested in signing a fair deal that leaves all parties satisfied.

While he won't disclose particulars of the still-unsigned agreement, he says, "I'm not sure that this deal will ever be made again in this sort of fashion because it's not your typical deal. It's a full incentive contract where we start from scratch every time. If we don't sell any records, we don't get a cent; and if we sell a lot of records, we get a lot of money. I still can't talk about it, but it's that black and white."

"The thing that I'm real happy about is, if we don't sell records, Liberty Records is not sunk. They won't be looking at each other, going, 'Well, shit, guys, we just signed this deal and we're out tons of money here and we have nothing but a bunch of his product sitting in the store.' That can't happen with this deal."

Brooks adds that he is responsible for the delay in concluding the deal. "I don't think we've ever had an easy contract on anything we do, if it's just signing up to get the newspaper delivered to my house," he says. "Everything's very slow with us. That's how we do business."

FICKLE AUDIENCE

With country music experiencing unprecedented growth, Brooks fears country audiences, long known for their loyalty, may start becoming as fickle as rock fans. But he says he hopes he'll be as "fortunate" as the Rolling Stones or Elton John, who have "been doing this thing for 20 or 30 years."

Such continued success in country music depends to a large extent on the good will of radio programmers, and Brooks received a bit of a message from them when

(Continued on next page)

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JUAN GABRIEL	National Auditorium Mexico City	Nov. 26-29	\$1,287,819 (4,014,131,823 Mexican pesos) \$64/ \$25.60	30,894 39,608, four shows	Zenith Espectaculos
KENNY ROGERS LITTLE TEXAS	Westbury Music Fair Westbury, N.Y.	Dec. 8-13	\$627,186 \$31	22,739 22,960, eight shows, seven sellouts	Music Fair Prods.
LUIS MIGUEL	National Auditorium Mexico City	Nov. 12	\$439,229 (1,371,712,167 Mexican pesos) \$128/ \$19.20	9,885 9,902	Museo Del Nino
JOHNNY MATHIS	Star Plaza Theatre Merrillville, Ind.	Dec. 3-6	\$408,000 \$30	13,600 four sellouts	in-house
BRUCE SPRINGSTEEN	Reunion Arena Dallas	Dec. 2	\$385,329 \$25	15,756 17,000	PACE Concerts
GARTH BROOKS MARTINA MCBRIDE	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 12	\$381,510 \$18	23,464 sellout	Mainstage Prods.
GARTH BROOKS MARTINA MCBRIDE	Richfield Coliseum Richfield, Ohio	Dec. 11	\$332,478 \$18	18,726 sellout	Mainstage Prods.
NATALIE COLE	National Auditorium Mexico City	Nov. 17	\$231,777 (721,985,355 Mexican pesos) \$64/ \$22.40	5,631 sellout	I.N.B.A.
GARTH BROOKS MARTINA MCBRIDE	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Dec. 10	\$213,732 \$18	11,874 sellout	Mainstage Prods.
THE YOUNG MESSIAH TOUR: SANDI PATTI, STEVEN CURTIS CHAPMAN, WAYNE WATSON, TWILA PARIS, LARNELLE HARRIS, MICHAEL ENGLISH, KATHY TROCCOLI, STEVE GREEN, PHIL DRISCOLL, CINDY MORGAN, 4 HIM, RALPH CARMICHAEL	The Summit Houston	Dec. 10	\$198,116 \$16.50/ \$14.50	13,267 17,591	Mid-South Concerts Beaver Prods.

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295. Fax: (615)-327-1575. For research information and pricing, call Laura Stroth, (615)-321-4254.

GARTH BROOKS

(Continued from preceding page)

"We Shall Be Free," the first single from his current album, "The Chase," reached only No. 12 on Billboard's Hot Country Singles & Tracks chart, his worst showing ever on that list. The gospel-inflected song declared true freedom will come only when we achieve racial equality and are free "to love anyone we choose"—an unusual message for a country song.

About radio's reaction to the single, Brooks says, "I was extremely disappointed, I'm extremely surprised, but not mad. Some programmers were scared to play it; some programmers played the hell out of it, but just didn't get any response to it . . . The first single on the album should have been [current hit] 'Somewhere Other Than The Night.' I was told that; I even admitted it myself, but if 'We Shall Be Free' wasn't going to be the first single, I was afraid it would never be a single, and what it said I wanted said. So for the first time in my career I forced something out there."

Brooks says he intends to call certain radio stations and "basically apologize for sending them something that didn't work, I guess. But to back down or say I do not believe in the song, I can't do that."

STILL CLIMBING

Overall, "The Chase" has camped out at No. 1 on the Top Country Albums chart since its Sept. 22 release and has also topped The Billboard 200 for much of that time. Additionally, it is the only album in history to be certified quintuple-platinum for out-of-the-box sales. Nevertheless, some retailers and Brooks himself consider the album's performance less than explosive.

"You know 'The Chase' isn't making the big boom like 'Ropin' The Wind' did by staying in at No. 1 again and again," he says. "When I look at between 'The Chase' and [Christmas album] 'Beyond The Season,' we're looking at around 8 million records [sold] since September; it makes me feel good, but I look at it as 'The Chase' isn't making the big explosion."

However, he says he's far from dismayed by its performance; he believes the ballad-heavy album will climb with the release of subsequent singles. Meanwhile, according to SoundScan figures, Brooks' first three albums are still selling hundreds of thousands of units a week.

Considering the relatively small sales of country music abroad, it is not surprising that Brooks' foreign sales are only a small fraction

(Continued on next page)



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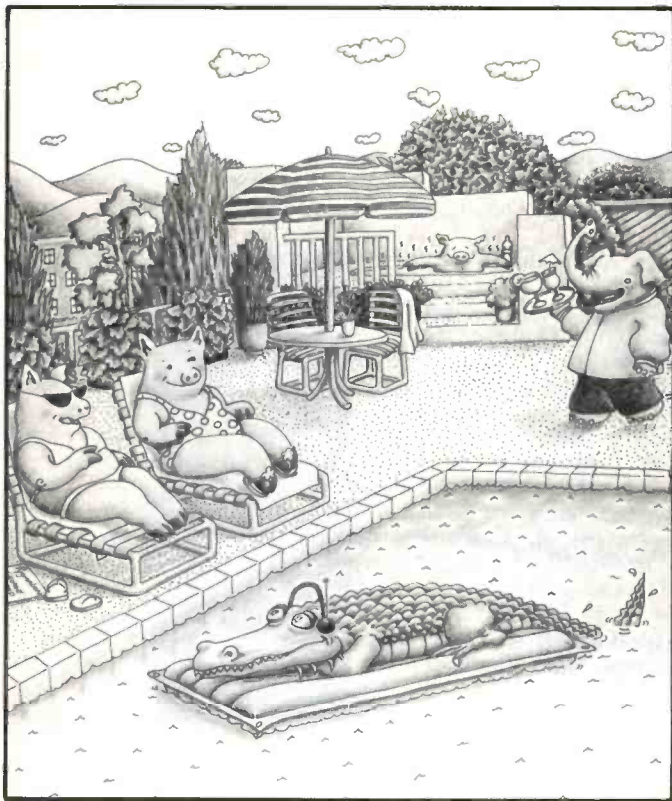
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Artists & Music

GARTH BROOKS' 'TIME OFF' WILL BE TIME WELL SPENT

(Continued from preceding page)

of his domestic figures. But he plans to enlarge his international presence considerably.

Even though the international tour has been postponed, Brooks says he "really want[s] to focus" on expanding his worldwide sales and that he may tour abroad if logistics allow him to bring his wife and daughter along.

"We're going to try the family tour next [fall in the U.S.]. If it works, we'll take it worldwide. But I don't think it's fair to take the family worldwide [first] and if it doesn't work, kill [the tour] without doing a United States tour."

Liberty is not waiting for Brooks' international concert swing to start the push. It has already flown in EMI representatives from all around the world to see Brooks' show in order to generate excitement for the impending international assault.

MOVING BACK INTO VIDEO

That worldwide expansion is just one reason Brooks is considering moving back into video, an area he has resolutely ignored since many video outlets banned his clip for "The Thunder Rolls" almost two years ago, due to its violent content. "I have foreign people who are screaming out the wazoo to get something on film for this product, so they can show

their people over there," he says.

Despite his low level of involvement with videoclips, the NFL renewed his interest in the medium by asking him to make a video for "We Shall Be Free." The clip, which may include NFL quarterbacks, will be used primarily for the NFL Experience—a Super Bowl attraction open Jan. 28-31 at the Rose Bowl—but will also be released to video outlets.

"If they choose not to play it, that's fine," Brooks says. "I can't imagine why they would choose not to, but then I couldn't imagine why the single didn't do better than it did. So we'll see."

His decision to make this video represents an abrupt turnabout, considering his often expressed displeasure with the treatment "The Thunder Rolls" received at CMT and TNN. However, he stresses, he has no intention of toning down any of his clips. "The deal is . . . if I put out a video I'm going to be saying things." He adds that VH-1 has approached him about being a featured artist of the month, an offer he plans to consider after the hiatus.

The video for "We Shall Be Free" will be directed by Bud Schaetzle, who directed Brooks' highly successful television special last January. The pair is also working on a new NBC concert

special, which will be filmed in September at Texas Stadium.

HOLLYWOOD DREAMS

In addition to his small-screen endeavors, Brooks is being courted by Hollywood. While he issues a "no comment" when asked about specific movies, he allows that "we are meeting with people that I can't even believe will let us in the door. I think [films] are definitely going to be in the future, but I think right now to take on something as time consuming as that would be very unfair to myself, not only to my family, but also the music."

And the music is what remains primary in Brooks' mind. Although he fears his growing media stature takes the focus away from his music, he still feels he has much more to achieve as an artist.

"So we're clawing, we're scratching, we're kicking, we're fighting, and we're competing," he says. "Although some people think we're at the top, I think we're still on the side of the mountain and we're hanging on to everything we got while still trying to take that extra step or one pull up. And I'll tell you this, if I could have my way, we wouldn't even be 75% up the mountain. I want to go to levels that aren't even thought of yet, I really do."

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- R.Kelly and Public Announcement
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- Hi Five
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Top 5 Hot 100
- R.Kelly and Public Announcement
"Honey Love" and "Slow Dance" (Hey Mr. D.J.)
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- D.J. Jazzy Jeff & The Fresh Prince
"Ring My Bell" Gold Single

Check out 1993:

Billy Ocean "Time To Move On" Lp
D.J. Jazzy Jeff & The Fresh Prince Forthcoming Lp
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CATHERINE APPLEFELD
Copy Editor

1. Jules Shear, "The Great Puzzle" (Polydor/PLG).
2. Sugar, "Copper Blue" (Rykodisc).
3. Soul Asylum, "Grave Dancers Union" (Columbia).
4. The Jayhawks, "Hollywood Town Hall" (Def American).
5. "Black 47" (SBK/ERG EP).
6. R.E.M., "Automatic For The People" (Warner Bros.).
7. Lou Reed, "Magic & Loss" (Sire/WB).
8. Cavedogs, "Soul Martini" (Capitol).
9. Indigo Girls, "Rites Of Passage" (Epic).
10. Also noteworthy: Me Phi Me, "One" (RCA); Steve Forbert, "The American In Me" (Geffen); Ice Cube, "The Predator" (Priority); Gin Blossoms, "New Miserable Experience" (A&M).



JIM BESSMAN
New York Correspondent

1. 10,000 Maniacs, "Our Time In Eden" (Elektra). Added musicians (even the JB Horns!) only accented the great Natalie Merchant's conscientiously haunting/captivating confessionals.
2. Graham Parker, "Burning Questions" (Capitol). Still the most incisive and consistently rewarding singer/songwriter to emerge from the punk/new wave.
3. Lindsey Buckingham, "Out Of The Cradle" (Reprise). As if "Clinton's Song" wasn't enough, this endlessly intriguing set begged repeated listenings and easily explained the long time it took comin'.
4. k.d. lang, "Ingenu" (Sire/WB). Maybe I'm only now getting it, but this seems the most focused, perfectly produced and genuinely felt record she's made, always having had the vocal goods.
5. Tony Bennett, "Perfectly Frank" (Columbia). Bennett singing Sinatra seems inevitable, but Frankly, it's perfectly Tony.
6. Sonny Landreth, "Outward Bound" (Praxis/Zoo). They should put a sign up: "Entering Breaux Bridge: Home of Sonny Landreth."
7. Grayson Hugh, "Road To Freedom" (MCA). Gutsy, melodic heartlands-style soul-rock that really fills a hole.
8. Alan Jackson, "A Lot About Livin' (And A Little 'Bout Love)" (Arista). Jackson's songwriting remains as clever as his third album title, while its production—and his singing—rank him at the top of today's pure country artists.
9. "Body Count" (Sire/WB). Ferocious, foul, and funny—and even beat out Madonna for Controversy of the Year.
10. Jonathan Richman at the Lone Star; Loudon Wainwright III at the Bottom Line. Both did keen Dylan impressions, and between the two of them, covered all aspects of life in the '90s, good, bad, and hilarious.



ERIC BOEHLERT
Radio Features Editor

1. Charlie Rich, "Pictures And Paintings" (Blue Horizon/Sire/WB).
2. Vulgar Boatmen, "Please Panic" (Safe House).
3. Buffalo Tom, "Let Me Come Over" (Beggars Banquet).
4. Arrested Development, "Tennessee" (Chrysalis single).

The CRITICS' Choice

BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS, VIDEOS, AND CONCERTS OF 1992

5. The Mavericks' Raul Malo covering Patsy Cline's "Sweet Dreams" at NYC's Bang On! at 1 a.m.—the voice of a new generation. (Mercury album track).
6. Michelle Shocked, "Come A Long Way" (MCA).
7. Mark Chesnutt, "Bubba Shot The Juke Box" (MCA Nashville single).
8. Guy Clark, "Boats To Build" (Asylum). Now that Lyle's abandoned the West Texas plains for crowded big-city parlors, Clark returns to remind us who taught Lovett his tricks.
9. The Jayhawks, "Hollywood Town Hall" (Def American).
10. Ice-T quote: "Rap is really funny, man. But if you don't see that it's funny, it will scare the shit out of you."



CARRIE BORZILLO
Editorial Assistant

1. Queen, "Greatest Hits" (Hollywood).
2. Queen, "Classic Queen" (Hollywood).
3. Sass Jordan, "Racine" (Impact/MCA).
4. En Vogue, "Funky Divas" (Atco/EastWest).
5. Black Crowes, "The Southern Harmony And Musical Companion" (Def American).
6. Pantera, "Vulgar Display Of Power," (Atco/EastWest).
7. Temple Of The Dog, "Say Hello To Heaven" (A&M single).
8. Trouble, "Memory's Garden" (Def American single).
9. Best concerts: Guns N' Roses at Rose Bowl in Pasadena, Calif.; Pantera at the Shrine Auditorium in L.A.
10. Best live, TV, and radio event: "The Tribute To Freddie Mercury: A Concert For Life."



ED CHRISTMAN
Retail Editor

1. XTC, "Nonsuch" (Geffen).
2. Sugar, "Copper Blue" (Rykodisc).
3. Alice In Chains, "Dirt" (Columbia).
4. Loreena McKennitt, "The Visit" (Warner Bros.).
5. "Body Count," (Warner Bros.).
6. Megadeth, "Countdown To Extinction" (Capitol).
7. Various Artists, "Sweet Soul Music: Voices From The Shadow" (Warner Bros.).
8. Suicidal Tendencies, "The Art Of Rebellion" (Epic).
9. Mega City Four, "Sebastopol Rd" (Big Life/Caroline).
10. Neil Young, "Harvest Moon" (Warner Bros.).



LISA COLLINS
Gospel Music Correspondent

1. John P. Kee & the New Life Community Choir, "We Walk By Faith" (Tyscott).
2. Daryl Coley, "When The Music Stops" (Sparrow).
3. Rev. Milton Brunson & the Thompson Community Singers, "My Mind's Made Up" (Word).
4. Thomas Whitfield, "Alive & Satisfied" (Benson).
5. Melvin Williams, "In Living Color—Live" (Blackberry).
6. West Angeles C.O.G.I.C. Mass Choir, "Saints In Praise Vol. III" (Sparrow).
7. Lavine Hudson, "Between Two Worlds" (Sparrow).
8. Various Artists, "Leap Of Faith" (MCA soundtrack).
9. Marvin Winans, "Perfecting Church" (Selah).
10. Ron Kenoly, "Lift Him Up With Ron Kenoly" (Integrity).



BOB DARDEN
Gospel Music Correspondent

1. Newsboys, "Not Ashamed" (Star Song Records).
2. Iona, "The Book Of Kells" (ForeFront Records).
3. Mark Heard, "Satellite Sky" (Fingerprint Records).
4. DC Talk, "Free At Last" (Forefront Records).
5. Various Artists, "No Compromise—Remembering The Music Of Keith Green" (Sparrow Records).
6. Steven Curtis Chapman, "The Great Adventure" (Sparrow Records).
7. Jon Gibson, "Forever Friends" (Frontline Records).
8. (tie) Christ Lizotte & Soul Motion (New Breed Records); Petra, "Unseen Power" (DaySpring Records).
9. (tie) Geoff Moore, "A Friend Like You" (Forefront Records); First Call, "Human Song" (Dayspring Records).
10. (tie) Ken Medema, "One Good Tune Deserves Another" (Brier Patch Records) for best instrumental release; Kurt Kaiser & the Daughters Of St. Paul, "Love Is Born" (Krystal Records) for best Christmas release.



BARBARA DAVIES
Editorial Assistant

1. David Kilgour, "Here Come The Cars" (Fly-

- ing Nun).
2. Pell Mell, "Flow" (SST).
3. Freedy Johnston, "Can You Fly" (Bar/None).
4. Pavement, "Slanted & Enchanted" (Matador).
5. Yo La Tengo "May I Sing With Me" (Alias). Band's Beach Boys' homage, "Farmer's Daughter" (from the "Upside-Down" CD-5) makes a good postscript to this album.
6. Unrest, "Imperial" (TeenBeat).
7. Tall Dwarfs, "Fork Songs" (Flying Nun). Band with the year's best live show.
8. Luna², "Lunapark" (Elektra).
9. Heavenly, "Le Jardin De Heavenly" (K). Creators of year's best B side—"Escort Crash On Marston Street," from the 7-inch "She Says."
10. Screaming Trees, "Sweet Oblivion" (Epic). Shuffle play: k.d. lang, "Miss Chatelaine"; Jazz Butcher, "Racheland"; Babes In Toyland, "Handsome & Gretel"; Dignable Planets, "Rebirth Of Slick"; Ween, "Push Th' Little Daisies"; The Cannanes, "Tribute"; Helmet, "Better"; R.E.M., "Try Not To Breathe."



THOM DUFFY
International Deputy Editor

1. Bruce Springsteen, "Lucky Town" (Columbia).
2. Tracy Chapman, "Matters Of The Heart" (Elektra).
3. Arrested Development, "3 Years, 5 Months And 2 Days In The Life Of ..." (Chrysalis/ERG).
4. Vulgar Boatmen, "Please Panic" (Safe House).
5. Trisha Yearwood, "Hearts In Armor" (MCA).
6. Angelique Kidjo, "Logozo" (Mango).
7. Steve Forbert, "The American In Me" (Geffen).
8. Sophie B. Hawkins, "Tongues & Tails" (Columbia).
9. Lyle Lovett, "Joshua Judges Ruth" (Curb/MCA).
10. Los Lobos, "Kiko" (Slash/WB)



LARRY FLICK
Dance Music Editor

1. Indigo Girls, "Rites Of Passage" (Epic).
2. Madonna, "Erotica" (Maverick/WB).
3. Clubland Featuring Zemya Hamilton (Great Jones/Island).
4. Urbanized Featuring Silvano, "Helpless" (Maxi 12-inch).
5. Neneh Cherry, "Homebrew" (Virgin).
6. Ten City, "No House Too Big" (EastWest).
7. Tyrell Corporation, "The Bottle" (Volante/Cooltempo U.K. 12-inch).
8. k.d. lang, "Ingenu" (Sire/WB).
9. The Daou, "Head Music" (Columbia).
10. The Aloof, "On A Mission" (Cowboy U.K. 12-inch).



MARILYN GILLEN
Senior Copy Editor

1. Lou Reed, "Magic & Loss" (Sire/WB).
2. The Levellers, "Levelling The Land" (Elektra).
3. R.E.M., "Automatic For The People" (Warner Bros.).
4. Lyle Lovett, "Joshua Judges Ruth" (Curb/MCA).

(Continued on next page)

Artists & Music

(Continued from preceding page)

5. **Soul Asylum**, "Grave Dancers Union" (Columbia).
6. **Tom Waits**, "Bone Machine" (Island).
7. **Marty Stuart**, "This One's Gonna Hurt You" (MCA).
8. **Joe Ely**, "Love & Danger" (MCA).
9. **Trisha Yearwood**, "Hearts In Armor" (MCA).
10. Gotta mention: "Cracker" (Virgin); **Dan Baird**, "Love Songs For The Hearing Impaired" (Def American); **The Oyster Band**, "Deserters" (Rykodisc); **Lemonheads**, "It's A Shame About Ray" (Atlantic).



DEBBIE HOLLEY

Asst. Country Music Editor

1. Country Singles: "Love, Me," **Collin Raye** (Epic); "Sweet Little Shoe," **Dan Seals** (WB); "Straight Tequila Night," **John Anderson** (BNA); "Suspicious Minds," **Dwight Yoakam** (Epic).
2. Other Singles: "Ever Changing Times," **Aretha Franklin w/Michael McDonald** (Arista); "Thought I'd Died And Gone To Heaven," **Bryan Adams** (A&M); "Sometimes Love Just Ain't Enough," **Patty Smyth** (MCA).
3. Country Albums: "Wynonna" (Curb/MCA); "The Chase," **Garth Brooks** (Liberty); "Every Time You Say Goodbye," **Alison Krauss & Union Station** (Rounder).
4. Boxes: **Bill Monroe & His Bluegrass Boys** (Columbia Country Classics), **Jimmy Buffett** (Margaritaville/MCA).
5. Videos: **Alan Jackson**, "She's Got The Rhythm (And I Got The Blues)"; **Randy Travis**, "Look Heart, No Hands"; **Trisha Yearwood**, "Walk Away Joe"; **Billy Ray Cyrus**, "Achy Breaky Heart."
6. Hot: **Stuart Duncan** (of the Nashville Bluegrass Band)—move over **Mark O'Connor**; **Suzi Bogguss**; **Celine Dion**; **Robert Ellis Orrall**; **Brooks & Dunn**; **Ronna Reeves**.
7. Best Comeback: **Sade** (Epic).
8. Event: **Alison Krauss & Union Station** album release/listening party.
9. Movies: "Edward Scissorhands," "Fried Green Tomatoes," "My Cousin Vinny," "Far And Away," "Two Moon Junction," "Dracula."
10. Biggest Disappointment: **Madonna's** overhyped "Sex" book, but kudos tossed at her marketing finesse.



JOHN LANNERT

Caribbean/Latin American Bureau Chief

1. Best Album, Pop: **Presuntos Implicados**, "Water Being" (WEA Latina).
2. Best Album, Tropical/Salsa: Various artists, "Musical Production All Stars" (M.P.I.).
3. Best Album, Regional Mexican: **Los Temerarios**, "Mi Vida Eres Tú" (AFG Sigma).
4. Best New Acts: Pop: **Jon Secada** (SBK-Capitol/EMI Latin); Tropical/Salsa: **Rey Ruiz** (Sony Tropical); Regional Mexican: **Okiriqui** (Fonovisa).
5. Best Concerts: **Luis Miguel** (WEA Latina), **James L. Knight Center**, Miami; **Daniela Mercury** (Sony), Praça Da Apoteose, Rio de Janeiro; **Café Tacuba** (WEA Latina), S.O.B.'s, New York.
6. Best Music Video: **Juan Luis Guerra Y 4.40**, "El Costo De La Vida" (Karen).
7. Best Comebacks: **Frankie Ruiz** (TH-Rodven), **José José** (BMG), **Braulio** (Sony Latin).
8. Best Album, Brazil: **Daniela Mercury**, "O Canto Da Cidade" (Sony).
9. Best Album, Caribbean: **Boukman Eksperians**, "Kalfou Danjere" (Mango).

10. Best News: The launching of the Caribbean Satellite Network Dec. 1.



LARRY LeBLANC

Canadian Correspondent

1. Various Artists, "Hitsville USA" (Motown). After decades of reissues, we finally get the original single versions of Motown classics.
2. Various Artists, "Cajun Music And Zydeco" (Rounder). A 17-track swampy retrospective that nicely covers all the historical bases.
3. **Celine Dion**, "Dion Chante Plamondon" (Columbia). Dion's French-language recordings far outrank her English pop output. Here she sings the lyrics of Canadian superstar songwriter **Luc Plamondon** ("Tycoon") and the results are dazzling.
4. **Mary-Chapin Carpenter**, "Come On Come On" (Columbia). An album with far more depth than the singles suggested.
5. **Trisha Yearwood**, "Hearts In Armor" (MCA). The chart-topping "Wrong Side Of Memphis" single is reason enough to own this album.
6. **Lucinda Williams**, "Sweet Old World" (Chameleon/Elektra). Brilliant performances and lucid songwriting.
7. **B.B. King**, "King Of The Blues" (MCA). The title aptly fits.
8. **Devon**, "It's My Nature" (Capitol). Versatile Canadian rapper with a bagful of jazz and funk chops makes a high-energy debut. Well worth seeking out.
9. **Jo-El Sonnier**, "The Complete Mercury Sessions" (Mercury). A fine collection of historical tracks by one of music's most overlooked great talents.
10. **Delbert McClinton**, "Never Been Rocked Enough" (Curb). Some of us can never get enough of McClinton.



EMMANUEL LEGRAND

French Correspondent

1. **Khaled**, "Khaled" (Barclay; Kohiba/Polydor in the U.S.). Rai goes to the world.
2. **Cesaria Evora**, "Miss Perfumado" (Melodie). From the Cap-Vert Island, one of the most beautiful female voices in the world.
3. **Sugar**, "Copper Blue" (Rykodisc). They make noise, don't they?
4. **Arrested Development; Disposable Heroes Of Hiphoprisy; Me Phi Me; DC Basehead**. Rap: the next wave. With four stunning first albums.
5. **John Trudell**, "Aka Graffiti Man" (Ryko). The other side of Columbus' year.
6. **Kat Onoma**, "Billy The Kid" (FNAC Music). When French rock doesn't sound ridiculous.
7. **The Nits**, "Ting" (Columbia). Dutch band blessed by subtlety, intelligence, and grace.
8. **House Of Love**, "Babe Rainbow" (Fontana). One of the last interesting U.K. bands.
9. **Bob Marley**, "Songs Of Freedom" (Tuff Gong). Bravo!
10. **Leonard Cohen**, "The Future" (Columbia). Like Neil Young, he's ageless.



JANINE McADAMS

R&B Music Editor

1. **Mary J. Blige**, "What's The 411" (Uptown/MCA). Girlfriend has almost too much attitude to live, and we love it.
2. **Arrested Development**, "3 Years, 5 Months, And 2 Days In The Life Of..." (Chrysalis/ERG). Hip-hop from the heartland. A soulful

celebration that makes you nod your head.

3. **Chante Moore**, "Precious" (Silas/MCA). Pretty face, pretty voice, pretty music. Could the spirit of **Minnie Riperton** be watching over her?

4. **Basehead**, "Play With Toys" (Imago). Urban rock hip-hop realities—sad, funny, blatant, and on point—filtered through a pleasant 40-ounce haze.
5. Various Artists, "Boomerang" (LaFace/Arista). "End Of The Road," "Love Shoulda Brought You Home," "Hot Sex On A Platter," and "Die Without You." 'Nuff said.
6. **Das EFX**, "Dead Serious" (Atco/EastWest/AG). Not always politically correct, but the pig-Latin rhymes, street-savvy lyric flow, and pop culture references are tough to ignore. Honorable mention: **Gang Starr**, "Daily Operation" (Chrysalis/ERG).
7. **Neneh Cherry**, "Homebrew" (Virgin). An artist unafraid to explore and expand her artistry, a unique voice.
8. **Prince** (Paisley Park). Don't ask. It's a love/hate thing.
9. **Brenda Russell**, "Greatest Hits" (A&M) and "Barry White: Just For You" (Mercury). Singer/songwriters (and in White's case, arranger/band leader) whose work seems ingenious in retrospect.



STEVE McCLURE

Tokyo Bureau Chief

1. **The Bonzo Dog Band**, "Cornology" (EMI). The definitive collection of the recorded works of the second-best band ever to come out of the British Isles.
2. **Miyuki Nakajima**, "East Asia" (Pony Canyon). Another sterling effort from one of Japan's premier songstresses.
3. "Arc Angels," (Geffen). Greasy roadhouse music of the highest order.
4. **Shang Shang Typhoon**, "Shang Shang Typhoon 3" (Epic/Sony). Another solid, adventurous album by the masters of Japanese neopop.
5. "Television," (Capitol). Simply wonderful and well worth the wait. More!
6. **Eric Clapton**, "Unplugged" (Duck/Reprise). Music to listen to on a sunny day on your front porch, drink in hand.
7. **Shonen Knife**, "Let's Knife" (MCA Victor). Osaka's best female surrealist/power-pop trio comes up with an album more polished and confident than its earlier efforts, but which preserves its unique ability to make you remember when rock'n'roll was fun.
8. **Vijaya Anand**, "Dance Raja Dance" (Luaka Bop). Sometimes just plain bizarre but always enjoyable musical mutations from the master of South Indian film music.
9. **Paul Weller** (Canyon International). A lyrical, gently funky gem of an album by a great songwriter.
10. **The Master Musicians Of Jajouka Featuring Bachir Attar**, "Apocalypse Across The Sky" (Axiom). The Ecstatic Brotherhood rocks on in fine form.



MOIRA McCORMICK

Chicago Correspondent

1. **R.E.M.**, "Automatic For The People" (Warner Bros.).
2. Various Artists, "Singles" (Epic Soundtrax).
3. **Peter Himmelman**, "Flown This Acid World" (Epic).
4. **Rage Against The Machine** (Epic).
5. **Arrested Development**, "3 Years, 5 Months, And 2 Days In The Life Of..." (Chrysalis).
6. **Shoes**, "Black Vinyl Shoes" (CD reissue, Black Vinyl Records).

7. **House Of Love**, "Babe Rainbow" (Fontana).
8. **Meryn Cadell**, "Angel Food For Thought" (Sire).
9. **Nick Drake** reissues (Rykodisc).
10. **Urge Overkill**, "Stull" (Touch & Go).



CHRIS MCGOWAN

L.A. Correspondent

1. **Gilberto Gil**, "Parabolic" (Tropical Storm/WEA).
2. **Henry Kaiser & David Lindley**, "A World Out Of Time: Henry Kaiser & David Lindley In Madagascar" (Shanachie).
3. **Sergio Mendes**, "Brasileiro" (Elektra).
4. **Peter Gabriel**, "US" (Geffen).
5. **Uakti**, "Mapa" (Point/Philips).
6. Various Artists, "Asmat Dream: New Music Indonesia, Vol. 1 (Sunda)" (Lyricord).
7. **Pat Metheny**, "Secret Story" (Geffen).
8. **G.S. Sachdev & Zakir Hussain**, "Flights Of Improvisation" (Lyricord).
9. **Dr. John**, "Goin' Back To New Orleans" (Warner Bros.).
10. **Toots Thielemans**, "The Brasil Project" (Private Music).



TRUDI MILLER

Editorial Assistant

1. **Loreena McKennitt**, "The Visit" (Warner Bros.).
2. **John Wesley Harding**, "Why We Fight" (Sire/WB).
3. **Michael Penn**, "Free For All" (RCA).
4. "Black 47" (SBK/ERG EP).
5. **Lemonheads**, "It's A Shame About Ray" (Atlantic).
6. **Loudon Wainwright III**, "History" (Charisma).
7. **R.E.M.**, "Automatic For The People" (Warner Bros.).
8. **Soul Asylum**, "Grave Dancers Union" (Columbia); **Screaming Trees**, "Sweet Oblivion" (Epic).
9. **Peter Gabriel**, "US" (Geffen).
10. **Mary-Chapin Carpenter**, "Come On Come On" (Columbia); **Tori Amos**, "Little Earthquakes" (Atlantic).



CHRIS MORRIS

Senior Writer

1. **Jimmy Scott**, "All The Way" (Blue Horizon/Sire/WB). Standard songs, deep beauty.
2. **Lou Reed**, "Magic & Loss" (Sire/WB). A startling meditation on death and rebirth.
3. **Rollins Band**, "The End Of Silence" (Imago). The outside of the hard rock envelope.
4. "Body Count" (Sire/WB). Forget the controversy—let's rock.
5. **Chris Bell**, "I Am The Cosmos" (Rykodisc). A long-buried masterpiece of dark-hued pop.
6. **The Skeletons**, "Waiting" (Alias). The pride of Springfield, Mo., rattles them bones.
7. **Lindsey Buckingham**, "Out Of The Cradle" (Warner Bros.). To complete the phrase: endlessly rocking.
8. **Basehead**, "Play With Toys" (Imago). New directions in hip-hop.
9. **Alejandro Escovedo**, "Gravity" (Watermelon). A somber song cycle by the gifted Austin, Texas, musician.
10. **Bob Marley**, "Songs Of Freedom" (Tuff Gong/Island). I-tal reissue of the year.

(Continued on next page)

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EDWARD MORRIS

Country Music Editor

1. **Reba McEntire**, "The Greatest Man I Never Knew" (MCA). A tragedy of what might have been.
2. **Clint Black**, "Burn One Down" (RCA). Exquisitely bitter.
3. **Travis Tritt**, "Nothing Short Of Dying" (Warner Bros.). Tritt describes loneliness like a man who's endured it.
4. **Trisha Yearwood**, "Nearest Distant Shore" (MCA). This save-yourself admonition is the high point of "Hearts In Armor," the year's best country album.
5. **Lorrie Morgan**, "Something In Red" (RCA). The primary color here is black.
6. **Alabama**, "Between The Two Of Them" (RCA). A hymn to parents who give all. Listen and weep.
7. **Michelle Wright**, "He Would Be Sixteen" (Arista). Pain so palpable that you forget the music.
8. **Sammy Kershaw**, "Yard Sale" (Mercury). As starkly country as a once-fine car rusting in a field.
9. **Don Edwards**, "The Cowboy's Song" (Warner Western). A grim, melodic tribute to the working wrangler.
10. **Garth Brooks**, "We Shall Be Free" (Liberty). Religious in its intensity; noble in its aims.



HAVELOCK NELSON

Rap Music Correspondent

1. **Pete Rock & C.L. Smooth**, "Mecca And The Soul Brother" (Elektra).
2. **Grand Puba**, "Reel To Reel" (Elektra).
3. **Annie Lennox**, "Diva" (Arista).
4. **D.J. Quik**, "Way 2 Fonkay" (Profile).
5. **R.E.M.**, "Automatic For The People" (Warner Bros.).
6. **Brian McKnight** (Mercury).
7. **Mary J. Blige**, "What's The 411" (Uptown).
8. **Gang Starr**, "Daily Operation" (Chrysalis).
9. **Beastie Boys**, "Check Your Head" (Capitol).
10. **Jodeci**, "Stay" (Uptown single).



MELINDA NEWMAN

Talent Editor

1. **Los Lobos**, "Kiko" (Slash/WB).
2. **Bruce Springsteen**, "Lucky Town" (Columbia).
3. **U2** at Madison Square Garden, March 20.
4. **Lou Reed**, "Magic & Loss" (Sire/WB).
5. **Lyle Lovett**, "Joshua Judges Ruth" (Curb/MCA).
6. **Arrested Development**, "Tennessee" (Chrysalis/ERG single).
7. **"Wynonna"** (MCA).
8. **Garth Brooks** at the Smith Center, Chapel Hill, N.C., Oct. 10.
9. tie: **Joe Ely**, "Love & Danger" (MCA); **Sonny Landreth**, "Outward Bound" (Praxis/Zoo).
10. **Clannad**, "Anam" (Atlantic).



SUSAN NUNZIATA

Technology/Pro Audio Editor

1. **Tom Waits**, "Bone Machine" (Island/PLG).
2. **En Vogue**, "Funky Divas" (Atco/EastWest).
3. **Annie Lennox**, "Diva" (Arista).
4. **k.d. lang**, "Ingenu" (Sire/WB).

5. **Indigo Girls**, "Rites Of Passage" (Epic).
6. **Leonard Cohen**, "The Future" (Columbia).
7. **Neil Young**, "Harvest Moon" (Reprise).
8. **Sophie B. Hawkins**, "Tongues & Tails" (Columbia).
9. **"Wynonna"** (Curb/MCA).
10. **Shawn Colvin**, "Fat City" (Columbia).



CRAIG ROSEN

L.A. Bureau Chief

1. **Lemonheads**, "It's A Shame About Ray" (Atlantic).
2. **R.E.M.**, "Automatic For The People" (Warner Bros.).
3. **Beastie Boys**, "Check Your Head" (Capitol).
4. **Soul Asylum**, "Grave Dancers Union" (Columbia).
5. **En Vogue**, "Funky Divas" (Atco EastWest).
6. **Neil Young**, "Harvest Moon" (Reprise).
7. **Luna**, "Lunapark" (Elektra).
8. **Marvin**, "The Mandolin Man" (Restless).
9. **Los Lobos**, "Kiko" (Slash/WB).
10. **Julian Cope**, "Jehovah Kill" (Island).



DEBORAH RUSSELL

Music Video Editor

1. **Lindsey Buckingham**, "Out Of The Cradle" (Reprise).
2. **Dwight Twilley**, demo tape.
3. **Various Artists**, "The Music Of Disney: A Legacy In Song" (Walt Disney Records).
4. **Various Artists**, "The Best Of Mountain Stage—Volume Three Live" (Blue Plate Music).
5. **The Magnolias**, "Off The Hook" (Alias).
6. **NRBQ**, "Honest Dollar" (Rykodisc).
7. **The Jazz Butcher**, "Condition Blue" (Sky).
8. **Five-Eight**, "I Learned Shut Up" (Sky).
9. **Various Artists**, "The Stiff Records Box Set" (Demon/Rhino).
10. **The LeRoi Brothers**, "Crown Royale" (Rounder).



KEN SCHLAGER

Managing Editor

1. **Black 47** (demo tape and EMI EP). These guys bring out the previously undiscovered Irish in me. A Clash-like mix of boozey humor and political consciousness.
2. **The Mavericks**, "From Hell To Paradise" (MCA). Cuban blood lines. Nashville record deal. Great rock'n'roll band. Go figure.
3. **Joe Ely**, "Love & Danger" (MCA). Another terrific rock record straight outta Nashville.
4. **Lucinda Williams**, "Sweet Old World" (Chameleon/Elektra). World-weary romantic sends postcards from America.
5. **Ellis Marsalis**, "Heart Of Gold" (Columbia); **Harold Mabern Trio**, "Straight Street" (DIW/Columbia). Move over youngbloods and give the oldbloods some.
6. **Lyle Lovett**, "Joshua Judges Ruth" (Curb/MCA). If Grammy ever creates a jazz-gospel-folk-rock-country-blues category, Lovett would clean up.
7. **Barenaked Ladies**, "Be My Yoko Ono" (Sire/Reprise album track). The final word on the Beatles' breakup: "Don't blame it on Yokie."
8. **Los Lobos**, "Kiko" (Slash/WB). The wolf survives by checking out fresh turf.
9. **Blue Rodeo**, "Lost Together" (Atlantic). Infectious, countrified folk rock that sounds more like Brinsley Schwarz than the Byrds.
10. Also noted: **Sade**, "Love Deluxe" (Epic);

Suzanne Vega, "99.9F" (A&M); **Jules Shear**, "The Great Puzzle" (Polydor/PLG); **Little Village** (Reprise); and little Steven's fave, "The Cowboy Album" (Kid Rhino).



DAVID SINCLAIR

Global Music Pulse Editor

1. **Keith Richards** at the Marquee, London. Great band and a once-in-a-lifetime vibe. Thirty years since the Stones first played this (relocated) venue.
2. **Sonny Landreth**, "Outward Bound" (BMG). One track—"Back To Bayou Teche"—floors me every time.
3. **The Cure** at Olympia, London, as watched live on MTV. Mind-blowing lightshow in the comfort of your own home. Proof of MTV Europe's consistent knack of being where it's at.
4. **PJ Harvey**, "Dry" (Too Pure). Too much.
5. Third annual Q awards, London. **Led Zeppelin** (plus Jason Bonham) all present to receive The Q Merit Award. A relaxed affair, but really quite an occasion.
6. **Capercaillie**, "Get Out" (BMG/Survival). Radically updated Scottish folk sweeping down from the Gaelic-speaking North.
7. **Pearl Jam**, "Ten" (Epic). The record label says it all.
8. **Rainer**, "Worried Spirits" (Demon). Spooky bluespicker from East Berlin via Tucson, Ariz. Hell of a wailer.
9. **Green On Red** at Mean Fiddler, London. Welcome return of another Tucson twosome. Roots-rock desperadoes on awesome form.
10. **Suede** at SW1 Club, London. Believe the hype, just this once.



PHYLLIS STARK

Radio Editor

Top Albums

1. **Jeffrey Gaines** (Chrysalis/ERG). Great songwriting, great vocals, great album.
 2. **The Levellers**, "Levelling The Land" (Elektra). Is it the Alarm, or is it Memorex?
 3. **Lyle Lovett**, "Joshua Judges Ruth" (Curb/MCA). A classic collection of oddities from the only man who could rhyme "flyswatter" with "ice water."
 4. **Pam Tillis**, "Homeward Looking Angel" (Arista). From one queen of denial to another.
 5. **Scott Kempner**, "Tenement Angels" (Razor & Tie). The kind of songwriting we've come to expect from the former Del Lords front man.
- ### Top Singles
1. **Indigo Girls**, "Galileo" (Epic).
 2. **Delbert McClinton**, "Every Time I Roll The Dice" (Curb).
 3. **Pam Tillis**, "Shake The Sugar Tree" (Arista).
 4. **Midge Ure**, "Cold, Cold Heart" (RCA).
 5. **The KLF** featuring **Tammy Wynette**, "Justified & Ancient" (Arista). Weird!



PAUL VERNA

Associate Marketing Editor

Hats off to:

1. **Steve Forbert**, for "The American In Me" (Geffen), the most-overlooked American album of 1992.
2. All the artists who contributed songs to "Until The End Of The World" (Warner Bros.), the year's finest soundtrack.
3. **U2**, for the Zoo TV tour.
4. The unforgettable club gigs: **Spinal Tap**

"unplugged" at CBGB, **Cowboy Mouth** at Bang On!, and the **Smithereens** unannounced at Kenny's Castaways.

5. **East Side Digital**, for reissuing **Jane Siberry's** brilliant debut album.
6. **Tom Waits**, **Leonard Cohen**, **Peter Gabriel**, and **Neil Young** for showing up.
7. **Phish**, for the debut album of the year ("A Picture Of Nectar," Elektra).
8. **Michelle Shocked**, for giving us a road map that doesn't need to be folded ("The Arkansas Traveler," Mercury).
9. This year's artists most deserving of a record deal: **Kirsty MacColl** and **Trip Shakespeare**.
10. **SBK**, for signing **Black 47**.



DREW WHEELER

Asst. Production Manager

1. **Barenaked Ladies**, "Gordon" (Sire/WB). What happens if these cool Canadians become as big as the idols they like to sing about?
2. **E**, "A Man Called (E)" (Polydor/PLG). Debut collection from this brilliant pop singer/songwriter says it all. Except what they call him for short.
3. **David Murray**, "Shakill's Warrior" (DIW/Columbia). The tenor giant swings deep, infected by Don Pullen's Hammond organism.
4. **Youssou N'Dour**, "Eyes Open" (40 Acres And A Mule/Columbia). All hail the new King Of World.
5. **John Scofield**, "Grace Under Pressure" (Blue Note). Six-string sophisticate Scofield meets wildman Frisell.
6. **Sugar**, "Copper Blue" (Rykodisc). Fact: Sugar provides the perfect conditions if you want Mould to develop.
7. **Swales**, "Pleasureland" (Bar/None). A swell pop/rock/country soufflé, seasoned with savvy hooks.
8. **They Might Be Giants**, "Apollo 18" (Elektra). Beautiful. So what if they fired their tape deck and hired a band?
9. **29th Street Saxophone Quartet**, "Your Move" (Antilles). Their hot saxophonics are a Miracle On 29th St.
10. **Frank Zappa**, "You Can't Do That On Stage Anymore Vol. 5" (Rykodisc). FZ unearths new '60s freakouts—plus sharp '82 Mothers cuts.



TIMOTHY WHITE

Editor In Chief

1. Tie: **Boukman Eksperyans**, "Kalfou Danjere" (Mango); **Arrested Development**, "3 Years, 5 Months, And 2 Days In The Life Of..." (Chrysalis).
2. Tie: **PJ Harvey**, "Dry" (Indigo); **Marta Sebestyen**, "Apocrypha" (Rykodisc).
3. **Annie Lennox**, "Diva" (Arista).
4. Tie: **Keith Richards**, "Main Offender" (Virgin); **Elmore James**, "King Of The Slide Guitar—The Fire/Fury/Enjoy Recordings" (Capricorn).
5. **Bob Marley & the Wailers**, "Songs Of Freedom" (Tuff Gong/Island).
6. **George Harrison**, "Live In Japan" (Dark Horse/Warner Bros.).
7. Tie: **Lindsey Buckingham**, "Out Of The Cradle" (Warner Bros.); **Peter Gabriel**, "US" (Geffen).
8. Tie: **Roger Waters**, "Amused To Death" (Columbia); **Lush**, "Spooky" (4AD).
9. Tie: **Pam Tillis**, "Put Yourself In My Place" (Arista); **Shawn Colvin**, "Fat City" (Columbia).
10. Tie: **Bruce Springsteen**, "Human Touch" (Columbia); **Bruce Springsteen**, "Lucky Town" (Columbia).



Kid Stuff. Ugly Kid Joe helped put the Santa Barbara, Calif., scene on the map when its EP, "As Ugly As They Wanna Be," reached No. 4 on The Billboard 200. Paced by the single "Everything About You,"

which went top 10 on Hot 100 Singles and Album Rock Tracks, the album went double-platinum. Its subsequent album, "America's Least Wanted," was certified gold and the band toured with its hero, Ozzy Osbourne.



Quick Tip. The trio TLC spent only one week in March on Heatseekers before a 105-84 jump on The Billboard 200 moved its "Oooooohhh... On The TLC Tip" to graduate status. Although Ugly Kid Joe, Arrested Development, and Temple Of The Dog had higher chart peaks, TLC's overall sales make it the second-highest ranked graduate.



Jam's Pearl. Pearl Jam built a steady buzz before the group's "Ten" debuted in January on The Billboard 200 at No. 155, and from there, its sales and chart position rose steadily. With a little help from an "Unplugged" appearance

on MTV, the album hit the top 10 in May and camped out there for a 27-week stay, just one week shy of the time that that other famous Seattle headliner, Nirvana, spent in the top 10. The album ranked No. 2 for four weeks.

POST GRADUATE WORK: We close out the year with a look at the hottest of the Heatseekers pack.

In the 1992 chart year—which ran from Nov. 30 of last year to 1992's Nov. 28 issue—48 acts graduated from our Heatseekers chart. Graduation occurs when any career album rises to the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five on one of our other popular-format album charts.

Who headed this year's graduating class? To

1992 • IN • REVIEW

find out, we compiled a top 20 list, based on sales these albums registered on The Billboard 200 during the chart year.

HONOR ROLL: The list details where and when each album peaked on The Billboard 200.

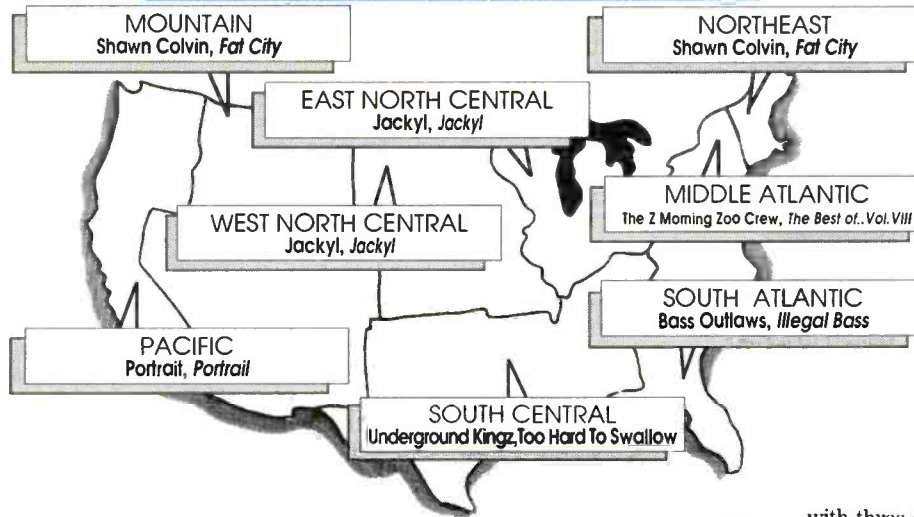
1. Pearl Jam, "Ten," Epic (No. 2, Aug. 22).
2. TLC, "Oooooohhh... On The TLC Tip," LaFace/Arista (No. 14, Sept. 5).
3. Ugly Kid Joe, "As Ugly As They Wanna Be," Stardog/Mercury (No. 4, April 11).
4. Arrested Development, "3 Years, 5 Months & 2 Days In The Life Of..." Chrysalis/ERG (No. 13, Sept. 19).
5. "Temple Of The Dog," A&M (No. 5, Sept. 5).
6. "Cypress Hill," Ruffhouse/Columbia (No. 31, April 11).
7. R. Kelly & Public Announcement, "Born Into The '90s," Jive (No. 42, June 20).
8. Black Sheep, "A Wolf In Sheep's Clothing," Mercury (No. 30, April 11).
9. "Jon Secada," SBK/ERG (No. 31, Sept. 5).
10. Spin Doctors, "Pocket Full Of Kryptonite," Epic Associated/Epic (No. 26, Dec. 6).
11. Collin Raye, "All I Can Be," Epic (No. 54, Feb. 8).
12. Sammy Kershaw, "Don't Go Near The Water," Mercury (No. 95, Oct. 3).
13. Michael Crawford, "Michael Crawford Performs Andrew

Lloyd Webber," Atlantic/AG (No. 54, Jan. 11).

14. Pantera, "Vulgar Display Of Power," Atco EastWest/AG (No. 44, March 14).

15. Tori Amos, "Little Earthquakes," Atlantic/AG (No. 54, May 30).

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Portrait, <i>Portrait</i>	1. Underground Kingz, <i>Too Hard To Swallow</i>
2. A Lighter Shade Of Brown, <i>Hip Hop Locos</i>	2. John Michael Montgomery, <i>Life's A Dance</i>
3. Paris, <i>Sleeping With The Enemy</i>	3. Lee Roy Parnell, <i>Love Without Mercy</i>
4. Dada, <i>Puzzle</i>	4. Jackyl, <i>Jackyl</i>
5. Shawn Colvin, <i>Fat City</i>	5. Confederate Railroad, <i>Confederate Railroad</i>
6. Soul Asylum, <i>Grave Dancers Union</i>	6. Stone Temple Pilots, <i>Core</i>
7. Stone Temple Pilots, <i>Core</i>	7. McBride & The Ride, <i>Sacred Ground</i>
8. Dream Theater, <i>Images & Words</i>	8. Silk, <i>Loose Control</i>
9. R.B.L. Posse, <i>A Lesson To Be Learned</i>	9. Moodswings, <i>Moodfood</i>
10. Jade, <i>Jade To The Max</i>	10. Bass Outlaws, <i>Illegal Bass</i>

16. AMG, "Bitch Betta Have My Money," Select Street/Select (No. 63, March 21).

17. Toad The Wet Sprocket, "Fear," Columbia (No. 49, Sept. 19).

18. Sophie B. Hawkins, "Tongues And Tails," Columbia (No. 51, July 11).

19. "2nd II None," Profile (No. 83, April 25).

20. N2Deep, "Back To The Hotel," Profile (No. 55, Oct. 31).

HOSTS WITH THE MOST: The label that housed the most graduates this year was Columbia, with four. Four labels—Atlantic, Epic, Jive, and Mercury—were tied for second place, with three each.

Among distributing labels, Atlantic Group came in first with six acts. Columbia was next, with five. Tied for third place, with four each, were Epic and Mercury, while Arista and Jive tied for fourth with three grads each.

There were 29 titles that reached No. 1 during the chart year. Columbia, with three, had the most. Tied for second place with two each: Atlantic, DGC, Epic, Profile.

Among distributing labels, Atlantic Group had the most No. 1 Heatseekers, with four. Columbia, Epic, and Geffen tied for second

with three each. EMI Records Group, Jive, Priority, Profile, and Warner Bros. each distributed two.

Among distributors, there was a three-way tie at first place. The independent-distribution camp placed six titles at No. 1, as did Sony and WEA. BMG finished second with four No. 1's; Uni placed third with three.

MERRY AND HAPPY: Popular Uprisings thanks its countless sources, wishes you Happy Holidays, and hopes all your pet Heatseekers find the heat in 1993!

Prepared by Geoff Mayfield and Brett Atwood with assistance from Roger Fitton and Silvio Pietrolungo.

B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	18	JACKYL	JACKYL
2	2	10	SOUL ASYLUM	GRAVE DANCERS UNION
3	3	3	PARIS	SLEEPING WITH THE ENEMY
4	6	7	SHAWN COLVIN	FAT CITY
5	5	8	PORTRAIT	PORTRAIT
6	4	9	IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN
7	—	1	THE Z MORNING ZOO CREW	THE BEST OF... VOL. VIII
8	12	4	STONE TEMPLE PILOTS	CORE
9	8	4	SILK	LOSE CONTROL
10	11	33	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
11	15	7	DREAM THEATER	IMAGES & WORDS
12	14	5	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE
13	20	4	MARY KATE & ASHLEY OLSEN	BROTHER FOR SALE
14	13	62	CURTIS STIGERS	CURTIS STIGERS
15	16	14	SCREAMING TREES	SWEET OBLIVION
16	17	13	CHARLES & EDDIE	DUOPHONIC
17	7	4	KOOL G RAP & D.J. POLO	LIVE AND LET DIE
18	25	16	LEMONHEADS	IT'S A SHAME ABOUT RAY
19	23	4	DADA	PUZZLE
20	10	4	BASS OUTLAWS	ILLEGAL BASS

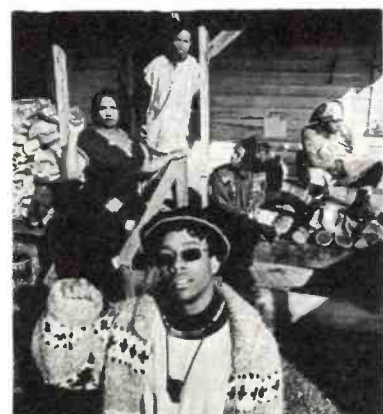
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is unavailable.
 Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	9	11	TREY LORENZ	TREY LORENZ
22	21	33	MCBRIDE & THE RIDE	SACRED GROUND
23	—	1	JADE	JADE TO THE MAX
24	19	14	SUGAR	COPPER BLUE
25	22	7	MOODSWINGS	MOODFOOD
26	28	4	DAN BAIRD	LOVE SONGS FOR THE HEARING IMPAIRED
27	24	25	2 UNLIMITED	GET READY
28	26	35	ARC ANGELS	ARC ANGELS
29	31	8	A LIGHTER SHADE OF BROWN	HIP HOP LOCOS
30	—	1	UTAH SAINTS	UTAH SAINTS
31	27	52	TECHMASTER P.E.B.	BASS COMPUTER
32	36	27	SASS JORDAN	RACINE
33	32	5	SWV	IT'S ABOUT TIME
34	29	5	UNDERGROUND KINGZ	TOO HARD TO SWALLOW
35	39	5	LEE ROY PARNELL	LOVE WITHOUT MERCY
36	35	35	BASS PATROL	THE KINGS OF BASS
37	40	61	PRIMUS	SAILING THE SEAS OF CHEESE
38	38	15	MC SERCH	RETURN OF THE PRODUCT
39	30	11	RADNEY FOSTER	DEL RIO, TX 1959
40	34	34	BASS BOY	I GOT THE BASS

Controversy, Diversity & Hits That Crossed Borders

REMEMBER THE TIME: Confusion, surprises, disappointments, triumphs, frustrations, and a lot of good music. 1992 was a continuation of trends established the year before, particularly with ever more successful soundtracks and groups that really "sang." But what has been more interesting about the biggest R&B/rap hits of 1992 is their diversity and wide appeal and the fact that ever more of them are landing on the Hot 100 Singles chart and The Billboard 200. In fact, in December, nine of the top 10 Hot 100 singles are by African-American acts.

SMASH HITS: No one could have predicted that two 12-year-olds from Atlanta who can't seem to dress themselves—**Kris Kross**—would score one of the biggest records of the year with the platinum-certified "Jump." The duo's album, "Totally Crossed Out," jumped to No. 1 on The Billboard 200 within six weeks. But it proves the universal appeal that so-called "youth-oriented" music can have with a wide listening audience (and inspired a wave of young-artist signings). And who knew that some rural young folks in dreds, beads, and Birkenstocks would say a funky prayer for guidance in "Tennessee" and strike a chord? But by bringing rap to a communal, spiritual, Africans-in-America sensibility, **Arrested Development** tapped into the new Afrocentricity movement gripping the nation's young people and laid a foundation for more "alternative"-styled rap artists to come. Now A.D. has a gold-certified follow-up in "People Everyday" and a track, "Revolution," on the soundtrack to the most eagerly anticipated movie of the year, **Spike Lee's** "Malcolm X." **House Of Pain**, with the catchy "Jump Around," proved that rap can be viable in colors. **En Vogue**—patterned after the girl groups of yesterday—broke preconceived notions with "Free Your Mind," a rip-snortin' rock treatise about, well, preconceived notions. **Boyz II Men**, already well-established in 1991, ruled the charts with a traditionally structured R&B ballad, "End Of The Road," penned by the ubiquitous **L.A. & Babyface & Daryl Simmons**. And **Mary J. Blige**, a young woman who combines sass and savvy with smoky, streetwise vocals, con-



Love, Peace & Hair Grease. Arrested Development takes rap home where the heart is.



No Sellout. Sister Souljah successfully responds to charges of racism by Gov. Bill Clinton, but loses her recording contract.

nects with the deep-soul/hip-hop crowd—the first vocal female to make the connection at eye-level.

R&B BABY: For more traditional R&B music, it was a year to become more entrenched in soulful style. While Uptown was successful in purveying its brand of hip-hop soul with more **Jodeci** singles and the introduction of **Blige**, there were many long-term artists with staying power this year. **Patti LaBelle**, **Chaka Khan**, **Glenn Jones**, **Peabo Bryson**—who distinguished himself as a singer of film/stage material from last year's "Beauty And The Beast" to a cast album for "The King & I"—**Freddie Jackson**, and **Bobby Brown** did well on the R&B charts. Groups like **After 7** (which redid the standard "Baby I'm For Real"), **En Vogue** (which redid the **Curtis Mayfield** gems "Giving Him Something He Can Feel" and "Hooked On Your Love"), the **Rude Boys**, **Boyz II Men**, **Portrait**, and **Shai** made music that harked back to the harmonic soul sounds of groups from the '50s and '60s.

NEW STYLE: Again, diversity. Hip-hop continues to influence R&B as well as jazz, as with the new jazz swing movement. Some African-American artists made an effort to reach out to other musical formats to incorporate into their music. Artists like **Lonette McKee** flow effortlessly from R&B to rock and pop; the critically hailed **Me Phi Me** took rap to folk acoustics; the **Disposable Heroes Of Hipocrisy** made industrial music and rapped political commentary into performance art; jazz legend **Miles Davis** began collaborating with **Easy Moee Bee** before his death in September 1991 and the result was the "Doo-Bop" album. Singer/songwriters **Geoffrey Williams**, **Jeffrey Gaines**, **Bemshi, Des'ree**, and **Garland Jeffreys** made music in which they bared their souls, but did not fare well commercially with the R&B audience. The failure of deep-rhythm-bred fans to

support experimental or nontraditional black artists was made clear when the **Family Stand** chose to disband after two albums last spring. A&R execs still walk the line between signing artistically daring artists and those guaranteed to meet with radio acceptance. But, as explained above, the success of acts like **Arrested Development** is encouraging.

CHANGES: At Billboard, 1992 saw a couple of significant changes designed to better serve the industry. In February, The Rap Column debuted. And in the Dec. 5 issue, after arduous preparations, the Hot R&B Singles and Top R&B Albums charts were converted to SoundScan data. **Terri Rossi** shuts herself into the Elizabeth Arden salon on Fifth Avenue for extended R&R for a month—oops, just kidding.

BURN HOLLYWOOD BURN: On April 29, when four L.A. police officers were acquitted in the videotaped beating of motorist **Rodney King**, residents of Los Angeles erupted in anger, burning businesses and homes and looting. America expressed shock, and President Bush sent in troops to maintain the peace. Rappers, whose lyrics had long been condemned by the mainstream for expressing the high level of frustra-

1992 · IN · REVIEW



by *Janine McAdams*

tion with social services and police brutality in the streets of that city, were suddenly treated as soothsayers and peacemakers. Record and video retailers in South Central and Crenshaw struggle to this day to recover from looting and burnouts, as the entertainment industry contributed to the cleanup and rebuilding efforts with benefits and fund-raising drives.

EXECUTIVE SUITE: At labels, consolidations (like that of EMI, Chrysalis, and SBK), buyouts (like that of Virgin by EMI), and restructurings (Capitol, Elektra, Atlantic, and RCA) had staff people fearing for their jobs this year. Shakeouts at Capitol found senior VP **Step Johnson** and VP of A&R **Scott Folks** on the outside looking in and no clear explanations offered. **Ruben Rodriguez** resigned from the R&B VP post at Elektra to concentrate on his Pendulum label. **Sharon Heyward** was forced to depart her senior VP post as Virgin adjusted to new owners, and in a series of shifts, Mercury dropped, among others, senior VP/GM **Tony Anderson**, publicity director **Walter Greene**, marketing VP **Gwen Franklin**, and product man-

THE · TOP · STORIES

- **Police Seek To Crush Ice-T's 'Cop Killer' With Boycott**
- **Clinton Blasts Souljah For 'Racist' News Quote**
- **L.A. Burns After King Verdict; Rap Gains Respect**
- **Kris Kross Jumps To Top**
- **Singles, Albums Charts Converted To POS Data**

ager **Mike Kelly**.

At the same time, a raft of new labels were launched amid great ceremony this year (a lot of them in September): MCA A&R honcho **Louil Silas Jr.** staffed up his brand-new Silas Records and released **Chante Moore**; **L.L. Cool J** announced **Uncle Records**; R&B/rap marketing wiz **Bill Stephney** opened shop at Step-sun Entertainment with help from Time Warner; **Michael Bivins** introduced Biv 10 with a multi-artist album; and Motown unveiled its new jazz division, **MoJazz**. Headlines were grabbed by **Prince**, who earned VP stripes, a restructured label, and a publishing deal for Paisley Park, and a second joint-venture label at Warner, all for a reported \$100 million. And **Andre Harrell** restructured his deal with MCA for Uptown, gaining multimedia capability.

Always-fierce competition will make the game even rougher in '93 because of the entry of new labels. For example, labels like EastWest and Motown, which easily captured consistent chart numbers in '91, released a lot of new product this year and struggled for the same level of sales. Not to say they didn't have some great releases: **Das EFX**, **Gerard Levert**, and **En Vogue** for EastWest; and **Boyz II Men** and **Shanice** for Motown.

UP FOR THE DOWNSTROKES: If there were troubled areas, they usually involved rappers. Censorship and sampling were again the bugaboos of the year. June was particularly difficult. Though black music month, as **Nice & Smooth** would say, ain't a damn thing changed—at least not on the censorship front. In the aftermath of the L.A. riots, Texas police turned their attention to **Ice-T's Body Count** project, pressuring Time Warner to pull "Cop Killer" from the album and retailers to pull the album from shelves. Eventually Ice-T relented, pulling the track from the album because he said Time Warner execs were receiving death threats. But that only caused a run at retail by fans rushing to snap up "Body Count" containing the offending track. In a Presidential election year, then-candidate Gov. **Bill Clinton** of Arkansas criticized "raptivist" **Sister Souljah** for a comment the Epic artist made in a Washington Post interview. Though Souljah slapped back with a biting New York press conference, claiming she was quoted out of context, Clinton

later won the Presidency and Souljah's "360 Degrees Of Power" bit the dust. No justice, no piece counts.

I LIKE: What's been most fun about the year is new music. My entry in the Critics' Choices (page 28) contains the albums I listened to most often in 1992. But honorable mentions go to those who made great creative statements, or whose voices were a revelation this year: **Ephraim Lewis**, **Des'ree**, **Lonette McKee**, **Body Count** (yes, you read it right), **CeCe Peniston**, **Trey Lorenz**, **Sade** (heaven!), **Charlie Wilson**, **TLC**, **Tyler Collins**, the **Wailing Souls**, **Me Phi Me**, **Ellis Marsalis**, **Ronny Jordan**, **Lisa Stansfield**, **Don-E**.

Thank 'Em Or Spank 'Em? honors to **Sir Mix-A-Lot**, for "Baby Got Back." It's great to know that brothers appreciate the curvy African-American female form, but that video! And the giant butt balloons stations were using as promos? In the real world, sex sells, but it's a shame that a comparable "Baby Got



Diva Baby! Uptown's Mary J. Blige gives us much attitude and rules.

Brains song would have been laughed off the radio. And to **Apache**, for "Gangsta Bitch." Though the term "bitch" remains one of the most derogatory of the accepted street terms for women, Apache's desire for a female equal that can roll with him, shot for shot, crime for crime, and play-fight with machetes is pretty progressive. On a very primal level, this is a tune about respect.

Honorable Mentions: To **Chaka Khan**, for continuing to do what she does best and giving us a great album, again . . . to **Glenn Jones**, for keeping "I've Been Searching" on the singles chart for the better part of the year . . . to **House Of Pain**, for a fun "Jump Around" and a credible non-black rap image . . . to **Luther Vandross**, for getting funky on "The Best Things In Life Are Free" . . . to **Sabrina Johnston**, for giving us the rousing "Peace In The Valley."

Here's wishing everyone a happy and healthy Christmas, Hanukah, and Kwanzaa holiday, with hope for greater productivity, greater wisdom, and greater peace in the new year.

THE RAP COLUMN

(Continued from preceding page)

a more attractive option for some artists. Just ask Paris and Kool G. Rap & DJ Polo.

WITH MIXED results, members of 3rd Bass, Brand Nubian, Geto Boys, N.W.A, and 2 Live Crew dropped solo albums. And Large Professor left Main Source. Besides going it alone, the Crew's Luke broke out in another way: booming systems in the East actually pumped his Miami-style track "Breakdown" . . . The homogenized output from acts like Vanilla Ice and Hammer crawled back behind the curtain of imitation and exploitation. Harder and more culturally connected stylists caught the ears of mainstream listeners, who grew to appreciate skills. As Naughty By Nature would say, "Hip-hop hooray!"

WHEN I heard KRS-ONE bum-rushed P.M. Dawn's stage show back in January, it appealed to my inner-hoodlum side. But what I thought about as a critic is how agenda-less rap is, and how neither BDP nor its audience had taken the principles of the Stop The Violence movement completely to heart. KRS-ONE was one of the first performers to combine ragamuffin elements into rap records. This year, Fu-Schnickens scored big with that mix. But dancehall stood on its own with hits by Mad Cobra ("Flex"), Super Cat ("Ghetto Red Hot"), and



Somethin's Shakin'. Wreckx-N-Effect comes back hard.

others. Sometimes it seemed dancehall was ruling over traditional rap.

ME PHI ME, Disposable Heroes Of Hiphoprisy, Divine Styler, and Arrested Development came to the forefront with "alternative rap." How curious it is that a genre that began as an alternative to the rest now requires this tag. What this proves is there are a lot of lazy lyricists and beatmen out there in the hip-hop nation.

A sound movement called "new jazz swing" also sailed through. Its output gets mixed reviews. Digable Planets are cool, but need a soul injection. Miles Davis' "Doo Bop" was R&B with many lackluster loops and not-so-rugged rhymes. We preferred the edgy stuff: Gang Starr's "Take It Personal" and A Tribe Called Quest's "Hot Sex."

A LOT OF SINGLES appealed to me because of their sound. The production and attitude in jams like "Jump Around" by House Of Pain; "Scenario" by A Tribe Called Quest; "Dwyek" by Gang Starr featuring Nice & Smooth; "They Want EFX" by Das EFX; "They Reminisce Over You (T.R.O.Y.)" by Pete Rock & C.L. Smooth, and "Rump Shaker" by Wreckx-N-Effect made them dope. I appreciated Arrested Development's "People Everyday" more for its thoughtful message, though. Despite what some purists say, it was one of the best hip-hop records of 1992. Certainly it was one of the most adult.

SISTER SOULJAH got more press than a whole lot, and her album still bombed. Epic dropped her . . . The first Billboard Rap Column was published in the Feb. 1 issue . . . Kris Kross and House Of Pain bought into a fad that was taking place at rap dives everywhere—pogoing—and won. "Jump" leaped to No. 1 on the Hot 100 and Hot Rap Singles charts. "Jump Around" also rose high . . . When Das EFX debuted double-time rhyming, it was a refreshing innovation. Thanks to a bunch of wagon-jumpers, I'm now sick of it . . . Sir Mix-A-Lot's No. 1 single "Baby Got Back" was responsible for a mini-cultural phenomenon. So many B-boys in a huddle shouted the song's title when a pretty female tap-tapped by.

PRIME MINISTER PETE NICE & DADDY RICH

Rat Bastard, the sinister first single, is throwin' a monkey wrench in the world of Hip Hop.

RAT BASTARD
from the upcoming album,
"DUST TO DUST"

Produced by The Beat Nuts.

Columbia Reg. U.S. Pat. & Tm. Off. Marca Registrada © 1992 Sony Music Entertainment Inc. COLUMBIA

Billboard® FOR WEEK ENDING DECEMBER 26, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	9	FLEX ● (C) (M) (T) COLUMBIA 74373	◆ MAD CDBRA 1 week at No. 1
2	4	4	6	WICKED (M) (T) (X) PRIORITY 53813*	◆ ICE CUBE
3	1	2	10	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE
4	6	8	7	PUNKS JUMP UP TO GET BEAT DOWN (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN
5	3	1	12	RUMP SHAKER ▲ (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT
6	7	11	6	I GOT A MAN (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K
7	5	6	9	TAKE IT EZ (M) (T) (X) RELATIVITY 1134*	◆ COMMON SENSE
8	9	9	8	PICK IT UP (M) (T) LUKE 454*	◆ HOME TEAM
9	12	16	5	LETTERMAN (M) (T) ATLANTIC 85803*/AG	◆ K-SOLO
10	14	18	4	STRAIGHT OUT THE SEWER (C) (M) (T) (X) ATCO EASTWEST 98465/AG	◆ DAS EFX
11	13	15	7	CASUALTIES OF WAR (C) (M) (T) MCA 54498	◆ ERIC B. & RAKIM
12	16	19	3	HEAD BANGER (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	◆ EPMD
13	8	7	11	HOOD TOOK ME UNDER (C) (T) ORPHEUS 74448/EPIC	◆ COMPTON'S MOST WANTED
14	18	29	3	ICE CREAM DREAM (C) (T) PERSPECTIVE 7412/A&M	◆ MC LYTE
15	19	—	2	REBIRTH OF SLICK (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS
16	15	14	7	HUMPIN' (C) (T) VIRGIN 12614	◆ THE COLLEGE BOYZ
17	25	—	2	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524*/MCA	◆ FATHER M.C.
18	10	5	12	BEST KEPT SECRET ◆ (C) (T) PWL AMERICA 863 334/MERCURY	◆ DIAMOND & PSYCHOTIC NEUROTICS
19	20	22	3	FAT POCKETS (C) (T) PAYDAY/LONDON 869 930/PLG	◆ SHOWBIZ & A.G.
20	11	10	10	STRAIGHTEN IT OUT (C) (T) ELEKTRA 64711	◆ PETE ROCK & C.L. SMOOTH
21	27	—	2	INFORMER (M) (T) ATCO EASTWEST 96112*	◆ SNOW
22	22	24	3	PAPA WAS A ROLLING STONE ◆ (C) (D) (T) G.W.K./PUMP 19125/QUALITY	◆ SOUTH CENTRAL CARTEL
23	23	27	4	DEM NO WORRY WE (C) (M) (T) (X) COLUMBIA 74720	◆ SUPER CAT
24	26	—	2	REVOLUTION (M) (T) (X) CHRYSALIS 24812*/ERG	◆ ARRESTED DEVELOPMENT
25	28	—	2	ULTIMATE DRIVE-BY (C) (T) UMOJA/WRAP 0117/CHIBAN	◆ SUCCESS-N-EFFECT
26	NEW ▶	1	1	HOMIES (C) (T) (X) PUMP 19134/QUALITY	◆ A LIGHTER SHADE OF BROWN
27	17	13	14	BLOW YOUR MIND (M) (T) RAL/CHAOS 4755*/COLUMBIA	◆ REDMAN
28	21	12	13	LOST IN THE STORM (C) (T) SELECT 64716*/ELEKTRA	◆ CHUBB ROCK
29	24	17	13	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478*/COLUMBIA	◆ CYPRESS HILL
30	30	20	19	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

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**TERRI ROSSI'S
RHYTHM
SECTION**

UNLESS YOU'VE JUST RETURNED from Mars, you already know what the big news story was for me in 1992. The Hot R&B Singles and Top R&B Albums charts were successfully converted to include BDS monitored airplay information and SoundScan retail data. An important outgrowth of that process was the development of a framework for converting other specialty charts. There were additional benefits. Nearly 100 African-American retailers chose to computerize, many of whom had never considered computers to manage their businesses. Most difficult was getting everyone involved to understand the concept of specialty charts. Just when I thought I was fighting a losing battle, a distribution exec called and reiterated what I'd been saying for six months. **Jim Caparro**, president of PGD, wins my Man Of The Year Award for understanding.

SPEECH & SPIKE made the most significant and dramatic creative impact of the year. Their art touched not only our entertainment sensibilities, but spoke to our souls. Speech of **Arrested Development** took us home, celebrating our southern American roots. His lyrics cry out to the creator for comfort and understanding, using the imagery of Tennessee as a safe and welcoming place. **Spike Lee**, in "Malcolm X," gave America a fresh view of our struggle for racial equality during the '60s. Before the film, all that was remembered about Malcolm's speeches was an excerpted theme, twisted into a threatening and nonproductive slogan. Malcolm's words through Lee, and Speech's lyrics through "Tennessee," give us a broader, more sympathetic view of our past.

BILLBOARD MOMENTS: Billboard introduced The Rap Column, but my proudest moment came when Billboard editorialized the L.A. uprising in the May 16 issue. Of all the media editorials and commentaries, the analysis was sensitive to the many socio-political issues that created the circumstances for just such an eruption. Additionally, the rap and rock groups that foretold the mindsets of the downtrodden were applauded while cautioned not to foster the same hatred that pits the powerless against one another.

I CAN SEE CLEARLY NOW: All summer there were multiple cuts, by different artists, from the "Boomerang" soundtrack (LaFace) on the R&B Radio Monitor chart. On this week's monitor chart there are five cuts and one on the recurrenents chart from one album: "What's The 411" by **Mary J. Blige** (Uptown). Another great advantage of the new chart system is that we can now determine the margin of sales between records. On this week's Top R&B Albums chart, "The Bodyguard" soundtrack has nearly four times the sales of the album behind it. Therefore, we know this record is likely to remain at No. 1 for a while—at least until the next explosive record displaces it.

PROOF OF THE PUDDING: Many of this year's R&B/rap releases ended up on the pop charts. These artists achieved crossover sales even though the music was very black—rooted in traditional R&B/funk/soul styles. I'm looking forward to next year, best wishes to you all.

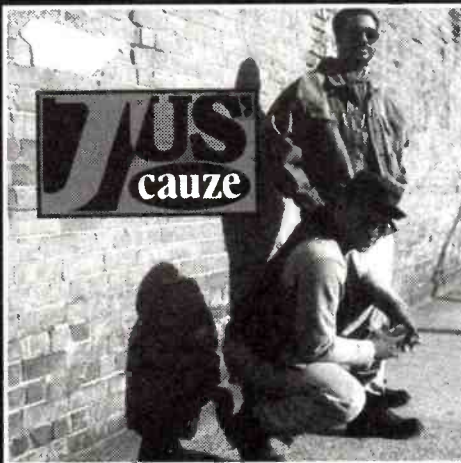
BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	DEM NO WORRY WE	SUPER CAT (COLUMBIA)	14	13	4	IN THE TRUNK	TOO SHORT (JIVE)
2	9	4	HUMPIN'	THE COLLEGE BOYZ (VIRGIN)	15	19	4	YA MAMA	THE PHARCYDE (DELICIOUS VINYL)
3	—	1	CHECK IT OUT	GRAND PUBA (ELEKTRA)	16	17	4	TRUE TO THE GAME	ICE CUBE (PRIORITY)
4	10	3	GIMME WHAT YOU GOT!	FM (AVENUE)	17	15	3	GET THE FIST	GET THE FIST MOVEMENT (MERCURY)
5	7	4	SOMETHING GOOD	U.G.K. (JIVE)	18	14	3	WIGGLE WIGGLE	DISCO RICK (LUKE)
6	8	2	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)	19	—	1	ONENESS	JIMMY CLIFF (JRS)
7	20	2	CASUALTIES OF WAR	ERIC B. & RAKIM (MCA)	20	—	1	JANET	BOBBY CALDWELL (SIN-DROME)
8	23	2	OH MY GOSH	DONE-E (GEE STREET/ISLAND/PLG)	21	—	1	YABADABADOO	CHUBB ROCK (SELECT/ELEKTRA)
9	11	3	LADY	BRUCE SAUNDERS (RCA)	22	—	1	GETTIN IT ON	SHAWNEE RANKS (ATLANTIC)
10	12	4	BEST KEPT SECRET	DIAMOND/PSYCHOTIC NEUROTICS (PWL)	23	—	1	HEAVEN AND EARTH	AL JARREAU (REPRISE)
11	18	4	FAT POCKETS	SHOWBIZ & A.G. (LONDON/PLG)	24	—	1	YOU AND ME	LUTHER CAMPBELL (LUKE)
12	16	4	ICE CREAM DREAM	MC LYTE (PERSPECTIVE/A&M)	25	25	2	HALF TIME	NASTY NAS (RUFFHOUSE/COLUMBIA)
13	21	3	LATIN LINGO	CYPRESS HILL (RUFFHOUSE/COLUMBIA)					

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



SAVAGE PRESENTS



Jus' Cauze

"Love of My Life"

From the Album

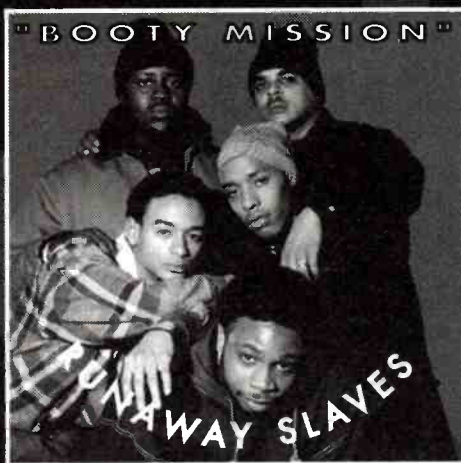
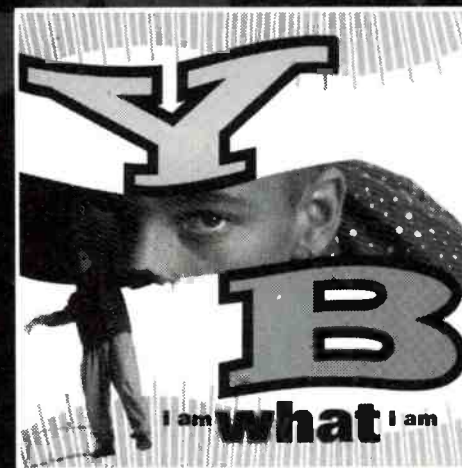
Jus' Cauze

YB

"Give 'Em What U Got"

From the Album

I Am What I Am



Runaway Slaves

Featuring the single

(Yo Yo Where the Ho's At?)

From the album

Booty Mission

Due in March

The Original Gangster
JUST-ICE coming in '93



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Diversification A Singular Sensation This Year

"Will it last? Only time will tell..."
Ten City

REFLECTIONS: The past 12 months have been a tumultuous period of highs and lows for the world of dance music.

On one hand, the club community



Hypnotic Grooves. Swedish act Clubland enjoyed a string of dancefloor hits from its eponymous album on Great Jones/Island Records. Among them were the No. 1 hits "Set Me Free" and "Hypnotized." Pictured are musician Jan Ekholm, left, and singer Zemya Hamilton.

has never appeared healthier. The music has become far more diverse in style and complex in structure. As a result, it is no longer correct for outsiders to ask what is hot in dance music as a singular entity, but rather what is happening in Chicago house, U.K. trance/techno, New York garage, etc. No single act or record completely rules the roost anymore.

Armed with a formidable creative cachet, and buoyed by the 1991 crossover success of acts like C&C Music Factory and CeCe Peniston, major-label dance departments forged into 1992 with the confidence of lions. Signings of dance acts sealed to an all-time high, while the term "production and distribution deal"



It's A Club Thang. A&M ingenue CeCe Peniston continued to rule the dance music roost in 1992 with "We Got A Love Thang," the No. 1 follow-up to her smash "Finally." She was also on the road throughout much of the year, touring clubs in the U.S. and Europe. Peniston will enter the studio to record her second album shortly.

THE TOP STORIES

- Dance Music Acts Hit By Major-Label Roster Cuts
- Techno Goes Commercial Via The Majors, Compilations
- RCA Dumps Its Dance Dept., Starts Over From Scratch
- Dance Community Loses Bid For Grammy Category
- AIDS Continues To Ravage Dance Music Community

1992 IN REVIEW



by Larry Flick

buzzed incessantly throughout the indie label scene.

And then the other shoe dropped.

By mid-autumn, the line of acts let go by majors was lengthening at a frightening pace. At last count, the following acts do not have deals in the U.S. (although some still have major-label affiliation in the U.K. and Europe): Ten City, Li'l Louis, ABC, Brothers In Rhythm, Alison Limerick, Shawn Christopher, Inner City, and Mass Order. Making matters increasingly tense, the innovative Smash Records shifted its dance-intensive stance into a more modern-rock mode. Meanwhile, Cardiac and Boy George's More Protein Records both folded. Collectively, the two labels added

approximately a dozen acts to the Charisma/Virgin roster; a number of which are also now label-less.

What happened? Getting straight answers from politically conscious label folks, who are clearly afraid of adding to the ever-heightening unemployment rate, was often akin to dentistry.

And yet, no one could deny that, from a business perspective, dance music is at a critical point in its mainstream development and acceptance. As we enter 1993, it will be vital for the club community to regroup and refocus in order to survive. The first step is to identify the root of the problem: artist development—or lack thereof.

The common denominator among many of the acts that have been dropped is the absence of a marketable image. Half of them are producer-fronted or -driven, a concept that is fast becoming passe if you want a long life at a major label.

Without diminishing the importance of a solid producer or remixer, what portion of the record-buying general public is aware of (or cares about) what one does? How many people outside of clubs could truly relate to, or understand the concept of a record like Li'l Louis' "Club Lonely," which was sung by a woman

whom people rarely saw? Despite its considerable potency, not many.

Existing on a major label means venturing into the pop market. And if you want to be competitive in that arena, you have to give 'em something to grab onto. You have to be a marketable, tangible entity, not a

faceless studio creation. Those are the rules. Learn 'em, or step aside.

But we are not letting the majors off the hook, either. In many ways, dance departments are little more than small promotion machines. They are geared toward pushing rec-

(Continued on next page)

All that gettin'
down adds up.

#1 Club Play Label

#1 Maxi-Sales Label

#1 Combined Dance Label

#1 Combined Distributing Label

#1 Club Play Artist: MICHAEL JACKSON

#1 Maxi-Sales Artist: MICHAEL JACKSON

Thanks to DJ's, Retailers, and all of our friends at Billboard for their support throughout 1992. Wishing all of you health and happiness in 1993!

*EPIC: REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. / IS A TRADEMARK OF SONY MUSIC ENTERTAINMENT INC. © 1992 SONY MUSIC ENTERTAINMENT INC.

A Wish List For 1993

Here is a checklist of wishes for the citizens of the dance music community to ponder as they approach the new year. Interestingly, one seems to beget the other.

• **VISION.** Develop a capability to see beyond your own backyard. All too often, we forget that the world of dance music is vast and varied.

• **RESPECT.** Recognize the differences in folks and the music that moves them. Then, try to respect them for their perspectives—no matter how tragic you think they are.

• **LOVE.** We are all in this field because of an alleged love of dance music and its culture—and yet negativity often prevails. Do not lose that passion and love for the music; the day you do, you are through.

• **UNITY.** We need to come together, get over petty differences, and prove that dance music is one of the last havens for true creativity and freedom of expression.

• **HEALTH.** People are dying at an astonishing rate. Although we are helpless on a basic level, there is no need to increase our chances of illness. Take care of your body, as well as the bodies of those you love.

Five wishes never seemed so basic, and yet so impossible. Think about it.
LARRY FLICK

Billboard. HOT Dance Breakouts

FOR WEEK ENDING DEC. 26, 1992

CLUB PLAY

1. BRUTAL-8-E ALTERN 8 VIRGIN
2. THING GOIN' ON BETTY BOO SIRE
3. SUNSHINE AND LOVE HAPPY MONDAYS ELEKTRA
4. LONELY JAZZY FADER
5. THE MUSIC IS MOVING FARGETTA RADIKAL

MAXI-SINGLES SALES

1. I GOT MY EDUCATION UNCANNY ALLIANCE A&M
2. LET ME BE YOUR UNDERWEAR CLUB 69 FFRR
3. WALK AWAY JAMMY CUTTING
4. SHAKE DANCE THE DOGS JOEY BOY
5. ALWAYS MK FEATURING ALANA VIRGIN

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

DANCE TRAX

(Continued from preceding page)

months, Cowboy Records became one of the most innovative and exciting indie labels in the U.K. Acts like the Aloof, Well-Hung Parliament, and Secret Life inspired kudos from DJs and consumers throughout Europe and the U.S. ... Coming in a close second were the folks at the new London-headquartered Logic Records, who served such delicious techno/trance acts as Blake Baxter and Violet Force ... On the U.S. indie label front, New York's Eight-Ball emerged as a young Turk to contend with, while groundbreaking NuGroove sadly closed its doors ... Chicago's Mirage posse (most notably Terry Hunter and Georgy Porgy) proved there is a lot more to the Chicago house scene than I.D. Records ... Speaking of I.D., the Steve Hurley-led clique took strides toward infiltrating the pop/urban radio market via a hefty deal with RCA. The labels' first collaborative effort: the brilliant "Symphony" by star-to-be Donnell Rush ... Speaking of stars, Clubland's Zemya Hamilton became the diva to beat thanks to a stellar self-titled album on Great Jones/Island, and the No. 1 hits "Set Me Free" and "Hypnotized." We are breathlessly waiting for her solo album ... Equally talented, but not as fortunate, is Sabrina Johnston. The New Jersey native is still waiting for her excellent debut album to be released on Atco/EastWest—which she delivered to the label eons ago. Solace was found in a virtually flawless single, "I Wanna Sing" ... Elektra trio Deee-Lite staged what should have been a triumphant return with "Infinity Within." Alas, the set was coolly received by critics, DJs, and consumers. The music was far more assured and mature, though you couldn't tell from the choice of singles. Highly potent hip-hop and down-tempo funk jams like "Heart Be Still" and "Fuddy Duddy Judge" were ignored in favor of the lesser "Thank You Everyday" and "Runa-

way." A shame ... Capitol moved out of the dance-music biz when it disbanded its dance department. Local reps were supposed to pick up the slack with club DJs, to better build dance records from the street up. One thing: Where's the dance product? ... RCA dumped its entire department in June, and started again from scratch. The jury is still deliberating on whether or not this one is more effective ... Former Sister Sledge diva Kathy Sledge stormed back into the clubs with a pair of flawless Roger S. creations: "Take Me Back To Love Again" and "Heart" (Epic). Too bad neither could be found on her album ... The dance community was once again refused a category at the Grammy Awards. Yet another proposal is being put together, and will be presented to the National Academy of Recording Arts and Sciences early next year. Keep your fingers crossed ... Rozalla was one of the new brigade of "crossover" divas with two festive No. 1 hits, "Everybody's Free" and "Are You Ready To Fly" (Epic). But what is this "Queen of Rave" stuff? The music sounds a lot more like NRG-etic pop/house to us. Either way, a distinctive new talent to watch ... Finally, Madonna romped back onto the dancefloor with "Erotica" (Maverick/Warner Bros.), her most club-conscious collection to date. Despite its strong lyrical content and slammin' beats, courtesy of Shep Pettibone and Andre Betts, folks often appeared more interested in her bare bottom (and other assorted parts and limbs), exposed in her X-rated tome, "Sex."

FOR EVERY RECORD that sailed up the charts in 1992, we can count at least two equally potent singles that went largely unnoticed. With that in mind, we pause to pay homage to the following "shoulda-been-hits":

- "Batonga" by Angelique Kidjo (Great Jones).

- "What The Child Needs" by Terry Ronald (MCA).
- "Body Medusa" by Supereal (Tribal America/I.R.S.).
- "Natural High" by People Get Ready (Produce).
- "All I Want" by Richard Rodgers (Sam).
- "Stand By (Your Brother Man)" by Bryan (Black Rain/Easy Street).
- "Thank You" by Karen Anderson (Nott-Us).
- "Penetration" by Wall Of Sound (EightBall).

If you missed any of these gems the first time, please give 'em a spin now. You won't be sorry.

PARTING GLANCES: Unfortunately, we close 1992 on a sad note. At this time last year, we cited AIDS as the most powerful and affecting force in dance music. And over the past 12 months, we've seen the disease ravage our community further. The ranks of close friends, musical pioneers, and promising young hopefuls continue to dwindle at a heart-breaking pace.

LIFEbeat and the Red Hot + Blue Organization have proven ef-



Ah ... What A Pair! New Jersey-bred duo Bas Noir reveled in critical kudos for its Atlantic debut, "Ah ... Bas Noir." Singles "Superficial Love" and "Shoo-Be-Do" both garnered healthy underground play.

fective in dispersing information, raising public consciousness, and providing care to people in music. People like the late Bob Caviano, Daniel Glass, Tim Rosta, and Leigh Blake, among others, have been tireless in their commitment to the cause. They have staged a number of successful benefits around the U.S., as well as issuing the jammin' "Red Hot + Dance" compilation on Columbia. There is still a daunting amount of work to be done, but we are optimistic we will not be struggling alone—and neither will people who are in need.

On that note, we implore you to do whatever you can in the battle against AIDS. Nothing is too small. And while you are at it, spare a moment to remember those who have been lost to this disease. What follows is a list of some of the citizens of clubland who died this year. They will be sorely missed: David Diebold, Paul Jabara, Sharon Redd, Carl Pierce, Larry Patterson, Vince Michaels, Ray Alessi, Roger Hillman, Michael Ova, Mark Wat-

kins, Arthur Russell, Kenn Friedman, Danny Keaton, Bill Chafin, Jon Gabrielson, and Caviano.



It's Gonna Be A Lovely Year. S.O.U.L. S.Y.S.T.E.M., the latest brainchild of producer/composers Robert Civilles and David Cole, is closing 1992 with an international hit, "It's Gonna Be A Lovely Day," on Arista. The cut is fronted by ex-Seduction rapper Michelle Visage. Pictured, from left, is the recently unveiled full lineup: Jamal Alicea, Visage, Octavia Lambertis, and Gary Michael Wade.

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MICHELLE AYERS - RESPECT - EMOTIVE
RASOIR FT. SWEATBOX - ALRIGHT - WHEEL
SIERRA - RAINDANCE - NOBLE
TRIBUTE - RAIN - SUB URBAN SOUL
VIL-N-X - DEJA VU - ISLAND NOYZE
RADICAL NOMADS - LA DA'S DANCE - NERVOUS
NEW GIRL POSSE - HIGHER - UNCLE JACKS (B.I.G.)
MARTHA WASH - CARRY ON - RCA (B.I.G.)
DEEP VOYAGE - I FEEL LOVE - DIRECT HIT
MOODS - A FEELING - DEEP DISH
AFTERLIFE - THOSE HAPPY DAYS - NSF
DONNEL RUSH - SYMPHONY-BRAND NEW HEAVIES REMIX - ID (B.I.G.)
CHRISTINA LORR - DARK AS NIGHT - HI-BIAS
IT'S THINKING - AFTER GLOW - MALEGO
HOUSE OF GYPSIES - SAMBA-RMX - MOON ROOF
22 LARGE - TAKE ME AWAY - VINYL LA
PIRATES OF THE CARIBBEAN - TE QUIERO - AV8

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- CAN CAN GANG GAN GAN TECHNO
- CONTRASTO YOU GOT THE BEAT CLUB
- NOTURNINO IM IN LOVE (remix) UNDERGROUND
- POWER BAND ALL OVER THE TIME (remixes) DOUBLE MIX VARIOUS STYLES
- MAXXINE THE WINGS OF LOVE CLUB
- PRETTY B. FREDERICK CLUB
- YQWXJ BASS HARD DEEP TECHNO
- THE GUYS SMALLTOWN BOY HI-NRG
- STYLOO MY DREAMS HI-NRG
- PINK THE PINK PANTHER THEME TECHNO
- S. I. P. FREE MESSAGE TECHNO
- B. C. SOUND AWAY UNDERGROUND
- SUPERTRACK THE LOGICAL SONG CLUB
- D. J. MAYBE & TECH-MAKER WHY CAN'T WE START AGAIN TECHNO
- PUB 49 LET ME BE YOUR UNDERWEAR CLUB
- UNDERGROUND SOUND LET ME BE CLUB
- REY GROOVE IM IN LOVE UNDERGROUND
- SEND ME AN ANGEL CYBER FUNK CLUB

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It Just Doesn't Get Any Hotter Than This . . .

BY DEBBIE HOLLEY

NASHVILLE—Whew! The '90s are looking like country's hottest decade ever. After the rocketing ignition of country music in 1991, the genre grew explosively throughout 1992. While the range of musical styles broadened country's boundaries once again, the music's demographic borders also expanded to cover an even larger portion of the population. As a result, the music gained an even greater share of the Arbitron points above top 40 radio.

Country music eye-openers ranged

from the phenomenal debut of Billy Ray Cyrus and his "Achy Breaky Heart" to sales of Garth Brooks' music in excess of 28 million units, and from the gyrations of Travis Tritt and Marty Stuart on their "No Hats Tour" to the controversial writhing and pumping of the Bad Girl Dancers on the more recent "Best Of Country '92: Countdown At The Neon Armadillo" ABC special.

Reflections of country music's prominence in 1992 are as follows:

- Cyrus soared to the top of the singles and albums charts (both pop and country) with his debut Mercury single

1992 · IN · REVIEW

"Achy Breaky Heart" and album, "Some Gave All." The label introduced Cyrus with an innovative marketing plan that snowballed from a dance contest in clubs across the nation, and was responsible for moving more than a million cassette singles of his debut song. His single skyrocketed abroad as well. To date he has sold more than 5 million copies of his debut album.

Travis Tritt accused Cyrus of forcing acts "into an ass-wiggling contest

[with] one another" in order to be popular in country music. A rather odd comment as Tritt and Stuart's show offers more buns-to-the-audience twitching than most hormones can endure.

- Garth Brooks' Jan. 17 NBC-TV special scored the highest ratings in its time slot and pumped his record-setting album sales.

- Greater focus was directed toward country dance clubs as America's interest in country dancing began to flame.

Additionally, labels began releasing dance remixes of select country single product to dance clubs.

- Video and radio outlets embarked on more cross-promotions of music product than ever before, pooling their individual strengths. Viewers in some markets can tune in to their local country video program and see their favorite radio personalities introducing the clips.

- Several labels established Nashville offices: Asylum Records with Kyle Lehning at the helm; Cabin Fever Entertainment's satellite office; and Margaritaville Records, which is operated by Jimmy Buffett and Bob Mercer and distributed by MCA Records, where



Biker Chat. Mercury's Billy Ray Cyrus, left, and Atlantic's Tracy Lawrence discuss the mechanics of their new Harley-Davidson motorcycles. Both were gifted with the bikes by their producers.

Buffett is an artist.

- Advertisers increased the number of spots they were purchasing on country radio stations, cable networks, and in country-oriented magazines. They also aligned themselves more closely with country artists and events for sponsorships and product endorsements. Some included Jose Cuervo tequila and Willie Nelson, Black Velvet and Tanya Tucker, GMC Trucks and Randy Travis. Other sponsors include Chevrolet, Cadillac, Bud Light, Coke, Pepsi, American Airlines, Miller Lite, Pizza Hut, Budweiser, Marlboro, and Con Agra Food Corp.

- Radio City Music Hall Productions and manager Ken Krager announced plans for "Country Takes Manhattan," an event founders hope will become an annual extravaganza. The first such event, involving numerous country headliners who will perform at various venues throughout New York, is slated for May 1993.

- Wynonna Judd began her solo career recording for MCA Records striking a musical nerve across the board. She debuted at No. 1 on the Top Country Albums chart, knocking Garth

THE · TOP · STORIES

- Billy Ray Cyrus Rules Billboard 200 For 17 Weeks
- Country Music Television Plans European Invasion
- The King Is Gone: Roy Acuff Dead At 89
- Garth Brooks' "The Chase" Hits 5 Million
- Gays Among Country's Most Passionate Fans

Brooks from his 29-week stay there. Her album was certified double-platinum within seven months.

- On the international agenda, the industry began taking a more serious look toward expanding country music globally. Country Music Television began its push into Europe in October.

"The Nashville Record Review" weekly countdown program on TNNR became available on KTYO, Japan's only 24-hour country radio station.

And it was announced at the CMA's SRO talent buyers' conference that Billy Ray Cyrus, Vince Gill, and Trisha Yearwood are planning European tours for next year. Garth Brooks intends to tour internationally in 1994.

- BMG Music Publishing purchased a number of song catalogs: Jim Halsey's Century City artists group, Songs Of The World, Preston Sullivan's collection, Swallow-fork, Rice and Rice, Shobi, Judy Judy Judy, Four Of A Kind, and Four Profit.

- Among key executive moves: Douglas Howard was named GM of the Nashville division of PolyGram/Island Music Publishing Group . . . Luke Lewis was named president of Mercury/Nashville and announced his plan to lead the label toward "controlled" rather than "explosive" growth . . . Singer/songwriter Thom Schuyler was appointed VP of RCA Records' Nashville operations.

- A flurry of country product for kids was produced.

- The gay community's interest in

(Continued on page 42)

Country Eroding Restrictive Attitudes Begins To Speak Forcefully To A Wider Audience

MOVING ON: A year ago in this column, we wondered (with fingers crossed) if 1992 would be as good a year for country music as 1991 had been. To the great relief of all, it's been even better. Billy Ray Cyrus demonstrated that Garth Brooks wasn't the only country artist who could command the popular music charts. Reba McEntire, Wynonna, Trisha Yearwood, Tanya Tucker, Lorrie Morgan, and Dolly Parton—also all million-plus sellers—proved country music wasn't the male preserve it was reputed to be. After talking about it forever, the labels made some serious and systematic moves to take country music abroad. In this regard, they stand to be aided enormously by Country Music Television's move into Europe.

The health of the industry—and the seemingly bottomless pool of first-rate performers—continued to attract droves of support people to Nashville from other music centers, including record and video producers, studio musicians, songwriters, managers, and publicists. No matter what else happens, country music isn't going to founder for a lack of talent.

But there's additional good news in the fact that country music is persisting in reimagining itself—not by accentuating aspects of its provincialism (as it has in the past) but by developing attitudes and exploring themes that are universal. Country has always taken on such "adult" subjects as joblessness, hard-drinking, marriage and divorce, dislocation, and depression; but it usually faced these subjects with attitudes that were severely restricted by geographical isolation, education, and religion. As these attitudinal restrictions are broken or eroded—in other words, as country songwriters and performers become culturally homogenized—the music can speak forcefully to a wider audience. And that seems to be what it's doing. Country music is the ideal medium for a population that now thrives on motivational and self-help books.

OOPS! The Nov. 28 article on Joan Baez's new album failed to identify Buddy Mondlock as the co-writer (with Janis Ian) of the song "Amsterdam."

MAKING THE ROUNDS: The Nashville-based rock band Royal Court Of China has been getting some deserved mileage from using former members of

Elvis Presley's band in its new recording of "Santa Claus Is Back In Town," a song Presley cut in 1957. Assisting the Royal Court were the **Jordanaires**, **Scotty Moore**, **Floyd Cramer**, and **D.J. Fontana**. The song is on the MWC America label . . . **Larry Gatlin** will take over the lead role in "The Will Rogers Follies" on Broadway Feb. 16, replacing **Mac Davis**. Davis will resume songwriting and appear in selected touring company performances of the play . . . **Tower Pulse!** magazine has voted **Pinkard & Bowden's** "Cousins, Cattle & Other Love Stories" one of its top-10 comedy albums for 1992 . . . **Jamboree USA** and the

Capitol Music Hall in Wheeling, W.Va., raffled off a fully decorated Christmas tree, adorned by autographed ornaments from Billy Ray Cyrus, the **Oak Ridge Boys**, **Willie Nelson**, and others. Proceeds were earmarked for **Big Brothers and Big Sisters** . . . **Eddie Rabbitt** will headline the halftime ceremonies Dec. 31 at the **Liberty Bowl** . . . **Travis Tritt** has been named national chairman of the 1993 **National Salute To Hospitalized Veterans**,

sponsored by the Dept. of Veterans Affairs . . . The **International Bluegrass Music Assn.** has conducted a profile survey of its membership. Results will be announced to its members in early 1993.

Wynonna has a cut on the soundtrack of the **Steve Martin/Debra Winger** movie "Leap Of Faith." The song, "Stone's Throw From Hurtin'," was written by **Elton John** and **Bernie Taupin** . . . **Gibbs McGuire**, of Belmont Univ., and **Russell Johnston**, of Vanderbilt Univ.'s Blair School of Music, have won scholarships from the **Songwriters Guild Foundation's Sue Brewer Fund** . . . The Univ. of Northern Alabama has awarded **Roy Clark** an honorary doctorate of humane letters . . . **Atlantic Records' Tracy Lawrence**, an Arkansas native, has recorded a series of TV spots for the Arkansas Dept. of Tourism.

SIGNINGS: **Hugh Prestwood** has signed a long-term contract with **BMG Music Publishing** and **Nancy Lee Baxter** has signed to **Hugh Prestwood Music/Careers-BMG Music** . . . **Dino** to a five-year recording contract with the **Benson Music Group** . . . **Johnny Paycheck** has signed to record for **Playback Records** . . . **Charles Whitstein**, of the **Whitstein Brothers**, to record for **C.E.O. Records**.

1992 · IN · REVIEW



by Edward Morris

IT JUST DOESN'T GET ANY HOTTER THAN THIS ...

(Continued from page 40)

country music was voiced, noted, and welcomed.

• Garth Brooks had five records—his entire album repertoire—in the upper 12 positions on the Top Country Albums chart and in the top 45 positions on The Billboard 200 in October. According to Forbes magazine, Brooks is the 13th highest paid entertainer, having grossed an estimated \$44 million during '91 and '92.

• Clint Black parted ways with and sued manager Bill Ham; Bill Ham sued

Clint Black. RCA sued Clint Black, and the law firm Benson & Siman sued Ham to secure their position representing Black... Del and Ellen Reeves sued Billy Ray Cyrus in separate suits claiming they're owed for work on his behalf early in his career. Cyrus countersued Del Reeves.

• Nashville-based Thomas Nelson Publishers Inc. purchased Dallas-based Word Inc. from Capital Cities/ABC. Sparrow, also a gospel label, was bought by EMI Music.

• Country radio's new format surge targets the 18-34 age bracket, calling themselves "young," "hot," or "fresh." The stations' top 40-like presentation and album-cuts rotation appear to be the only critical differences between



Dynamic Duo. Garth Brooks lends a supportive hug to RCA artist Martina McBride. McBride, promoting her debut album, "The Time Has Come," opened the shows on Brooks' tour this year.

OPPORTUNITY IS KNOCKING FOR.....

COUNTRY MUSIC DISC JOCKEYS

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them and the other country stations.

• The country industry expanded its efforts toward the fight against AIDS with plans for a country benefit album spearheaded by Kathy Mattea, and an annual citywide pledge walk.

• Country music went to the movies and the movies came to Nashville: John Mellencamp's "Falling From Grace" soundtrack (Mercury) targeted country. George Strait made his acting debut in "Pure Country," which also featured a country soundtrack. More than half of the 13 cuts on the "Honeymoon In Vegas" soundtrack were performed by country artists... Dolly Parton's song "I Will Always Love You" was featured in the Kevin Costner/Whitney Houston film "The Bodyguard," marking the third time the song has sealed to the top of the charts. Parton took it to No. 1 the first two times.

• One of country music's most influential figures, Roy Acuff, died Nov. 23 of congestive heart disease. He was 89... Legendary songwriter/performer Roger Miller died Oct. 25.

COUNTRY CORNER



by Lynn Shults

MAKE IT BACK-TO-BACK No. 1 hits for Vince Gill as his "Don't Let Our Love Start Slippin' Away" moves from No. 2 to the top of Hot Country Singles & Tracks. The song was written by Gill and Pete Wasner and produced by Tony Brown. Brown also scores back-to-back accolades, repeating as Nashville's top producer for '92 in this, Billboard's year-end issue. The consecutive No. 1 hits are Gill's first in Billboard.

THE MOST ACTIVE TRACKS on Hot Country Singles & Tracks are "What Part Of No" (66-45), by Lorrie Morgan; "Trying To Hide A Fire In The Night" (53-41), by Billy Dean; "Let Go Of The Stone" (32-24), by John Anderson; "My Strongest Weakness" (36-25), by Wynonna Judd; "Can I Trust You With My Heart" (30-22), Travis Tritt; "Drive South" (40-29), by Suzy Bogguss; "Walkaway Joe" (11-7), by Trisha Yearwood; "Leavin's Been A Long Time Comin'" (48-37), by Shenandoah; "I Want You Bad (And That Ain't Good)" (47-38), by Collin Raye; and "Startin' Over Blues" (70-58), by Joe Diffie. Album sales were up 17% over the previous week.

CHANGE IS THE NAME of the game, and '92 saw its share of changes within the Nashville music community. Getting most of the attention were the departures of Liberty Records VP of marketing Joe Mansfield and Jerry Crutchfield, Tanya Tucker's producer and head of the label's video and international departments. RCA Nashville has been a key topic of conversation since midsummer, when word began spreading that noted songwriter and community leader Thom Schuyler would be taking the reins there. Since Schuyler assumed command, five significant changes have taken place. Dave Wheeler, VP of sales & product development, retired; national promo VP Eddie Mascolo and promotion director Mike Sirls have been removed, as have A&R VPs Josh Leo and Randy Talmadge. BNA's national promotion director, Ken Van Durand, has left his post to become RCA's East Coast regional rep, while Nick Hunter, the veteran Warner Bros. senior VP of sales and promotion, moved to Giant Records as operations director. At Sony, seasoned Columbia Records national promotion head Joe Casey took over the post of VP of A&R/special projects. Others vacating highly visible positions were Arista Records director of publicity and artist development Merissa Ide; PolyGram Publishing czar Bob Kirsch; Sony manager of media relations Schatzi Hageman; and William Morris VPs Jeffery Beals and Sol Saffian.

NEW LEADERS EMERGING FOR '93 are Mercury Records' new president, Luke Lewis. Prior to Lewis' appointment, Mercury had named Steve Miller as VP of marketing. Newly appointed national promotion heads are Dale Turner, RCA; Chuck Thagard, BNA; Michael Moore, Columbia; and Bill Mayne, Warner Bros. BNA Records has appointed Gary Overton as A&R director. PolyGram Music appointed its former tape copy-song plugger and Vanderbilt Univ. law school graduate Doug Howard to lead its Nashville unit. Three big mergers occurred, two within the gospel music world. Liberty Records purchased Sparrow Records and Thomas Nelson acquired Word Records. The other acquisition of note was in the talent agency world, with William Morris buying Triad. Triad's Rick Shipp assumed command of both agencies' stables of acts. This was an exciting year for those in the country music industry, and I wish everyone health and an even more prosperous '93.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- | | |
|--|---|
| 34 ALL THESE YEARS (Beginner, ASCAP) WBM | 50 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/ Lion Hearted, ASCAP/Layng Martine, Jr., BMI) HL |
| 14 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL | 31 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walmik, ASCAP) HL/WBM |
| 69 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM | 54 HIGH ON A MOUNTAIN TOP (Midstream, BMI) |
| 53 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/ BrahamSongs & Careers-BMG, BMI/Young World, BMI) HL | 6 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/ Dorff, BMI/Zena, ASCAP) WBM/CPP |
| 42 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/ EMI Blackwood, BMI/Okay Then, BMI) | 35 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/ Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/ Texas Wedge, ASCAP) HL/WBM |
| 5 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP | 43 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/ Hardscratch, BMI) CPP |
| 23 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP | 28 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/ Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP |
| 51 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL | 19 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP) CPP |
| 22 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/ Post Oak, BMI/Edisto Sound, BMI) HL | 20 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/ Gary Burr, ASCAP) HL |
| 60 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL | 73 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/ American Made, BMI/Alabama Band, ASCAP) |
| 1 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM | 38 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL |
| 29 DRIVE SOUTH (Lil'bit, BMI/Bug, BMI) | 62 I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL |
| 27 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/ Judy Judy, ASCAP/Sony Tree, BMI) HL | 67 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP |
| 72 GOLDEN YEARS (Sony Tree, BMI/Gold Line, ASCAP) | |

- | | | |
|--|--|--|
| 44 JUST CALL ME LONESOME (St. Julien, ASCAP/ Polygram, ASCAP/Poor House Hollow, ASCAP) HL | 70 THE OLD MAN'S BACK IN TOWN (Major Bob, ASCAP) | ASCAP/Millhouse, BMI) HL |
| 39 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL | 65 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) | ASCAP/Gary Burr, ASCAP) HL |
| 37 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy, ASCAP/Four Of A Kind, BMI) | 66 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) | 41 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) |
| 24 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/CPP | 75 POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI) | 18 TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP |
| 48 LETTING GO (Warner-Tamerlane, BMI/Zesty Zacki's, BMI) WBM | 26 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Thills, BMI) | 7 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) |
| 15 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/ Love This Town, ASCAP) WBM/CPP | 55 ROCK ME (IN THE CRADLE OF LOVE) (Royboyz, BMI/ Posey, BMI) | 32 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP |
| 33 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/ Mighty Chord, ASCAP) WBM/HL | 36 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP | 64 WELCOME TO THE CLUB (Love This Town, ASCAP/ Endless Frogs, ASCAP) CLM |
| 11 LOOK HEART, NO HANDS (MCA, ASCAP) HL | 40 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL | 59 WE SHALL BE FREE (EMI Blackwood, BMI/Bearfooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP |
| 46 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL | 2 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM | 74 WHAT KIND OF MAN (Golden Reed, ASCAP/Little General, BMI/Clarion, BMI) |
| 8 LOST AND FOUND (Sony Cross Keys, ASCAP) HL | 3 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/ Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP) CPP | 45 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) |
| 12 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL | 3 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP | 21 WHAT WERE YOU THINKIN' (Square West, ASCAP/ Howlin' Hits, ASCAP) CPP |
| 25 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP | 63 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/ Allen Shumblin, ASCAP) WBM/CPP | 9 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM |
| 61 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP | 58 STARTIN' OVER BLUES (Acuff-Rose, BMI) | 49 WHER' I I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL |
| 30 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP | 71 STILL OUT THERE SWINGING (Scarlet Moon, BMI) CLM | 47 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/ Monk Family, BMI) HL |
| 52 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP | 4 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL | 16 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) WBM/CPP |
| 57 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/ | 56 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM | |
| | 13 TAKE IT BACK (Fever Pitch, BMI) | |
| | 68 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, | |

Top Gospel Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	9	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/SPECTRA	WE WALK BY FAITH 3 weeks at No. 1
2	2	23	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
3	6	9	VARIOUS ARTISTS REPRISE 26980*/WB	HANDEL'S MESSIAH A SOULFUL CELEBRATION
4	3	41	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
5	10	7	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
6	8	17	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
7	4	51	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
8	5	31	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
9	9	11	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
10	7	41	THOMAS WHITFIELD BENSON 2841*/A&M	ALIVE & SATISFIED
11	11	31	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
12	14	9	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
13	12	63	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
14	16	9	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
15	13	29	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
16	21	33	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
17	17	7	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
18	20	29	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
19	18	13	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
20	19	19	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
21	22	51	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
22	15	15	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
23	23	15	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS
24	25	23	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
25	24	13	BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE
26	28	7	ALVIN DARLING & CELEBRATION I AM 4021*	MEDLEY OF PRAISE
27	33	15	BEN TANKARD TRIBUTE 790113*/SPECTRA	KEYS TO LIFE
28	30	7	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
29	27	43	NICHOLAS COMMAND/WORD 48786*/EPIC	BACK TO BASICS
30	29	13	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
31	34	3	RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
32	37	17	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
33	35	21	REV. PAUL JONES PURE 001	I WON'T COMPLAIN
34	NEW		SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M	NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY
35	32	71	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
36	NEW		HEAVEN SENT CGI 0038*/A&M	KEEP LOVE ALIVE
37	NEW		TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANNOINTING
38	26	33	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
39	38	35	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
40	31	13	MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

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Artists & Music

In the SPIRIT



by Lisa Collins

AS 1992 WINDS down, gospel activity seems to be gearing up. 1993 will see the expansion of Chicago-based I Am Records into the area of independent gospel distribution. The first signing was Philadelphia Gospel Sound (Dec. 10), and the company is currently in negotiations with two other labels... GMWA chair Al Hobbs recently threw his hat into the label ring, with his own label, Aleho International Records. The Indianapolis-based venture will be distributed by Spectra. Initial shipping of the first release (featuring Hobbs and his **Indy Mass Choir**) was Oct. 16... Vicki Mack-Lataillade, who this month resigns her post as Sparrow's director of A&R development, has inked with Grammy-winning songwriter/producer Michael Powell, gospel producer Brian Spears, and attorney Ben Whitfield in the formation of a new label, Gospo-Centric (Sparrow/CEMA). The company officially launches in January. Its first release is from the Tri-City Singers, discovered and produced by Donald Lawrence (who serves as music director for Stephanie Mills). Peabo Bryson and Mills guested on the live recording, due in February. Also signed is Betty Griffin-Kenner—who traveled and performed with the late Rev. James Cleveland, Twinkie Clark, and Special Gift, an urban-contemporary female group.

LEAP OF FAITH: Albertina Walker, Ricky Dillard, and Delores Hall co-star in Paramount's "Leap Of Faith," which opened Dec. 18. The film stars Steve

Martin as Jonas Nightengale, a touring evangelist whose smoke-and-mirrors crusade gets him more than he bargained for. Dillard, who leads the Chicago-based **New Generation Chorale**, shows his trademark high-energy flair in a role that was tailor-made for him as director of Nightengale's "Angels Of Mercy." Shun Pace Rhodes, La Chanze, Hall, and Lizz Lee have standout vocals. The soundtrack is no less than phenomenal. Five of the nine songs featured on the film's soundtrack (from MCA) were produced by George Duke. The tunes were selected and arranged by Edwin Hawkins, who shares lead vocals with Patti LaBelle on "Ready For A Miracle."

CONDOLENCES TO THE family of the late Rev. Thomas Whitfield on the recent passing of his mother, Jacqueline L. Whitfield... Former manager/producer Brian Spears is currently in the process of recording "A Tribute To The Maestro: Minister Thomas A. Whitfield." Producers include Donald Lawrence, Commissioned's Fred Hammond, and Michael Powell. The project, featuring Twinkie Clark, the Thomas Whitfield Company, the Clark Sisters, Commissioned, and brothers Larry and David Whitfield, is being slated for release on Benson Records in the first quarter of '93.

BRIEFLY: Last weekend (Dec. 11-13), Walt Whitman & the Soul Children Of Chicago were among the featured performers (including Peabo Bryson, Julie Andrews, and Neil Diamond) at "Christmas In Washington," an annual White House benefit, with proceeds going to the Washington-based Children's Hospital. The program will be nationally telecast by NBC Sunday (20).

Jazz BLUE NOTES



by Jeff Levenson

OK, time for that kitschy film technique that has the pages of a calendar winging off the wall, passing within view, then gathering at one's feet. That actually happened to me this year—bad sheetrock, cheapo bank calendar, I guess. Made a mess on the floor. However, found among the sweepings...

TEN RECORDS THAT I LIKED A LOT:
"Lush Life"—Joe Henderson (Verve)
"Naked Lunch"—Ornette Coleman (Milan)
"Tanga"—Mario Bauza (Messidor)
"People Time"—Stan Getz/Kenny Barron (Verve)
"In Walked Thelonious"—Walter Davis Jr. (Maple-shade)
"Choices"—Dewey Redman (Enja)
"Nocturne Parisian"—Graham Haynes (Muse)
"I'm Old-Fashioned"—Harold Ashby (Stash)
"From The Heart"—Joe Lovano (Blue Note)
"Adam Rudolph's Moving Pictures"—Adam Rudolph (Flying Fish).

COCKTAILS FOR TWO: A well-known saxophonist, wise to the ways of charting high, contemporary-style, cornered a colleague of mine at a party and nailed him for writing a review he considered unfair, unjust, and mean-spirited. The following exchange was overheard...

Saxist: "I don't want to be the target for your generic discomfort with commercial music."

Critic: "Hommina..."

Saxist: "I don't want to bear the brunt of your cynicism."

Critic: "... hommina... hommina..."

Saxist: "Just because a record sells doesn't invalidate it as art."

Critic: "... hommina... hommina... hommina..."

Points for Alto man; the critic gets the Ralph Kramden Award for eloquence under fire.

A MODEST HOLIDAY WISH LIST: Here's hoping that...

- Jackie Mac will one day time capsule his heart-on-the-horn reading of Bud Powell's "I'll Keep Loving You."
- Jazz hybrids will no longer be Franken-crafted in sound laboratories by men with smocks.
- Ornette will play some, then play some more.

1992 · IN · REVIEW

- Jazz conservatism will go the way of the Bushes.
- Young singers will be advised that scating before the age of readiness is punishable by stoning.
- Ndugu Chanler will bottle his deep-pocket backbeat, mist his wrists with the stuff, then challenge drum programmers to concoct a comparable groove.
- Jesse Belvin will become known.
- The competition among jazz repertory orchestras will result in shows more exciting than historical.
- Dizzy will get better.

BEST BOX ART DIRECTION: "The Complete Billie Holiday On Verve, 1945-1959," with its retro-onward design, establishing a new standard for multidisc sets.

BEST GESTURE THOUGHT TO BE PRIVATE: During the recording sessions for Joe Henderson's upcoming "So Near, So Far (Musings For Miles)," drummer Al Foster taped a dogeared photo of Miles to his cymbal stand.

(Continued on next page)

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				*** No. 1 ***	
1	1	2	5	RICARDO MONTANER TH-RODVEN	◆ CASTILLO AZUL 2 weeks at No. 1
2	3	3	10	BRALIO SONY LATIN/SONY	QUE TENTACION
3	2	1	11	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO
4	4	6	8	CHAYANNE SONY LATIN/SONY	◆ PROVOCAME
5	5	7	9	EMMANUEL SONY LATIN/SONY	◆ MAGDALENA
6	7	9	5	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO
7	8	15	5	JOSE JOSE ARIOLA/BMG	40 Y 20
8	6	4	11	PANDORA CAPITOL-EMI LATIN	◆ MATANDOME SUAVEMENTE
9	12	18	6	ANA GABRIEL SONY LATIN/SONY	SILUETA
10	16	30	4	LA MAFIA SONY DISCOS/SONY	DILE
11	9	11	6	BRONCO FONOVISIA	ADORO
12	10	10	6	FRANKIE RUIZ TH-RODVEN	BAILANDO
13	15	16	6	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
14	17	21	6	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS
15	13	20	4	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE
16	11	8	12	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU
				*** POWER TRACK ***	
17	24	—	2	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR
18	23	29	5	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	◆ VALE LA PENA VOLVER
19	21	26	7	YOLANDITA MONGE WEA LATINA	◆ CARA DE ANGEL
20	18	24	7	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
21	14	13	9	SERGIO VARGAS SONY TROPICAL/SONY	LA VENTANITA
22	34	—	2	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA
23	19	19	6	GILBERTO SANTA ROSA SONY TROPICAL/SONY	EN LA SOLEDAD
24	28	36	3	JERRY RIVERA SONY TROPICAL/SONY	CUENTA CONMIGO
25	32	—	2	GIPSY KINGS ELEKTRA	QUIERO SABER
26	38	37	3	JOSE ALBERTO RMM/SONY	DISCULPEME SENORA
27	33	32	5	SELENA CAPITOL-EMI LATIN	QUE CREIAS
				*** HOT SHOT DEBUT ***	
28	NEW ▶	1		TONY VEGA RMM/SONY	APARENTEMENTE
29	39	40	3	H2O SONY LATIN/SONY	NENA
30	31	38	3	LAS CHICAS DEL CAN TH-RODVEN	◆ HACER EL AMOR CON OTRO
31	27	31	7	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS
32	NEW ▶	1		GUSTAVO ALARCO RCA/BMG	FUE LA NOCHE
33	NEW ▶	1		BANDA MACHOS FONOVISIA	SANGRE DE INDIOS
34	25	34	6	MIJARES CAPITOL-EMI LATIN	QUIZAS QUIZAS QUIZAS
35	37	—	2	JOSE FELICIANO CAPITOL-EMI LATIN	VENGA LA ESPERANZA
36	NEW ▶	1		THE BARRIO BOYZZ SBK/CAPITOL-EMI LATIN	◆ MUY SUAVEMENTE
37	26	23	12	LUIS MIGUEL WEA LATINA	◆ AMERICA, AMERICA
38	NEW ▶	1		MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO
39	22	12	23	CRISTIAN MELODY/FONOVISIA	◆ NO PODRAS
40	20	5	18	JON SECADA SBK/CAPITOL-EMI LATIN	◆ ANGEL

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

LATIN NOTAS

(Continued from preceding page)

is Hispanic or non-Hispanic.

AND SO WHITHER SECADA? Not quite. His multisurvey roll continues as the SBK-EMI/Capitol artist charts simultaneously on The Billboard 200 and the Top Latin Albums pop list (at No. 1) with his eponymous debut. In addition, his Spanish-language counterpart, "Otro Dia Mas Sin Verte," also has climbed into the top 10 of the Top Latin Albums pop survey. No other Latino artist has put both an English-language album and its Spanish-language equivalent in the top 10 on the Top Latin Albums survey.

Was Secada's bilingual chart success a fluke? Too early to tell. Epic's Gloria Estefan has turned the trick already, but Mercury's Triplets—signed to Capitol for the Latin market—failed to hit pay dirt in the Hispanic arena. Conversely, Secada's label mates the Barrio Boyzz are moving up the singles chart without penetrating the Anglo charts.

'92 NOTABLE NOTAS: Let's start the stream of thought in the U.S. Latin market, where WEA Latina and TH-Rodven are finding executive stability; BMG soon may join them. PolyGram has resurrected its Latin division by launching PolyGram America Latina in Miami with longtime Sony exec Manolo Diaz. Fonovisa quietly purrs along in second place behind Sony, using a balance of big-time grupos and clean-cut pop acts from Mexican sister label Melody. While U.S. Latin record firms still refuse to divulge company sales figures, at least Sony made the effort this year to independently certify strong titles.

BATTLE ROYALE: In Mexico, Sony and BMG are battling neck and neck in an economically depressed market where the legal-to-illegal sales ratio has fallen to a dismal 1/1.5. But the government appears to be cracking down lately, says Jesús López, managing director of BMG and president of AMPROFON. There's more good news. López says the country's five majors (Sony, BMG, Warner, EMI, and PolyGram) have agreed to have sales numbers made public via an indie auditor. Sony, EMI, and PolyGram also stabilized their personnel toward the end of '92. As always, grupos are most popular; AFG Sigma's Los Temerarios drew 130,000 at a recent concert. No need to note Mexico City is becoming a more important concert stop for foreign English-speaking acts.



Charytin Glorifies Trevi. Charytin, Sony Latin recording artist and hostess of her own TV show, "Charytin," takes a sartorial cue from BMG's streetwise pop/rock artist Gloria Trevi during a recent taping session in Miami.

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Music Video

ARTISTS & MUSIC

It Was Biz As *Unusual* As Politics Reigned, Garth Abstained, VJN Was Renamed . . .

THE PRESIDENT of the United States embraced the music video medium to no avail and the nation's top-selling artist rejected it and reaped millions. One could say 1992 was a year of ironies as the three major political candidates parried for time on MTV, while country crossover sensation Garth Brooks disavowed the medium altogether.

McGrath. Specials are planned to continue along the social-consciousness vein mined by "Choose Or Lose."

1992 · IN · REVIEW

In other news, MTV will test-market its three new networks in spring 1993. And the network gave the production community an early Christmas present in December when it agreed to give music video directors on-screen credit.

VH-1 continued to demonstrate its unique ability to bring new music to an adult audience, as contemporary acts such as Lyle Lovett, Jon Secada, Sophie B. Hawkins, Charles & Eddie, k.d. lang, and Curtis Stigers received the benefits of the network's concentrated efforts.

Career-classic artists and catalog-driven acts continued to move units, as VH-1 spotlighted the music of John Mellencamp, Neil Young, and Santana alongside Bob Marley, Roy Orbison, and Elvis Presley in its artist-of-the-month promotions.

VH-1's new "Center Stage," a show launched in partnership with Chicago-based public TV station WTTW, is sure to inspire even more passion in the ranks of the network's adult viewers in the year to come.

The series premieres in February, and will feature Lindsey Buckingham, Keith Richards, Sade, Michael Bolton, and Gloria Estefan, to name a few.

Norman Schoenfeld, VH-1's VP of programming and artist development, says the network plans to explore the country, jazz, and soul formats with "Center Stage" as well.

THE BOX experienced more growing pains in 1992, as the interactive video network dropped the moniker Video Jukebox Network and underwent a financial restructuring to inspire outside investment and fuse funds into the company. The network continues to seek a buyer for a portion or majority interest in the company.

Meanwhile, The Box continues to carve its programming niche with fans of urban and hip-hop. The viewer-programmed network's No. 1 clips often are videos too racy for MTV: Madonna's "Erotica," Sir Mix-A-Lot's "Baby Got Back," Public Enemy's "Hazy Shade Of Criminal," etc.

As 1993 approaches, The Box will focus increasingly on merchandising, says Les Garland, VP of programming. He hopes to install a system whereby callers requesting clips will be given options over the phone to order T-shirts and audio product, as well as listen to interviews or collect tour information.

In addition, Garland says the network will sharpen its focus on international expansion. And the company is working toward installing one national phone request line to replace the 175 or so currently in existence.

BET refused to back down on its position to boycott labels that give exclusives to MTV, and while MTV's exclusivity policy remains in effect, progress has been made in relations between the networks. In fact, 1992 saw the simulcast world premiere of Arrested Development's "Revolution" on BET and MTV.



by Deborah Russell

In the programming realm, BET reformatted a number of its regular programs to make room for more music, and in September, the network launched its "Heart And Soul Of R&B" show.

The new year will see a new emphasis on specialty programming, with a continued spotlight trained on Black Music Month, says Lydia Cole, BET's director of music programming. Recent, in-depth programs about Michael Jackson and Lionel Richie were so successful that BET will continue more of the same, she says.

COUNTRY MUSIC continued to broaden its horizons in 1992, as The Nashville Network and Country Music Television saw an influx of rising stars with diverse influences, ranging from Lyle Lovett and Kevin Welch to Mary-Chapin Carpenter and Marty Stuart.

Ironically, Garth Brooks refused to reel a single video for his "Ropin' The Wind" album in 1992, while he continued to break sales records and rest comfortably at the top of the charts. Programmers simply kept Brooks' clips from his multiplatinum "No Fences" album in rotation.

REGIONAL VIDEO programmers stepped up efforts to organize



Heavy Rotation. President-elect Bill Clinton was the first presidential hopeful willing to address the MTV generation when he agreed to meet the network's viewers face-to-face in the New York studios. As Nov. 3 drew near, President George Bush and independent candidate Ross Perot also agreed to be interviewed on the network.

and gain collective strength in 1992, as a number of shows banned together as members of the Independent Music Video Assn. in order to coordinate multishow time buys and provide labels with higher penetration for advertising and promotions.

More and more regional programmers took advantage of the link with local radio and retail to launch creative cross-promotions.

Unfortunately, a number of key players, including "Request Video," "Pump It Up," and "Night Tracks," were canceled.

The Music Video Assn., meanwhile, accomplished a major goal when it hired its first executive director this year.

WE CLOSED THE YEAR with the 14th annual Billboard Music Video Conference and Awards. Daniel Glass, executive VP/GM of EMI Records Group and founding member of the music industry AIDS organization LIFEbeat, keynoted the conference with LIFEbeat's executive director, Tim Rosta. Together they encouraged production companies and programmers to produce and broadcast public-service announcements to give the situation

and reality of AIDS a national forum.

The conference's star-studded artists panel featured Marty Stuart, Howard Hewett, Dave Koz, and Cypress Hill's Sen-Dog and B-Real, among others, for a lively and engaging look at video from the "victim's" perspective.

This year's conference brought to the fore the ever increasing importance of regional and local video programming in breaking and promoting talent. In fact, Billboard used the 1992 event to inaugurate a video award for best local/regional show in each of five musical genres.

Maybe it was the election results, but there was an undeniably upbeat feel to the whole conference, as label and production folk, independent promoters, and local, regional, and national programmers actually got together and explored constructive methods to propel the industry toward the 21st century.

TOP 15 VIDEOS: Looking back on 1992, we are compelled to pay tribute to the talents behind the following videos, all of which made our job exceedingly enjoyable:

1. "Free Your Mind," En Vogue (A&O/EastWest).
2. "One," U2 (Island).
3. "Unsung," Helmet (Interscope).
4. "I Can't Dance," Genesis (Atlantic).
5. "Don't Be Cruel," Elvis Presley (RCA).
6. "I Feel Lucky," Mary-Chapin Carpenter (Columbia).
7. "Look What The Cat Drug In (Long Way Down)," Michael Penn (RCA).
8. "Teen Angst (What The World Needs Now)," Cracker (Virgin).
9. "Lovin' All Night," Rodney Crowell (Columbia).
10. "Friday I'm In Love," the Cure (Fiction-Elektra).
11. "Pretend We're Dead," L7 (Slash).
12. "Constant Craving," k.d. lang (Sire/Warner Bros.).
13. "Beneath The Damage And The Dust," Peter Himmelman (Epic).
14. "Get Down," Emergency Broadcast Network (TVT).
15. "Dyslexic Heart," Paul Westerberg (Epic Soundtrax).



Subtle? Not. Madonna continued to wreak havoc with her sexually explicit, oh-so-raunchy black-and-white video "Erotica," which received restricted play on MTV, but climbed to the No. 1 spot on The Box.

THE · TOP · STORIES

- Garth Brooks Skips Videos, Leaps To Top Of The Charts
- MTV Throws Its Hat Into The National Political Ring
- Regional Programmers Gain Ground, Get New Respect
- BET Threatens To Boycott Labels Over MTV Exclusivity
- The Box Emerges Amid Financial Changes At VJN

ELECTION YEAR '92 brought a whole new spin to the programming at MTV, as the network launched its aggressive "Choose Or Lose" campaign in conjunction with the industry's "Rock The Vote" voter-registration drive.

Viewers accustomed to fast edits and blaring tunes were treated to interviews with the three major candidates and witnessed some rock'n'roll coverage of the Democratic and Republican National Conventions.

MTV's efforts to reach young voters appear to have worked. Election results indicate the number of 18-24-year-olds who voted in 1992 increased by 20% from 1988, reflecting the first increase in young voter turnout since 1972.

"We showed that this generation that remains anonymous to a lot of people could actually be motivated and get out and vote," says Judy McGrath, senior VP/creative director at MTV.

Next year, MTV will focus on creative ways to talk about tolerance and diversity in America, says



Behind The Scenes. The second annual Music Video Producers Assn. Awards were held in November at Universal Studios' Alfred Hitchcock Theatre in L.A. Top video directors, producers, and other behind-the-scenes players attended. Pictured here, from left, are some of the awards' top talents: Host Jeff Altman, John Lindauer (directorial debut), Kim Bowen (best stylist), Satellite Films' Mark Romanek and Larry Perel (best video, platinum), choreographer Toni Basil, Frank Gatson of Gatson, Payne, and Smith (best choreography), and MVPA executive director Laurane Sheehan.

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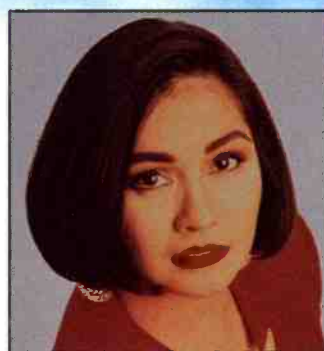
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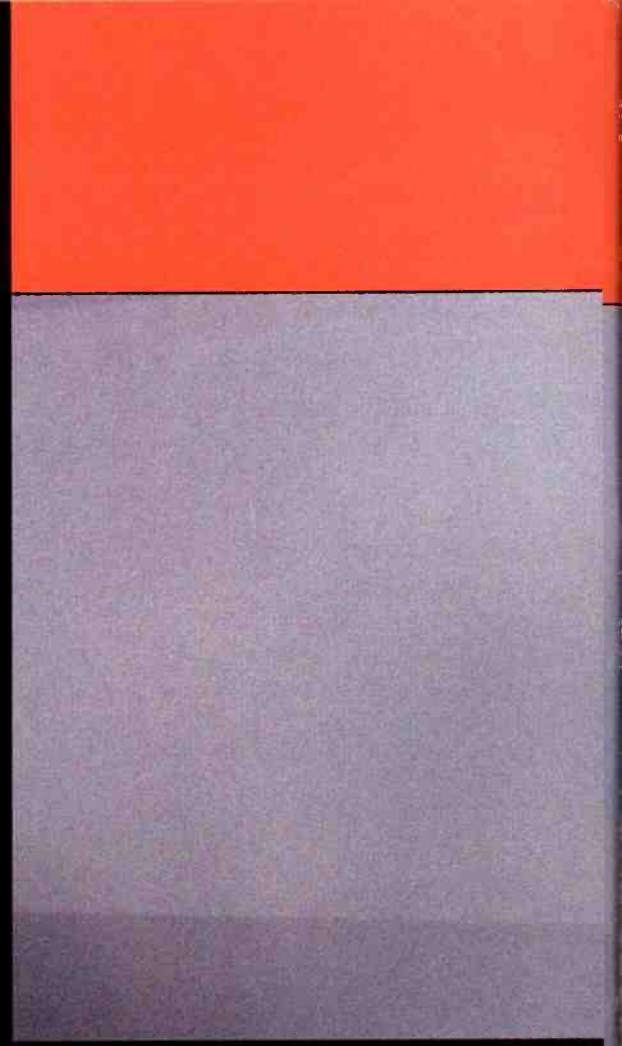


MUSIC

Bono onstage during U2's "Zoo TV" Tour. Inset, clockwise from top left, are Boyz II Men, Vanessa Williams, Jodeci, Ana Gabriel, and Garth Brooks. At bottom right, from left, are Placido Domingo, Jose Carreras, and Montserrat Caballe.



BILLBOARD'S ANNUAL REVIEW OF THE MUSICAL PERFORMANCES THAT SHAPED THE YEAR, AND A CELEBRATION OF THE ARTISTS WHO SHOOK THE INDUSTRY. OVER 100 CHARTS, PLUS ANALYSES, THE YEAR'S MUSIC-BUSINESS EVENTS CHRONICLED, THE BILLBOARD MUSIC AWARDS, AND MUCH MORE!



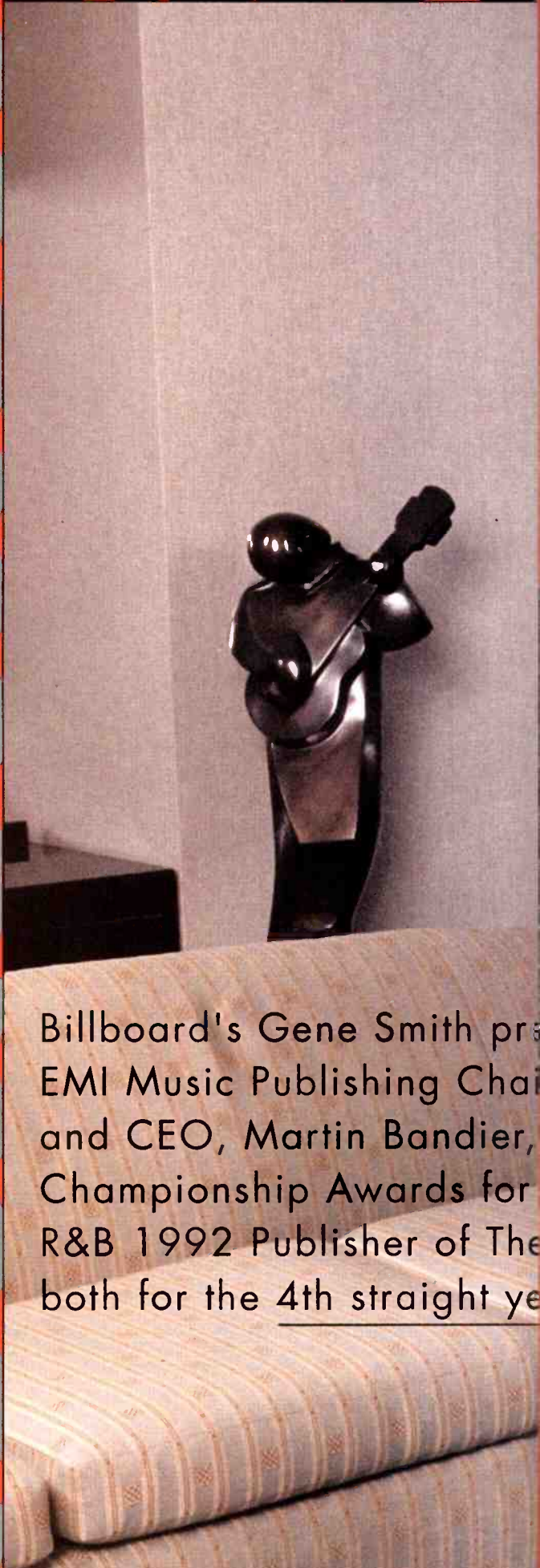
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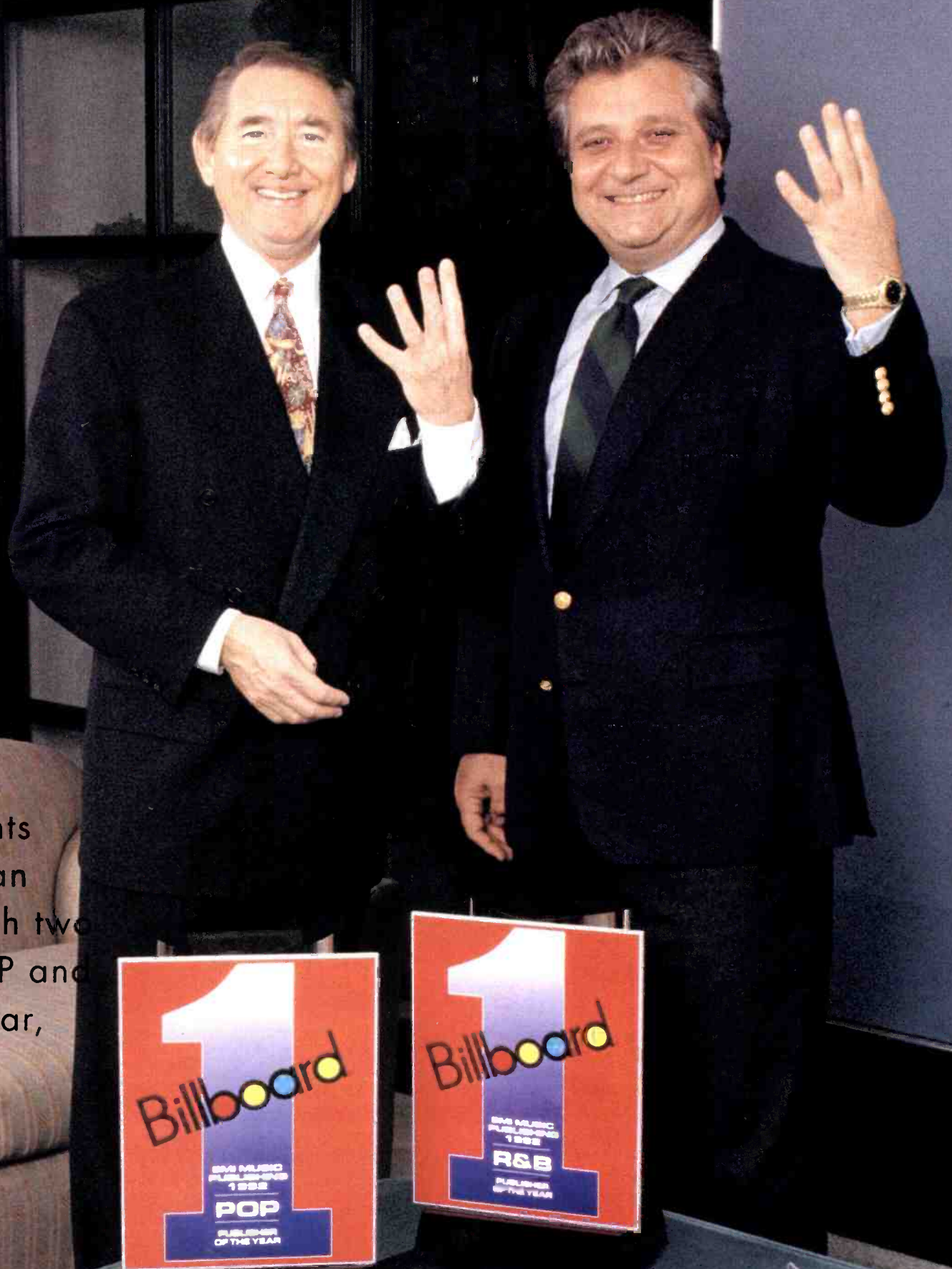
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Billboard's Gene Smith presides over EMI Music Publishing Chairman and CEO, Martin Bandier, Championship Awards for R&B 1992 Publisher of The Year, both for the 4th straight year.

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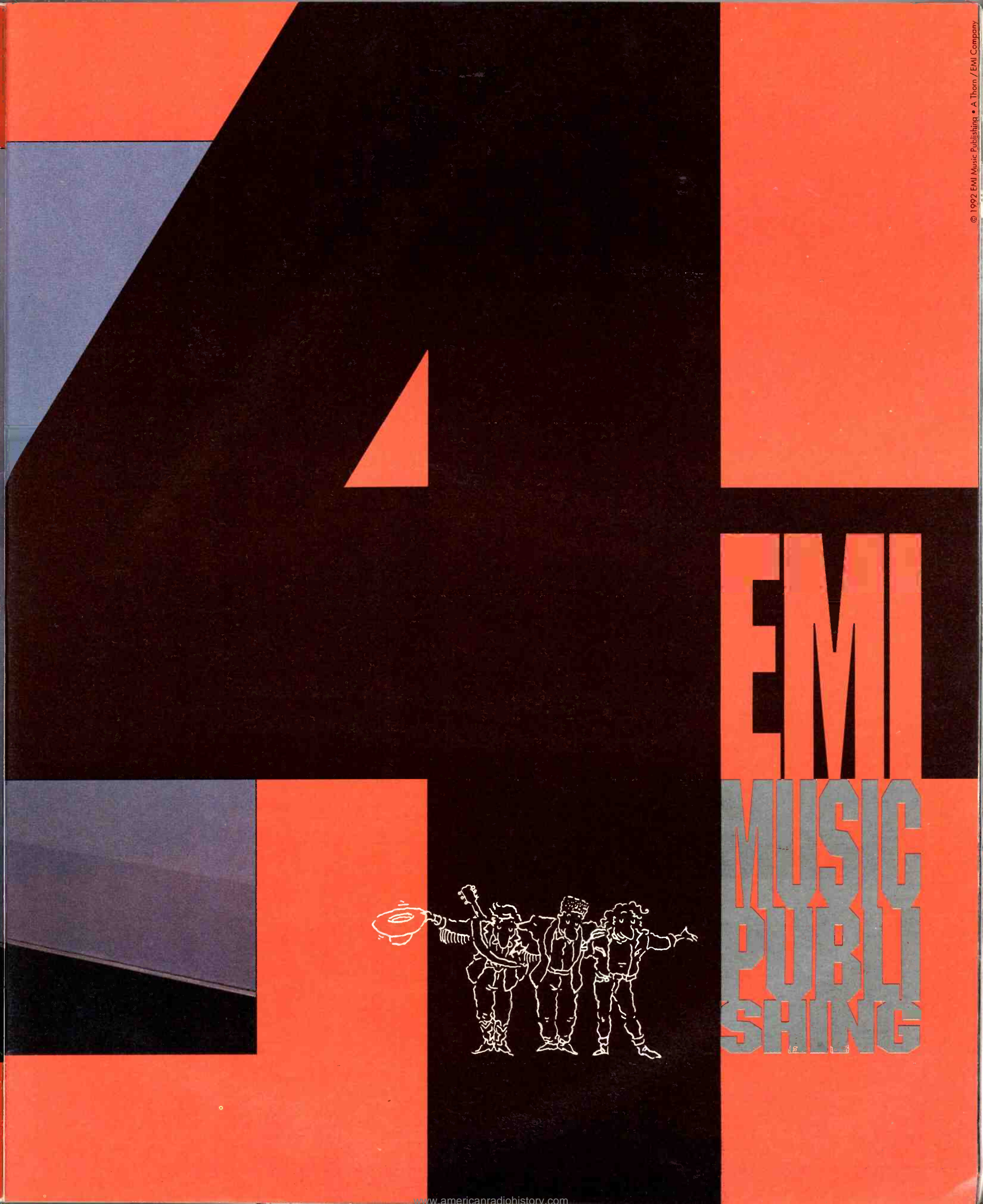
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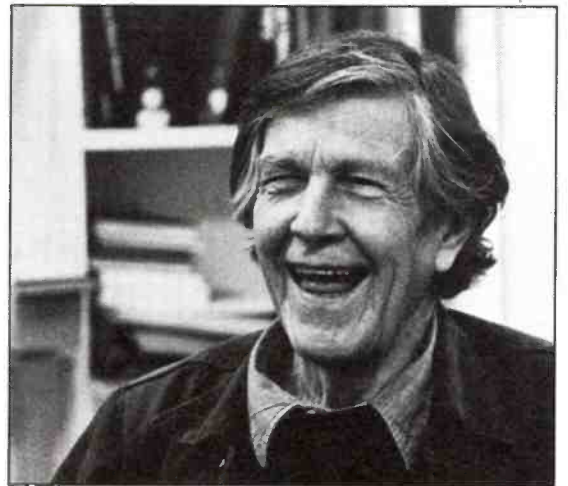
THE YEAR IN MUSIC



Willie Dixon (1915-1992)



Roy Acuff (1903-1992)



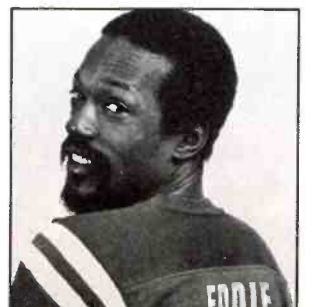
John Cage (1912-1992)



Mary Wells (1943-1992)



Roger Miller (1936-1992)



Eddie Kendricks (1939-1992)

How The Charts Are Compiled

The 1992 year-end charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period, which is November 30, 1991, through November 28, 1992, for all the charts.

On all Billboard albums and singles charts, a distributing label is defined as one that provides marketing, sales and distribution services for another label or for a subsidiary label. Distributing labels are different from distribution corporations (BMG, CEMA, PGD, Sony, Uni, WEA), which are not listed on the charts. On our singles and album tracks airplay charts, a distributing label is one that provides radio promotion services for another label or for a subsidiary label.

If two or more companies split label credit for a record on any of our weekly charts, the record's year-end label chart points are divided evenly among the companies. The distributing label, however, will continue to receive all the chart points in the distributing label year-end category.

Since Billboard has been using actual unit sales data from SoundScan and gross impressions airplay data from BDS for some charts (Hot 100 Singles, The Billboard 200, Top Singles Sales, Hot Country Singles & Tracks, Top Country Albums, Album Rock Tracks), we now use the following year-end methodology for those charts: For the Billboard 200, country albums, and singles sales charts, year-end rankings are determined by accumulating the total number of units sold each week that a title is on the chart; for the country singles and album rock charts, rankings are determined by accumulating the total number of gross impressions registered each week; for the Hot 100, gross impressions are accumulated in combination with accumulated unit sales and weekly small-market radio playlist points.

Year-end rankings for charts that had not converted to BDS and/or SoundScan during the 1992 chart year are still determined by accumulating weekly points, which are assigned to each record for each week on the chart in a complex inverse relationship to the chart position. 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.)

Due to the difficulty of combining album sales data with singles airplay data, combined album and singles categories for pop and country are still determined by the system described above for non-converted charts—i.e., using weekly chart rankings with a fixed number of points assigned to each position on the weekly singles and albums charts.

Billboard's Year-End Video Charts will appear in the January 9, 1993 issue.

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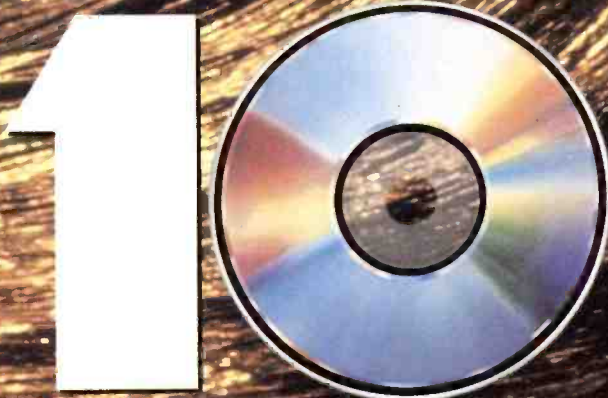
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THE YEAR IN CHARTS

by

paul grein

Ropin' 'The Wind' isn't just the title of 1992's top-selling album. It's also an apt metaphor for the way Garth Brooks has defied the odds and done the improbable in the past 12 months.

Brooks is the year's top artist for combined albums/singles activity in both pop and country. He's also the first country artist to take the pop grand-sweepstakes title since it was introduced in 1981. Remarkably, Brooks achieved the feat without any pop singles activity; his points came entirely from albums.

All five of Brooks' albums are listed on the year-end recaps in both pop and country. The Oklahoma native has four of the Top 5 country albums and four of the Top 30 pop titles. "Ropin' 'The Wind" is the No. 1 album of the year in both fields. This marks the first time that a country title has been cited as the year's top pop album.

Boyz II Men's "End Of The Road" from "Boomerang" is the year's No. 1 pop single. This is the second year in a row that a film theme has emerged as the year's top hit. Last year's champ was Bryan Adams' "Everything I Do (I Do It For You)" from "Robin Hood—Prince Of Thieves." The Boyz II Men hit is on Motown's Biv 10 subsidiary, which marks the first time that a Motown release has wound up as the year's No. 1 pop hit.

The country explosion of the past year is reflected in the fact that three country albums appear in the year-end Top 10 for the first time. Trailing the top-ranked "Ropin' 'The Wind" are Billy Ray Cyrus' "Some Gave All" at No. 4 and Brooks' 1990 album, "No Fences," at No. 6. Cyrus' platinum-selling single, "Achy Breaky Heart," is No. 15 on the year-end Hot 100, the highest ranking by a country crossover hit in nine years.

Rap accounts for two of the Top 3 singles on the year-end Hot 100: Sir Mix-a-Lot's "Baby Got Back" and Kris Kross' "Jump." Two other rap smashes appear in the year-end Top 40: House of Pain's "Jump Around" and Arrested Development's "Tennessee."

Here's a more in-depth look at the top formats.

POP

In combined albums/singles activity, Garth Brooks and Mariah Carey are the top male and female pop artists for the second year in a row. By the same yardstick, Guns N' Roses is the top pop group and Kris Kross is the top new pop artist. It's the second time that a rap act has taken the latter title. The Beastie Boys won in 1987.

Brooks is also the top pop album artist for the second year in a row. He's the first act to repeat in this key category in more than 20 years.

In addition to having the year's No. 1 pop hit, Boyz II Men are the top pop singles artists. Michael Jackson, who claimed the latter distinction three times (in 1972, 1980 and 1983) is 1992's top male pop singles artist. Dallas Austin is the top pop singles producer for the second straight year. He's the first producer to earn this citation two years running since Narada Michael Wal-



GUNS N' ROSES: Top Pop Group

den scored in 1986-87.

COUNTRY

Garth Brooks is the top country artist in combined albums/singles activity for the second year in a row. Reba McEntire is the top female country artist for the eighth consecutive year. Brooks & Dunn are the top country group, marking the first time since 1980 that the title has gone to a group other than Alabama or the Judds. Billy Ray Cyrus is the top new country artist.

This is the second year in a row that Brooks has had the No. 1 country album. "No Fences" led the list in 1991. And Brooks is the first artist to walk off with the No. 1 country album two years in a row since Randy Travis scored in 1987-88. In addition, Brooks is the top country singles artist for the third straight year.

Wynonna's "I Saw The Light" noses out Billy Ray Cyrus' crossover smash "Achy Breaky Heart" to become the year's No. 1 country single. The Judds never had accomplished this feat. The closest that Wynonna and Naomi came was in 1984, when their breakthrough hit, "Mama He's Crazy," emerged as the year's No. 3 country hit.

Tony Brown is the top country singles producer for the third straight year. Brown, executive VP at MCA Nashville, has produced a series of hits for such artists as Wynonna and Vince Gill.

R&B

Jodeci noses out Michael Jackson to become the year's top R&B artist in combined albums/singles activity. It's the first time that a new act has claimed this grand-sweepstakes title.

Jodeci also has both the No. 1 R&B album, "Forever My Lady," and the No. 1 R&B single, "Come & Talk To Me." It's



RICHARD MARX: Top Adult Contemporary Artist

only the fourth time in the past 20 years that one act has swept both awards. Earth, Wind & Fire achieved the feat in 1978, followed by Chic in 1979 and Keith Sweat in 1988.

Though Jackson loses the top R&B prize to Jodeci, he is the year's top male R&B artist for the fourth time since 1980. He's also the top R&B singles artist for the fourth time since 1980. Vanessa Williams is the top female R&B artist. Narada Michael Walden noses out Dallas Austin to become the top R&B singles producer of the year. Walden was the top pop producer in 1986 and 1987.

ADULT CONTEMPORARY

Richard Marx is the year's No. 1 adult contemporary artist. He had finished among the

year's Top 10 AC acts in both 1988 and 1989. Amy Grant is the top female AC artist; Genesis is the top AC group.

Vanessa Williams' "Save The Best For Last" is the year's No. 1 AC hit. The ballad ranks No. 4 on the year-end Hot 100.

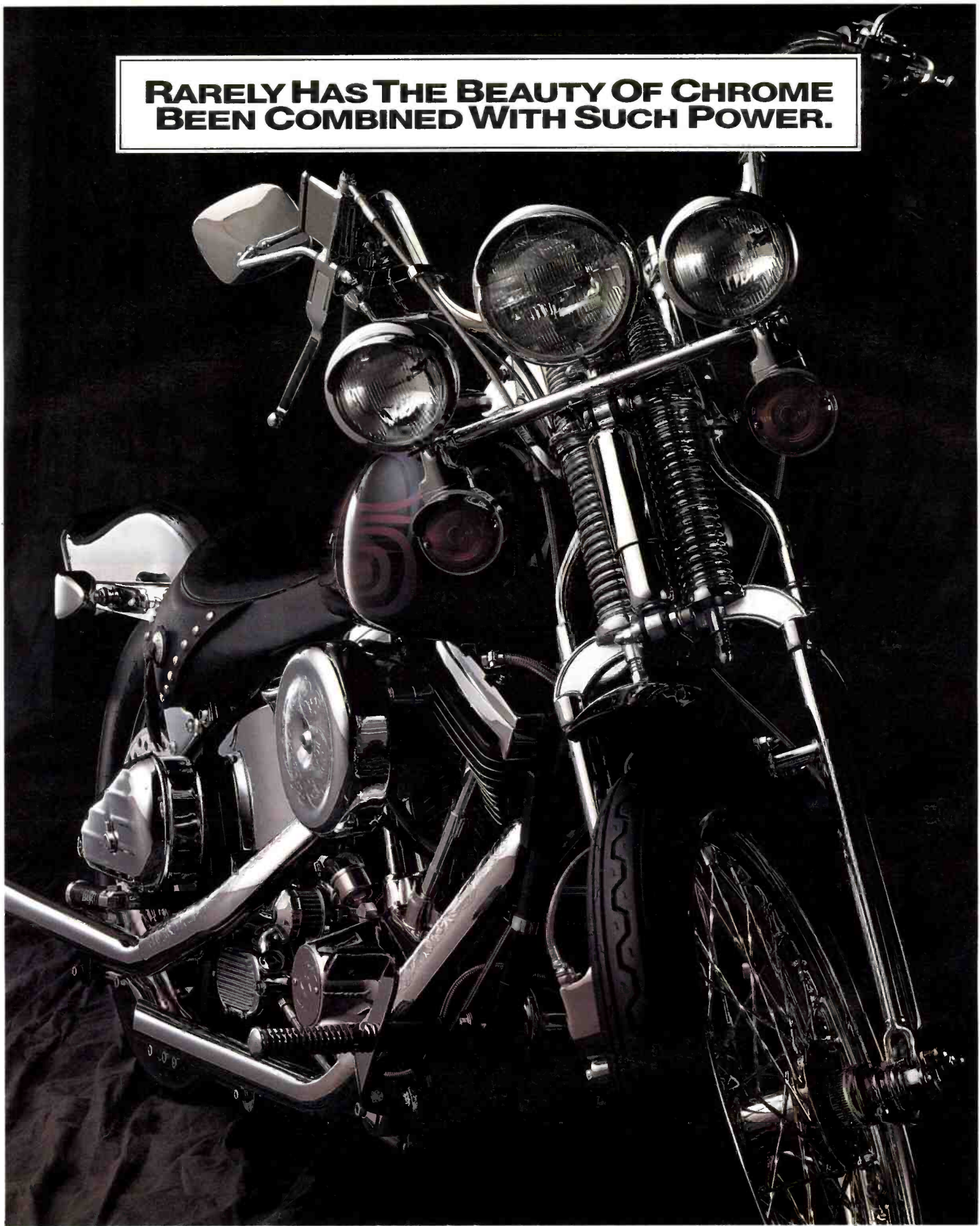
ROCK

U2 is the year's top act in both album rock and modern rock—and also has the No. 1 hit of the year in both formats. The Irish band is the first act to lead in both formats since these charts were introduced in 1985. "Mysterious Ways," the first single from the band's "Achtung Baby" album, is the top album rock track; the follow-up, "One," is the top modern rock track.

John Mellencamp and Sass Jordan (at No. 30) are the top male and female artists in album rock. Morrissey and Suzanne Vega (at No. 25) are the leading male and female artists in modern rock.

(Continued on page YE-49)

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1992 THE YEAR IN BUSINESS

by
ken terry

NEW YORK—In the music business, 1992 was a year of change. Everything was in a state of transition: the continuing rise of country music, the introduction of two new digital formats, the decline of cassette sales, the beginning of an increase in frontline CD prices, the labels' new emphasis on direct marketing, new legal requirements for artists who sample others' records, and the majors' decision to replace the longbox with a jewel-box-sized package, beginning in April 1993.

Overriding all of these things was another new element: attacks by city, state and national politicians on the right of artists to express themselves freely. While Bill Clinton's victory in the presidential election promised a less restrictive climate, the upshot of all the brouhaha was that labels began to rein in albums with especially raw or violent lyrics.

The first development to herald the year of change was a New York federal judge's decision on Dec. 17, 1991, that Cold Chillin'/Warner Bros. artist Biz Markie had infringed the copyright of Gilbert O'Sullivan's 1972 hit "Alone Again (Naturally)" with an eight-bar sample of the song on his own track, "Alone Again." In the wake of the decision, Warner Bros. told retailers to stop selling Biz Markie's "I Need A Haircut" album and to pull it from their shelves. Repercussions were also noticed at other labels, which, over the next few months, implemented additional safeguards to prevent unauthorized samples from cropping up on their releases.

CD packaging also led to controversy when, after a year of debate among its member labels, the Recording Industry Assn. of America announced in late February that it backed a jewel-box-sized package, rather than the Eco-Pak earlier favored by WEA as a replacement for the longbox. Despite retailers' murmurs of revolt at the ensuing National Assn. of Recording Merchandisers Convention, the major retailers finally accepted the inevitability of the shift.

But they protested again when the major distributors announced their rebate plans to help the dealers bear the cost of refixturing their stores. Overall, the latter group felt the rebates were insufficient and did not last long enough. Some favored converting them into permanent CD price cuts, but the majors ignored this suggestion. Meanwhile, both labels and retailers were concerned about the decline in cassette sales, which, in unit terms, fell below the level of CD sales for the first time.

CD SALES GROWTH STALLS

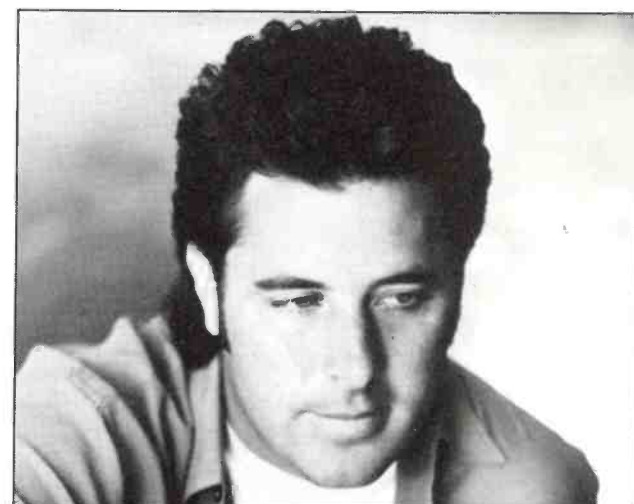
Not that CD sales were going through the roof during this period of economic recession. After growing steadily since the format's inception a decade earlier, CD retail sales leveled off during the first eight months of the year, according to



ICE-T: Body Count's "Cop Killer" stirred controversy.



PRINCE: \$100 million to re-sign with Warners.



VINCE GILL: Like Wynonna, a Tony Brown production.

SoundScan data. Retailers were surprised when RIAA figures showed CD unit shipments up 18 percent in the first half compared to the prior-year period; but much of that increase was explained by a dropoff in sales during the Persian Gulf War in 1991, as well as a sharp rise in CD player sales last Christmas.

Unfortunately for the music business, the CD hardware penetration rate failed to increase very much after that, advancing only a few points from the 35 percent level of January. While some in the industry saw that as a reason to step up promotion of the CD as a format, others focused on the potential of the two new digital configurations that appeared near the end of the year.

Those formats—Sony's MiniDisc and Philips' Digital Compact Cassette—were both recordable sound carriers, with software priced in the range of frontline CDs and hardware listing between \$750 and \$800. (The only exception was the portable MD player, which debuted for about \$200 less than the DCC recorder and MD recorder-player.) But, whereas the DCC system was tape-based and compatible with analog cassettes, the magneto-optical MD system was incompatible with CDs.

After the October passage of the Audio Home Recording Act, which guaranteed compensatory royalties for digital home taping, several major labels issued titles on DCC and/or MD. At press time, it was unclear whether either format would generate a response among consumers.

SEARCHING FOR FOOTHOLDS

In an adverse business environment, the record companies

tried several tacks to increase sales and profits. First, they put an increased emphasis on direct marketing, not only through record clubs, but also via mail-order ads in consumer magazines, mail-order catalogs, digital audio cable shows and 800

phone lines. Some of these efforts were organized in conjunction with retail chains that fulfilled customer orders.

Second, distributors such as CEMA and PGD experimented with lower price points on developing-artist albums. But this was counterbalanced by a dollar price rise to \$16.98 list on selected CDs by such superstars as Garth Brooks (Liberty), Madonna (Maverick/Warner Bros.), Michael Bolton (Columbia) and Bon Jovi (Mercury). While running counter to retailers' perceptions that high CD prices were retarding the market, the move to \$16.98 was not widespread.

One reason given for raising prices was the increasing cost of marketing megastars. Aside from the costs involved in videos, advertising, promotion, etc., the prices labels paid to keep superstars continued to escalate in 1992. The priciest deals were Time Warner's \$60 million package for Madonna; the \$100 million that the same company agreed to lay out for Prince; and the \$30 million RCA put on the table for ZZ Top. Both the Madonna and Prince pacts gave the artists their own labels.

Garth Brooks also renegotiated his deal with Liberty Records, although the details were not revealed. Having sold 20 million units of his first three albums, Brooks was the most

UP
Country
Direct Marketing
Megastar Price Tags
DOWN
Cassette Sales
Unauthorized Sampling
OUT
Longboxes
The Jury on DCC vs. MiniDisc

(Continued on page YE-49)

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GARTH BROOKS: Top Pop Artist

THE YEAR IN MUSIC

Top Pop Artists

- Pos. ARTIST (No. Of Charted Albums & Singles) Label
- 1 GARTH BROOKS (5) Liberty
 - 2 MARIAH CAREY (7) Columbia
 - 3 GUNS N' ROSES (6) Geffen
 - 4 BOYZ II MEN (5) Motown
(1) Biv 10
 - 5 MICHAEL BOLTON (6) Columbia
 - 6 MICHAEL JACKSON (5) Epic
 - 7 GENESIS (6) Atlantic
 - 8 EN VOGUE (4) Atco EastWest
 - 9 RED HOT CHILI PEPPERS (3) Warner Bros.
(1) EMI
 - 10 COLOR ME BADD (6) Giant
 - 11 U2 (6) Island
 - 12 KRIS KROSS (4) Ruffhouse
 - 13 NIRVANA (4) DGC
(1) Sub Pop
 - 14 TLC (4) LaFace
 - 15 METALLICA (6) Elektra
 - 16 BONNIE RAITT (5) Capitol
 - 17 BRYAN ADAMS (5) A&M
 - 18 AMY GRANT (5) A&M
 - 19 HAMMER (6) Capitol
 - 20 BILLY RAY CYRUS (3) Mercury
 - 21 SIR MIX-A-LOT (2) Def American
 - 22 JODECI (5) Uptown
 - 23 VANESSA WILLIAMS (6) Wing
 - 24 DEF LEPPARD (4) Mercury
 - 25 QUEEN (5) Hollywood
 - 26 PEARL JAM (1) Epic Associated
 - 27 PRINCE AND THE N.P.G. (6) Paisley Park
 - 28 ERIC CLAPTON (3) Duck
(1) Reprise
 - 29 ARRESTED DEVELOPMENT (3) Chrysalis
 - 30 RICHARD MARX (5) Capitol
 - 31 MR. BIG (3) Atlantic
 - 32 ELTON JOHN (3) MCA
(1) Columbia
 - 33 PAULA ABDUL (1) Virgin
(4) Captive
 - 34 MADONNA (2) Sire
(2) Maverick/Sire
 - 35 JON SECADA (3) SBK
 - 36 CELINE DION (5) Epic
 - 37 CECE PENISTON (5) A&M
 - 38 NATALIE COLE (1) Elektra
 - 39 THE BLACK CROWES (4) Def American
 - 40 P.M. DAWN (3) Gee Street/Island
(1) Gee Street/LaFace
 - 41 ENYA (2) Reprise
 - 42 TRAVIS TRITT (4) Warner Bros.
 - 43 OZZY OSBOURNE (3) Epic Associated
 - 44 BOBBY BROWN (3) MCA
 - 45 REBA MCENTIRE (2) MCA
 - 46 BRUCE SPRINGSTEEN (4) Columbia
 - 47 WYNONNA (2) Curb/MCA
 - 48 HOUSE OF PAIN (2) Tommy Boy
 - 49 UGLY KID JOE (3) Stardog
 - 50 NAUGHTY BY NATURE (3) Tommy Boy

Top New Pop Artists

- Pos. ARTIST (No. Of Charted Albums & Singles) Label
- 1 KRIS KROSS (4) Ruffhouse
 - 2 NIRVANA (4) DGC
(1) Sub Pop
 - 3 TLC (4) LaFace
 - 4 BILLY RAY CYRUS (3) Mercury
 - 5 JODECI (5) Uptown
 - 6 PEARL JAM (1) Epic Associated
 - 7 ARRESTED DEVELOPMENT (3) Chrysalis
 - 8 JON SECADA (3) SBK
 - 9 CECE PENISTON (5) A&M
 - 10 P.M. DAWN (3) Gee Street/Island
(1) Gee Street/LaFace

Top Pop Labels

- Pos. LABEL (No. Of Charted Albums & Singles)
- 1 COLUMBIA (84)
 - 2 EPIC (57)
 - 3 CAPITOL (41)
 - 4 WARNER BROS. (49)
 - 5 MCA (52)
 - 6 LIBERTY (10)
 - 7 A&M (32)
 - 8 ATLANTIC (44)
 - 9 REPRIS (39)
 - 10 MERCURY (26)
 - 11 ELEKTRA (33)
 - 12 ATCO EASTWEST (24)
 - 13 ARISTA (37)
 - 14 GEFEN (21)
 - 15 MOTOWN (15)

COLUMBIA

pop

Top Pop Distributing Labels

- Pos. Distributing Label (No. Of Charted Albums & Singles)
- 1 WARNER BROS. (120)
 - 2 COLUMBIA (102)
 - 3 MCA (82)
 - 4 EPIC (71)
 - 5 MERCURY (43)



KRIS KROSS: Top New Pop Artists

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THE YEAR IN MUSIC

Top Billboard 200 Album Artists



Pos. ARTIST (No. Of Charted Albums) Label

- 1 GARTH BROOKS (5) Liberty
- 2 MICHAEL BOLTON (3) Columbia
- 3 GUNS N' ROSES (2) Geffen
- 4 NIRVANA (1) DGC
- 5 MICHAEL JACKSON (1) Epic
- 6 MARIAH CAREY (3) Columbia
- 7 BILLY RAY CYRUS (1) Mercury
- 8 U2 (1) Island
- 9 METALLICA (1) Elektra
- 10 HAMMER (2) Capitol
- 11 BONNIE RAITT (2) Capitol
- 12 KRIS KROSS (1) Ruffhouse
- 13 PEARL JAM (1) Epic Associated
- 14 RED HOT CHILI PEPPERS (1) Warner Bros. (1) EMI
- 15 BOYZ II MEN (1) Motown
- 16 GENESIS (1) Atlantic
- 17 DEF LEPPARD (1) Mercury
- 18 NATALIE COLE (1) Elektra
- 19 COLOR ME BADD (1) Giant
- 20 BRYAN ADAMS (1) A&M
- 21 THE BLACK CROWES (2) Def American/Reprise
- 22 QUEEN (3) Hollywood
- 23 AMY GRANT (2) A&M
- 24 BRUCE SPRINGSTEEN (2) Columbia
- 25 R.E.M. (2) Warner Bros.
- 26 REBA MCENTIRE (2) MCA
- 27 EN VOGUE (1) Atco EastWest
- 28 TRAVIS TRITT (4) Warner Bros.
- 29 HARRY CONNICK, JR. (4) Columbia
- 30 JODECI (1) Uptown
- 31 ENYA (1) Reprise
- 32 WYNONNA (1) Curb/MCA
- 33 ERIC CLAPTON (2) Duck/Reprise
- 34 OZZY OSBOURNE (1) Epic Associated
- 35 PRINCE AND THE N.P.G. (1) Paisley Park
- 36 VINCE GILL (3) MCA
- 37 ALAN JACKSON (3) Arista
- 38 PAULA ABDUL (1) Virgin (1) Captive
- 39 SIR MIX-A-LOT (1) Def American/Reprise
- 40 UGLY KID JOE (2) Stardog
- 41 BROOKS & DUNN (1) Arista
- 42 TLC (1) LaFace
- 43 WILSON PHILLIPS (2) SBK
- 44 MADONNA (1) Sire (1) Maverick/Sire
- 45 VANESSA WILLIAMS (1) Wing
- 46 GEORGE STRAIT (4) MCA
- 47 NAUGHTY BY NATURE (1) Tommy Boy
- 48 STEVIE RAY VAUGHAN & DOUBLE TROUBLE (2) Epic
- 49 CLINT BLACK (3) RCA
- 50 FIREHOUSE (2) Epic

- 51 QUEENSRYCHE (2) EMI
- 52 ARRESTED DEVELOPMENT (1) Chrysalis
- 53 MARKY MARK & THE FUNKY BUNCH (2) Interscope
- 54 TRISHA YEARWOOD (2) MCA
- 55 PUBLIC ENEMY (2) Def Jam/Chaos
- 56 THE CURE (1) Fiction
- 57 ZZ TOP (1) Warner Bros.
- 58 RICHARD MARX (1) Capitol
- 59 MOTLEY CRUE (1) Elektra
- 60 YANNI (3) Private Music
- 61 ELTON JOHN (1) MCA
- 62 KEITH SWEAT (1) Elektra
- 63 ICE CUBE (1) Priority
- 64 MEGADETH (1) Capitol
- 65 TEMPLE OF THE DOG (1) A&M
- 66 MR. BIG (1) Atlantic
- 67 ANNIE LENNOX (1) Arista
- 68 CYPRESS HILL (1) Ruffhouse

- 69 C+C MUSIC FACTORY (1) Columbia
- 70 MARY J. BLIGE (1) Uptown
- 71 VAN HALEN (1) Warner Bros.
- 72 BEASTIE BOYS (1) Capitol
- 73 DAS EFX (1) Atco EastWest
- 74 LORRIE MORGAN (1) RCA (1) BNA
- 75 RICKY VAN SHELTON (3) Columbia
- 76 BOBBY BROWN (1) MCA
- 77 BETTE MIDLER (2) Atlantic
- 78 TANYA TUCKER (2) Liberty
- 79 SOUNDGARDEN (1) A&M
- 80 COLLIN RAYE (2) Epic
- 81 MARY-CHAPIN CARPENTER (2) Columbia
- 82 VAN MORRISON (1) Mercury (1) Polydor
- 83 JOHN MELLENCAMP (1) Mercury
- 84 CELINE DION (1) Epic

- 85 NINE INCH NAILS (1) TVT (1) Nothing/TVT-Interscope
- 86 TEVIN CAMPBELL (1) Qwest
- 87 EXTREME (2) A&M
- 88 R. KELLY & PUBLIC ANNOUNCEMENT (1) Jive
- 89 LISA STANSFIELD (1) Arista
- 90 BLACK SHEEP (1) Mercury
- 91 JOHN ANDERSON (1) BNA
- 92 THE JUDDS (3) Curb/RCA
- 93 LIONEL RICHIE (1) Motown
- 94 WEIRD AL YANKOVIC (1) Scotti Bros.
- 95 TESLA (1) Geffen
- 96 DOUG STONE (3) Epic
- 97 HOUSE OF PAIN (1) Tommy Boy
- 98 K.D. LANG (1) Sire
- 99 ALICE IN CHAINS (2) Columbia
- 100 JON SECADA (1) SBK



GARTH BROOKS: Top Album Artist

Top Billboard 200 Albums



Pos. TITLE—Artist—Label

- 1 ROPIN' THE WIND—Garth Brooks—Liberty
- 2 DANGEROUS—Michael Jackson—Epic
- 3 NEVERMIND—Nirvana—DGC
- 4 SOME GAVE ALL—Billy Ray Cyrus—Mercury
- 5 ACHTUNG BABY—U2—Island
- 6 NO FENCES—Garth Brooks—Liberty
- 7 METALLICA—Metallica—Elektra
- 8 TIME, LOVE AND TENDERNESS—Michael Bolton—Columbia
- 9 TOO LEGIT TO QUIT—Hammer—Capitol
- 10 TOTALLY KROSSED OUT—Kris Kross—Ruffhouse
- 11 TEN—Pearl Jam—Epic Associated
- 12 COOLEYHIGHARMONY—Boyz II Men—Motown
- 13 WE CAN'T DANCE—Genesis—Atlantic
- 14 BLOOD SUGAR SEX MAGIK—Red Hot Chili Peppers—Warner Bros.
- 15 ADRENALIZE—Def Leppard—Mercury
- 16 LUCK OF THE DRAW—Bonnie Raitt—Capitol
- 17 USE YOUR ILLUSION I—Guns N' Roses—Geffen
- 18 UNFORGETTABLE—Natalie Cole—Elektra
- 19 C.M.B.—Color Me Badd—Giant/Reprise
- 20 USE YOUR ILLUSION II—Guns N' Roses—Geffen
- 21 THE CHASE—Garth Brooks—Liberty
- 22 EMOTIONS—Mariah Carey—Columbia
- 23 WAKING UP THE NEIGHBOURS—Bryan Adams—A&M
- 24 HEART IN MOTION—Amy Grant—A&M
- 25 FUNKY DIVAS—En Vogue—Atco EastWest
- 26 FOREVER MY LADY—Jodeci—Uptown
- 27 GARTH BROOKS—Garth Brooks—Liberty
- 28 SHEPHERD MOONS—Enya—Reprise
- 29 WYNONNA—Wynonna—Curb/MCA
- 30 NO MORE TEARS—Ozzy Osbourne—Epic Associated
- 31 DIAMONDS & PEARLS—Prince And The N.P.G.—Paisley Park
- 32 FOR MY BROKEN HEART—Reba McEntire—MCA

- 33 WAYNE'S WORLD—Soundtrack—Reprise
- 34 CLASSIC QUEEN—Queen—Hollywood
- 35 MTV UNPLUGGED EP—Mariah Carey—Columbia
- 36 UNPLUGGED—Eric Clapton—Duck/Reprise
- 37 BEAUTY & THE BEAST—Soundtrack—Walt Disney
- 38 MACK DADDY—Sir Mix-A-Lot—Def American/Reprise
- 39 BOOMERANG—Soundtrack—LaFace
- 40 SPELLBOUND—Paula Abdul—Captive
- 41 THE SOUTHERN HARMONY AND MUSICAL COMPANION—The Black Crowes—Def American/Reprise
- 42 BRAND NEW MAN—Brooks & Dunn—Arista
- 43 OOOOOOHHH... ON THE TLC TIP—TLC—LaFace
- 44 BLUE LIGHT, RED LIGHT—Harry Connick, Jr.—Columbia
- 45 THE COMFORT ZONE—Vanessa Williams—Wing
- 46 IT'S ALL ABOUT TO CHANGE—Travis Tritt—Warner Bros.
- 47 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy
- 48 HUMAN TOUCH—Bruce Springsteen—Columbia
- 49 TWO ROOMS: SONGS OF ELTON JOHN & BERNIE TAUPIN—Various Artists—Polydor
- 50 OUT OF TIME—R.E.M.—Warner Bros.
- 51 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
- 52 AS UGLY AS THEY WANNA BE—Ugly Kid Joe—Stardog
- 53 SKY IS CRYING—Stevie Ray Vaughan & Double Trouble—Epic
- 54 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...—Arrested Development—Chrysalis
- 55 WISH—The Cure—Fiction
- 56 GREATEST HITS—ZZ Top—Warner Bros.

albums

- 57 RUSH STREET—Richard Marx—Capitol
- 58 DECADE OF DECADENCE—Motley Crue—Elektra
- 59 THE ONE—Elton John—MCA
- 60 KEEP IT COMIN'—Keith Sweat—Elektra
- 61 BEYOND THE SEASON—Garth Brooks—Liberty
- 62 MUSIC FOR THE PEOPLE—Marky Mark & The Funky Bunch—Interscope
- 63 DEATH CERTIFICATE—Ice Cube—Priority
- 64 COUNTDOWN TO EXTINCTION—Megadeth—Capitol
- 65 TEMPLE OF THE DOG—Temple Of The Dog—A&M
- 66 LEAN INTO IT—Mr. Big—Atlantic
- 67 EMPIRE—Queensryche—EMI
- 68 TIMELESS (THE CLASSICS)—Michael Bolton—Columbia
- 69 DIVA—Annie Lennox—Arista
- 70 CYPRESS HILL—Cypress Hill—Ruffhouse
- 71 GONNA MAKE YOU SWEAT—C+C Music Factory—Columbia
- 72 WHAT'S THE 411?—Mary J. Blige—Uptown
- 73 POCKET FULL OF GOLD—Vince Gill—MCA
- 74 PHANTOM OF THE OPERA HIGHLIGHTS—Original London Cast—Polydor
- 75 FOR UNLAWFUL CARNAL KNOWLEDGE—Van Halen—Warner Bros.

- 76 SHADOWS AND LIGHT—Wilson Phillips—SBK
- 77 CHECK YOUR HEAD—Beastie Boys—Capitol
- 78 DEAD SERIOUS—Das EFX—Atco EastWest
- 79 LUCKY TOWN—Bruce Springsteen—Columbia
- 80 THE COMMITMENTS—Soundtrack—Beacon
- 81 TRISHA YEARWOOD—Trisha Yearwood—MCA
- 82 BOBBY—Bobby Brown—MCA
- 83 AUTOMATIC FOR THE PEOPLE—R.E.M.—Warner Bros.
- 84 APOCALYPSE 91... ENEMY STRIKES BLACK—Public Enemy—Def Jam
- 85 SINGLES—Soundtrack—Epic Soundtrax
- 86 BADMOTORFINGER—Soundgarden—A&M
- 87 SHAKE YOUR MONEY MAKER—The Black Crowes—Def American/Reprise
- 88 THE IMMACULATE COLLECTION—Madonna—Sire
- 89 SOUL PROVIDER—Michael Bolton—Columbia
- 90 SOMETHING IN RED—Lorrie Morgan—RCA
- 91 WHENEVER WE WANTED—John Mellencamp—Mercury
- 92 CELINE DION—Celine Dion—Epic
- 93 RUSH—Soundtrack—Reprise
- 94 T.E.V.I.N.—Tevin Campbell—Qwest
- 95 MO' MONEY—Soundtrack—Perspective
- 96 BORN INTO THE '90'S—R. Kelly & Public Announcement—Jive
- 97 REAL LOVE—Lisa Stansfield—Arista
- 98 A WOLF IN SHEEP'S CLOTHING—Black Sheep—Mercury
- 99 SEMINOLE WIND—John Anderson—BNA
- 100 BACK TO FRONT—Lionel Richie—Motown

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You hear yourself on the radio.

You're on your way up the charts.

All of a sudden you're in the top 100.

Now all the eyes of the industry
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badcompany here comes trouble gold 891759

marccohn marccohn gold 882178

michaelcrawford michaelcrawford performs andrew lloyd webber gold 882221

crosby, stills & nash CSN boxed set gold 882222

dalenchmob guerillas in the mist gold 892206

dasefx dead serious platinum 891721

envogue funky divas double platinum 892121

enya enya gold 881882

jane fonda step aerobic and abdominal workout platinum 850333

genesis we can't dance triple platinum 882124

genesis genesis live the way we walk volume one: the shorts gold 882452

helmet meantime gold 892162

INXS welcome to wherever you are gold 882394

tracy lawrence sticks and stones gold 882326

ledzeppelin remasters gold 882371

gerald levert private line gold 891727

markymark & the funky bunch music for the people platinum 882123

markymark & the funky bunch you gotta believe gold 892207

mr. big lean into it platinum 882205

stevie nicks timespace - the best of stevie nicks gold 882208

nine inch nails broken (ep) gold 882209

pantera vulgar display of power gold 882125

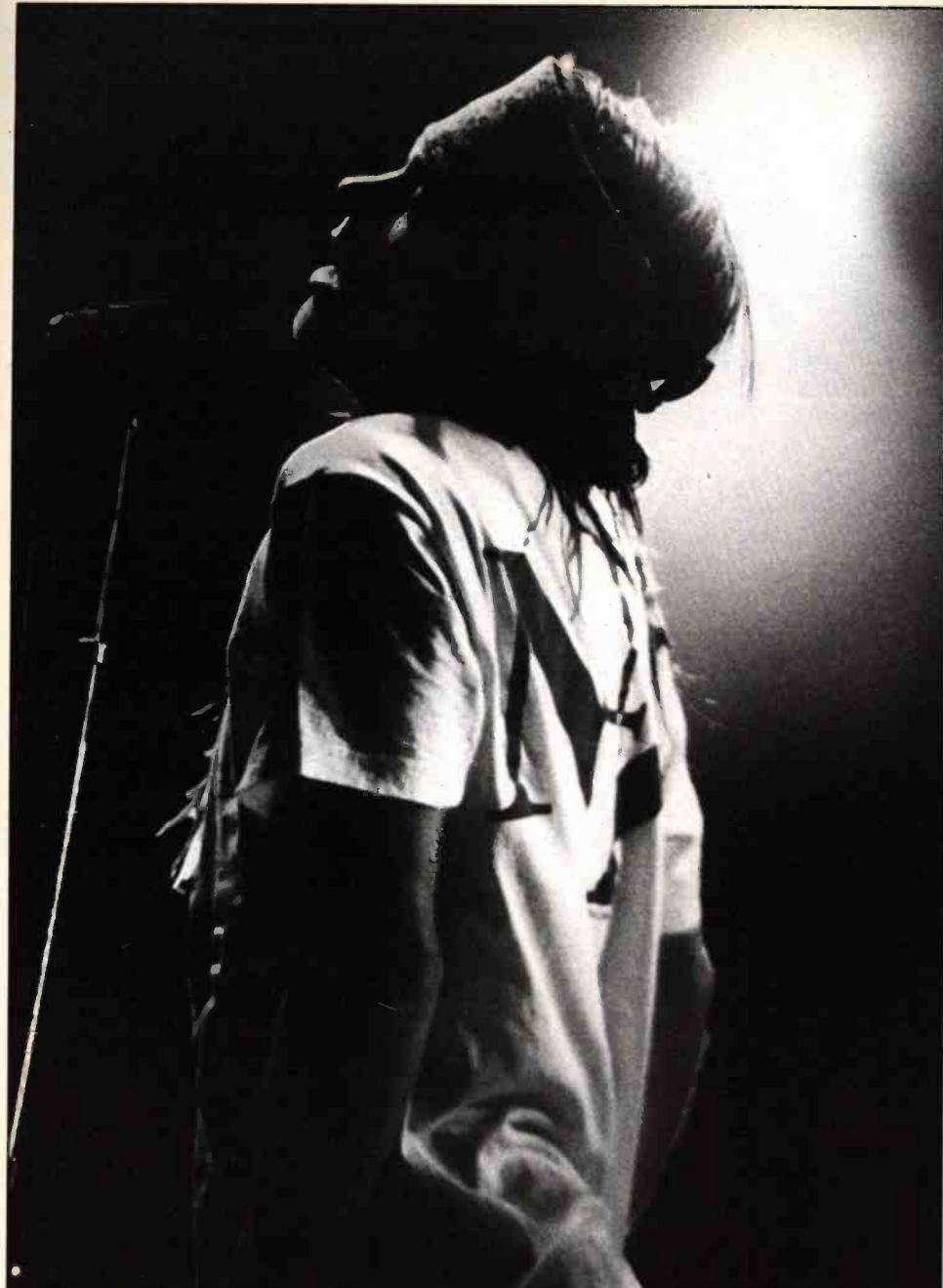
primus sailing the seas of cheese gold 882210

rush roll the bones platinum 882293

simplyred stars gold 891773

a whose
of the
and
vision
the art
group

the atlantic group



GUNS N' ROSES: Top Album Group



MARIAH CAREY: Top Female Album Artist

THE YEAR IN MUSIC

Top Billboard 200 Album Artists - Duo/Group



- Pos. ARTIST (No. Of Charted Albums) Label
- 1 GUNS N' ROSES (2) Geffen
 - 2 NIRVANA (1) DGC
 - 3 U2 (1) Island
 - 4 METALLICA (1) Elektra
 - 5 KRIS KROSS (1) Ruffhouse
 - 6 PEARL JAM (1) Epic Associated
 - 7 RED HOT CHILI PEPPERS (1) Warner Bros. (1) EMI
 - 8 BOYZ II MEN (1) Motown
 - 9 GENESIS (1) Atlantic
 - 10 DEF LEPPARD (1) Mercury
 - 11 COLOR ME BADD (1) Giant
 - 12 THE BLACK CROWES (2) Def American/Reprise
 - 13 QUEEN (3) Hollywood
 - 14 R.E.M. (2) Warner Bros.
 - 15 EN VOGUE (1) Atco EastWest
 - 16 JODECI (1) Uptown
 - 17 PRINCE AND THE N.P.G. (1) Paisley Park
 - 18 UGLY KID JOE (2) Stardog
 - 19 BROOKS & DUNN (1) Arista
 - 20 TLC (1) LaFace
 - 21 WILSON PHILLIPS (2) SBK
 - 22 NAUGHTY BY NATURE (1) Tommy Boy
 - 23 STEVIE RAY VAUGHAN & DOUBLE TROUBLE (2) Epic
 - 24 FIREHOUSE (2) Epic
 - 25 QUEENSRYCHE (2) EMI

Top Billboard 200 Album Artists - Female



- Pos. ARTIST (No. Of Charted Albums) Label
- 1 MARIAH CAREY (3) Columbia
 - 2 BONNIE RAITT (2) Capitol
 - 3 NATALIE COLE (1) Elektra
 - 4 AMY GRANT (2) A&M
 - 5 REBA MCENTIRE (2) MCA
 - 6 ENYA (1) Reprise
 - 7 WYNNONNA (1) Curb/MCA
 - 8 PAULA ABDUL (1) Virgin (1) Captive

- 9 MADONNA (1) Sire (1) Maverick/Sire
- 10 VANESSA WILLIAMS (1) Wing
- 11 TRISHA YEARWOOD (2) MCA
- 12 ANNIE LENNOX (1) Arista
- 13 MARY J. BLIGE (1) Uptown
- 14 LORRIE MORGAN (1) RCA (1) BNA
- 15 BETTE MIDLER (2) Atlantic
- 16 TANYA TUCKER (2) Liberty
- 17 MARY-CHAPIN CARPENTER (2) Columbia
- 18 CELINE DION (1) Epic
- 19 LISA STANSFIELD (1) Arista
- 20 K.D. LANG (1) Sire
- 21 SUZY BOGGUSS (2) Liberty
- 22 MELISSA ETHERIDGE (1) Island
- 23 GLORIA ESTEFAN (2) Epic
- 24 CECE PENISTON (1) A&M
- 25 TORI AMOS (1) Atlantic

Top Billboard 200 Album Artists - Male



- Pos. ARTIST (No. Of Charted Albums) Label
- 1 GARTH BROOKS (5) Liberty
 - 2 MICHAEL BOLTON (3) Columbia
 - 3 MICHAEL JACKSON (1) Epic
 - 4 BILLY RAY CYRUS (1) Mercury
 - 5 HAMMER (2) Capitol
 - 6 BRYAN ADAMS (1) A&M
 - 7 BRUCE SPRINGSTEEN (2) Columbia
 - 8 TRAVIS TRITT (4) Warner Bros.
 - 9 HARRY CONNICK, JR. (4) Columbia
 - 10 ERIC CLAPTON (2) Duck/Reprise
 - 11 OZZY OSBOURNE (1) Epic Associated
 - 12 VINCE GILL (3) MCA
 - 13 ALAN JACKSON (3) Arista
 - 14 SIR MIX-A-LOT (1) Def American/Reprise
 - 15 GEORGE STRAIT (4) MCA
 - 16 CLINT BLACK (3) RCA
 - 17 RICHARD MARX (1) Capitol
 - 18 YANNI (3) Private Music
 - 19 ELTON JOHN (1) MCA
 - 20 KEITH SWEAT (1) Elektra
 - 21 ICE CUBE (1) Priority
 - 22 RICKY VAN SHELTON (3) Columbia
 - 23 BOBBY BROWN (1) MCA
 - 24 COLLIN RAYE (2) Epic
 - 25 VAN MORRISON (1) Mercury (1) Polydor

albums



GARTH BROOKS: Top Male Album Artist

Top Billboard 200 Album Labels



- Pos. LABEL (No. Of Charted Albums)
- 1 COLUMBIA (53)
 - 2 LIBERTY (10)
 - 3 EPIC (30)
 - 4 WARNER BROS. (33)
 - 5 CAPITOL (19)
 - 6 MERCURY (14)
 - 7 MCA (37)
 - 8 REPRISE (33)
 - 9 ELEKTRA (19)
 - 10 ATLANTIC (26)
 - 11 A&M (16)
 - 12 GEFEN (13)
 - 13 ARISTA (21)
 - 14 EPIC ASSOCIATED (5)
 - 15 ISLAND (7)

Top Billboard 200 Album Distributing Labels

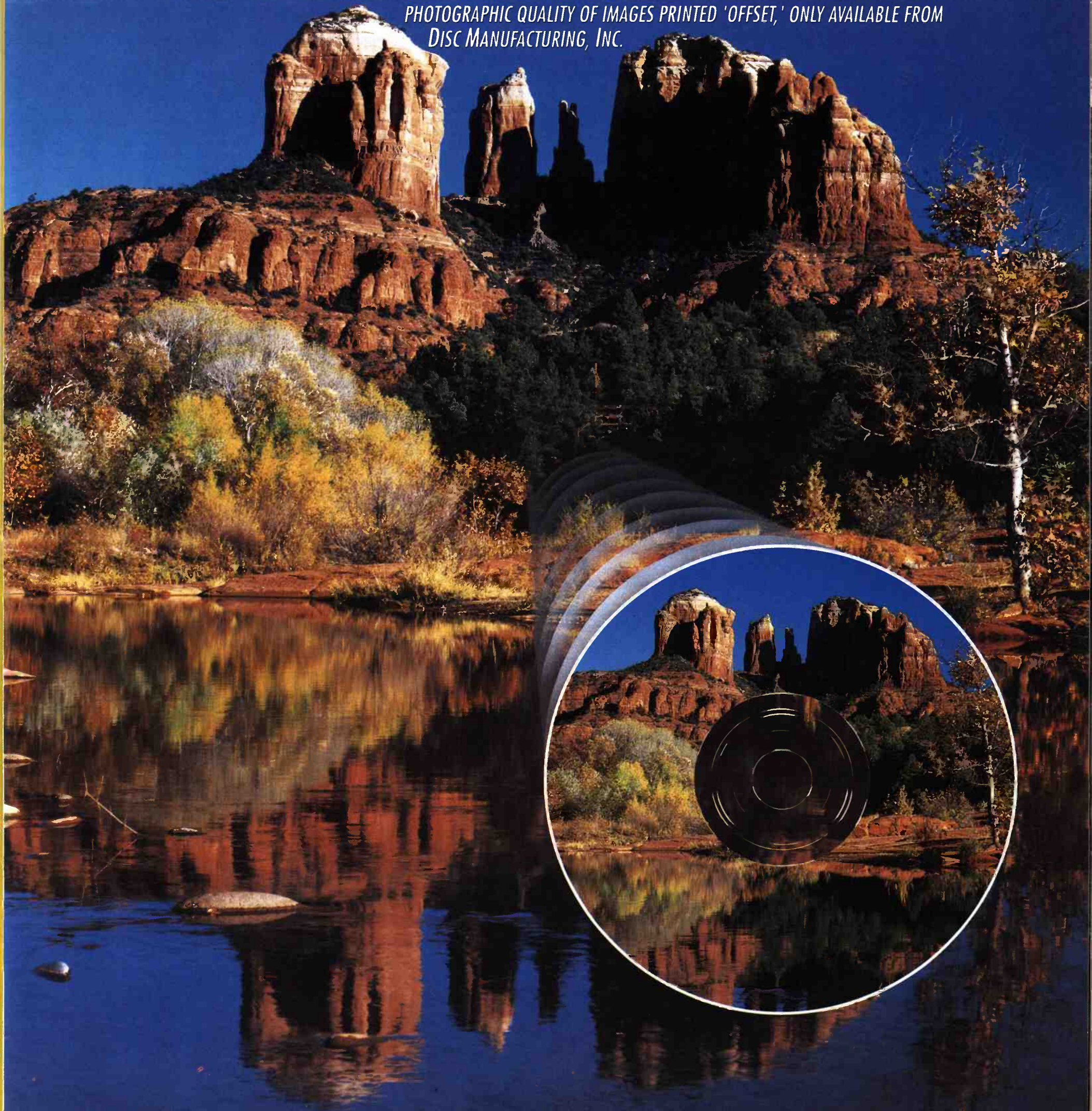


- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 WARNER BROS. (89)
 - 2 COLUMBIA (64)
 - 3 EPIC (40)
 - 4 MCA (52)
 - 5 LIBERTY (11)

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THE YEAR IN MUSIC

Hot 100 Singles Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 BOYZ II MEN (4) Motown
(1) Biv 10
 - 2 MARIAH CAREY (4) Columbia
 - 3 MICHAEL JACKSON (4) Epic
 - 4 TLC (3) LaFace
 - 5 EN VOGUE (3) Atco EastWest
 - 6 COLOR ME BADD (5) Giant
 - 7 KRIS KROSS (3) Ruffhouse
 - 8 VANESSA WILLIAMS (5) Wing
 - 9 GENESIS (5) Atlantic
 - 10 CECE PENISTON (4) A&M
 - 11 SIR MIX-A-LOT (1) Def American
 - 12 ERIC CLAPTON (1) Duck
(1) Reprise
 - 13 GUNS N' ROSES (4) Geffen
 - 14 RICHARD MARX (4) Capitol
 - 15 PRINCE AND THE N.P.G. (5) Paisley Park
 - 16 P.M. DAWN (2) Gee Street/Island
(1) Gee Street/LaFace
 - 17 MR. BIG (2) Atlantic
 - 18 BRYAN ADAMS (4) A&M
 - 19 U2 (5) Island
 - 20 JON SECADA (2) SBK
 - 21 SHANICE (2) Motown
(1) Giant
 - 22 AMY GRANT (3) A&M
 - 23 CELINE DION (4) Epic
 - 24 JODECI (4) Uptown
 - 25 RED HOT CHILI PEPPERS (2) Warner Bros.
 - 26 HAMMER (4) Capitol
 - 27 MADONNA (1) Sire
(1) Maverick/Sire
 - 28 ARRESTED DEVELOPMENT (2) Chrysalis
 - 29 MICHAEL BOLTON (3) Columbia
 - 30 ELTON JOHN (2) MCA
(1) Columbia
 - 31 RIGHT SAID FRED (2) Charisma
 - 32 NIRVANA (3) DGC
 - 33 BILLY RAY CYRUS (2) Mercury
 - 34 PAULA ABDUL (3) Captive
 - 35 BOBBY BROWN (2) MCA
 - 36 TEVIN CAMPBELL (4) Qwest
 - 37 GEORGE MICHAEL (2) Columbia
 - 38 TOM COCHRANE (2) Capitol
 - 39 DEF LEPPARD (3) Mercury
 - 40 JOE PUBLIC (3) Columbia
 - 41 PATTY SMYTH (1) MCA
 - 42 HOUSE OF PAIN (1) Tommy Boy
 - 43 ATLANTIC STARR (2) Reprise
 - 44 QUEEN (2) Hollywood
 - 45 SOPHIE B. HAWKINS (1) Columbia
 - 46 MARY J. BLIGE (2) Uptown
 - 47 TECHNOTRONIC FEATURING YA KID K (1) SBK
 - 48 THE COVER GIRLS (2) Epic

- 49 SHAKESPEAR'S SISTER (2) London
- 50 MINT CONDITION (2) Perspective
- 51 KARYN WHITE (2) Warner Bros.
- 52 THE CURE (2) Fiction
- 53 MARKY MARK & THE FUNKY BUNCH (3) Interscope
- 54 HI-FIVE (2) Jive
- 55 K.W.S. (1) Next Plateau/London
- 56 TOAD THE WET SPROCKET (2) Columbia
- 57 FIREHOUSE (3) Epic
- 58 BONNIE RAITT (3) Capitol
- 59 KEITH SWEAT (2) Elektra
- 60 THE HEIGHTS (1) Capitol
- 61 ANNIE LENNOX (2) Arista
- 62 METALLICA (5) Elektra
- 63 NAUGHTY BY NATURE (2) Tommy Boy
- 64 R. KELLY & PUBLIC ANNOUNCEMENT (3) Jive
- 65 UGLY KID JOE (1) Stardog
- 66 SNAP (1) Arista
- 67 STACY EARL (3) RCA
- 68 N2DEEP (1) Profile
- 69 KATHY TROCCOLI (1) Reunion
- 70 JODY WATLEY (2) MCA
- 71 EDDIE MONEY (2) Columbia
- 72 JADE (1) Giant
- 73 ROXETTE (3) EMI
- 74 LUTHER VANDROSS (2) Epic
(1) Perspective
- 75 WILSON PHILLIPS (2) SBK
- 76 SALT-N-PEPA (2) Next Plateau
- 77 LISA STANSFIELD (2) Arista
- 78 THE KLF FEATURING TAMMY WYNETTE (1) Arista
- 79 ROD STEWART (1) Polydor
(1) Warner Bros.
- 80 CHARLES & EDDIE (1) Capitol
- 81 BRUCE SPRINGSTEEN (2) Columbia
- 82 M.C. BRAINS (2) Motown
- 83 DAS EFX (1) Atco EastWest
- 84 WRECKX-N-EFFECT (1) MCA
- 85 SHAI (1) Gasoline Alley
- 86 NATURAL SELECTION (2) Atco EastWest
- 87 JANET JACKSON (1) Perspective
- 88 GLORIA ESTEFAN (2) Epic
- 89 TRACIE SPENCER (2) Capitol
- 90 RTZ (2) Giant
- 91 LIDELL TOWNSELL (1) Mercury
- 92 LIONEL RICHIE (1) Motown
- 93 HEAVY D. & THE BOYZ (1) Uptown
- 94 OZZY OSBOURNE (2) Epic Associated
- 95 KYM SIMS (2) I.D.
- 96 PETER CETERA (1) Warner Bros.
- 97 NIA PEEPLES (3) Charisma
- 98 SAIGON KICK (1) Third Stone
- 99 PEABO BRYSON (1) Epic
- 100 ROZALLA (1) Epic

Hot 100 Singles

- Pos. TITLE—Artist—Label
- 1 END OF THE ROAD (FROM "BOOMERANG")—Boyz II Men—Biv 10
 - 2 BABY GOT BACK—Sir Mix-A-Lot—Def American
 - 3 JUMP—Kris Kross—Ruffhouse
 - 4 SAVE THE BEST FOR LAST—Vanessa Williams—Wing
 - 5 BABY-BABY-BABY—TLC—LaFace
 - 6 TEARS IN HEAVEN—Eric Clapton—Reprise
 - 7 MY LOVIN' (YOU'RE NEVER GONNA GET IT)—En Vogue—Atco EastWest
 - 8 UNDER THE BRIDGE—Red Hot Chili Peppers—Warner Bros.
 - 9 ALL 4 LOVE—Color Me Badd—Giant
 - 10 JUST ANOTHER DAY—Jon Secada—SBK
 - 11 I LOVE YOUR SMILE—Shanice—Motown
 - 12 TO BE WITH YOU—Mr. Big—Atlantic
 - 13 I'M TOO SEXY—Right Said Fred—Charisma
 - 14 BLACK OR WHITE—Michael Jackson—Epic
 - 15 ACHY BREAKY HEART—Billy Ray Cyrus—Mercury
 - 16 I'LL BE THERE—Mariah Carey—Columbia
 - 17 NOVEMBER RAIN—Guns N' Roses—Geffen
 - 18 LIFE IS A HIGHWAY—Tom Cochrane—Capitol
 - 19 REMEMBER THE TIME—Michael Jackson—Epic
 - 20 FINALLY—CeCe Peniston—A&M
 - 21 THIS USED TO BE MY PLAYGROUND—Madonna—Sire
 - 22 SOMETIMES LOVE JUST AIN'T ENOUGH—Patty Smyth—MCA
 - 23 CAN'T LET GO—Mariah Carey—Columbia
 - 24 JUMP AROUND—House Of Pain—Tommy Boy
 - 25 DIAMONDS AND PEARLS—Prince And The N.P.G.—Paisley Park
 - 26 DON'T LET THE SUN GO DOWN ON ME—George Michael/Elton John—Columbia
 - 27 MASTERPIECE—Atlantic Starr—Reprise
 - 28 IF YOU ASKED ME TO—Celine Dion—Epic
 - 29 GIVING HIM SOMETHING HE CAN FEEL—En Vogue—Atco EastWest
 - 30 LIVE AND LEARN—Joe Public—Columbia
 - 31 COME & TALK TO ME—Jodeci—Uptown
 - 32 SMELLS LIKE TEEN SPIRIT—Nirvana—DGC
 - 33 HUMPIN' AROUND—Bobby Brown—MCA
 - 34 DAMN I WISH I WAS YOUR LOVER—Sophie B. Hawkins—Columbia
 - 35 TELL ME WHAT YOU WANT ME TO DO—Tevin Campbell—Qwest
 - 36 AIN'T 2 PROUD 2 BEG—TLC—LaFace
 - 37 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—Boyz II Men—Motown
 - 38 MOVE THIS—Technotronic Featuring Ya Kid K—SBK
 - 39 BOHEMIAN RHAPSODY—Queen—Hollywood
 - 40 TENNESSEE—Arrested Development—Chrysalis
 - 41 THE BEST THINGS IN LIFE ARE FREE—Luther Vandross And Janet Jackson—Perspective
 - 42 MAKE IT HAPPEN—Mariah Carey—Columbia
 - 43 THE ONE—Elton John—MCA
 - 44 SET ADRIFT ON MEMORY BLISS—P.M. Dawn—Gee Street/Island
 - 45 STAY—Shakespear's Sister—London
 - 46 2 LEGIT 2 QUIT—Hammer—Capitol
 - 47 PLEASE DON'T GO—K.W.S.—Next Plateau/London
 - 48 BREAKIN' MY HEART (PRETTY BROWN EYES)—Mint Condition—Perspective
 - 49 WISHING ON A STAR—The Cover Girls—Epic
 - 50 SHE'S PLAYING HARD TO GET—Hi-Five—Jive
 - 51 I'D DIE WITHOUT YOU (FROM "BOOMERANG")—P.M. Dawn—Gee Street/LaFace
 - 52 GOOD FOR ME—Amy Grant—A&M
 - 53 ALL I WANT—Toad The Wet Sprocket—Columbia
 - 54 WHEN A MAN LOVES A WOMAN—Michael Bolton—Columbia
 - 55 I CAN'T DANCE—Genesis—Atlantic
 - 56 HAZARD—Richard Marx—Capitol
 - 57 MYSTERIOUS WAYS—U2—Island
 - 58 TOO FUNKY—George Michael—Columbia
 - 59 HOW DO YOU TALK TO AN ANGEL—The Heights—Capitol
 - 60 ONE—U2—Island
 - 61 KEEP ON WALKIN'—CeCe Peniston—A&M
 - 62 HOLD ON MY HEART—Genesis—Atlantic
 - 63 THE WAY I FEEL ABOUT YOU—Karyn White—Warner Bros.
 - 64 BEAUTY AND THE BEAST—Celine Dion And Peabo Bryson—Epic
 - 65 WARM IT UP—Kris Kross—Ruffhouse
 - 66 IN THE CLOSET—Michael Jackson—Epic
 - 67 PEOPLE EVERYDAY—Arrested Development—Chrysalis
 - 68 NO SON OF MINE—Genesis—Atlantic
 - 69 WILDSIDE—Marky Mark & The Funky Bunch—Interscope
 - 70 DO I HAVE TO SAY THE WORDS?—Bryan Adams—A&M
 - 71 FRIDAY I'M IN LOVE—The Cure—Fiction
 - 72 EVERYTHING ABOUT YOU—Ugly Kid Joe—Stardog
 - 73 BLOWING KISSES IN THE WIND—Paula Abdul—Captive
 - 74 THOUGHT I'D DIED AND GONE TO HEAVEN—Bryan Adams—A&M
 - 75 RHYTHM IS A DANCER—Snap—Arista
 - 76 ADDAMS GROOVE—Hammer—Capitol
 - 77 MISSING YOU NOW—Michael Bolton—Columbia
 - 78 BACK TO THE HOTEL—N2Deep—Profile
 - 79 EVERYTHING CHANGES—Kathy Troccoli—Reunion
 - 80 HAVE YOU EVER NEEDED SOMEONE SO BAD—Def Leppard—Mercury
 - 81 TAKE THIS HEART—Richard Marx—Capitol
 - 82 WHEN I LOOK INTO YOUR EYES—Firehouse—Epic
 - 83 I WANNA LOVE YOU (FROM "CLASS ACT")—Jade—Giant
 - 84 UHH AHH—Boyz II Men—Motown
 - 85 REAL LOVE—Mary J. Blige—Uptown
 - 86 JUSTIFIED AND ANCIENT—The KLF Featuring Tammy Wynette—Arista
 - 87 SLOW MOTION—Color Me Badd—Giant
 - 88 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
 - 89 THINKIN' BACK—Color Me Badd—Giant
 - 90 WOULD I LIE TO YOU?—Charles & Eddie—Capitol
 - 91 THAT'S WHAT LOVE IS FOR—Amy Grant—A&M
 - 92 KEEP COMING BACK—Richard Marx—Capitol
 - 93 FREE YOUR MIND—En Vogue—Atco EastWest
 - 94 KEEP IT COMIN'—Keith Sweat—Elektra
 - 95 JUST TAKE MY HEART—Mr. Big—Atlantic
 - 96 I WILL REMEMBER YOU—Amy Grant—A&M
 - 97 WE GOT A LOVE THANG—CeCe Peniston—A&M
 - 98 LET'S GET ROCKED—Def Leppard—Mercury
 - 99 THEY WANT EFX—Das EFX—Atco EastWest
 - 100 I CAN'T MAKE YOU LOVE ME—Bonnie Raitt—Capitol

singles

BOYZ II MEN: Top Singles Artists

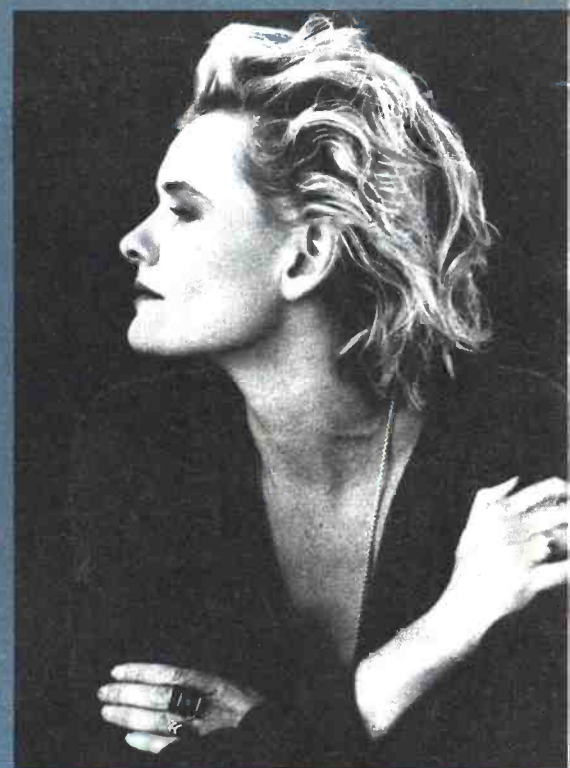




Eva Dahlgren
1992

4 x Platinum in Sweden
5 Grammys
Gold in Finland

Album "Eva Dahlgren"
out now in Germany





BOYZ II MEN: Top Singles Group



MARIAH CAREY: Top Female Singles Artist



MICHAEL JACKSON: Top Male Singles Artist

THE YEAR IN MUSIC

Hot 100 Singles

Artists - Duo/Group

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 BOYZ II MEN (4) Motown
(1) Biv 10
 - 2 TLC (3) LaFace
 - 3 EN VOGUE (3) Atco EastWest
 - 4 COLOR ME BADD (5) Giant
 - 5 KRIS KROSS (3) Ruffhouse
 - 6 GENESIS (5) Atlantic
 - 7 GUNS N' ROSES (4) Geffen
 - 8 PRINCE AND THE N.P.G. (5) Paisley Park
 - 9 P.M. DAWN (2) Gee Street/Island
(1) Gee Street/LaFace
 - 10 MR. BIG (2) Atlantic
 - 11 U2 (5) Island
 - 12 JODECI (4) Uptown
 - 13 RED HOT CHILI PEPPERS (2) Warner Bros.
 - 14 ARRESTED DEVELOPMENT (2) Chrysalis
 - 15 RIGHT SAID FRED (2) Charisma
 - 16 NIRVANA (3) DGC
 - 17 DEF LEPPARD (3) Mercury
 - 18 JOE PUBLIC (3) Columbia
 - 19 HOUSE OF PAIN (1) Tommy Boy
 - 20 ATLANTIC STARR (2) Reprise
 - 21 GEORGE MICHAEL/ELTON JOHN (1) Columbia
 - 22 QUEEN (2) Hollywood
 - 23 TECHNOTRONIC FEATURING YA KID K (1) SBK
 - 24 THE COVER GIRLS (2) Epic
 - 25 LUTHER VANDROSS AND JANET JACKSON (1) Perspective

Hot 100 Singles

Artists - Female

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 MARIAH CAREY (4) Columbia
 - 2 VANESSA WILLIAMS (5) Wing
 - 3 CECE PENISTON (4) A&M
 - 4 SHANICE (2) Motown
(1) Giant
 - 5 AMY GRANT (3) A&M
 - 6 CELINE DION (4) Epic
 - 7 MADONNA (1) Sire
(1) Maverick/Sire
 - 8 PAULA ABDUL (3) Captive
 - 9 PATTY SMYTH (1) MCA
 - 10 SOPHIE B. HAWKINS (1) Columbia
 - 11 MARY J. BLIGE (2) Uptown
 - 12 KARYN WHITE (2) Warner Bros.
 - 13 BONNIE RAITT (3) Capitol
 - 14 ANNIE LENNOX (2) Arista
 - 15 STACY EARL (3) RCA
 - 16 KATHY TROCCOLI (1) Reunion
 - 17 JODY WATLEY (2) MCA
 - 18 LISA STANSFIELD (2) Arista
 - 19 JANET JACKSON (1) Perspective
 - 20 GLORIA ESTEFAN (2) Epic
 - 21 TRACIE SPENCER (2) Capitol
 - 22 KYM SIMS (2) I.D.
 - 23 NIA PEEPLES (3) Charisma
 - 24 ROZALLA (1) Epic
 - 25 ANGELICA (1) Ultra

Hot 100 Singles

Artists - Male

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 MICHAEL JACKSON (4) Epic
 - 2 SIR MIX-A-LOT (1) Def American
 - 3 ERIC CLAPTON (1) Duck
(1) Reprise
 - 4 RICHARD MARX (4) Capitol
 - 5 BRYAN ADAMS (4) A&M
 - 6 JON SECADA (2) SBK
 - 7 HAMMER (4) Capitol
 - 8 MICHAEL BOLTON (3) Columbia
 - 9 ELTON JOHN (2) MCA
(1) Columbia
 - 10 BILLY RAY CYRUS (2) Mercury
 - 11 BOBBY BROWN (2) MCA
 - 12 TEVIN CAMPBELL (4) Qwest
 - 13 GEORGE MICHAEL (2) Columbia
 - 14 TOM COCHRANE (2) Capitol
 - 15 KEITH SWEAT (2) Elektra
 - 16 EDDIE MONEY (2) Columbia
 - 17 LUTHER VANDROSS (2) Epic
(1) Perspective

- 18 ROD STEWART (1) Polydor
(1) Warner Bros.
- 19 BRUCE SPRINGSTEEN (2) Columbia
- 20 M.C. BRAINS (2) Motown
- 21 LIDELL TOWNSELL (1) Mercury
- 22 LIONEL RICHIE (1) Motown
- 23 OZZY OSBOURNE (2) Epic Associated
- 24 PETER CETERA (1) Warner Bros.
- 25 PEABO BRYSON (1) Epic

Hot 100 Singles Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 COLUMBIA (31)
 - 2 EPIC (27)
 - 3 CAPITOL (22)
 - 4 A&M (16)
 - 5 ATLANTIC (18)
 - 6 ATCO EASTWEST (12)
 - 7 MCA (15)
 - 8 GIANT (14)
 - 9 WARNER BROS. (16)
 - 10 MOTOWN (9)
 - 11 LAFACE (8)
 - 12 MERCURY (12)
 - 13 ARISTA (16)
 - 14 SBK (9)
 - 15 REPRISE (6)

singles

Hot 100 Singles Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 COLUMBIA (38)
 - 2 EPIC (31)
 - 3 WARNER BROS. (31)
 - 4 MCA (30)
 - 5 A&M (21)

Hot 100 Singles Producers

- Pos. PRODUCER (No. Of Charted Singles)
- 1 DALLAS AUSTIN (7)
 - 2 WALTER AFANASIEFF (8)
 - 3 KEITH THOMAS (5)
 - 4 JERMAINE DUPRI (3)
 - 5 NARADA MICHAEL WALDEN (3)
 - 6 SIR MIX-A-LOT (1)
 - 7 HOWIE TEE (2)
 - 8 RUSS TITELMAN (2)
 - 9 DAVID FOSTER (6)
 - 10 DARYL SIMMONS (7)
 - 11 (the) BABYFACE (7)
L.A. REID (7)
 - 13 RICHARD MARX (4)
 - 14 P.M. DAWN (3)
 - 15 KEVIN ELSON (2)
 - 16 GEORGE MICHAEL (2)
 - 17 MARIAH CAREY (5)
 - 18 RICK RUBIN (2)
 - 19 MICHAEL JACKSON (4)
 - 20 PRINCE AND THE N.P.G. (6)
 - 21 THOMAS MCELROY (3)
 - 22 SPEECH (2)
 - 23 TEDDY RILEY (5)
 - 24 TOMMY D. (2)
 - 25 ROY BITTAN (3)

COLUMBIA

Stefan Andersson

1992

Rookie Of The Year!
Debut album platinum
Soldout tour

Album "Emperors day"
out now in Germany





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Def American Recordings Congratulates **Sir Mix-A-Lot** on **"Baby Got Back"** The No. 1-selling Soundscan single of the year.



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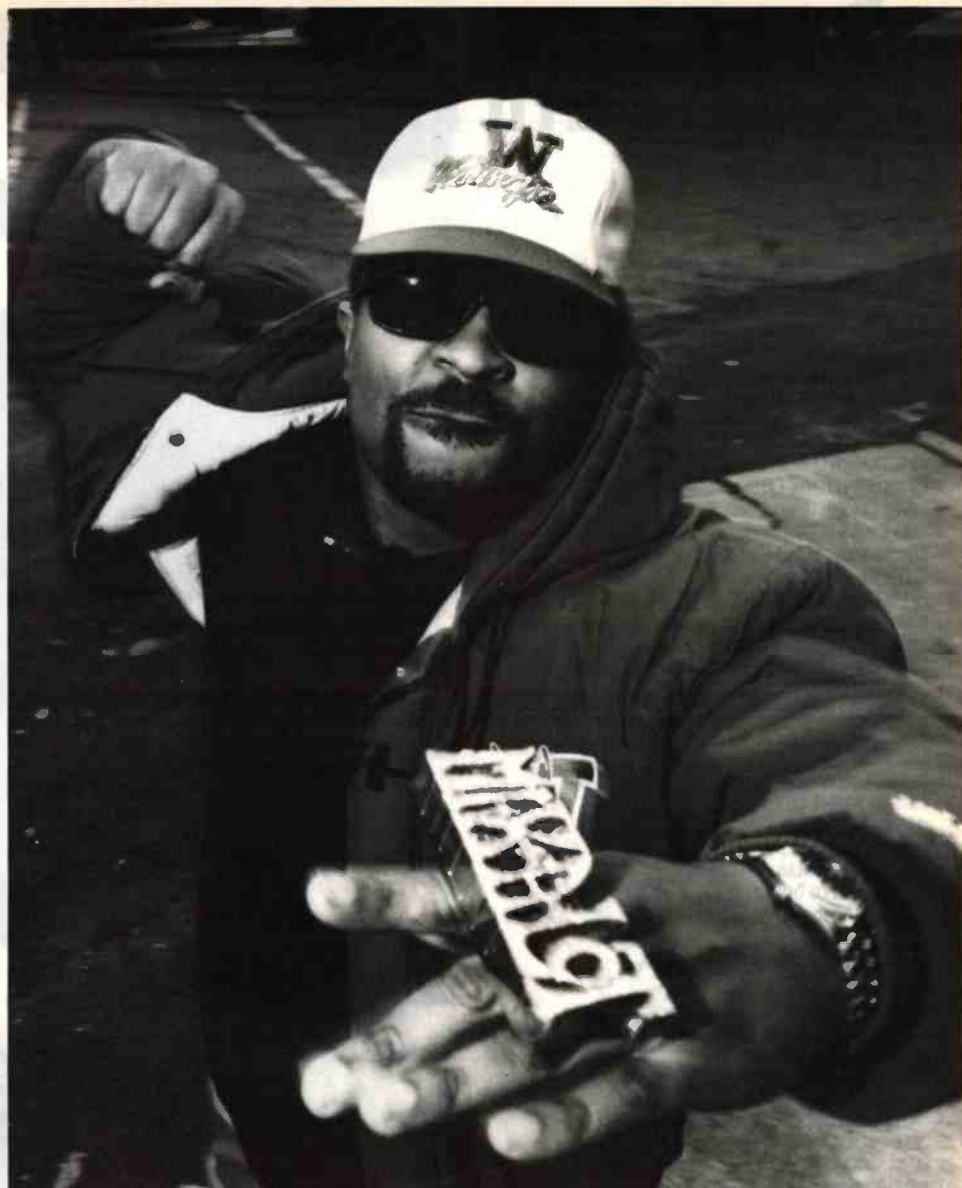
THE YEAR IN MUSIC

Top Singles Sales Tracks

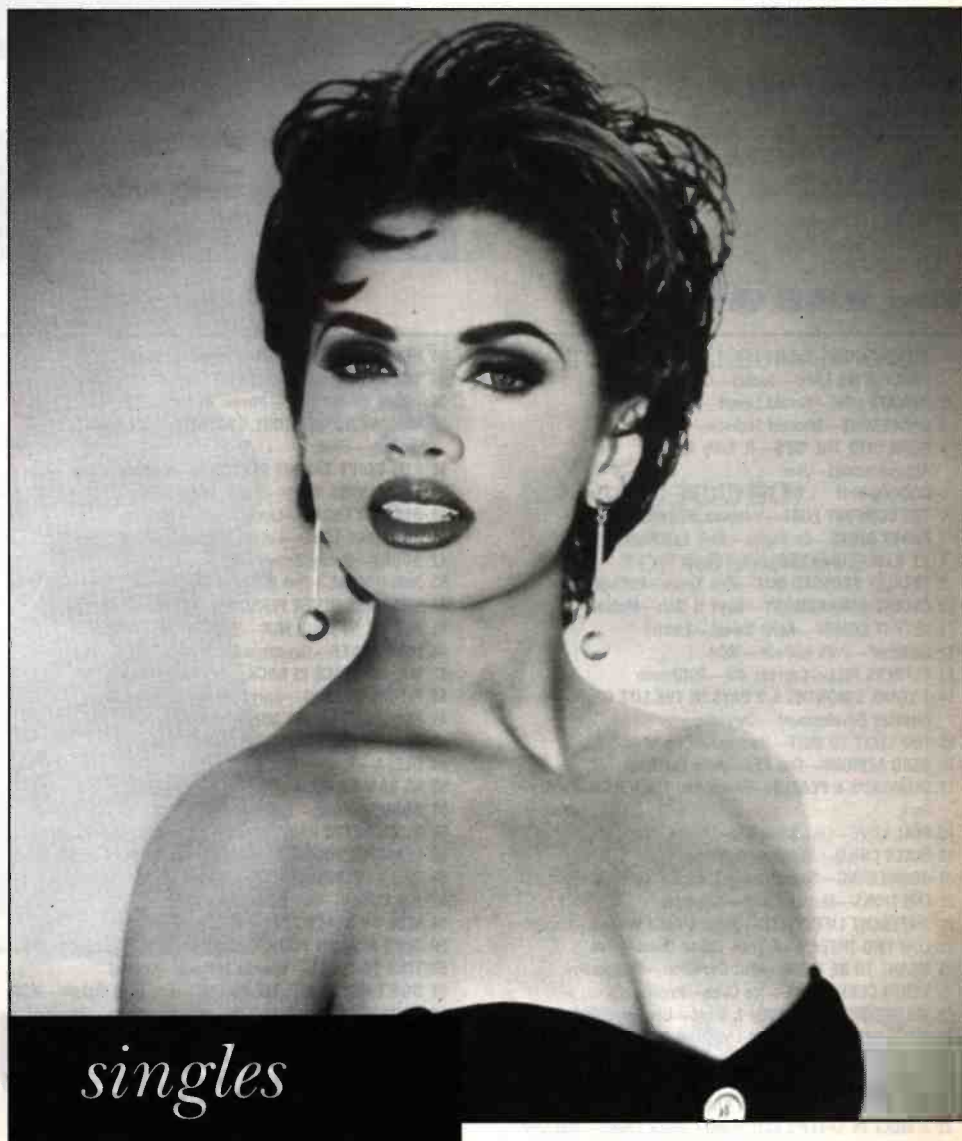
- | Pos. | TITLE—Artist—Label | Pos. | TITLE—Artist—Label |
|------|--|------|--|
| 1 | BABY GOT BACK—Sir Mix-A-Lot—Def American | 39 | BEAUTY AND THE BEAST—Celine Dion And Peabo Bryson—Epic |
| 2 | JUMP—Kris Kross—Ruffhouse | 40 | DON'T CRY—Guns N' Roses—Geffen |
| 3 | END OF THE ROAD (FROM "BOOMERANG")—Boyz II Men—Biv 10 | 41 | MASTERPIECE—Atlantic Starr—Reprise |
| 4 | ACHY BREAKY HEART—Billy Ray Cyrus—Mercury | 42 | THEY WANT EFX—Das EFX—Atco EastWest |
| 5 | TEARS IN HEAVEN—Eric Clapton—Reprise | 43 | I'LL BE THERE—Mariah Carey—Columbia |
| 6 | I'M TOO SEXY—Right Said Fred—Charisma | 44 | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—Boyz II Men—Motown |
| 7 | JUMP AROUND—House Of Pain—Tommy Boy | 45 | RUMP SHAKER—Wreckx-N-Effect—MCA |
| 8 | UNDER THE BRIDGE—Red Hot Chili Peppers—Warner Bros. | 46 | I LOVE YOUR SMILE—Shanice—Motown |
| 9 | SMELLS LIKE TEEN SPIRIT—Nirvana—DGC | 47 | BREAKIN' MY HEART (PRETTY BROWN EYES)—Mint Condition—Perspective |
| 10 | NOVEMBER RAIN—Guns N' Roses—Geffen | 48 | PEOPLE EVERYDAY—Arrested Development—Chrysalis |
| 11 | 2 LEGIT 2 QUIT—Hammer—Capitol | 49 | OOCHIE COOCHIE—M.C. Brains—Motown |
| 12 | BABY-BABY-BABY—TLC—LaFace | 50 | FINALLY—CeCe Peniston—A&M |
| 13 | BOHEMIAN RHAPSODY—Queen—Hollywood | 51 | LIVE AND LEARN—Joe Public—Columbia |
| 14 | AINT 2 PROUD 2 BEG—TLC—LaFace | 52 | MIND PLAYING TRICKS ON ME—Geto Boys—Rap-A-Lot |
| 15 | SAVE THE BEST FOR LAST—Vanessa Williams—Wing | 53 | SET ADRIFT ON MEMORY BLISS—P.M. Dawn—Gee Street/Island |
| 16 | THIS USED TO BE MY PLAYGROUND—Madonna—Sire | 54 | HOW DO YOU TALK TO AN ANGEL—The Heights—Capitol |
| 17 | COME & TALK TO ME—Jodeci—Uptown | 55 | IF YOU ASKED ME TO—Celine Dion—Epic |
| 18 | BLACK OR WHITE—Michael Jackson—Epic | 56 | THE BEST THINGS IN LIFE ARE FREE—Luther Vandross And Janet Jackson—Perspective |
| 19 | JUST ANOTHER DAY—Jon Secada—SBK | 57 | DIAMONDS AND PEARLS—Prince & The N.P.G.—Paisley Park |
| 20 | MY LOVIN' (YOU'RE NEVER GONNA GET IT)—En Vogue—Atco EastWest | 58 | UHH AHH—Boyz II Men—Motown |
| 21 | TO BE WITH YOU—Mr. Big—Atlantic | 59 | MOVE THIS—Technotronic Featuring Ya Kid K—SBK |
| 22 | LIFE IS A HIGHWAY—Tom Cochrane—Capitol | 60 | HAZARD—Richard Marx—Capitol |
| 23 | WARM IT UP—Kris Kross—Ruffhouse | 61 | WISHING ON A STAR—The Cover Girls—Epic |
| 24 | ALL 4 LOVE—Color Me Badd—Giant | 62 | CAN'T LET GO—Mariah Carey—Columbia |
| 25 | SOMETIMES LOVE JUST AIN'T ENOUGH—Patty Smyth—MCA | 63 | YOU REMIND ME (FROM "STRICTLY BUSINESS")—Mary J. Blige—Uptown |
| 26 | ADDAMS GROOVE—Hammer—Capitol | 64 | THE ONE—Elton John—MCA |
| 27 | STAY—Shakespear's Sister—London | 65 | SHE'S PLAYING HARD TO GET—Hi-Five—Jive |
| 28 | DON'T LET THE SUN GO DOWN ON ME—George Michael/Elton John—Columbia | 66 | CAN'T STOP THIS THING WE STARTED—Bryan Adams—A&M |
| 29 | HUMPIN' AROUND—Bobby Brown—MCA | 67 | IF I EVER FALL IN LOVE—Shai—Gasoline Alley |
| 30 | BACK TO THE HOTEL—N2Deep—Profile | 68 | PLEASE DON'T GO—K.W.S.—Next Plateau/London |
| 31 | TENNESSEE—Arrested Development—Chrysalis | 69 | LET'S GET ROCKED—Def Leppard—Mercury |
| 32 | WILDSIDE—Marky Mark—Interscope | 70 | I'D DIE WITHOUT YOU (FROM "BOOMERANG")—P.M. Dawn—Gee Street/LaFace |
| 33 | GIVING HIM SOMETHING HE CAN FEEL—En Vogue—Atco EastWest | 71 | I CAN'T DANCE—Genesis—Atlantic |
| 34 | TELL ME WHAT YOU WANT ME TO DO—Tevin Campbell—Qwest | 72 | RHYTHM IS A DANCER—Snap—Arista |
| 35 | REMEMBER THE TIME—Michael Jackson—Epic | 73 | ENTER SANDMAN—Metallica—Elektra |
| 36 | EVERYTHING ABOUT YOU—Ugly Kid Joe—Stardog | 74 | THE UNFORGIVEN—Metallica—Elektra |
| 37 | O.P.P.—Naughty By Nature—Tommy Boy | 75 | LET'S TALK ABOUT SEX—Salt-N-Pepa—Next Plateau |
| 38 | DAMN, I WISH I WAS YOUR LOVER—Sophie B. Hawkins—Columbia | | |

Top 40 Radio Monitor Tracks

- | Pos. | TITLE—Artist—Label | Pos. | TITLE—Artist—Label |
|------|--|------|--|
| 1 | END OF THE ROAD (FROM "BOOMERANG")—Boyz II Men—Biv 10 | 35 | LIFE IS A HIGHWAY—Tom Cochrane—Capitol |
| 2 | SAVE THE BEST FOR LAST—Vanessa Williams—Wing | 36 | TELL ME WHAT YOU WANT ME TO DO—Tevin Campbell—Qwest |
| 3 | MY LOVIN' (YOU'RE NEVER GONNA GET IT)—En Vogue—Atco EastWest | 37 | HUMPIN' AROUND—Bobby Brown—MCA |
| 4 | BABY-BABY-BABY—TLC—LaFace | 38 | I'D DIE WITHOUT YOU (FROM "BOOMERANG")—P.M. Dawn—Gee Street/LaFace |
| 5 | JUST ANOTHER DAY—Jon Secada—SBK | 39 | SHE'S PLAYING HARD TO GET—Hi-Five—Jive |
| 6 | I LOVE YOUR SMILE—Shanice—Motown | 40 | WHEN A MAN LOVES A WOMAN—Michael Bolton—Columbia |
| 7 | ALL 4 LOVE—Color Me Badd—Giant | 41 | KEEP ON WALKIN'—CeCe Peniston—A&M |
| 8 | I'LL BE THERE—Mariah Carey—Columbia | 42 | COME & TALK TO ME—Jodeci—Uptown |
| 9 | DIAMONDS AND PEARLS—Prince & The N.P.G.—Paisley Park | 43 | HOLD ON MY HEART—Genesis—Atlantic |
| 10 | REMEMBER THE TIME—Michael Jackson—Epic | 44 | THE ONE—Elton John—MCA |
| 11 | FINALLY—CeCe Peniston—A&M | 45 | THIS USED TO BE MY PLAYGROUND—Madonna—Sire |
| 12 | TO BE WITH YOU—Mr. Big—Atlantic | 46 | BREAKIN' MY HEART (PRETTY BROWN EYES)—Mint Condition—Perspective |
| 13 | CAN'T LET GO—Mariah Carey—Columbia | 47 | TENNESSEE—Arrested Development—Chrysalis |
| 14 | LIVE AND LEARN—Joe Public—Columbia | 48 | MYSTERIOUS WAYS—U2—Island |
| 15 | BLACK OR WHITE—Michael Jackson—Epic | 49 | TOO FUNKY—George Michael—Columbia |
| 16 | MASTERPIECE—Atlantic Starr—Reprise | 50 | EVERYTHING CHANGES—Kathy Troccoli—Reunion |
| 17 | MAKE IT HAPPEN—Mariah Carey—Columbia | 51 | IN THE CLOSET—Michael Jackson—Epic |
| 18 | UNDER THE BRIDGE—Red Hot Chili Peppers—Warner Bros. | 52 | NO SON OF MINE—Genesis—Atlantic |
| 19 | IF YOU ASKED ME TO—Celine Dion—Epic | 53 | ONE—U2—Island |
| 20 | GOOD FOR ME—Amy Grant—A&M | 54 | I CAN'T DANCE—Genesis—Atlantic |
| 21 | THE BEST THINGS IN LIFE ARE FREE—Luther Vandross And Janet Jackson—Perspective | 55 | DO I HAVE TO SAY THE WORDS?—Bryan Adams—A&M |
| 22 | DON'T LET THE SUN GO DOWN ON ME—George Michael/Elton John—Columbia | 56 | I'M TOO SEXY—Right Said Fred—Charisma |
| 23 | MOVE THIS—Technotronic Featuring Ya Kid K—SBK | 57 | I WANNA LOVE YOU (FROM "CLASS ACT")—Jade—Giant |
| 24 | THE WAY I FEEL ABOUT YOU—Karyn White—Warner Bros. | 58 | SLOW MOTION—Color Me Badd—Giant |
| 25 | TEARS IN HEAVEN—Eric Clapton—Reprise | 59 | WE GOT A LOVE THANG—CeCe Peniston—A&M |
| 26 | SOMETIMES LOVE JUST AIN'T ENOUGH—Patty Smyth—MCA | 60 | TAKE THIS HEART—Richard Marx—Capitol |
| 27 | SET ADRIFT ON MEMORY BLISS—P.M. Dawn—Gee Street/Island | 61 | AINT 2 PROUD 2 BEG—TLC—LaFace |
| 28 | DAMN, I WISH I WAS YOUR LOVER—Sophie B. Hawkins—Columbia | 62 | HOW DO YOU TALK TO AN ANGEL—The Heights—Capitol |
| 29 | WISHING ON A STAR—The Cover Girls—Epic | 63 | NOVEMBER RAIN—Guns N' Roses—Geffen |
| 30 | GIVING HIM SOMETHING HE CAN FEEL—En Vogue—Atco EastWest | 64 | KEEP IT COMIN'—Keith Sweat—Elektra |
| 31 | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—Boyz II Men—Motown | 65 | FRIDAY I'M IN LOVE—The Cure—Fiction |
| 32 | ALL I WANT—Toad The Wet Sprocket—Columbia | 66 | MISSING YOU NOW—Michael Bolton—Columbia |
| 33 | JUMP—Kris Kross—Ruffhouse | 67 | THAT'S WHAT LOVE IS FOR—Amy Grant—A&M |
| 34 | PLEASE DON'T GO—K.W.S.—Next Plateau/London | 68 | HAZARD—Richard Marx—Capitol |
| | | 69 | REAL LOVE—Mary J. Blige—Uptown |
| | | 70 | THINKIN' BACK—Color Me Badd—Giant |
| | | 71 | FOREVER LOVE (FROM "MO' MONEY")—Color Me Badd—Giant |
| | | 72 | RHYTHM IS A DANCER—Snap—Arista |
| | | 73 | PEOPLE EVERYDAY—Arrested Development—Chrysalis |
| | | 74 | STEEL BARS—Michael Bolton—Columbia |
| | | 75 | BLOWING KISSES IN THE WIND—Paula Abdul—Captive |



SIR MIX-A-LOT: His "Baby Got Back" is the Top Singles Sales Track.



VANESSA WILLIAMS: "Save The Best For Last" is the highest-ranking Top 40 Radio Monitor Track by a female artist.

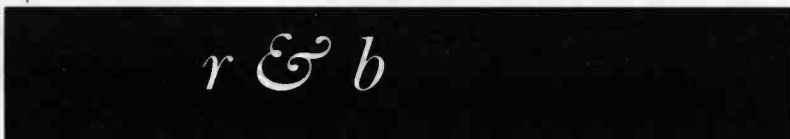
THE YEAR IN MUSIC

Top R&B Album Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 JODECI (1) Uptown
 - 2 GERALD LEVERT (1) Atco EastWest
 - 3 MICHAEL JACKSON (1) Epic
 - 4 R. KELLY & PUBLIC ANNOUNCEMENT (1) Jive
 - 5 TLC (1) LaFace
 - 6 VANESSA WILLIAMS (1) Wing
 - 7 EN VOGUE (1) Atco EastWest
 - 8 TEVIN CAMPBELL (1) Qwest
 - 9 KRIS KROSS (1) Ruffhouse
 - 10 BOYZ II MEN (1) Motown
 - 11 KEITH SWEAT (1) Elektra
 - 12 PATTI LABELLE (1) MCA
 - 13 MARIAH CAREY (2) Columbia
 - 14 CYPRESS HILL (1) Ruffhouse
 - 15 ARRESTED DEVELOPMENT (1) Chrysalis
 - 16 HAMMER (1) Capitol
 - 17 DAS EFX (1) Atco EastWest
 - 18 PRINCE AND THE N.P.G. (1) Paisley Park
 - 19 LISA STANSFIELD (1) Arista
 - 20 SHANICE (1) Motown
 - 21 SHABBA RANKS (3) Epic
(1) Pow Wow
 - 22 PUBLIC ENEMY (2) Def Jam
 - 23 BEBE & CECE WINANS (1) Capitol
 - 24 A TRIBE CALLED QUEST (1) Jive
 - 25 MINT CONDITION (1) Perspective
 - 26 ICE CUBE (1) Priority
 - 27 MARY J. BLIGE (1) Uptown
 - 28 SIR MIX-A-LOT (1) Def American
 - 29 CECE PENISTON (1) A&M
 - 30 CHAKA KHAN (1) Warner Bros.
 - 31 BLACK SHEEP (1) Mercury
 - 32 GLENN JONES (1) Atlantic
 - 33 SPICE 1 (1) Triad
 - 34 PHYLLIS HYMAN (1) PIR
 - 35 PETE ROCK & C.L. SMOOTH (1) Elektra
 - 36 FU-SCHNICKENS (1) Jive
 - 37 2PAC (1) Interscope
 - 38 LIONEL RICHIE (1) Motown
 - 39 LUTHER VANDROSS (1) Epic
 - 40 BOBBY BROWN (1) MCA
 - 41 2ND II NONE (1) Profile
 - 42 EPMD (1) RAL
 - 43 BARRY WHITE (1) A&M
 - 44 SCARFACE (1) Rap-A-Lot
 - 45 KARYN WHITE (1) Warner Bros.
 - 46 LUKE (1) Luke
 - 47 TOO SHORT (1) Jive
 - 48 TROOP (1) Atlantic
 - 49 XCLAN (1) Polydor
 - 50 AMG (1) Select Street



JODECI: Top R&B Album Artists



atco-eastwest records america



Top R&B Albums

- Pos. TITLE—Artist—Label
- 1 FOREVER MY LADY—Jodeci—Uptown
 - 2 PRIVATE LINE—Gerald Levert—Atco EastWest
 - 3 DANGEROUS—Michael Jackson—Epic
 - 4 BORN INTO THE '90'S—R. Kelly & Public Announcement—Jive
 - 5 OOOOOHHH... ON THE TLC TIP—TLC—LaFace
 - 6 THE COMFORT ZONE—Vanessa Williams—Wing
 - 7 FUNKY DIVAS—En Vogue—Atco EastWest
 - 8 T.E.V.I.N.—Tevin Campbell—Qwest
 - 9 TOTALLY KROSSED OUT—Kris Kross—Ruffhouse
 - 10 COOLEYHIGHARMONY—Boyz II Men—Motown
 - 11 KEEP IT COMIN'—Keith Sweat—Elektra
 - 12 BURNIN'—Patti LaBelle—MCA
 - 13 CYPRESS HILL—Cypress Hill—Ruffhouse
 - 14 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...—Arrested Development—Chrysalis
 - 15 TOO LEGIT TO QUIT—Hammer—Capitol
 - 16 DEAD SERIOUS—Das EFX—Atco EastWest
 - 17 DIAMONDS & PEARLS—Prince And The N.P.G.—Paisley Park
 - 18 REAL LOVE—Lisa Stansfield—Arista
 - 19 INNER CHILD—Shanice—Motown
 - 20 BOOMERANG—Soundtrack—LaFace
 - 21 EMOTIONS—Mariah Carey—Columbia
 - 22 DIFFERENT LIFESTYLES—BeBe & CeCe Winans—Capitol
 - 23 LOW END THEORY—A Tribe Called Quest—Jive
 - 24 MEANT TO BE MINT—Mint Condition—Perspective
 - 25 DEATH CERTIFICATE—Ice Cube—Priority
 - 26 WHAT'S THE 411?—Mary J. Blige—Uptown
 - 27 MACK DADDY—Sir Mix-A-Lot—Def American/Reprise
 - 28 MO' MONEY—Soundtrack—Perspective
 - 29 FINALLY—CeCe Peniston—A&M
 - 30 THE WOMAN I AM—Chaka Khan—Warner Bros.
 - 31 A WOLF IN SHEEP'S CLOTHING—Black Sheep—Mercury
 - 32 JUICE—Soundtrack—Soul
 - 33 APOCALYPSE 91... THE ENEMY STRIKES BLACK—Public Enemy—Def Jam

- 34 HERE I GO AGAIN—Glenn Jones—Atlantic
- 35 SPICE 1—Spice 1—Triad
- 36 PRIME OF MY LIFE—Phyllis Hyman—PIR
- 37 MECCA AND THE SOUL BROTHER—Pete Rock & C.L. Smooth—Elektra
- 38 F.U.- DON'T TAKE IT PERSONAL—Fu-Schnickens—Jive
- 39 2PACALYPSE NOW—2Pac—Interscope
- 40 BACK TO FRONT—Lionel Richie—Motown
- 41 POWER OF LOVE—Luther Vandross—Epic
- 42 BOBBY—Bobby Brown—MCA
- 43 2ND II NONE—2nd II None—Profile
- 44 BUSINESS NEVER PERSONAL—EPMD—RAL/Chaos
- 45 PUT ME IN YOUR MIX—Barry White—A&M
- 46 DEEP COVER—Soundtrack—Solar
- 47 MR. SCARFACE IS BACK—Scarface—Rap-A-Lot
- 48 RITUAL OF LOVE—Karyn White—Warner Bros.
- 49 I GOT SHIT ON MY MIND—Luke—Luke
- 50 SHORTY THE PIMP—Too Short—Jive
- 51 DEEPA—Troop—Atlantic
- 52 AS RAW AS EVER—Shabba Ranks—Epic
- 53 XODUS—XClan—Polydor
- 54 BITCH BETTA HAVE MY MONEY—AMG—Select Street
- 55 PEACEFUL JOURNEY—Heavy D. & The Boyz—Uptown
- 56 DAILY OPERATION—Gang Starr—Chrysalis
- 57 JOE PUBLIC—Joe Public—Columbia
- 58 KIZZ MY BLACK AZZ—MC Ren—Ruthless
- 59 AIN'T A DAMN THING CHANGED—Nice & Smooth—RAL
- 60 TIME FOR LOVE—Freddie Jackson—Capitol
- 61 DON'T SWEAT THE TECHNIQUE—Eric B. & Rakim—MCA
- 62 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy
- 63 FIRST TIME—Chris Walker—Pendulum
- 64 WAY 2 FONKY—DJ Quik—Profile
- 65 AFFAIRS OF THE HEART—Jody Watley—MCA
- 66 ACT LIKE YOU KNOW—MC Lyte—First Priority/Atlantic
- 67 FOURPLAY—Fourplay—Warner Bros.
- 68 KEEP IT GOIN' ON—Hi-Five—Jive
- 69 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot

- 70 LOVE CRAZY—Atlantic Starr—Reprise
- 71 EAST COAST FAMILY VOLUME ONE—East Coast Family—Biv 10
- 72 RADIO FUSION RADIO—The College Boyz—Virgin
- 73 TRACKS OF LIFE—The Isley Brothers Featuring Ronald Isley—Warner Bros.
- 74 TAKIN' MY TIME—After 7—Virgin
- 75 BRIAN MCKNIGHT—Brian McKnight—Mercury
- 76 MTV UNPLUGGED EP—Mariah Carey—Columbia
- 77 PRINCE OF DARKNESS—Big Daddy Kane—Cold Chillin'
- 78 SONS OF THE P—Digital Underground—Tommy Boy
- 79 THE EVOLUTION OF GOSPEL—Sounds Of Blackness—Perspective
- 80 FRUITS OF NATURE—U.M.C.'S—Wild Pitch
- 81 MEN AT LARGE—Men At Large—Atco EastWest
- 82 AIN'T NO DOUBT ABOUT IT—D.J. Magic Mike & M.C. Madness—Cheetah
- 83 SEXY VERSUS—A.I. B. Sure!—Warner Bros.
- 84 LOVERS LANE—M.C. Brains—Motown
- 85 DON DADA—Super Cat—Columbia
- 86 LORENZO—Lorenzo—Alpha International
- 87 SEX AND VIOLENCE—Boogie Down Productions—Jive
- 88 HOUSE OF PAIN—House Of Pain—Tommy Boy
- 89 BROTHERHOOD CREED—Brotherhood Creed—Gasoline Alley
- 90 C.M.B.—Color Me Badd—Giant/Reprise
- 91 GUERRILLAS IN THE MIST—Da Lench Mob—Street Knowledge/Atco EastWest
- 92 JUST AN ILLUSION—Najee—EMI
- 93 BACK TO THE HOTEL—N2Deep—Profile
- 94 20 BELOW—MC Breed—Wrap
- 95 PENICILLIN ON WAX—Tim Dog—Ruffhouse
- 96 NEXT EXIT—Grover Washington, Jr.—Columbia
- 97 THE ONE—Chubb Rock—Select
- 98 OF THE HEART, OF THE SOUL & OF THE CROSS—P.M. Dawn—Gee Street/Island
- 99 ALYSON WILLIAMS—Alyson Williams—OBR
- 100 GREATEST MISSES—Public Enemy—Def Jam

Top R&B Album Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 ATCO EASTWEST (8)
 - 2 JIVE (10)
 - 3 MOTOWN (12)
 - 4 MCA (13)
 - 5 EPIC (10)
 - 6 UPTOWN (4)
 - 7 CAPITOL (6)
 - 8 RUFFHOUSE (3)
 - 9 WARNER BROS. (9)
 - 10 COLUMBIA (12)
 - 11 LAFACE (5)
 - 12 ELEKTRA (11)
 - 13 ATLANTIC (9)
 - 14 PERSPECTIVE (4)
 - 15 CHRYSALIS (2)

Top R&B Album Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 MCA (21)
 - 2 COLUMBIA (23)
 - 3 ATLANTIC GROUP (22)
 - 4 WARNER BROS. (23)
 - 5 JIVE (10)

A N D R E H A R R E L L
[C E O U P T O W N R E C O R D S]

A N D

S T E V E L U C A S
[P R E S . S T E V E L U C A S M G M T .]

CONGRATULATES THE BIGGEST R & B BAND IN AMERICA



FOREVER MY LADY

- TOP R&B ALBUMS

JODECI

- TOP NEW R&B ARTISTS

COME & TALK TO ME

- HOT R&B SINGLES

JODECI

- TOP R&B ALBUM ARTISTS

JODECI

- TOP R&B ARTISTS



CONGRATULATIONS

THE YEAR IN MUSIC

Hot R&B Singles Artists

- | | |
|--|------------------------------------|
| Pos. ARTIST (No. Of Charted Singles) Label | 24 BEBE & CECE WINANS (4) Capitol |
| 1 MICHAEL JACKSON (4) Epic | 25 ATLANTIC STARR (3) Reprise |
| 2 JODECI (4) Uptown | 26 JOE PUBLIC (3) Columbia |
| 3 TEVIN CAMPBELL (5) Qwest | 27 CHAKA KHAN (3) Warner Bros. |
| 4 R. KELLY & PUBLIC ANNOUNCEMENT (3) Jive | 28 CHRIS WALKER (3) Pendulum |
| 5 VANESSA WILLIAMS (4) Wing | 29 TROOP (2) Atlantic |
| 6 BOYZ II MEN (5) Motown | 30 ALYSON WILLIAMS (3) OBR |
| (1) Biv 10 | 31 TRACIE SPENCER (2) Capitol |
| 7 TLC (3) LaFace | 32 SHABBA RANKS (3) Epic |
| 8 SHANICE (4) Motown | 33 BOBBY BROWN (2) MCA |
| (1) Giant | 34 RUDE BOYS (3) Atlantic |
| 9 PATTI LABELLE (5) MCA | 35 JODY WATLEY (3) MCA |
| 10 GERALD LEVERT (4) Atco EastWest | 36 PHYLLIS HYMAN (3) PIR |
| 11 KEITH SWEAT (3) Elektra | 37 DAS EFX (2) Atco EastWest |
| 12 MARY J. BLIGE (3) Uptown | 38 KARYN WHITE (4) Warner Bros. |
| 13 ARRESTED DEVELOPMENT (3) Chrysalis | 39 HI-FIVE (3) Jive |
| 14 MARIAH CAREY (4) Columbia | 40 AARON HALL (1) Soul |
| 15 PRINCE AND THE N.P.G. (4) Paisley Park | 41 FREDDIE JACKSON (2) Capitol |
| 16 EN VOGUE (4) Atco EastWest | 42 MELI'SA MORGAN (3) Pendulum |
| 17 KRIS KROSS (3) Ruffhouse | 43 TONY TERRY (1) Epic |
| 18 CECE PENISTON (4) A&M | 44 AL B. SURE! (2) Warner Bros. |
| 19 GLENN JONES (3) Atlantic | 45 LIONEL RICHIE (2) Motown |
| 20 LUTHER VANDROSS (3) Epic | 46 MIKI HOWARD (1) Giant |
| (1) Perspective | 47 CHUCKII BOOKER (1) Atlantic |
| 21 MINT CONDITION (2) Perspective | 48 TONI BRAXTON (2) LaFace |
| 22 HAMMER (5) Capitol | 49 P.M. DAWN (2) Gee Street/Island |
| 23 LISA STANSFIELD (3) Arista | (1) Gee Street/LaFace |
| | 50 MEN AT LARGE (3) Atco EastWest |

Hot R&B Singles

- | | |
|---|--|
| Pos. TITLE—Artist—Label | 49 SCHOOL ME—Gerald Levert—Atco EastWest |
| 1 COME & TALK TO ME—Jodeci—Uptown | 50 THEY WANT EFX—Das EFX—Atco EastWest |
| 2 HONEY LOVE—R. Kelly & Public Announcement—Jive | 51 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN)—Patti LaBelle—MCA |
| 3 YOU REMIND ME (FROM "STRICTLY BUSINESS")—Mary J. Blige—Uptown | 52 IN THE CLOSET—Michael Jackson—Epic |
| 4 END OF THE ROAD (FROM "BOOMERANG")—Boyz II Men—Biv 10 | 53 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)—Glenn Jones—Atlantic |
| 5 TELL ME WHAT YOU WANT ME TO DO—Tevin Campbell—Qwest | 54 WARM IT UP—Kris Kross—Ruffhouse |
| 6 BREAKIN' MY HEART (PRETTY BROWN EYES)—Mint Condition—Perspective | 55 MASTERPIECE—Atlantic Starr—Reprise |
| 7 BABY-BABY-BABY—TLC—LaFace | 56 INSATIABLE—Prince And The N.P.G.—Paisley Park |
| 8 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS)—Patti LaBelle—MCA | 57 2 LEGIT 2 QUIT—Hammer—Capitol |
| 9 TENNESSEE—Arrested Development—Chrysalis | 58 GIVE U MY HEART (FROM "BOOMERANG")—Babyface (Featuring Toni Braxton)—LaFace |
| 10 STAY—Jodeci—Uptown | 59 THE COMFORT ZONE—Vanessa Williams—Wing |
| 11 ALL WOMAN—Lisa Stansfield—Arista | 60 IT'S O.K.—BeBe & CeCe Winans—Capitol |
| 12 I LOVE YOUR SMILE—Shanice—Motown | 61 THE RUSH—Luther Vandross—Epic |
| 13 PEOPLE EVERYDAY—Arrested Development—Chrysalis | 62 BLACK OR WHITE—Michael Jackson—Epic |
| 14 KEEP IT COMIN'—Keith Sweat—Elektra | 63 MY KINDA GIRL—Rude Boys—Atlantic |
| 15 WHY ME BABY?—Keith Sweat—Elektra | 64 I WANT YOU—Jody Watley—MCA |
| 16 UHH AHH—Boyz II Men—Motown | 65 MONEY CAN'T BUY YOU LOVE (FROM "MO' MONEY")—Ralph Tresvant—Perspective |
| 17 DON'T BE AFRAID (FROM "JUICE")—Aaron Hall—Soul | 66 I WANNA LOVE YOU (FROM "CLASS ACT")—Jade—Giant |
| 18 REMEMBER THE TIME—Michael Jackson—Epic | 67 WHAT ABOUT YOUR FRIENDS—TLC—LaFace |
| 19 SLOW DANCE (HEY MR. DJ)—R. Kelly & Public Announcement—Jive | 68 THE WAY I FEEL ABOUT YOU—Karyn White—Warner Bros. |
| 20 HERE I GO AGAIN—Glenn Jones—Atlantic | 69 AFTER THE DANCE—Fourplay Featuring El DeBarge—Warner Bros. |
| 21 SAVE THE BEST FOR LAST—Vanessa Williams—Wing | 70 SOMEONE TO HOLD—Trey Lorenz—Epic |
| 22 REAL LOVE—Mary J. Blige—Uptown | 71 I GOT A THANG 4 YA!—Lo-Key—Perspective |
| 23 JUMP—Kris Kross—Ruffhouse | 72 WORK TO DO—Vanessa Williams—Wing |
| 24 CAN'T LET GO—Mariah Carey—Columbia | 73 CAN'T HAVE MY MAN—Alyson Williams—OBR |
| 25 MR. LOVERMAN (FROM "DEEP COVER")—Shabba Ranks—Epic | 74 FOREVER IN YOUR EYES—Mint Condition—Perspective |
| 26 AIN'T 2 PROUD 2 BEG—TLC—LaFace | 75 THESE THREE WORDS—Stevie Wonder—Motown |
| 27 LOVE ME—Tracie Spencer—Capitol | 76 TAKE TIME—Chris Walker—Pendulum |
| 28 SHE'S PLAYING HARD TO GET—Hi-Five—Jive | 77 PRIVATE LINE—Gerald Levert—Atco EastWest |
| 29 BABY HOLD ON TO ME—Gerald Levert (Duet With Eddie Levert)—Atco EastWest | 78 PLEASE DON'T GO—Boyz II Men—Motown |
| 30 LIVE AND LEARN—Joe Public—Columbia | 79 HELLUVA—Brotherhood Creed—Gasoline Alley |
| 31 MY LOVIN' (YOU'RE NEVER GONNA GET IT)—En Vogue—Atco EastWest | 80 MAKE IT HAPPEN—Mariah Carey—Columbia |
| 32 GOODBYE—Tevin Campbell—Qwest | 81 REAL LOVE—Lorenzo—Alpha International |
| 33 GIVING HIM SOMETHING HE CAN FEEL—En Vogue—Atco EastWest | 82 LOVE CRAZY—Atlantic Starr—Reprise |
| 34 EVERLASTING LOVE—Tony Terry—Epic | 83 USE ME—Men At Large—Atco EastWest |
| 35 AIN'T NOBODY LIKE YOU—Miki Howard—Giant | 84 YOU CAN MAKE THE STORY RIGHT—Chaka Khan—Warner Bros. |
| 36 RIGHT NOW—Al B. Sure!—Warner Bros. | 85 JAM—Michael Jackson—Epic |
| 37 KEEP ON WALKIN'—CeCe Peniston—A&M | 86 JUST MY LUCK—Alyson Williams—OBR |
| 38 HUMPIN' AROUND—Bobby Brown—MCA | 87 SOMETIMES IT'S ONLY LOVE—Luther Vandross—Epic |
| 39 DIAMONDS AND PEARLS—Prince And The N.P.G.—Paisley Park | 88 THE WAY LOVE GOES—Brian McKnight—Mercury |
| 40 ALONE WITH YOU—Tevin Campbell—Qwest | 89 THEY REMINISCE OVER YOU (T.R.O.Y.)—Pete Rock & C.L. Smooth—Elektra |
| 41 SWEET NOVEMBER—Troop—Atlantic | 90 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT)—Ready For The World—MCA |
| 42 GAMES—Chuckii Booker—Atlantic | 91 I'M STILL WAITING—Jodeci—Uptown |
| 43 DO IT TO ME—Lionel Richie—Motown | 92 KICKIN' IT—After 7—Virgin |
| 44 LOVE YOU ALL MY LIFETIME—Chaka Khan—Warner Bros. | 93 STILL IN LOVE WITH YOU—Meli'sa Morgan—Pendulum |
| 45 I COULD USE A LITTLE LOVE (RIGHT NOW)—Freddie Jackson—Capitol | 94 NEVER SATISFIED—Good 2 Go—Giant |
| 46 SHE'S GOT THAT VIBE—R. Kelly & Public Announcement—Jive | 95 RUMP SHAKER—Wreckx-N-Effect—MCA |
| 47 SILENT PRAYER—Shanice—Motown | 96 KISS YOU BACK—Digital Underground—Tommy Boy |
| 48 THE BEST THINGS IN LIFE ARE FREE—Luther Vandross And Janet Jackson—Perspective | 97 I MISS YOU—Joe Public—Columbia |
| | 98 JUMP AROUND—House Of Pain—Tommy Boy |
| | 99 I'LL TAKE YOU THERE—BeBe & CeCe Winans Featuring Mavis Staples—Capitol |
| | 100 PUT ME IN YOUR MIX—Barry White—A&M |



MICHAEL JACKSON: Top R&B Singles Artist

Hot R&B Singles Labels

- | |
|-------------------------------------|
| Pos. LABEL (No. Of Charted Singles) |
| 1 EPIC (18) |
| 2 MCA (29) |
| 3 ATCO EASTWEST (21) |
| 4 MOTOWN (26) |
| 5 CAPITOL (23) |
| 6 UPTOWN (15) |
| 7 ATLANTIC (17) |
| 8 WARNER BROS. (21) |
| 9 COLUMBIA (24) |
| 10 JIVE (17) |
| 11 LAFACE (12) |
| 12 PERSPECTIVE (8) |
| 13 ELEKTRA (15) |
| 14 QWEST (7) |
| 15 ARISTA (9) |



JODECI: Their "Come & Talk To Me" is the Top R&B Single.

Hot R&B Singles Distributing Labels

- | |
|--|
| Pos. DISTRIBUTING LABEL (No. Of Charted Singles) |
| 1 MCA (54) |
| 2 WARNER BROS. (35) |
| 3 COLUMBIA (40) |
| 4 EPIC (27) |
| 5 MOTOWN (30) |

Hot R&B Singles Producers

- | |
|--|
| Pos. PRODUCER (No. Of Charted Singles) |
| 1 NARADA MICHAEL WALDEN (13) |
| 2 DALLAS AUSTIN (10) |
| 3 AL B. SURE! (10) |
| 4 R. KELLY (4) |
| 5 KEITH THOMAS (5) |
| 6 PRINCE AND THE N.P.G. (5) |
| 7 GERALD LEVERT (9) |
| 8 SPEECH (3) |
| 9 TEDDY RILEY (7) |
| 10 EDWIN NICHOLAS (8) |
| 11 DARYL SIMMONS (8) |
| 12 (tie) BABYFACE (9) |
| L.A. REID (9) |
| 14 MICHAEL JACKSON (4) |
| 15 JERMAINE DUPRI (3) |
| 16 DAVE "JAM" HALL (5) |
| 17 NICK MARTINELLI (6) |
| 18 KEITH SWEAT (5) |
| 19 DEVANTE SWING (5) |
| 20 BARRY J. EASTMOND (7) |
| 21 BERNARD BELLE (3) |
| 22 (tie) TERRY LEWIS (8) |
| JIMMY JAM (8) |
| 24 KYLE WEST (5) |
| 25 MARIAH CAREY (5) |



NARADA MICHAEL WALDEN: Top R&B Singles Producer



THE YEAR IN MUSIC

Top R&B Artists

- Pos. ARTIST (No. Of Charted Albums & Singles) Label
- 1 JODECI (5) Uptown
 - 2 MICHAEL JACKSON (5) Epic
 - 3 R. KELLY & PUBLIC ANNOUNCEMENT (4) Jive
 - 4 GERALD LEVERT (5) Atco EastWest
 - 5 VANESSA WILLIAMS (5) Wing
 - 6 TEVIN CAMPBELL (6) Qwest
 - 7 TLC (4) LaFace
 - 8 BOYZ II MEN (6) Motown
(1) Biv 10
 - 9 PATTI LABELLE (6) MCA
 - 10 EN VOGUE (5) Atco EastWest
 - 11 KEITH SWEAT (4) Elektra
 - 12 KRIS KROSS (4) Ruffhouse
 - 13 SHANICE (5) Motown
(1) Giant
 - 14 MARIAH CAREY (6) Columbia
 - 15 ARRESTED DEVELOPMENT (4) Chrysalis
 - 16 PRINCE AND THE N.P.G. (5) Paisley Park
 - 17 HAMMER (6) Capitol
 - 18 LISA STANSFIELD (4) Arista
 - 19 MARY J. BLIGE (4) Uptown
 - 20 DAS EFX (3) Atco EastWest
 - 21 MINT CONDITION (3) Perspective
 - 22 CECE PENISTON (5) A&M
 - 23 BEBE & CECE WINANS (5) Capitol
 - 24 SHABBA RANKS (6) Epic
(1) Pow Wow

- 25 GLENN JONES (4) Atlantic
- 26 CHAKA KHAN (4) Warner Bros.
- 27 LUTHER VANDROSS (4) Epic
(1) Perspective
- 28 PUBLIC ENEMY (5) Def Jam
- 29 CYPRESS HILL (1) Ruffhouse
- 30 JOE PUBLIC (4) Columbia
- 31 PHYLLIS HYMAN (4) PIR
- 32 BOBBY BROWN (3) MCA
- 33 TROOP (3) Atlantic
- 34 ATLANTIC STARR (4) Reprise
- 35 CHRIS WALKER (4) Pendulum
- 36 KARYN WHITE (5) Warner Bros.
- 37 LIONEL RICHIE (3) Motown
- 38 SIR MIX-A-LOT (2) Def American
- 39 A TRIBE CALLED QUEST (3) Jive
- 40 PETE ROCK & C.L. SMOOTH (3) Elektra
- 41 JODY WATLEY (4) MCA
- 42 FREDDIE JACKSON (3) Capitol
- 43 HI-FIVE (5) Jive
- 44 ICE CUBE (3) Priority
- 45 ALYSON WILLIAMS (4) OBR
- 46 BLACK SHEEP (2) Mercury
- 47 TRACIE SPENCER (3) Capitol
- 48 BARRY WHITE (3) A&M
- 49 ERIC B. & RAKIM (3) MCA
(1) Soul
- 50 EPMD (3) RAL

Top New R&B Artists

- Pos. ARTIST (No. Of Charted Albums & Singles) Label
- 1 JODECI (5) Uptown
 - 2 R. KELLY & PUBLIC ANNOUNCEMENT (4) Jive
 - 3 GERALD LEVERT (5) Atco EastWest
 - 4 TLC (4) LaFace
 - 5 KRIS KROSS (4) Ruffhouse
 - 6 ARRESTED DEVELOPMENT (4) Chrysalis
 - 7 MARY J. BLIGE (4) Uptown
 - 8 DAS EFX (3) Atco EastWest
 - 9 MINT CONDITION (3) Perspective
 - 10 CECE PENISTON (5) A&M

Top R&B Labels

- Pos. LABEL (No. Of Charted Albums & Singles)
- 1 ATCO EASTWEST (29)
 - 2 EPIC (28)
 - 3 MCA (42)
 - 4 MOTOWN (38)
 - 5 JIVE (27)
 - 6 UPTOWN (19)
 - 7 CAPITOL (29)
 - 8 WARNER BROS. (30)
 - 9 COLUMBIA (36)
 - 10 LAFACE (17)
 - 11 ATLANTIC (26)
 - 12 ELEKTRA (26)
 - 13 PERSPECTIVE (12)
 - 14 RUFFHOUSE (6)
 - 15 QWEST (10)

Top R&B Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums & Singles)
- 1 MCA (75)
 - 2 WARNER BROS. (58)
 - 3 COLUMBIA (63)
 - 4 EPIC (43)
 - 5 MOTOWN (44)

MCA®



atco-eastwest records america

r & b

JODECI: Top R&B Artists



VERY WARM...

All microphones capture sound. Sony's new C-800 and C-800G capture subtlety. These vacuum tube microphones are the product of five years of intensive research and critical evaluation. The result: some of the world's most respected musicians and engineers now demand the extraordinarily warm, rich and natural sound these microphones deliver.

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C-800

SONY



SONY

AND VERY COOL.

The C-800G is engineered to excel in vocal recording applications and employs an innovative thermo-electric cooling system, which significantly reduces inherent noise and distortion. A newly developed dual diaphragm capsule provides superior off-axis frequency response.

All of which means this: for sound that's very warm and very cool, one name is very clear. Sony.

For more information, call 1-800-635-SONY, ext. TUBE.

C-800G

THE YEAR IN MUSIC

country

Top Country Album Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- GARTH BROOKS (5) Liberty
 - BILLY RAY CYRUS (1) Mercury
 - REBA MCENTIRE (3) MCA
 - TRAVIS TRITT (4) Warner Bros.
 - VINCE GILL (3) MCA (1) RCA
 - WYNONNA (1) Curb/MCA
 - ALAN JACKSON (3) Arista
 - CLINT BLACK (3) RCA
 - GEORGE STRAIT (5) MCA
 - BROOKS & DUNN (1) Arista
 - TRISHA YEARWOOD (2) MCA
 - THE JUDDS (3) Curb/RCA
 - LORRIE MORGAN (2) RCA (1) BNA
 - MARY-CHAPIN CARPENTER (2) Columbia
 - DOUG STONE (3) Epic
 - ALABAMA (3) RCA
 - COLLIN RAYE (2) Epic
 - TANYA TUCKER (2) Liberty
 - RICKY VAN SHELTON (4) Columbia
 - RANDY TRAVIS (5) Warner Bros.
 - JOHN ANDERSON (1) BNA
 - HAL KETCHUM (2) Curb
 - MARK CHESNUTT (2) MCA
 - SUZY BOGGUSS (2) Liberty
 - DIAMOND RIO (2) Arista
 - BILLY DEAN (2) SBK
 - SAWYER BROWN (4) Curb
 - AARON TIPPIN (2) RCA
 - SAMMY KERSHAW (1) Mercury
 - TRACY LAWRENCE (1) Atlantic
 - PAM TILLIS (2) Arista
 - DWIGHT YOAKAM (1) Reprise
 - DOLLY PARTON (2) Columbia
 - CHRIS LEDOUX (2) Liberty
 - SHENANDOAH (1) RCA (3) Columbia
 - KATHY MATTEA (4) Mercury
 - MARTY STUART (2) MCA
 - HANK WILLIAMS, JR. (2) Curb/Capricorn
 - KEITH WHITLEY (2) RCA
 - STEVE WARINER (1) Arista
 - THE KENTUCKY HEADHUNTERS (2) Mercury
 - RESTLESS HEART (2) RCA
 - LITTLE TEXAS (1) Warner Bros.
 - PIRATES OF THE MISSISSIPPI (3) Liberty
 - JOE DIFFIE (2) Epic
 - PATTY LOVELESS (2) MCA
 - MCBRIDE & THE RIDE (1) MCA
 - MICHELLE WRIGHT (1) Arista
 - CONFEDERATE RAILROAD (1) Atlantic
 - GEORGE JONES (2) MCA

Top Country Albums

- Pos. TITLE—Artist—Label
- ROPIN' THE WIND—Garth Brooks—Liberty
 - SOME GAVE ALL—Billy Ray Cyrus—Mercury
 - NO FENCES—Garth Brooks—Liberty
 - THE CHASE—Garth Brooks—Liberty
 - GARTH BROOKS—Garth Brooks—Liberty
 - WYNONNA—Wynonna—Curb/MCA
 - FOR MY BROKEN HEART—Reba McEntire—MCA
 - BRAND NEW MAN—Brooks & Dunn—Arista
 - IT'S ALL ABOUT TO CHANGE—Travis Tritt—Warner Bros.
 - DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
 - BEYOND THE SEASON—Garth Brooks—Liberty
 - POCKET FULL OF GOLD—Vince Gill—MCA
 - TRISHA YEARWOOD—Trisha Yearwood—MCA
 - SOMETHING IN RED—Lorrie Morgan—RCA
 - WHAT DO I DO WITH ME—Tanya Tucker—Liberty
 - SEMINOLE WIND—John Anderson—BNA
 - THE HARD WAY—Clint Black—RCA
 - PAST THE POINT OF RESCUE—Hal Ketchum—Curb
 - ALL I CAN BE—Collin Raye—Epic
 - DIAMOND RID—Diamond Rio—Arista
 - COME ON COME ON—Mary-Chapin Carpenter—Columbia
 - I STILL BELIEVE IN YOU—Vince Gill—MCA
 - ACES—Suzy Bogguss—Liberty
 - DON'T GO NEAR THE WATER—Sammy Kershaw—Mercury
 - PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
 - PUT YOURSELF IN MY SHOES—Clint Black—RCA
 - STICKS AND STONES—Tracy Lawrence—Atlantic
 - GREATEST HITS VOL. II—The Judds—Curb/RCA
 - READ BETWEEN THE LINES—Aaron Tippin—RCA
 - GREATEST HITS VOL. 2—Alabama—RCA
 - RUMOR HAS IT—Reba McEntire—MCA
 - I THOUGHT IT WAS YOU—Doug Stone—Epic
 - BACKROADS—Ricky Van Shelton—Columbia
 - LONGNECKS & SHORT STORIES—Mark Chesnutt—MCA
 - IF THERE WAS A WAY—Dwight Yoakam—Reprise
 - GREATEST HITS—The Judds—Curb/RCA
 - DIRT ROAD—Sawyer Brown—Curb
 - BILLY DEAN—Billy Dean—SBK
 - COUNTRY CLUB—Travis Tritt—Warner Bros.
 - T-R-O-U-B-L-E—Travis Tritt—Warner Bros.
 - SHOOTING STRAIGHT IN THE DARK—Mary-Chapin Carpenter—Columbia
 - HONEYMOON IN VEGAS—Soundtrack—Epic Soundtrax
 - HIGH LONESOME—Randy Travis—Warner Bros.
 - HOLDING MY OWN—George Strait—MCA
 - TEN STRAIT HITS—George Strait—MCA
 - PUT YOURSELF IN MY PLACE—Pam Tillis—Arista
 - HERE IN THE REAL WORLD—Alan Jackson—Arista
 - WHEN I CALL YOUR NAME—Vince Gill—MCA
 - DOUG STONE—Doug Stone—Epic
 - KILLIN' TIME—Clint Black—RCA
 - EAGLE WHEN SHE FLIES—Dolly Parton—Columbia
 - AMERICAN PRIDE—Alabama—RCA
 - I AM READY—Steve Wariner—Arista

- MAVERICK—Hank Williams, Jr.—Curb/Capricorn
- GREATEST HITS PLUS—Ricky Van Shelton—Columbia
- HEARTS IN ARMOR—Trisha Yearwood—MCA
- FIRST TIME FOR EVERYTHING—Little Texas—Warner Bros.
- IN THIS LIFE—Collin Raye—Epic
- THIS ONE'S GONNA HURT YOU—Marty Stuart—MCA
- TOO COLD AT HOME—Mark Chesnutt—MCA
- WHATCHA GONNA DO WITH A COWBOY—Chris LeDoux—Liberty
- THE BEST OF RESTLESS HEART—Restless Heart—RCA
- REGULAR JOE—Joe Diffie—Epic
- A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista
- GREATEST HITS, VOL. 1—Randy Travis—Warner Bros.
- GREATEST HITS—Keith Whitley—RCA
- UP AGAINST MY HEART—Patty Loveless—MCA
- REBA LIVE—Reba McEntire—MCA
- CHILL OF AN EARLY FALL—George Strait—MCA
- SACRED GROUND—McBride & The Ride—MCA
- NOW & THEN—Michelle Wright—Arista
- PICKIN' ON NASHVILLE—The Kentucky Headhunters—Mercury
- YOUNG MAN—Billy Dean—SBK
- WALK THE PLANK—Pirates Of The Mississippi—Liberty
- A COLLECTION OF HITS—Kathy Mattea—Mercury

GARTH BROOKS: Top Country Album Artist



Top Country Album Labels

- Pos. LABEL (No. Of Charted Albums)
- LIBERTY (18)
 - MCA (25)
 - MERCURY (10)
 - RCA (24)
 - ARISTA (12)
 - CURB (14)
 - WARNER BROS. (13)
 - COLUMBIA (15)
 - EPIC (12)
 - BNA (3)
 - ATLANTIC (5)
 - REPRISE (4)
 - SBK (2)
 - CHIPMUNK (1)
 - HOLLYWOOD (1)



Top Country Album Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- LIBERTY (20)
 - MCA (26)
 - RCA (27)
 - MERCURY (10)
 - SONY (28)

THE YEAR IN MUSIC

Top Country Singles Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 GARTH BROOKS (8) Liberty
 - 2 ALAN JACKSON (6) Arista
 - 3 BROOKS & DUNN (4) Arista
 - 4 REBA MCENTIRE (5) MCA
 - 5 MARK CHESNUTT (4) MCA
 - 6 GEORGE STRAIT (6) MCA
 - 7 WYNONNA (3) Curb/MCA
 - 8 TRACY LAWRENCE (4) Atlantic
 - 9 ALABAMA (4) RCA
 - 10 TANYA TUCKER (4) Liberty
 - 11 DOUG STONE (5) Epic
 - 12 COLLIN RAYE (4) Epic
 - 13 BILLY DEAN (4) SBK
 - 14 VINCE GILL (4) MCA
 - 15 TRAVIS TRITT (1) MCA (5) Warner Bros.
 - 16 TRISHA YEARWOOD (5) MCA
 - 17 JOHN ANDERSON (4) BNA
 - 18 RANDY TRAVIS (5) Warner Bros.
 - 19 SAWYER BROWN (5) Curb
 - 20 JOE DIFFIE (4) Epic (1) Columbia
 - 21 SUZY BOGGUSS (4) Liberty
 - 22 DIAMOND RIO (5) Arista
 - 23 STEVE WARINER (4) Arista
 - 24 HAL KETCHUM (4) Curb
 - 25 LORRIE MORGAN (3) RCA (1) BNA
 - 26 RICKY VAN SHELTON (5) Columbia
 - 27 BILLY RAY CYRUS (5) Mercury
 - 28 PAM TILLIS (4) Arista
 - 29 MARTY STUART (4) MCA (1) Warner Bros.
 - 30 SAMMY KERSHAW (4) Mercury
 - 31 LITTLE TEXAS (4) Warner Bros.
 - 32 AARON TIPPIN (3) RCA
 - 33 MCBRIDE & THE RIDE (4) MCA
 - 34 MARY-CHAPIN CARPENTER (3) Columbia
 - 35 RONNIE MILSAP (3) RCA
 - 36 CLINT BLACK (5) RCA
 - 37 DWIGHT YOAKAM (1) Epic (4) Reprise
 - 38 RODNEY CROWELL (2) Columbia
 - 39 SHENANDOAH (3) RCA
 - 40 RESTLESS HEART (3) RCA
 - 41 THE REMINGTONS (3) BNA
 - 42 PATTY LOVELESS (3) MCA (1) Reprise
 - 43 LEE ROY PARNELL (3) Arista
 - 44 CONFEDERATE RAILROAD (3) Atlantic
 - 45 MICHELLE WRIGHT (3) Arista
 - 46 MARK COLLIE (3) MCA
 - 47 PIRATES OF THE MISSISSIPPI (5) Liberty
 - 48 CHRIS LEDOUX (4) Liberty
 - 49 RICKY SKAGGS (3) Epic
 - 50 PAUL OVERSTREET (5) RCA

Hot Country Singles & Tracks Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 MCA (53)
 - 2 ARISTA (33)
 - 3 RCA (43)
 - 4 LIBERTY (37)
 - 5 EPIC (29)
 - 6 CURB (23)
 - 7 WARNER BROS. (25)
 - 8 COLUMBIA (25)
 - 9 MERCURY (20)
 - 10 BNA (11)
 - 11 ATLANTIC (15)
 - 12 SBK (4)
 - 13 REPRIS (9)
 - 14 STEP ONE (5)
 - 15 BELLAMY BROTHERS (2)



Hot Country Singles & Tracks Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 MCA (58)
 - 2 ARISTA (33)
 - 3 LIBERTY (41)
 - 4 RCA (44)
 - 5 WARNER BROS. (36)



WYNONNA: Her "I Saw The Light" is the Top Hot Country Single.

Hot Country Singles & Tracks Producers

- Pos. PRODUCER (No. Of Charted Singles)
- 1 TONY BROWN (31)
 - 2 JAMES STROUD (35)
 - 3 ALLEN REYNOLDS (17)
 - 4 SCOTT HENDRICKS (19)
 - 5 GARTH FUNDIS (8)

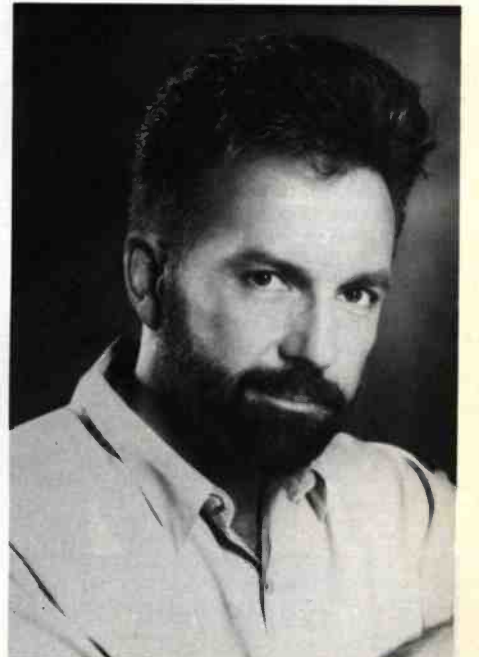
- 6 JERRY CRUTCHFIELD (12)
- 7 JIMMY BOWEN (22)
- 8 DOUG JOHNSON (9)
- 9 MARK WRIGHT (4)
- 10 KYLE LEHNING (11)
- 11 STEVE BUCKINGHAM (12)
- 12 GREG BROWN (5)
- 13 TIM DUBOIS (11)
- 14 RICHARD LANDIS (10)
- 15 EMORY GORDY, JR. (7)
- 16 JOSH LEO (15)
- 17 LARRY M. LEE (11)
- 18 KEITH STEGALL (9)
- 19 DON COOK (5)
- 20 ED SEAY (15)
- 21 BARRY BECKETT (10)
- 22 BOB MONTGOMERY (9)
- 23 REBA MCENTIRE (5)
- 24 PAUL WORLEY (14)
- 25 GEORGE STRAIT (6)

Hot Country Singles & Tracks

- Pos. TITLE—Artist—Label
- 1 I SAW THE LIGHT—Wynonna—Curb/MCA
 - 2 ACHY BREAKY HEART—Billy Ray Cyrus—Mercury
 - 3 IS THERE LIFE OUT THERE—Reba McEntire—MCA
 - 4 WHAT SHE'S DOING NOW—Garth Brooks—Liberty
 - 5 WE TELL OURSELVES—Clint Black—RCA
 - 6 DALLAS—Alan Jackson—Arista
 - 7 BOOT SCOOTIN' BOOGIE—Brooks & Dunn—Arista
 - 8 I STILL BELIEVE IN YOU—Vince Gill—MCA
 - 9 NEON MOON—Brooks & Dunn—Arista
 - 10 SOME GIRLS DO—Sawyer Brown—Curb
 - 11 I'LL THINK OF SOMETHING—Mark Chesnutt—MCA
 - 12 LOVE'S GOT A HOLD ON YOU—Alan Jackson—Arista
 - 13 BETTER CLASS OF LOSERS—Randy Travis—Warner Bros.
 - 14 A JUKEBOX WITH A COUNTRY SONG—Doug Stone—Epic
 - 15 I FEEL LUCKY—Mary-Chapin Carpenter—Columbia
 - 16 STRAIGHT TEQUILA NIGHT—John Anderson—BNA
 - 17 BORN COUNTRY—Alabama—RCA
 - 18 SHE IS HIS ONLY NEED—Wynonna—Curb/MCA
 - 19 TAKE A LITTLE TRIP—Alabama—RCA
 - 20 PAST THE POINT OF RESCUE—Hal Ketchum—Curb
 - 21 WARNING LABELS—Doug Stone—Epic
 - 22 IN THIS LIFE—Collin Raye—Epic
 - 23 LOVE, ME—Collin Raye—Epic
 - 24 ROCK MY BABY—Shenandoah—RCA
 - 25 WHEN IT COMES TO YOU—John Anderson—BNA
 - 26 EXCEPT FOR MONDAY—Lorrie Morgan—RCA
 - 27 MIDNIGHT IN MONTGOMERY—Alan Jackson—Arista

- 28 STICKS AND STONES—Tracy Lawrence—Atlantic
- 29 MAYBE IT WAS MEMPHIS—Pam Tillis—Arista
- 30 COULDN'T BEEN ME—Billy Ray Cyrus—Mercury
- 31 THERE AIN'T NOthin' WRONG WITH THE RADIO—Aaron Tippin—RCA
- 32 TAKE YOUR MEMORY WITH YOU—Vince Gill—MCA
- 33 OLD FLAMES HAVE NEW NAMES—Mark Chesnutt—MCA
- 34 NORMA JEAN RILEY—Diamond Rio—Arista
- 35 BACKROADS—Ricky Van Shelton—Columbia
- 36 NO ONE ELSE ON EARTH—Wynonna—Curb/MCA
- 37 RUNNIN' BEHIND—Tracy Lawrence—Atlantic
- 38 TODAY'S LONELY FOOL—Tracy Lawrence—Atlantic
- 39 EVERY SECOND—Collin Raye—Epic
- 40 BILLY THE KID—Billy Dean—SBK
- 41 SOME KIND OF TROUBLE—Tanya Tucker—Liberty
- 42 IF YOUR HEART AIN'T BUSY TONIGHT—Tanya Tucker—Liberty
- 43 THE RIVER—Garth Brooks—Liberty
- 44 SACRED GROUND—McBride & The Ride—MCA
- 45 NOTHING SHORT OF DYING—Travis Tritt—Warner Bros.
- 46 SHIPS THAT DON'T COME IN—Joe Diffie—Epic
- 47 IS IT COLD IN HERE—Joe Diffie—Epic
- 48 COME IN OUT OF THE PAIN—Doug Stone—Epic
- 49 THE WOMAN BEFORE ME—Trisha Yearwood—MCA
- 50 SO MUCH LIKE MY DAD—George Strait—MCA
- 51 THE DIRT ROAD—Sawyer Brown—Curb
- 52 GONE AS A GIRL CAN GET—George Strait—MCA
- 53 IF I DIDN'T HAVE YOU—Randy Travis—Warner Bros.

- 54 THE TIPS OF MY FINGERS—Steve Wariner—Arista
- 55 THE WHISKEY AIN'T WORKIN'—Travis Tritt With Marty Stuart—Warner Bros.
- 56 ONLY THE WIND—Billy Dean—SBK
- 57 PAPA LOVED MAMA—Garth Brooks—Liberty
- 58 WHAT KIND OF FOOL DO YOU THINK I AM—Lee Roy Parnell—Arista
- 59 SEMINOLE WIND—John Anderson—BNA
- 60 I WOULDN'T HAVE IT ANY OTHER WAY—Aaron Tippin—RCA
- 61 YOU AND FOREVER AND ME—Little Texas—Warner Bros.
- 62 BURN ME DOWN—Marty Stuart—MCA
- 63 MY NEXT BROKEN HEART—Brooks & Dunn—Arista
- 64 GOING OUT OF MY MIND—McBride & The Ride—MCA
- 65 NOWHERE BOUND—Diamond Rio—Arista
- 66 THIS ONE'S GONNA HURT YOU—Marty Stuart & Travis Tritt—MCA
- 67 TURN THAT RADIO ON—Ronnie Milsap—RCA
- 68 YOU CAN DEPEND ON ME—Restless Heart—RCA
- 69 WRONG SIDE OF MEMPHIS—Trisha Yearwood—MCA
- 70 THE GREATEST MAN I NEVER KNEW—Reba McEntire—MCA
- 71 ACES—Suzy Bogguss—Liberty
- 72 JESUS AND MAMA—Confederate Railroad—Atlantic
- 73 IT ONLY HURTS WHEN I CRY—Dwight Yoakam—Reprise
- 74 A WOMAN LOVES—Steve Wariner—Arista
- 75 THAT'S WHAT I LIKE ABOUT YOU—Trisha Yearwood—MCA



TONY BROWN: Top Country Singles Producer

THE YEAR IN MUSIC

Top Country Artists

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

- 1 GARTH BROOKS (13) Liberty
- 2 REBA MCENTIRE (8) MCA
- 3 ALAN JACKSON (9) Arista
- 4 TRAVIS TRITT (1) MCA
(9) Warner Bros.
- 5 VINCE GILL (7) MCA
(1) RCA
- 6 GEORGE STRAIT (11) MCA
- 7 DOUG STONE (8) Epic
- 8 BROOKS & DUNN (5) Arista
- 9 TRISHA YEARWOOD (7) MCA
- 10 ALABAMA (7) RCA
- 11 TANYA TUCKER (6) Liberty
- 12 COLLIN RAYE (6) Epic
- 13 CLINT BLACK (8) RCA
- 14 WYNONNA (4) Curb/MCA
- 15 MARK CHESNUTT (6) MCA
- 16 LORRIE MORGAN (5) RCA
(2) BNA
- 17 RANDY TRAVIS (10) Warner Bros.
- 18 JOHN ANDERSON (5) BNA
- 19 TRACY LAWRENCE (5) Atlantic
- 20 BILLY DEAN (6) SBK
- 21 RICKY VAN SHELTON (9) Columbia
- 22 HAL KETCHUM (6) Curb
- 23 SAWYER BROWN (9) Curb
- 24 DIAMOND RIO (7) Arista
- 25 BILLY RAY CYRUS (6) Mercury
- 26 SUZY BOGGUSS (6) Liberty
- 27 MARY-CHAPIN CARPENTER (5) Columbia
- 28 SAMMY KERSHAW (5) Mercury
- 29 PAM TILLIS (6) Arista
- 30 AARON TIPPIN (5) RCA
- 31 THE JUDDS (4) Curb/RCA
- 32 STEVE WARINER (5) Arista
- 33 JOE DIFFIE (6) Epic
(1) Columbia
- 34 MARTY STUART (6) MCA
(1) Warner Bros.
- 35 DWIGHT YOAKAM (1) Epic
(5) Reprise
- 36 LITTLE TEXAS (5) Warner Bros.
- 37 SHENANDOAH (4) RCA
(3) Columbia
- 38 MCBRIDE & THE RIDE (5) MCA
- 39 RESTLESS HEART (5) RCA
- 40 PATTY LOVELESS (5) MCA
(1) Reprise
- 41 CHRIS LEDOUX (6) Liberty
- 42 KATHY MATTEA (6) Mercury
- 43 RODNEY CROWELL (3) Columbia
- 44 PIRATES OF THE MISSISSIPPI (8) Liberty
- 45 KEITH WHITLEY (4) RCA
- 46 DOLLY PARTON (4) Columbia
(1) Hollywood
- 47 MICHELLE WRIGHT (4) Arista
- 48 RONNIE MILSAP (4) RCA
- 49 CONFEDERATE RAILROAD (4) Atlantic
- 50 THE REMINGTONS (4) BNA

Top New Country Artists

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

- 1 WYNONNA (4) Curb/MCA
- 2 TRACY LAWRENCE (5) Atlantic
- 3 BILLY RAY CYRUS (6) Mercury
- 4 SAMMY KERSHAW (5) Mercury
- 5 LITTLE TEXAS (5) Warner Bros.
- 6 CONFEDERATE RAILROAD (4) Atlantic
- 7 THE REMINGTONS (7) BNA
- 8 MARTINA MCBRIDE (3) MCA
- 9 CLINTON GREGORY (4) Step One
- 10 RADNEY FOSTER (2) Arista

MCA®

country



GARTH BROOKS: Top Country Artist

WYNONNA: Top New Country Artist



Top Country Labels

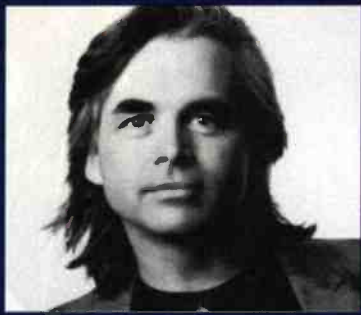
Pos. LABEL (No. Of Charted Albums & Singles)

- 1 MCA (78)
- 2 LIBERTY (55)
- 3 ARISTA (45)
- 4 RCA (67)
- 5 CURB (37)
- 6 EPIC (41)
- 7 WARNER BROS. (38)
- 8 COLUMBIA (40)
- 9 MERCURY (30)
- 10 BNA (14)
- 11 ATLANTIC (20)
- 12 SBK (6)
- 13 REPRIS (13)
- 14 STEP ONE (5)
- 15 BELLAMY BROTHERS (3)

Top Country Distributing Labels

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

- 1 MCA (84)
- 2 LIBERTY (61)
- 3 RCA (71)
- 4 SONY (83)
- 5 ARISTA (45)



HAL KETCHUM



DELBERT McCLINTON



SAWYER BROWN



WYNONNA JUDD



TIM McGRAW



CEE CEE CHAPMAN



MERLE HAGGARD

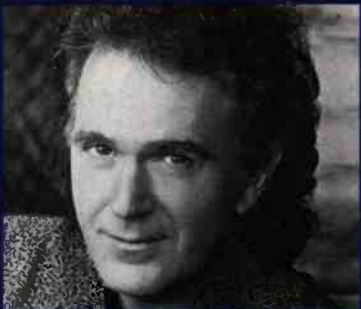


BOY HOWDY

CURB
#5 LABEL
BILLBOARD
1992



LYLE LOVETT



T.G. SHEPPARD



RICK VINCENT



SIX SHOOTER



RONNIE McDOWELL



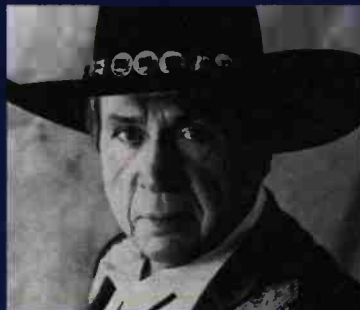
DESERT ROSE BAND



MARIE OSMOND



HANK WILLIAMS, JR.



BUCK OWENS



RAY STEVENS

THE YEAR IN MUSIC

Top Classical Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) (1) London
 - 2 KATHLEEN BATTLE (3) DG
(1) Sony Classical
 - 3 PLACIDO DOMINGO (2) RCA
(2) London
(2) DG
(1) Sony Classical
(2) EMI Classics
 - 4 LUCIANO PAVAROTTI (4) London
(1) Sony Classical
 - 5 KRONOS QUARTET (2) Nonesuch
 - 6 KATHLEEN BATTLE, WYNTON MARSALIS (1) Sony Classical

- 7 CECILIA BARTOLI (4) London
- 8 KATHLEEN BATTLE, ITZHAK PERLMAN (1) DG
- 9 JOSE CARRERAS (2) RCA
(1) London
(1) Sony Classical
- 10 ITZHAK PERLMAN (2) RCA
(1) DG
(1) EMI Classics



CARRERAS, DOMINGO, PAVAROTTI (MEHTA): Top Classical Artists

Top Classical Albums

- Pos. TITLE—Artist—Label
- 1 IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London
 - 2 BAROQUE DUET—Kathleen Battle, Wynton Marsalis—Sony Classical
 - 3 PIECES OF AFRICA—Kronos Quartet—Nonesuch
 - 4 THE BACH ALBUM—Kathleen Battle, Itzhak Perlman—DG
 - 5 MCCARTNEY/DAVIS: LIVERPOOL ORATORIO—Te Kanawa, Hadley, Royal Liverpool Phil. (Davis)—EMI Classics
 - 6 GORECKI: SYMPHONY NO. 3—Upshaw, London Sinfonietta (Zinman)—Nonesuch
 - 7 MOZART: ARIAS—Cecilia Bartoli—London
 - 8 FAVORITE ARIAS BY WORLD'S FAVORITE...—Carreras - Domingo - Pavarotti—Sony Classical
 - 9 CORIGLIANO: SYMPHONY NO. 1—Chicago Symphony (Barenboim)—Erato
 - 10 ROSSINI HEROINES—Cecilia Bartoli—London
 - 11 THE BELLS OF ST. GENEVIEVE—Various Artists—RCA
 - 12 PART: MISERERE—Milliard Ensemble—ECM

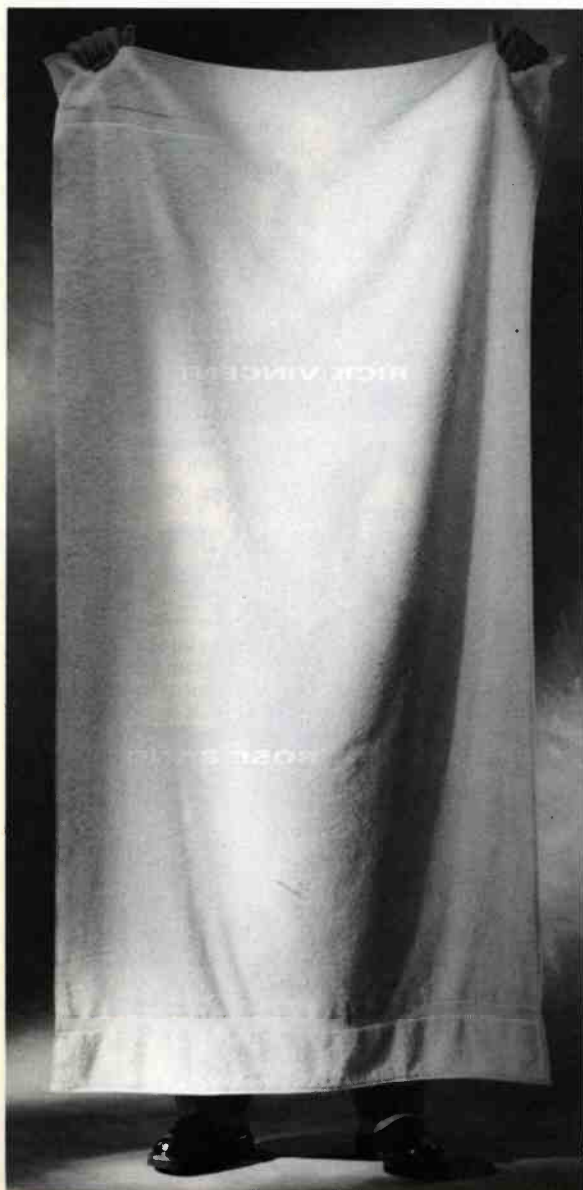
- 13 BERNSTEIN: CANDIDE—Hadley, Anderson, Green, Ludwig (Bernstein)—DG
- 14 KATHLEEN BATTLE AT CARNEGIE HALL—Kathleen Battle—DG
- 15 PAVAROTTI IN HYDE PARK—Luciano Pavarotti—London
- 16 HOROWITZ THE POET—Vladimir Horowitz—DG
- 17 SWITCHED-ON BACH 2000—Wendy Carlos—Telarc
- 18 TOGETHER—Placido Domingo, Itzhak Perlman—EMI Classics
- 19 FROM THE OFFICIAL BARCELONA GAMES CEREMONY—Domingo, Carreras, Caballe—RCA
- 20 GALA LIRICA—Domingo, Carreras, Caballe—RCA
- 21 A TRIBUTE TO SEGOVIA—Christopher Parkening—EMI Classics
- 22 TCHAIKOVSKY GALA IN LENINGRAD—Yo-Yo Ma, Jessye Norman, Itzhak Perlman—RCA
- 23 VERDI: OTELLO—Pavarotti, Te Kanawa, Nucci (Solti)—London
- 24 BEETHOVEN: THE NINE SYMPHONIES—Chamber Orchestra Of Europe (Harnoncourt)—Teldec
- 25 ROSSINI RECITAL—Marilyn Horne—RCA

Top Classical Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 LONDON (11)
 - 2 DG (13)
 - 3 SONY CLASSICAL (7)
 - 4 RCA (13)
 - 5 NONESUCH (4)
 - 6 EMI CLASSICS (11)
 - 7 TELARC (4)
 - 8 ECM (2)
 - 9 ERATO (1)
 - 10 MERCURY (4)

Top Combined Classical Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 LONDON (14)
 - 2 DG (14)
 - 3 RCA (21)
 - 4 SONY CLASSICAL (10)
 - 5 PHILIPS (10)
 - 6 NONESUCH (4)
 - 7 EMI CLASSICS (11)
 - 8 SONY MASTERWORKS (2)
 - 9 TELARC (7)
 - 10 ANGEL (10)



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THE YEAR IN MUSIC

Top Classical Crossover Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 JESSYE NORMAN (2) Philips (1) DG
- 2 JAMES GALWAY (3) RCA
- 3 YO-YO MA/BOBBY MCFERRIN (1) Sony Masterworks
- 4 LUCIANO PAVAROTTI (1) London
- 5 KIRI TE KANAWA (1) Philips (1) Angel
- 6 BATTLE, NORMAN (LEVINE) (1) DG
- 7 HOLLYWOOD BOWL ORCHESTRA (MAUCERI) (3) Philips
- 8 LESLEY GARRETT (1) Silva America
- 9 PLACIDO DOMINGO (1) Atlantic (1) Sony Masterworks
- 10 BOSTON POPS (WILLIAMS) (2) Sony Classical

Top Classical Crossover Albums

- Pos. TITLE—Artist—Label
- 1 HUSH—Yo-Yo Ma/Bobby McFerrin—Sony Masterworks
- 2 THE WIND BENEATH MY WINGS—James Galway—RCA
- 3 PAVAROTTI SONGBOOK—Luciano Pavarotti—London
- 4 SPIRITUALS IN CONCERT—Battle, Norman (Levine)—DG
- 5 DIVA!—Lesley Garrett—Silva America
- 6 KIRI SIDETRACKS—Kiri Te Kanawa—Philips
- 7 LUCKY TO BE ME—Jessye Norman—Philips
- 8 AMAZING GRACE—Jessye Norman—Philips
- 9 SONGS OF THE CAT—Von Stade, Keillor—RCA
- 10 OPENING NIGHT - THE OVERTURES...—Hollywood Bowl Orchestra (Mauceri)—Philips
- 11 THE BROADWAY I LOVE—Placido Domingo—Atlantic
- 12 HEART TO HEART—Kiri Te Kanawa—Angel
- 13 DOMINGO SONGBOOK—Placido Domingo—Sony Masterworks

- 14 KISMET—Ramey, Migenes, Hadley, Patinkin—Sony Broadway
- 15 THE GREEN ALBUM—Boston Pops (Williams)—Sony Classical

Top Classical Crossover Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 PHILIPS (8)
- 2 RCA (8)
- 3 SONY MASTERWORKS (2)
- 4 LONDON (3)
- 5 DG (1)
- 6 ANGEL (10)
- 7 SONY CLASSICAL (3)
- 8 SILVA AMERICA (1)
- 9 ATLANTIC (2)
- 10 TELDEC (4)

PHILIPS

classical



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HUSH

(The Herald Angels Sing!)



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THE YEAR IN MUSIC

adult contemporary

Hot Adult Contemporary Artists

- Pos. ARTIST (No. Of Charted Titles) Label
- 1 RICHARD MARX (4) Capitol
 - 2 MICHAEL BOLTON (5) Columbia
 - 3 AMY GRANT (4) A&M
 - 4 CELINE DION (4) Epic
 - 5 BONNIE RAITT (4) Capitol
 - 6 GENESIS (5) Atlantic
 - 7 MARIAH CAREY (4) Columbia
 - 8 VANESSA WILLIAMS (2) Wing
 - 9 ELTON JOHN (2) MCA (1) Columbia
 - 10 KENNY LOGGINS (3) Columbia
 - 11 JON SECADA (2) SBK
 - 12 WILSON PHILLIPS (1) Polydor (3) SBK
 - 13 ERIC CLAPTON (2) Reprise
 - 14 LIONEL RICHIE (2) Motown
 - 15 ROD STEWART (1) Polydor (3) Warner Bros.
 - 16 CURTIS STIGERS (3) Arista
 - 17 PETER CETERA (2) Warner Bros.
 - 18 KATHY TROCCOLI (2) Reunion
 - 19 PATTY SMYTH (1) MCA
 - 20 ATLANTIC STARR (1) Reprise
 - 21 ANNIE LENNOX (2) Arista
 - 22 PAUL YOUNG (1) MCA
 - 23 K.D. LANG (1) Sire
 - 24 SIMPLY RED (3) Atco EastWest
 - 25 BRYAN ADAMS (4) A&M

Hot Adult Contemporary Singles & Tracks

- Pos. TITLE—Artist—Label
- 1 SAVE THE BEST FOR LAST—Vanessa Williams—Wing
 - 2 HOLD ON MY HEART—Genesis—Atlantic
 - 3 IF YOU ASKED ME TO—Celine Dion—Epic
 - 4 THE ONE—Elton John—MCA
 - 5 TEARS IN HEAVEN—Eric Clapton—Reprise
 - 6 RESTLESS HEART—Peter Cetera—Warner Bros.
 - 7 BEAUTY AND THE BEAST—Celine Dion/Peabo Bryson—Epic
 - 8 JUST ANOTHER DAY—Jon Secada—SBK
 - 9 HAZARD—Richard Marx—Capitol
 - 10 MISSING YOU NOW—Michael Bolton—Columbia
 - 11 CAN'T LET GO—Mariah Carey—Columbia
 - 12 I WILL REMEMBER YOU—Amy Grant—A&M
 - 13 SOMETIMES LOVE JUST AIN'T ENOUGH—Patty Smyth—MCA
 - 14 MASTERPIECE—Atlantic Starr—Reprise
 - 15 TAKE THIS HEART—Richard Marx—Capitol
 - 16 KEEP COMING BACK—Richard Marx—Capitol
 - 17 I CAN'T MAKE YOU LOVE ME—Bonnie Raitt—Capitol
 - 18 WHAT BECOMES OF THE BROKENHEARTED—Paul Young—MCA
 - 19 NOT THE ONLY ONE—Bonnie Raitt—Capitol



RICHARD MARX: Top Adult Contemporary Artist

- 20 DON'T LET THE SUN GO DOWN ON ME—George Michael/Elton John—Columbia
- 21 DO IT TO ME—Lionel Richie—Motown
- 22 GOOD FOR ME—Amy Grant—A&M
- 23 NOTHING BROKEN BUT MY HEART—Celine Dion—Epic
- 24 CONSTANT CRAVING—k.d. lang—Sire
- 25 I'LL BE THERE—Mariah Carey—Columbia
- 26 THAT'S WHAT LOVE IS FOR—Amy Grant—A&M
- 27 BROKEN ARROW—Rod Stewart—Warner Bros.
- 28 THE REAL THING—Kenny Loggins—Columbia
- 29 JUST FOR TONIGHT—Vanessa Williams—Wing
- 30 YOU WON'T SEE ME CRY—Wilson Phillips—SBK
- 31 AM I THE SAME GIRL—Swing Out Sister—Fontana
- 32 EVERYTHING CHANGES—Kathy Troccoli—Reunion
- 33 THIS USED TO BE MY PLAYGROUND—Madonna—Sire
- 34 STEEL BARS—Michael Bolton—Columbia
- 35 STARS—Simply Red—Atco EastWest
- 36 I WILL BE HERE FOR YOU—Michael W. Smith—Reunion
- 37 WHEN A MAN LOVES A WOMAN—Michael Bolton—Columbia
- 38 SET THE NIGHT TO MUSIC—Roberta Flack/Maxi Priest—Atlantic
- 39 NO SON OF MINE—Genesis—Atlantic
- 40 WHY—Annie Lennox—Arista
- 41 I'LL GET BY—Eddie Money—Columbia
- 42 I WONDER WHY—Curtis Stigers—Arista
- 43 I FALL ALL OVER AGAIN—Dan Hill—Quality
- 44 DO I HAVE TO SAY THE WORDS?—Bryan Adams—A&M
- 45 IF YOU BELIEVE—Kenny Loggins—Columbia
- 46 BLOWING KISSES IN THE WIND—Paula Abdul—Captive

- 47 CONVICTION OF THE HEART—Kenny Loggins—Columbia
- 48 YOU'VE GOT A WAY—Kathy Troccoli—Reunion
- 49 SOMEWHERE, SOMEBODY—Aaron Neville—A&M
- 50 MY DESTINY—Lionel Richie—Motown

Hot Adult Contemporary Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 COLUMBIA (30)
 - 2 CAPITOL (14)
 - 3 EPIC (16)
 - 4 A&M (15)
 - 5 MCA (10)
 - 6 ATLANTIC (10)
 - 7 ARISTA (11)
 - 8 REPRISE (11)
 - 9 WARNER BROS. (8)
 - 10 SBK (9)
 - 11 WING (2)
 - 12 REUNION (4)
 - 13 SIRE (2)
 - 14 MOTOWN (4)
 - 15 ELEKTRA (8)

COLUMBIA

Hot Adult Contemporary Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Titles)
- 1 COLUMBIA (30)
 - 2 CAPITOL (15)
 - 3 EPIC (17)
 - 4 MCA (11)
 - 5 A&M (15)

Top Contemporary Jazz Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 FOURPLAY (1) Warner Bros.
 - 2 AL DI MEOLA PROJECT (1) Tomato
 - 3 DAVID SANBORN (1) Elektra
 - 4 RICHARD ELLIOT (1) Manhattan
 - 5 THE RIPPINGTONS (2) GRP
 - 6 GROVER WASHINGTON, JR. (1) Columbia
 - 7 DAVID BENOIT (1) GRP
 - 8 MILES DAVIS (1) Warner Bros.
 - 9 AL JARREAU (1) Reprise
 - 10 GEORGE HOWARD (1) GRP

Top Contemporary Jazz Albums

- Pos. TITLE—Artist—Label
- 1 FOURPLAY—Fourplay—Warner Bros.
 - 2 KISS MY AXE—Al Di Meola Project—Tomato
 - 3 UPFRONT—David Sanborn—Elektra
 - 4 ON THE TOWN—Richard Elliot—Manhattan
 - 5 NEXT EXIT—Grover Washington, Jr.—Columbia
 - 6 SHADOWS—David Benoit—GRP
 - 7 DOO BOP—Miles Davis—Warner Bros.
 - 8 HEAVEN AND EARTH—Al Jarreau—Reprise
 - 9 DO I EVER CROSS YOUR MIND—George Howard—GRP
 - 10 WITH MY LOVER BESIDE ME—Nancy Wilson—Columbia
 - 11 SECRET STORY—Pat Metheny—Geffen
 - 12 STUCK ON YOU—Bobby Caldwell—Sin-Drome
 - 13 LIVE WIRES—Yellowjackets—GRP
 - 14 JUST AN ILLUSION—Najee—EMI
 - 15 KEEP IT RIGHT THERE—Marion Meadows—Novus
 - 16 EVERETTE HARP—Everette Harp—Manhattan
 - 17 OASIS—Eric Marienthal—GRP
 - 18 COOL—Bob James/Earl Klugh—Warner Bros.
 - 19 A LONG STORY—Eliane Elias—Manhattan
 - 20 QUE ALEGRIA—John McLaughlin Trio—Verve
 - 21 3 DAY WEEKEND—Kim Pensyl—GRP
 - 22 TRUST—Boney James—Spindletop
 - 23 CURVES AHEAD—The Rippingtons—GRP
 - 24 WEEKEND IN MONACO—The Rippingtons—GRP
 - 25 (tie) POCKET CITY—Art Porter—Verve Forecast
 - THREE WISHES—Spyro Gyra—GRP



FOURPLAY: Top Contemporary Jazz Artists

Top Contemporary Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 GRP (25)
 - 2 WARNER BROS. (8)
 - 3 MANHATTAN (4)
 - 4 COLUMBIA (4)
 - 5 ELEKTRA (2)
 - 6 VERVE FORECAST (5)
 - 7 SIN-DROME (4)
 - 8 TOMATO (2)
 - 9 GEFLEN (2)
 - 10 SPINDLETOP (2)



jazz

(Continued on page YE-40)



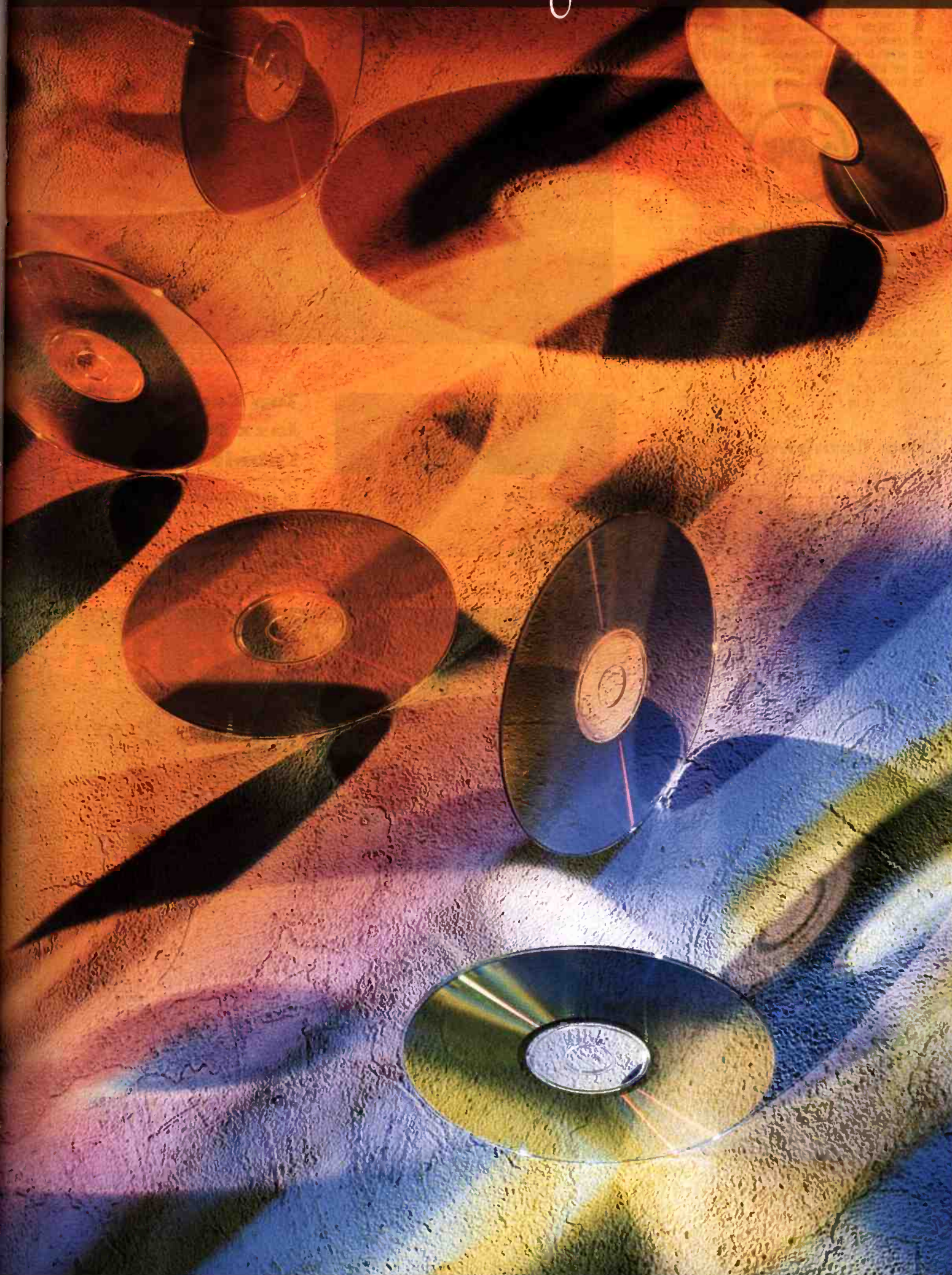
VANESSA WILLIAMS: Her "Save The Best For Last" is the Top A/C Single.

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#1 Top contemporary Jazz Label

#1 Top Combined Jazz Label

#1 Jazz Distributing Label GRP/UNI



Acoustic Alchemy
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Patti Austin
David Benoit
Phillip Bent
Michael Brecker
Randy Brecker
Gary Burton
Larry Carlton
The Crusaders
Chick Corea
Eddie Daniels
Robben Ford*
GRP All-Star Big Band
Dave Grusin
Don Grusin
George Howard
B.B. King
Kenny Kirkland
Laima
Ramsey Lewis
Eric Marienthal
Sal Marquez
Dudley Moore
Gerry Mulligan
New American Orchestra
New York Voices
John Patitucci
Kim Pensyl
Nelson Rangell
Tony Remy
The Rippingtons
(Featuring Russ Freeman)
Lee Ritenour
Dave Samuels
Arturo Sandoval
Diane Schuur
Tom Scott
Spyro Gyra
Szakcsi
Billy Taylor
Dave Valentin
Rob Wasserman
Dave Weckl
Yellowjackets
Yutaka

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THE YEAR IN MUSIC

Top Jazz Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 SHIRLEY HORN (1) Verve
- 2 JOE HENDERSON (1) Verve
- 3 DAVE GRUSIN (1) GRP
- 4 ABBEY LINCOLN FEATURING STAN GETZ (1) Verve
- 5 HARRY CONNICK, JR. (1) Columbia
- 6 BRANFORD MARSALIS (2) Columbia
- 7 DIANE SCHUUR (1) GRP
- 8 GRP ALL-STAR BIG BAND (1) GRP
- 9 WYNTON MARSALIS SEPTET (1) Columbia
- 10 NATALIE COLE (1) Elektra

- 19 DINGD—Miles Davis & Michel Legrand—Warner Bros.
- 20 AS SERENITY APPROACHES—Marcus Roberts—Novus
- 21 TESTIFYIN'!—The Benny Green Trio—Blue Note
- 22 KENNY KIRKLAND—Kenny Kirkland—GRP
- 23 HEART OF GOLD—Ellis Marsalis—Columbia
- 24 MO' ROOTS—Maceo Parker—Verve
- 25 STORY OF NEPTUNE—Tony Williams—Blue Note



Top Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 VERVE (12)
- 2 COLUMBIA (15)
- 3 GRP (10)
- 4 BLUE NOTE (16)
- 5 WARNER BROS. (5)
- 6 NOVUS (7)
- 7 ELEKTRA (2)
- 8 TELARC (6)
- 9 ATLANTIC (2)
- 10 ANTILLES (5)

Top Jazz Albums

Pos. TITLE—Artist—Label

- 1 HERE'S TO LIFE—Shirley Horn—Verve
- 2 LUSH LIFE—Joe Henderson—Verve
- 3 THE GERSHWIN CONNECTION—Dave Grusin—GRP
- 4 YOU GOTTA PAY THE BAND—Abbey Lincoln Featuring Stan Getz—Verve
- 5 BLUE LIGHT, RED LIGHT—Harry Connick, Jr.—Columbia
- 6 IN TRIBUTE—Diane Schuur—GRP
- 7 GRP ALL-STAR BIG BAND—GRP All-Star Big Band—GRP
- 8 BLUE INTERLUDE—Wynton Marsalis Septet—Columbia
- 9 UNFORGETTABLE—Natalie Cole—Elektra
- 10 GOIN' BACK TO NEW ORLEANS—Dr. John—Warner Bros.
- 11 THE VIBE—Roy Hargrove—Novus
- 12 LIVE AT BIRDLAND—Gerald Albright—Atlantic
- 13 PLAY—Bobby McFerrin & Chick Corea—Blue Note
- 14 THE BEAUTIFUL ONES ARE NOT YET BORN—Branford Marsalis—Columbia
- 15 THE EARL KLUGH TRIO VOLUME ONE—The Earl Klugh Trio—Warner Bros.
- 16 ALL THE WAY—Jimmy Scott—Sire
- 17 THE CURE—Keith Jarrett Trio—ECM
- 18 HAUNTED HEART—Charlie Haden Quartet West—Verve

Top Combined Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 GRP (35)
- 2 COLUMBIA (19)
- 3 VERVE (14)
- 4 WARNER BROS. (13)



SHIRLEY HORN: Top Jazz Album Artist



Top Combined Jazz Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

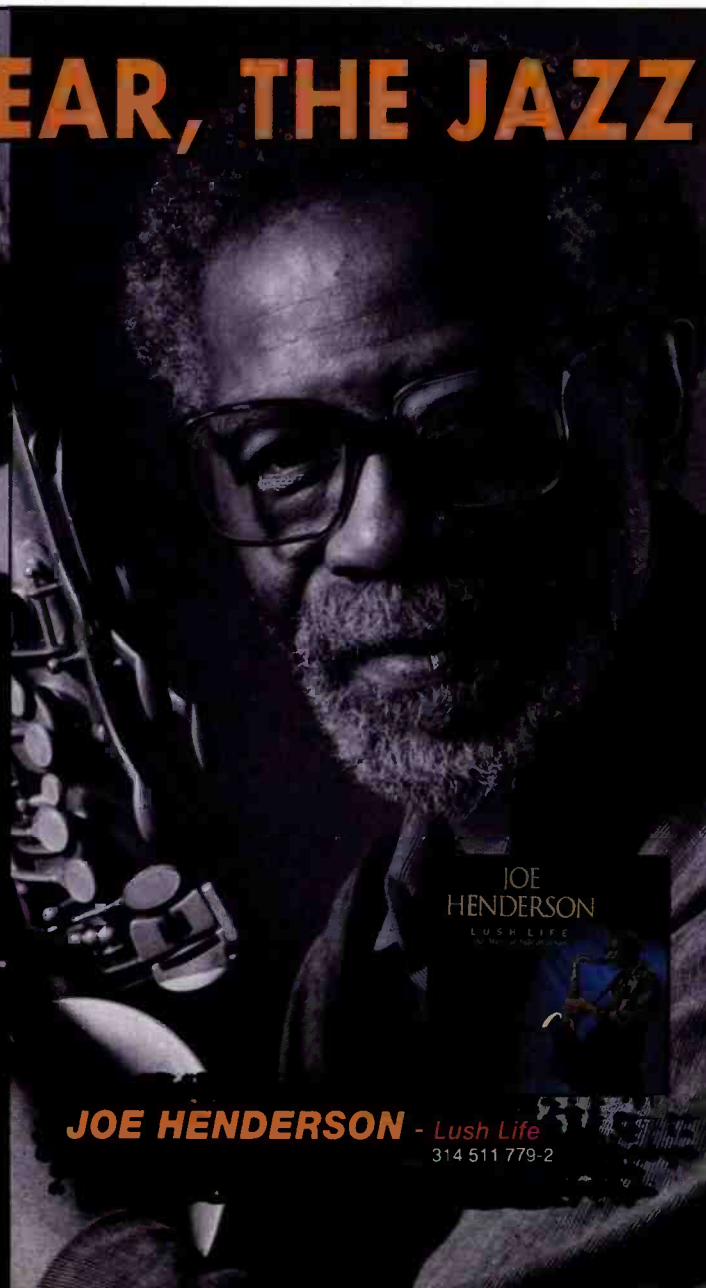
- 5 BLUE NOTE (17)
- 6 NOVUS (9)
- 7 ELEKTRA (4)
- 8 MANHATTAN (4)
- 9 ATLANTIC (6)
- 10 VERVE FORECAST (5)

- 1 GRP (36)
- 2 VERVE (26)
- 3 WARNER BROS. (17)
- 4 COLUMBIA (21)
- 5 CAPITOL (20)

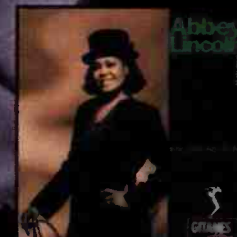
THIS YEAR, THE JAZZ CHARTS HAVE



SHIRLEY HORN - *Here's To Life*
(also available on home video) 314 511 879-2



JOE HENDERSON - *Lush Life*
314 511 779-2



ABBIE LINCOLN - *You Gotta Pay the Band*
314 511 110-2

THE YEAR IN MUSIC

rap

Hot Rap Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 CYPRESS HILL (3) Ruffhouse
 - 2 KRIS KROSS (3) Ruffhouse
 - 3 DAS EFX (2) Atco EastWest
 - 4 ARRESTED DEVELOPMENT (2) Chrysalis
 - 5 GANG STARR (3) Chrysalis
 - 6 PUBLIC ENEMY (4) Def Jam
 - 7 CHUBB ROCK (3) Select
 - 8 NICE & SMOOTH (4) RAL
 - 9 BLACK SHEEP (3) Mercury
 - 10 PETE ROCK & C.L. SMOOTH (2) Elektra

- 22 LA SCHMOOVE—Fu-Schnickens—Jive
- 23 HELLUVA—Brotherhood Creed—Gasoline Alley
- 24 HERE IT COMES/BACK TO THE GRILL—MC Serch—Def Jam/Chaos
- 25 JUMP AROUND—House Of Pain—Tommy Boy
- 26 BABY GOT BACK—Sir Mix-A-Lot—Def American/Reprise
- 27 BLOW YOUR MIND—Redman—RAL/Chaos
- 28 VICTIM OF THE GHETTO—The College Boyz—Virgin
- 29 THE JAM—Shabba Ranks Featuring KRS-1—Epic
- 30 FAKIN' THE FUNK—Main Source —Wild Pitch



Hot Rap Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 COLUMBIA (23)
 - 2 ELEKTRA (16)
 - 3 ATLANTIC GROUP (16)
 - 4 ERG (8)
 - 5 JIVE (14)

Hot Rap Singles

- Pos. TITLE—Artist—Label
- 1 THE PHUNCKY FEEL ONE/HOW I COULD JUST KILL A MAN—Cypress Hill—Ruffhouse
 - 2 THEY WANT EFX—Das EFX—Atco EastWest
 - 3 JUMP—Kris Kross—Ruffhouse
 - 4 TENNESSEE—Arrested Development—Chrysalis
 - 5 THEY REMINISCE OVER YOU—Pete Rock & C.L. Smooth—Elektra
 - 6 JUST THE TWO OF US—Chubb Rock—Select
 - 7 THE CHOICE IS YOURS—Black Sheep—Mercury
 - 8 CROSSOVER—EPMD—RAL/Chaos
 - 9 TAKE IT PERSONAL—Gang Starr—Chrysalis
 - 10 PEOPLE EVERYDAY—Arrested Development—Chrysalis
 - 11 360 DEGREES (WHAT GOES AROUND)—Grand Puba—Elektra
 - 12 OOCHE COOCHE—M.C. Brains—Motown
 - 13 SOMETIMES I RHYME SLOW—Nice & Smooth—RAL
 - 14 POOR GEORGIE—MC Lyte—First Priority
 - 15 WARM IT UP—Kris Kross—Ruffhouse
 - 16 MIC CHECKA—Das EFX—Atco EastWest
 - 17 GROOVE WITH IT—Big Daddy Kane—Cold Chillin'/Reprise
 - 18 EVER SO CLEAR—Bushwick Bill—Rap-A-Lot
 - 19 SHUT 'EM DOWN—Public Enemy—Def Jam
 - 20 HAND ON THE PUMP—Cypress Hill—Ruffhouse
 - 21 DON'T SWEAT THE TECHNIQUE—Eric B. & Rakim—MCA

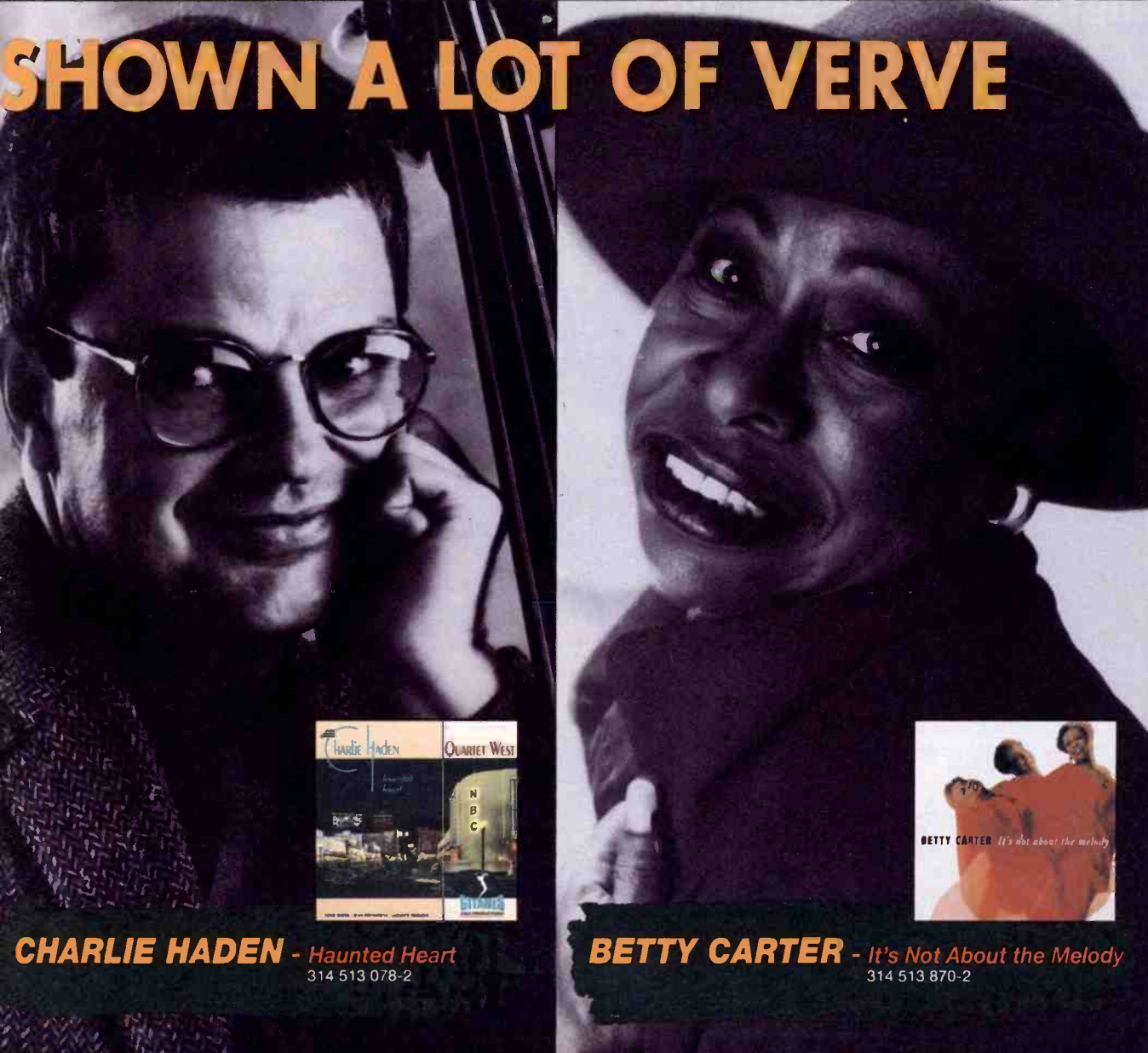
Hot Rap Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 RUFFHOUSE (8)
 - 2 ELEKTRA (8)
 - 3 CHRYSALIS (5)

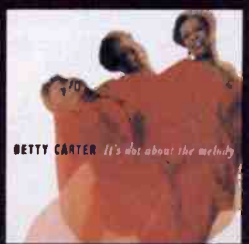
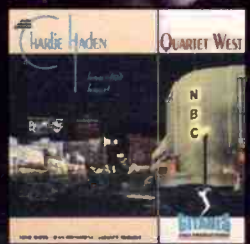
- 4 JIVE (13)
- 5 ATCO EASTWEST (7)
- 6 SELECT (6)
- 7 TOMMY BOY (7)
- 8 RAL (6)
- 9 RAP-A-LOT (6)
- 10 DEF JAM (6)



CYPRESS HILL: Top Rap Artists



SHOWN A LOT OF VERVE



CHARLIE HADEN - *Haunted Heart*
314 513 078-2

BETTY CARTER - *It's Not About the Melody*
314 513 870-2

Top Jazz Albums by Label- VERVE - #1

Top Jazz Albums by Title

- Here's To Life* / Shirley Horn - #1
- Lush Life* / Joe Henderson - #2
- You Gotta Pay the Band* / Abbey Lincoln - #4

Top Jazz Albums By Artist

- Shirley Horn - #1
- Joe Henderson - #2
- Abbey Lincoln - #4



**THE BEST JAZZ IS
PLAYED WITH VERVE**

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THE YEAR IN MUSIC

modern rock

Top Album Rock Tracks Artists

- Pos. ARTIST (No. Of Charted Tracks) Label
- 1 U2 (6) Island
 - 2 THE BLACK CROWES (4) Def American
 - 3 JOHN MELLENCAMP (5) Mercury
 - 4 VAN HALEN (4) Warner Bros.
 - 5 OZZY OSBOURNE (5) Epic Associated
 - 6 NIRVANA (3) DGC
 - 7 GENESIS (4) Atlantic
 - 8 RUSH (4) Atlantic
 - 9 PEARL JAM (3) Epic
 - 10 STEVIE RAY VAUGHAN & DOUBLE TROUBLE (4) Epic

album rock

Top Album Rock Tracks

- Pos. TITLE—Artist—Label
- 1 MYSTERIOUS WAYS—U2—Island
 - 2 REMEDY—The Black Crowes—Def American
 - 3 RIGHT NOW—Van Halen—Warner Bros.
 - 4 MAMA, I'M COMING HOME—Ozzy Osbourne—Epic Associated
 - 5 COME AS YOU ARE—Nirvana—DGC
 - 6 I CAN'T DANCE—Genesis—Atlantic
 - 7 ONE—U2—Island
 - 8 UNDER THE BRIDGE—Red Hot Chili Peppers—Warner Bros.
 - 9 THORN IN MY PRIDE—The Black Crowes—Def American
 - 10 LITTLE MISS CAN'T BE WRONG—Spin Doctors—Epic Associated
 - 11 LIFE IS A HIGHWAY—Tom Cochrane—Capitol
 - 12 GHOST OF A CHANCE—Rush—Atlantic
 - 13 TOP OF THE WORLD—Van Halen—Warner Bros.
 - 14 HOW ABOUT THAT—Bad Company—Atco EastWest
 - 15 HEAVY FUEL—Dire Straits—Warner Bros.
 - 16 AGAIN TONIGHT—John Mellencamp—Mercury
 - 17 EMPTY ARMS—Stevie Ray Vaughan & Double Trouble—Epic
 - 18 EVEN FLOW—Pearl Jam—Epic
 - 19 THE UNFORGIVEN—Metallica—Elektra
 - 20 EVEN BETTER THAN THE REAL THING—U2—Island
 - 21 ROAD TO NOWHERE—Ozzy Osbourne—Epic Associated
 - 22 THE SKY IS CRYING—Stevie Ray Vaughan & Double Trouble—Epic
 - 23 ANOTHER RAINY NIGHT (WITHOUT YOU)—Queensryche—EMI
 - 24 WHAT YOU GIVE—Tesla—Geffen
 - 25 EVERYTHING ABOUT YOU—Ugly Kid Joe—Stardog
 - 26 NOW MORE THAN EVER—John Mellencamp—Mercury
 - 27 DIGGING IN THE DIRT—Peter Gabriel—Geffen
 - 28 HELP ME UP—Eric Clapton—Reprise
 - 29 KING'S HIGHWAY—Tom Petty & The Heartbreakers—MCA
 - 30 REST IN PEACE—Extreme—A&M
 - 31 SMELLS LIKE TEEN SPIRIT—Nirvana—DGC
 - 32 HUNGER STRIKE—Temple Of The Dog—A&M
 - 33 STING ME—The Black Crowes—Def American
 - 34 LET'S GET ROCKED—Def Leppard—Mercury
 - 35 LIVING IN A DREAM—Arc Angels—DGC
 - 36 LOVE & HAPPINESS—John Mellencamp—Mercury
 - 37 SUMMER SONG—Joe Satriani—Relativity
 - 38 JEREMY—Pearl Jam—Epic
 - 39 NOTHING ELSE MATTERS—Metallica—Elektra
 - 40 THERE WILL NEVER BE ANOTHER TONIGHT—Bryan Adams—A&M

Top Album Rock Tracks Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 WARNER BROS. (15)
 - 2 ATLANTIC (17)
 - 3 MERCURY (15)
 - 4 ISLAND (8)
 - 5 EPIC (13)
 - 6 GEFLEN (19)
 - 7 DEF AMERICAN (7)
 - 8 EPIC ASSOCIATED (8)
 - 9 DGC (6)
 - 10 A&M (12)

U2: Top Album-
And Modern-
Rock Artists

Top Album Rock Tracks Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Tracks)
- 1 EPIC (24)
 - 2 ATLANTIC (23)
 - 3 WARNER BROS. (16)
 - 4 REPRIS (21)
 - 5 MERCURY (19)



Top Modern Rock Tracks Artists

- Pos. ARTIST (No. Of Charted Tracks) Label
- 1 U2 (6) Island
 - 2 THE CURE (3) Fiction
 - 3 RED HOT CHILI PEPPERS (4) Warner Bros. (1) EMI
 - 4 INXS (4) Atlantic
 - 5 MORRISSEY (3) Sire
 - 6 NIRVANA (4) DGC
 - 7 SOCIAL DISTORTION (3) Epic
 - 8 THE CHARLATANS (2) Beggars Banquet

- 9 IAN MCCULLOCH (1) Atlantic
- (2) Sire
- 10 THE JESUS AND MARY CHAIN (2) Def American
- (1) Morgan Creek

Top Modern Rock Tracks

- Pos. TITLE—Artist—Label
- 1 ONE—U2—Island
 - 2 WEIRDO—The Charlatans—Beggars Banquet
 - 3 FRIDAY I'M IN LOVE—The Cure—Fiction
 - 4 COME AS YOU ARE—Nirvana—DGC
 - 5 FAR GONE AND OUT—The Jesus and Mary Chain—Def American
 - 6 HIT—The Sugarcubes—Elektra
 - 7 MYSTERIOUS WAYS—U2—Island
 - 8 TOMORROW—Morrissey—Sire
 - 9 DIGGING IN THE DIRT—Peter Gabriel—Geffen
 - 10 INTO THE FIRE—Sarah McLachlan—Nettwerk
 - 11 UNDER THE BRIDGE—Red Hot Chili Peppers—Warner Bros.
 - 12 CARIBBEAN BLUE—Enya—Reprise
 - 13 BLOOD MAKES NOISE—Suzanne Vega—A&M
 - 14 NOT ENOUGH TIME—INXS—Atlantic
 - 15 TEEN ANGST (WHAT THE WORLD NEEDS NOW)—Cracker—Virgin
 - 16 BORN OF FRUSTRATION—James—Fontana
 - 17 THE BALLAD OF PETER PUMPKINHEAD—XTC—Geffen
 - 18 DIVINE THING—The Soup Dragons—Big Life
 - 19 BAD LUCK—Social Distortion—Epic
 - 20 MIDLIFE CRISIS—Faith No More—Slash
 - 21 STAR SIGN—Teenage Fanclub—DGC
 - 22 SAX AND VIOLINS—Talking Heads—Warner Bros.
 - 23 THE SWEETEST DROP—Peter Murphy—Beggars Banquet
 - 24 HIGH—The Cure—Fiction
 - 25 THE LIFE OF RILEY—The Lightning Seeds—MCA
 - 26 SMELLS LIKE TEEN SPIRIT—Nirvana—DGC
 - 27 EVEN BETTER THAN THE REAL THING—U2—Island
 - 28 THESE ARE DAYS—10,000 Maniacs—Elektra
 - 29 HELPLESS—Sugar—Rykodisc
 - 30 100%—Sonic Youth—DGC

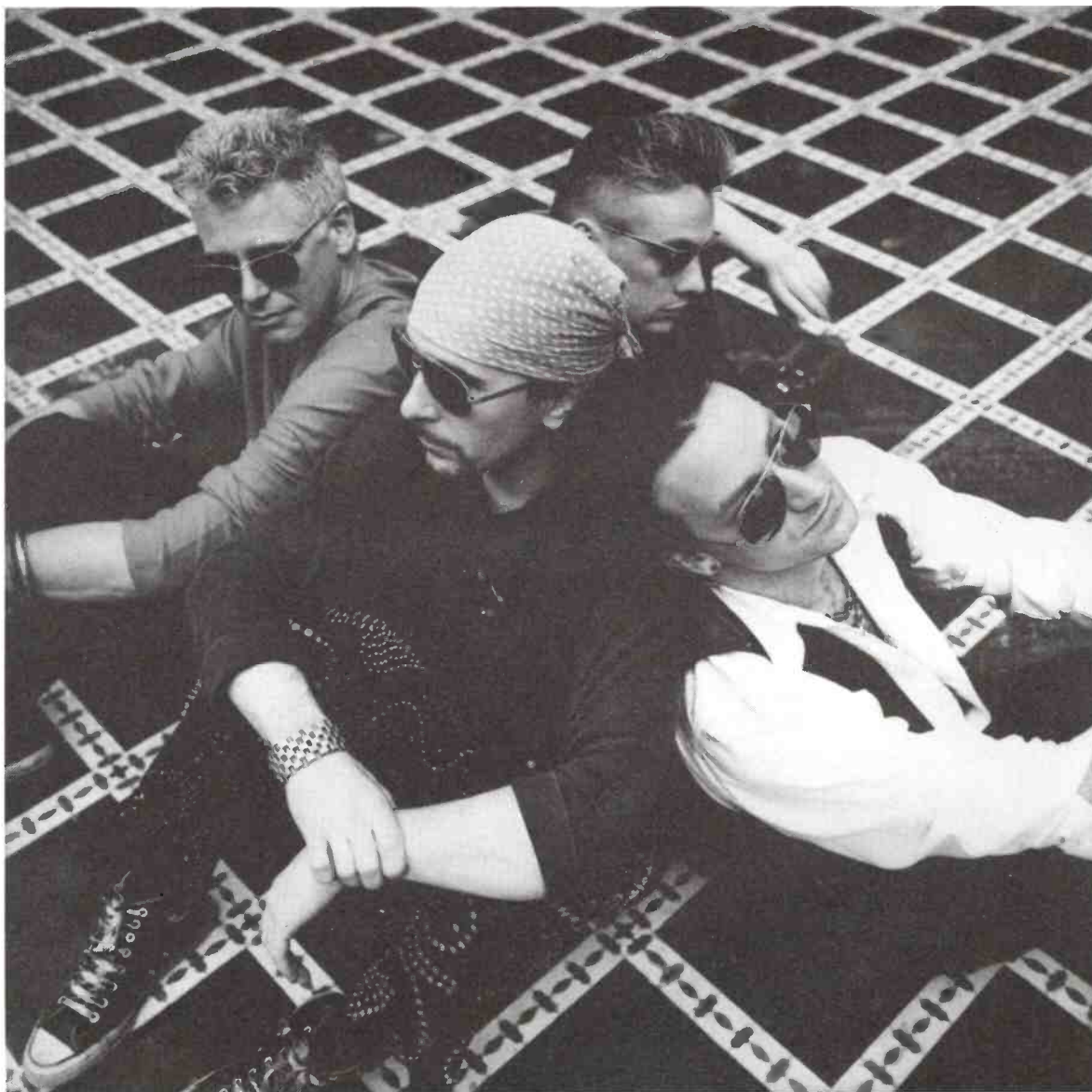
Top Modern Rock Tracks Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 SIRE (21)
 - 2 WARNER BROS. (13)
 - 3 ISLAND (8)
 - 4 EPIC (10)
 - 5 DGC (9)
 - 6 ATLANTIC (11)
 - 7 ELEKTRA (8)
 - 8 GEFLEN (7)
 - 9 BEGGARS BANQUET (5)
 - 10 FONTANA (5)



Top Modern Rock Tracks Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Tracks)
- 1 WARNER BROS. (26)
 - 2 REPRIS (23)
 - 3 ELEKTRA (14)
 - 4 PLG (16)
 - 5 EPIC (12)



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THE YEAR IN MUSIC

publishers

Hot 100 Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI APRIL, ASCAP (41)
- 2 WB, ASCAP (42)
- 3 MCA, ASCAP (28)
- 4 WARNER-TAMERLANE, BMI (19)
- 5 ZOMBA, ASCAP (24)
- 6 POLYGRAM INT'L, ASCAP (8)
- 7 KEAR, BMI (9)
- 8 REALSONGS, ASCAP (11)
- 9 GREENSKIRT, BMI (8)
- 10 JOBETE, ASCAP (6)
- 11 CHI-BOY, ASCAP (4)
- 12 EMI BLACKWOOD, BMI (20)
- 13 MOEBETOBLAME, BMI (2)
- 14 CHAPPELL & CO., ASCAP (7)
- 15 GUNS N' ROSES, ASCAP (3)
- 16 VIRGIN, ASCAP (22)
- 17 HIDDEN PUN, BMI (6)
- 18 IRVING, BMI (3)
- 19 BMG, ASCAP (10)
- 20 ENSIGN, BMI (7)
- 21 FLYTE TYME, ASCAP (7)
- 22 BUST-IT, BMI (4)
- 23 SO SO DEF, ASCAP (3)
- 24 LONGITUDE, BMI (5)
- 25 FOREIGN IMPORTED, BMI (4)
- 26 ALMO, ASCAP (11)
- 27 MIX-A-LOT, BMI (1)
- 28 KENNY NOLAN, ASCAP (1)
- 29 GRATITUDE SKY, ASCAP (3)
- 30 ME GOOD, ASCAP (5)
- 31 HIT AND RUN, ASCAP (3)
- 32 CONTROVERSY, ASCAP (5)
- 33 ESTEFAN, ASCAP (2)
- 34 UNITED LION, BMI (1)
- 35 DRUMLIN, PRS (1)
- 36 MIJAC, BMI (4)
- 37 FICTION, ASCAP (2)
- 38 VIRGIN SONGS, BMI (9)
- 39 CAREERS-BMG, BMI (5)
- 40 TWO TUFF-ENUFF, BMI (1)
- 41 SONY TUNES, ASCAP (8)
- 42 LAST SONG, ASCAP (4)
- 43 THIRD COAST, ASCAP (4)
- 44 END OF MUSIC, BMI (4)
- 45 ARRESTED DEVELOPMENT, BMI (2)
- 46 WARNER CHAPPELL, ASCAP (8)
- 47 POLYGRAM, ASCAP (3)
- 48 HOWIE TEE, BMI (2)
- 49 CREEPING DEATH, ASCAP (5)
- 50 SONY SONGS, BMI (6)

Hot 100 Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (260)
- 2 WARNER/CHAPPELL MUSIC (84)
- 3 MCA MUSIC (48)
- 4 POLYGRAM MUSIC (13)
- 5 IRVING/ALMO MUSIC (14)

Hot R&B Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI APRIL, ASCAP (51)
- 2 WB, ASCAP (36)
- 3 WILLESDEN, BMI (23)
- 4 MCA, ASCAP (34)
- 5 ZOMBA, ASCAP (31)
- 6 WARNER-TAMERLANE, BMI (24)
- 7 FLYTE TYME, ASCAP (12)
- 8 EMI BLACKWOOD, BMI (20)
- 9 KEAR, BMI (13)
- 10 TRYCEP, BMI (11)
- 11 GREENSKIRT, BMI (11)
- 12 BUST-IT, BMI (8)
- 13 GRATITUDE SKY, ASCAP (12)
- 14 JOBETE, ASCAP (11)
- 15 VIRGIN, ASCAP (22)
- 16 MIKE TEN, BMI (6)
- 17 ACROSS 110TH STREET, ASCAP (14)
- 18 ENSIGN, BMI (11)
- 19 LUELLA, ASCAP (3)
- 20 IRVING, BMI (7)
- 21 DESWING MOB, ASCAP (5)

- 22 CAREERS-BMG, BMI (4)
- 23 R.KELLY, BMI (4)
- 24 ARRESTED DEVELOPMENT, BMI (3)
- 25 CONTROVERSY, ASCAP (3)
- 26 MUSIC CORP. OF AMERICA, BMI (15)
- 27 AL B. SURE!, ASCAP (7)
- 28 MODERN SCIENCE, ASCAP (1)
- 29 SPEEDING BULLET, ASCAP (2)
- 30 DONRIL, ASCAP (7)
- 31 KENNY NOLAN, ASCAP (1)
- 32 SO SO DEF, ASCAP (4)
- 33 MIJAC, BMI (4)
- 34 PAC JAM, BMI (5)
- 35 BIV TEN, ASCAP (5)
- 36 SONY EPIC/SOLAR, BMI (8)
- 37 HARRINDUR, BMI (4)
- 38 JOE PUBLIC, BMI (4)
- 39 NEW PERSPECTIVE, ASCAP (1)
- 40 RAMAL, BMI (5)
- 41 SONY SONGS, BMI (6)
- 42 PRI, ASCAP (6)
- 43 STEVELAND MORRIS, ASCAP (2)
- 44 D.A.R.P., ASCAP (5)
- 45 DEF AMERICAN, BMI (3)
- 46 BIG LIFE, BMI (2)
- 47 VIRGIN SONGS, BMI (7)
- 48 GAMBLE-HUFF, ASCAP (5)
- 49 ROGLI, ASCAP (2)
- 50 CCW, ASCAP (2)

Hot R&B Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (286)
- 2 WARNER/CHAPPELL MUSIC (71)
- 3 MCA MUSIC (71)
- 4 WILLESDEN MUSIC (22)
- 5 FLYTE TYME MUSIC (12)

Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. Of Charted Singles)

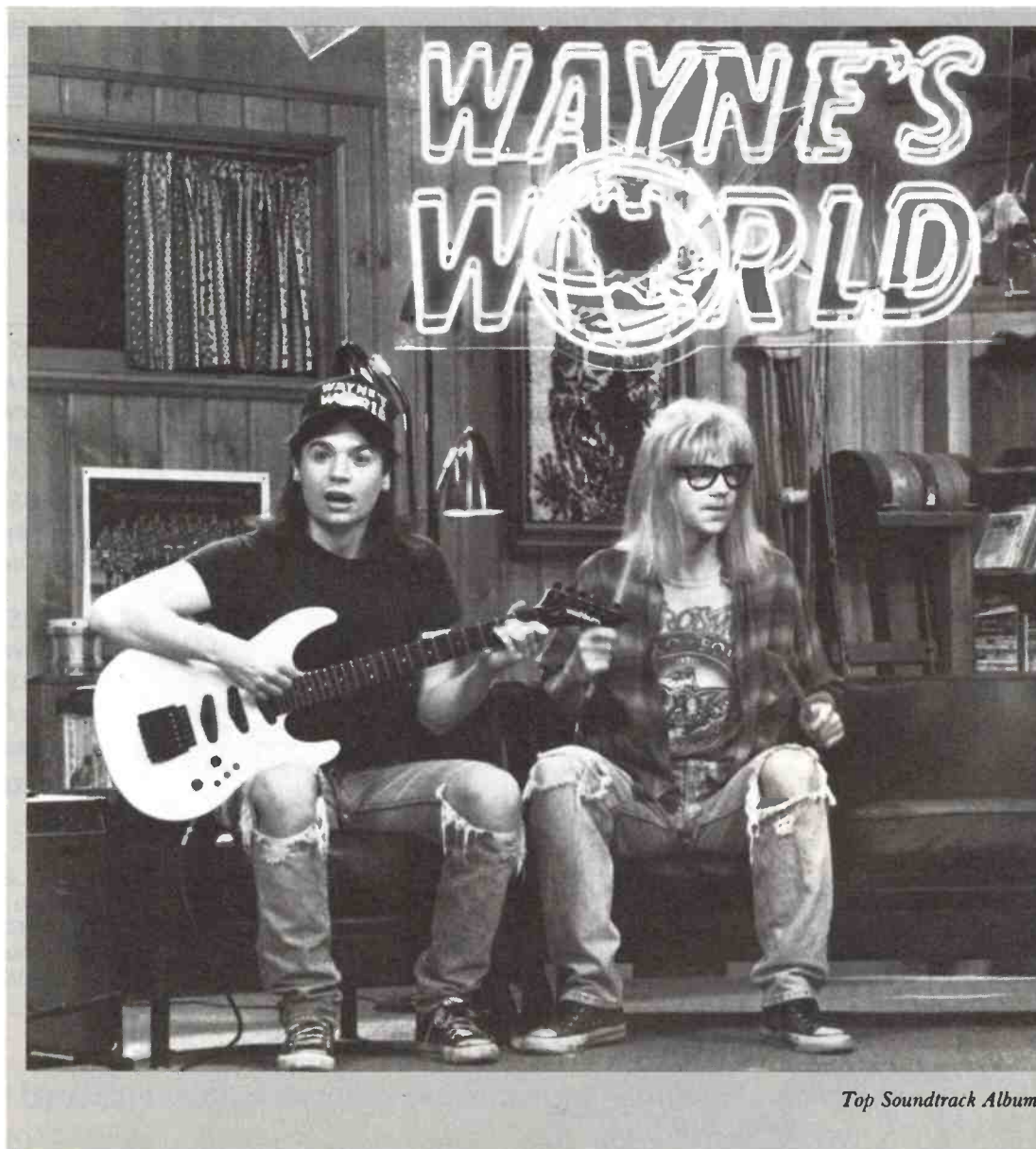
- 1 SONY TREE, BMI (27)
- 2 SONGS OF POLYGRAM, BMI (17)
- 3 SONY CROSS KEYS, ASCAP (25)
- 4 WARNER-TAMERLANE, BMI (19)
- 5 WB, ASCAP (23)
- 6 HOWLIN' HITS, ASCAP (9)
- 7 ACUFF-ROSE, BMI (9)
- 8 MAJOR BOB, ASCAP (9)
- 9 ALMO, ASCAP (12)
- 10 MCA, ASCAP (18)
- 11 EMI APRIL, ASCAP (18)
- 12 BENEFIT, BMI (4)
- 13 EDGE O' WOODS, ASCAP (11)
- 14 KINETIC DIAMOND, ASCAP (11)
- 15 MAYPOP, BMI (9)
- 16 ZOO II, ASCAP (3)
- 17 ENGLISHTOWN, BMI (2)
- 18 POLYGRAM INT'L, ASCAP (4)
- 19 SEVENTH SON, ASCAP (7)
- 20 MATTIE RUTH, ASCAP (7)
- 21 WILDCOUNTRY, BMI (7)
- 22 IRVING, BMI (8)
- 23 EMI BLACKWOOD, BMI (8)
- 24 FORESHADOW, BMI (4)
- 25 MILLHOUSE, BMI (7)
- 26 MID-SUMMER, ASCAP (4)
- 27 CAREERS-BMG, BMI (13)
- 28 COLLINS COURT, ASCAP (1)
- 29 JMV, ASCAP (1)
- 30 MOLINE VALLEY, ASCAP (5)
- 31 CORNER, SOCAN (1)
- 32 COAL DUST WEST, BMI (3)
- 33 TOM COLLINS, BMI (5)
- 34 ZOMBA, ASCAP (7)
- 35 BUG, ASCAP (3)

- 36 GREAT CUMBERLAND, BMI (9)
- 37 STARSTRUCK WRITERS GROUP, ASCAP (2)
- 38 BEGINNER, ASCAP (4)
- 39 RAY STEVENS, BMI (2)
- 40 SQUARE WEST, ASCAP (4)
- 41 LONG ACRE, SESAC (6)
- 42 MURRAH, BMI (3)
- 43 SCREEN GEMS-EMI, BMI (8)
- 44 GOLDEN REED, ASCAP (2)
- 45 O-TEX, BMI (3)
- 46 JOEL, BMI (1)
- 47 DIXIE STARS, ASCAP (3)
- 48 COBURN, BMI (2)
- 49 PIX RUSS, ASCAP (1)
- 50 TUBB'S BUS, BMI (2)

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 SONY MUSIC GROUP (52)
- 2 EMI MUSIC (75)
- 3 WARNER/CHAPPELL MUSIC (52)
- 4 POLYGRAM MUSIC (28)
- 5 IRVING/ALMO MUSIC (18)



TOP Soundtrack ALBUMS

- Pos. TITLE—Label
- 1 WAYNE'S WORLD—Reprise
 - 2 BEAUTY & THE BEAST—Walt Disney
 - 3 BOOMERANG—LaFace
 - 4 THE COMMITMENTS—Beacon
 - 5 SINGLES—Epic Soundtrax
 - 6 RUSH—Reprise
 - 7 MO' MONEY—Perspective
 - 8 FOR THE BOYS—Atlantic
 - 9 JUICE—Soul
 - 10 PURE COUNTRY—MCA

Top Soundtrack Album

THE YEAR IN MUSIC

Top World Music Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 MICKEY HART (1) Ryko
 - 2 ANGELIQUE KIDJO (1) Mango
 - 3 GIPSY KINGS (1) Elektra
(1) Elektra Musician
 - 4 LUCKY DUBE (2) Shanachie
 - 5 YOUSOU N'DOUR (1) 40 Acres & A Mule
 - 6 STRUNZ & FARAH (1) Mesa
 - 7 SERGIO MENDES (1) Elektra
 - 8 HENRY KAISER & DAVID LINDLEY (1) Shanachie
 - 9 KRONOS QUARTET (1) Nonesuch
 - 10 OUTBACK (1) Hannibal

Top World Music Albums

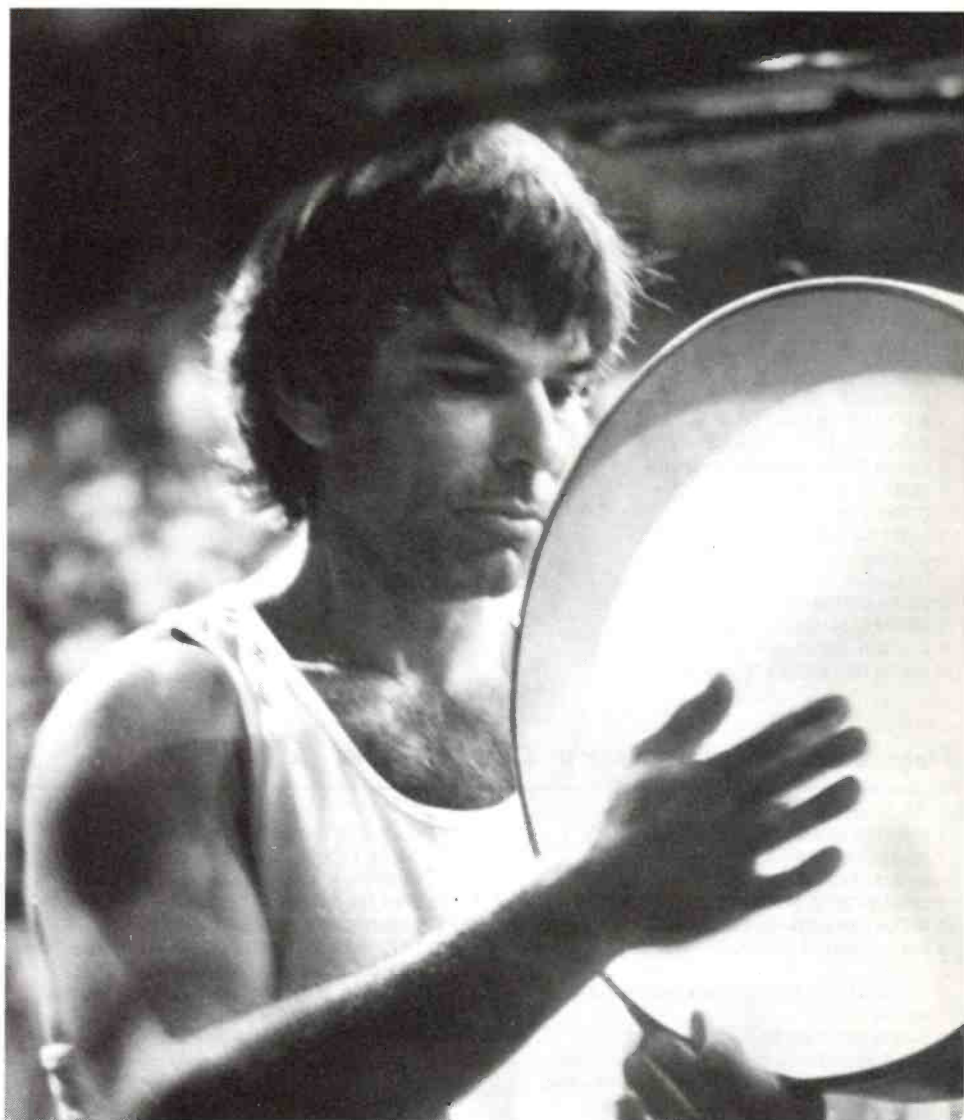
- Pos. TITLE—Artist—Label
- 1 PLANET DRUM—Mickey Hart—Ryko
 - 2 LOGOZO—Angelique Kidjo—Mango
 - 3 ESTE MUNDO—Gipsy Kings—Elektra
 - 4 EYES OPEN—Yousou N'Dour—40 Acres & A Mule
 - 5 AMERICAS—Strunz & Farah—Mesa
 - 6 BRASILEIRO—Sergio Mendes—Elektra
 - 7 A WORLD OUT OF TIME—Henry Kaiser & David Lindley—Shanachie
 - 8 PIECES OF AFRICA—Kronos Quartet—Nonesuch
 - 9 DANCE THE DEVIL AWAY—Outback—Hannibal
 - 10 APOCALYPSE ACROSS THE SKY—Master Musicians Of Jajouka—Axiom
 - 11 KINDALA—Margareth Menezes—Mango
 - 12 AMEN—Salif Keita—Mango
 - 13 TRIBAL VOICE—Yothu Yindi—Hollywood
 - 14 ONE LOVE—Bob Marley And The Wailers—Heartbeat
 - 15 HOUSE OF EXILE—Lucky Dube—Shanachie

Top World Music Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 MANGO (5)
 - 2 SHANACHIE (6)
 - 3 ELEKTRA (2)
 - 4 RYKO (2)
 - 5 HANNIBAL (3)



"PLANET DRUM": Top World Music Album



MICKEY HART: Top World Music Artist

G O - M A N - G O



Mango Records
Billboard's #1 World Music Label
1990 • 1991 • 1992



Amina • Boukman Eksperyans • Burning Flames
Chaka Demus & Pliers • Mory Kante* • Salif Keita
Angelique Kidjo • Ismael Lo • Baaba Maal • Margareth Menezes*
Naka • "Bam Bam It's Murder" compilation • "Bogle" compilation



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THE YEAR IN MUSIC

Top Contemporary Christian Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 CARMAN (3) Benson
(1) Everland
 - 2 AMY GRANT (4) Myrrh
 - 3 MICHAEL W. SMITH (4) Reunion
 - 4 STEVEN CURTIS CHAPMAN (3) Sparrow
 - 5 PETRA (2) Starsong
(2) DaySpring
 - 6 SANDI PATTI (1) Impact
(2) Word
(1) Everland
 - 7 SUSAN ASHTON (2) Sparrow
 - 8 MICHAEL ENGLISH (1) Warner Alliance
 - 9 RICH MULLINS (3) Reunion
 - 10 BEBE & CECE WINANS (1) Sparrow

Top Contemporary Christian Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 SPARROW (26)
 - 2 BENSON (17)
 - 3 REUNION (11)
 - 4 MYRRH (8)
 - 5 DAYSPRING (9)
 - 6 WORD (11)
 - 7 STARSONG (11)
 - 8 WARNER ALLIANCE (6)
 - 9 FOREFRONT (3)
 - 10 FRONTLINE (3)

Top Contemporary Christian Albums

- Pos. TITLE—Artist—Label
- 1 ADDICTED TO JESUS—Carman—Benson
 - 2 HEART IN MOTION—Amy Grant—Myrrh
 - 3 GO WEST YOUNG MAN—Michael W. Smith—Reunion
 - 4 UNSEEN POWER—Petra—DaySpring
 - 5 MICHAEL ENGLISH—Michael English—Warner Alliance
 - 6 FOR THE SAKE OF THE CALL—Steven Curtis Chapman—Sparrow
 - 7 DIFFERENT LIFESTYLES—BeBe & CeCe Winans—Sparrow
 - 8 SANCTUARY—Twila Paris—Starsong
 - 9 GREAT ADVENTURE—Steven Curtis Chapman—Sparrow
 - 10 ANOTHER TIME ANOTHER PLACE—Sandi Patti—Word
 - 11 ANGELS OF MERCY—Susan Ashton—Sparrow
 - 12 NU THANG—D.C. Talk—Forefront
 - 13 TALES OF WONDER—White Heart—Starsong
 - 14 PURE ATTRACTION—Kathy Troccoli—Reunion
 - 15 WAKENED BY THE WIND—Susan Ashton—Sparrow
 - 16 FOREVER FRIENDS—Jon Gibson—Frontline
 - 17 THE WORLD AS BEST I REMEMBER—Rich Mullins—Reunion
 - 18 CHANGE YOUR WORLD—Michael W. Smith—Reunion
 - 19 THE WORLD AS BEST I REMEMBER VOL.2—Rich Mullins—Reunion
 - 20 REVIVAL IN THE LAND—Carman—Benson
 - 21 THE COLLECTION—Amy Grant—Myrrh
 - 22 MOMENTS FOR THE HEART—Ray Boltz—Diadem
 - 23 OPEN FOR BUSINESS—Sandi Patti—Everland
 - 24 HUMAN SONG—First Call—Myrrh
 - 25 LIFT HIM UP WITH RON KENOLY—Ron Kenoly—Integrity
 - 26 WE HAVE SEEN HIS GLORY—Acappella—Word
 - 27 THE WORD: RECAPTURING—Michael Card—Sparrow
 - 28 CONSIDER THE COST—Steve Camp—Sparrow
 - 29 BEYOND BELIEF—Petra—DaySpring
 - 30 SHOW ME YOUR WAY—Glen Campbell—New Haven
 - 31 NO COMPROMISE REMEMBERING THE MUSIC OF KEITH GREEN—Various Artists—Sparrow
 - 32 HOME FOR CHRISTMAS—Amy Grant—Myrrh
 - 33 MY FREEDOM—Lisa Beville—Vireo
 - 34 HE IS CHRISTMAS—Take 6—Warner Alliance
 - 35 SEASONS CHANGE—Ray Boltz—Word
 - 36 PROMISE—Michael Card—Sparrow
 - 37 WE BELIEVE—Steve Green—Sparrow
 - 38 HOW TIME FLIES—Wayne Watson—DaySpring
 - 39 CHAIN OF GRACE—Dallas Holm—Benson
 - 40 NUMBER 7—Commissioned—Benson

gospel

Top Gospel Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 MISSISSIPPI MASS CHOIR (2) Malaco
 - 2 REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (1) Word
 - 3 SHIRLEY CAESAR (1) Word
 - 4 BEBE & CECE WINANS (1) Sparrow
 - 5 REV. TIMOTHY WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR (1) Savoy
 - 6 NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE (1) Tyscot
 - 7 DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR (1) Malaco
 - 8 SHUN PACE RHODES (1) Savoy
 - 9 THOMAS WHITFIELD (1) Benson
 - 10 REV. JAMES MOORE (2) Malaco

Top Gospel Labels

- Pos. LABEL (No. Of Charted Albums)
- | | |
|---------------|------------------|
| 1 MALACO (11) | 6 LIGHT (9) |
| 2 SAVOY (12) | 7 TYSCOT (5) |
| 3 WORD (10) | 8 TRIBUTE (4) |
| 4 SPARROW (9) | 9 BLACKBERRY (3) |
| 5 BENSON (6) | 10 I AM (5) |

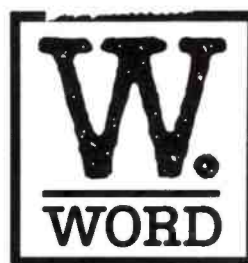
Top Gospel Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 MALACO (23)
 - 2 SPECTRA (23)
 - 3 EPIC (10)

Top Gospel Albums

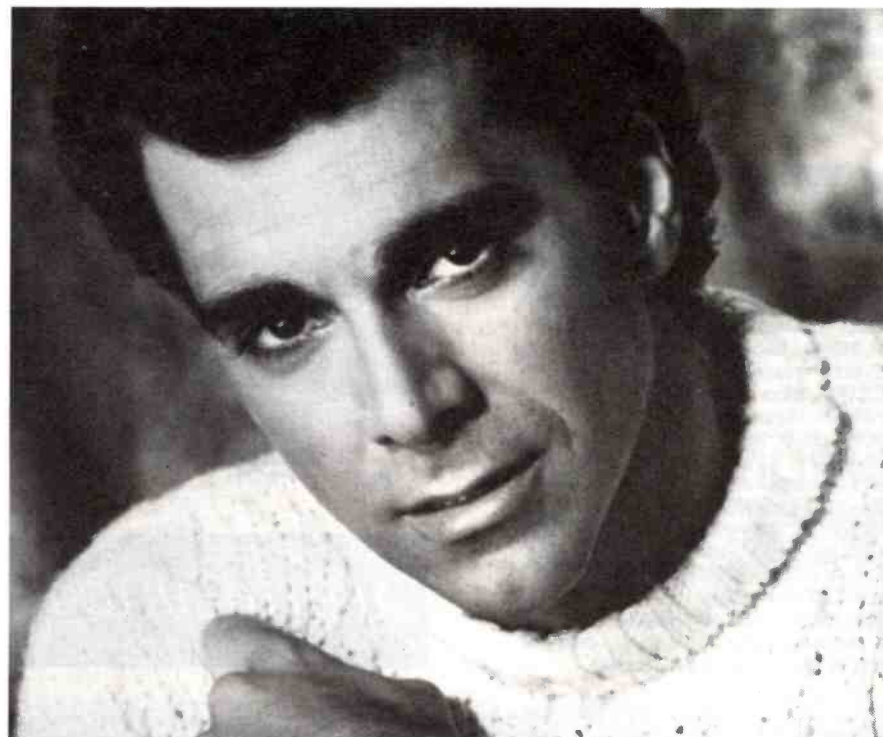
- Pos. TITLE—Artist—Label
- | | | | |
|--|--|---|---|
| 1 GOD GETS THE GLORY—Mississippi Mass Choir—Malaco | 12 LOOK A LITTLE CLOSER—Helen Baylor—Word | 22 VICTORY IN PRAISE—V.I.P. Music & Arts Seminar Mass Choir—Tyscot | 32 HOPE OF THE WORLD—Donnie Harper/New Jersey Mass Choir—Tribute |
| 2 MY MIND IS MADE UP—Rev. Milton Brunson & The Thompson Community Singers—Word | 13 REV. JAMES CLEVELAND & THE L.A. GOSPEL MESSENGERS—Rev. James Cleveland & The L.A. Gospel Messengers—Savoy | 23 TESTIMONY—The Richard Smallwood Singers—Sparrow | 33 PHENOMENON—Rance Allen—Bellmark |
| 3 HE'S WORKING IT OUT FOR YOU—Shirley Caesar—Word | 14 THIS IS YOUR NIGHT—The Williams Brothers—Blackberry | 24 THE COUNTRY BOY GOES HOME—Willie Neal Johnson & The New Keynotes—Malaco | 34 TIME IS RUNNING OUT—Adoration 'N' Prayze—TM |
| 4 DIFFERENT LIFESTYLES—BeBe & CeCe Winans—Sparrow | 15 FOCUS ON GLORY—Hezekiah Walker/Fellowship Crusade Choir—Benson | 25 A MESSAGE FOR YOU—The Evereadys—Great Joy | 35 STANDING ON THE PROMISES—Candi Staton—Beracah |
| 5 I'M GLAD ABOUT IT—Rev. Timothy Wright & Chicago Interdenominational Mass Choir—Savoy | 16 HE'S PREPARING ME—Rev. Earnest Davis, Jr. & The Wilmington Mass Choir Featuring Rev. Daryl Coley—AIR | 26 CALL HIM UP—Chicago Mass Choir—Light | 36 THIS IS GOSPEL—War On Sin—Light |
| 6 WASH ME—New Life Community Choir Featuring John P. Kee—Tyscot | 17 BACK TO BASICS—Nicholas—Command | 27 SAINTS IN PRAISE VOL.III—West Angeles C.O.G.I.C.—Sparrow | 37 LIVE FROM WASHINGTON D.C.—The Gospel Music Workshop Of America—Savoy |
| 7 LIVE—Dorothy Norwood/Northern California G.M.W.A. Mass Choir—Malaco | 18 WHEN THE MUSIC STOPS—Daryl Coley—Sparrow | 28 A TRIBUTE TO JAMES CLEVELAND VOL.1—Various Artists—CGI | 38 LIVE AND ANOINTED—The Jackson Southernaires—Malaco |
| 8 HE LIVES—Shun Pace Rhodes—Savoy | 19 NUMBER 7—Commissioned—Benson | 29 THANK YOU JESUS—The New York Restoration Choir—Savoy | 39 PRAY FOR ME—Mighty Clouds Of Joy—Word |
| 9 ALIVE & SATISFIED—Thomas Whitfield—Benson | 20 COME AS YOU ARE—L.A. Mass Choir—Light | 30 FAMILY AND FRIENDS CHOIR VOL. 3—Ron Winans, Family & Friends Choir—Selah | 40 A LEGEND FROM LEGENDS—Cassietta George—Gospel Train |
| 10 THROUGH THE STORM—Yolanda Adams—Tribute | 21 LIVE & BLESSED—Wait Whitman & The Soul Children Of Chicago—I AM | 31 LIVE—Tramaine Hawkins—Sparrow | |

contemporary christian



Top Contemporary Christian Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 WORD (47)
 - 2 SPARROW (40)
 - 3 BENSON (21)



CARMAN: Top Contemporary Christian Artist



MISSISSIPPI MASS CHOIR: Top Gospel Artists



THANK YOU!

From America's Leading Gospel Company



Gospel Label - Malaco



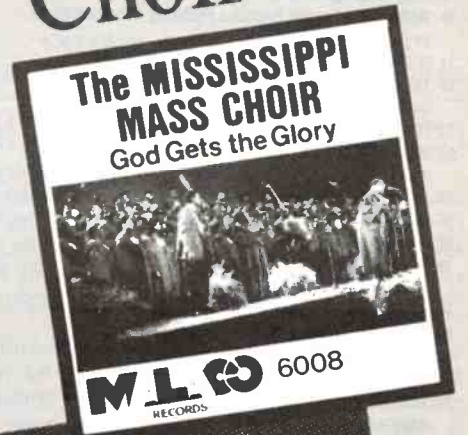
Gospel Distributing Label - Malaco



Gospel Album - "God Gets The Glory"
Mississippi Mass Choir



Gospel Artist
Mississippi Mass Choir



Executive Director: Frank Williams



Executive Director: Rev. Milton Biggham

THE YEAR IN MUSIC

Hot Dance Music Club Play Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 MICHAEL JACKSON (4) Epic
 - 2 CLUBLAND FEATURING ZEMYA HAMILTON (3) Great Jones
 - 3 THE SHAMEN (3) Epic
 - 4 FRANKIE KNUCKLES (3) Virgin
 - 5 C+C MUSIC FACTORY (2) Columbia
 - 6 LIL LOUIS & THE WORLD (2) Epic
 - 7 CECE PENISTON (3) A&M
 - 8 CHIC (2) Warner Bros.
 - 9 LIDELL TOWNSELL & M.T.F. (2) Mercury
 - 10 CLIVILLES & COLE (2) Columbia
 - 11 RIGHT SAID FRED (3) Charisma
 - 12 INNER CITY (2) Virgin
 - 13 ADEVA (2) Capitol
 - 14 BLACK SHEEP (2) Mercury
 - 15 ROZALLA (2) Epic
 - 16 THE REESE PROJECT/RACHEL KAPP (2) Giant
 - 17 MR. FINGERS (2) MCA
 - 18 FIERCE RULING DIVA (2) Invasion
 - 19 LISA STANSFIELD (3) Arista
 - 20 UNLIMITED (3) Radikal
 - 21 B.G. THE PRINCE OF RAP (2) Epic
 - 22 KATHY SLEDGE (2) Epic
 - 23 JODY WATLEY (2) MCA
 - 24 DEFINITION OF SOUND (1) Charisma (1) Cardiac
 - 25 ROBERT OWENS (1) RCA

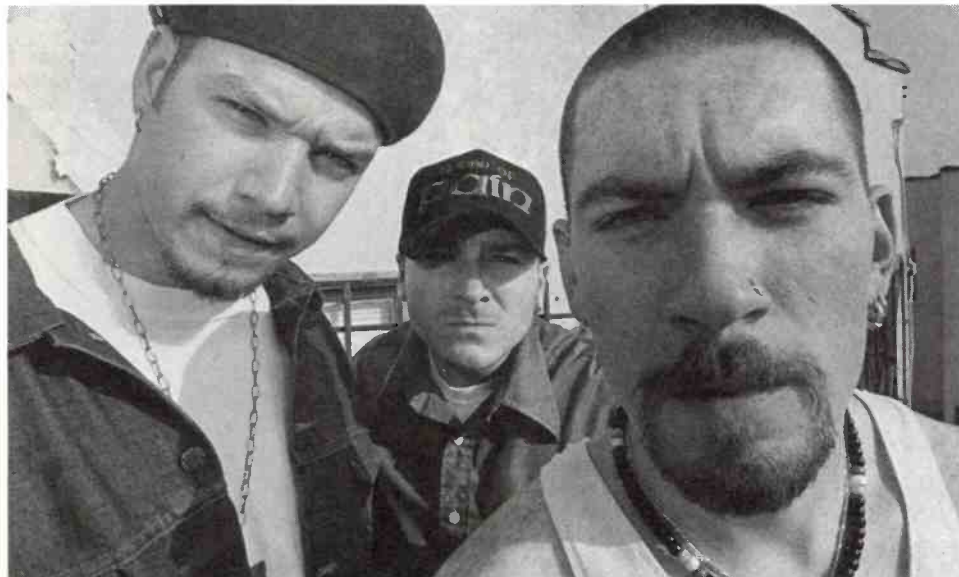
Hot Dance Music Club Play Singles

- Pos. TITLE—Artist—Label
- 1 HOLD ON (TIGHTER TO LOVE)—Clubland Featuring Zemya Hamilton—Great Jones
 - 2 A DEEPER LOVE—Clivilles & Cole—Columbia
 - 3 JUST A TOUCH OF LOVE—C+C Music Factory Featuring Zelma Davis—Columbia
 - 4 I'LL BE YOUR FRIEND—Robert Owens—RCA
 - 5 JUMP!—The Movement—Sunshine
 - 6 RHYTHM IS A DANCER—Snap—Arista
 - 7 SAVED MY LIFE—Lil Louis & The World—Epic
 - 8 STROBELITE HONEY—Black Sheep—Mercury
 - 9 CHIC MYSTIQUE—Chic—Warner Bros.
 - 10 WORKOUT—Frankie Knuckles Featuring Roberta Gilliam—Virgin
 - 11 IT SHOULD HAVE BEEN ME—Adeva—Capitol
 - 12 TAKE CONTROL OF THE PARTY—B.G. The Prince Of Rap—Epic
 - 13 LSI (LOVE SEX INTELLIGENCE)—The Shamen—Epic
 - 14 ONLY LOVE CAN BREAK YOUR HEART—St. Etienne—Warner Bros.
 - 15 IT'S A FINE DAY—Opus III—Atco EastWest
 - 16 WE GOT A LOVE THANG—CeCe Peniston—A&M
 - 17 CLOSER—Mr. Fingers—MCA
 - 18 KEEP IT COMIN' (DANCE TILL YOU CAN'T NO MORE)—C+C Music Factory—Columbia
 - 19 MOIRA JANE'S CAFE—Definition Of Sound—Cardiac
 - 20 CLUB LONELY—Lil Louis & The World—Epic
 - 21 MAKE IT MINE—The Shamen—Epic
 - 22 NU NU—Lidell Townsell & M.T.F.—Mercury
 - 23 THE COLOUR OF LOVE—The Reese Project/Rachel Kapp—Giant

- 24 STINKIN' THINKIN'—Happy Mondays—Elektra
- 25 LIFT EVERY VOICE (TAKE ME AWAY)—Mass Order—Columbia
- 26 RAIN FALLS—Frankie Knuckles Featuring Lisa Michaelis—Virgin
- 27 DON'T LOSE THE MAGIC—Shawn Christopher—Arista
- 28 PENNIES FROM HEAVEN—Inner City—Virgin
- 29 COMIN' ON STRONG—Desiya—Mute
- 30 TAKE ME BACK TO LOVE AGAIN—Kathy Sledge—Epic
- 31 SET ME FREE—Clubland Featuring Zemya Hamilton—Great Jones
- 32 KEEP ON WALKIN'—CeCe Peniston—A&M
- 33 MY PEACE OF HEAVEN—Ten City—Atco EastWest
- 34 HEAR THE MUSIC—GypsyMen—E-Legal
- 35 CHANGE—Lisa Stansfield—Arista
- 36 BLACK OR WHITE—Michael Jackson—Epic
- 37 HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU)—Urbanized/Silvano—Maxi
- 38 (CAN YOU) FEEL THE PASSION—Blue Pearl—Big Life
- 39 HYPNOTIZED—Clubland Featuring Zemya Hamilton—Great Jones
- 40 RUNAWAY—Deee-Lite—Elektra
- 41 MINDFLUX—N-Joi—RCA
- 42 EVERYBODY'S FREE (TO FEEL GOOD)—Rozalla—Epic
- 43 REMEMBER THE TIME—Michael Jackson—Epic
- 44 SURRENDER YOURSELF—The Daou—Columbia
- 45 I'M THE ONE YOU NEED—Jody Watley—MCA
- 46 SAMBA—House Of Gypsies—Freeze
- 47 YOUR LOVE—Chic—Warner Bros.
- 48 LOVE YOU ALL MY LIFETIME—Chaka Khan—Warner Bros.
- 49 STILL IN LOVE WITH YOU—Meli'sa Morgan—Pendulum
- 50 YOU GOTTA BELIEVE (ATOMIC SLIDE)—Fierce Ruling Diva—Invasion

Hot Dance Music Maxi-Singles Sales Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 MICHAEL JACKSON (4) Epic
 - 2 THE SHAMEN (3) Epic
 - 3 CECE PENISTON (3) A&M
 - 4 KRIS KROSS (2) Ruffhouse
 - 5 CLUBLAND FEATURING ZEMYA HAMILTON (3) Great Jones
 - 6 SHABBA RANKS (4) Epic
 - 7 DAS EFX (2) Atco EastWest
 - 8 LIL LOUIS & THE WORLD (2) Epic
 - 9 LIDELL TOWNSELL & M.T.F. (2) Mercury
 - 10 EN VOGUE (2) Atco EastWest
 - 11 LISA STANSFIELD (3) Arista
 - 12 BLACK SHEEP (2) Mercury
 - 13 RIGHT SAID FRED (2) Charisma
 - 14 HOUSE OF PAIN (1) Tommy Boy
 - 15 ROZALLA (2) Epic
 - 16 VANESSA WILLIAMS (3) Wing
 - 17 SIR MIX-A-LOT (1) Def American
 - 18 TLC (3) LaFace
 - 19 P.M. DAWN (3) Gee Street
 - 20 SNAP (1) Arista
 - 21 HAMMER (2) Capitol
 - 22 CLIVILLES & COLE (1) Columbia
 - 23 KYM SIMS (2) I.D.
 - 24 THE MOVEMENT (1) Sunshine
 - 25 MARY J. BLIGE (2) Uptown



HOUSE OF PAIN: Their "Jump Around" is the Top Dance-Music Maxi-Single (Sales).

dance



MICHAEL JACKSON: Top Dance-Music Club-Play and Maxi-Singles Sales Artist

Hot Dance Music Maxi-Singles Sales

- Pos. TITLE—Artist—Label
- 1 JUMP AROUND—House Of Pain—Tommy Boy
 - 2 BABY GOT BACK—Sir Mix-A-Lot—Def American
 - 3 RHYTHM IS A DANCER—Snap—Arista
 - 4 MOVE ANY MOUNTAIN (PROGEN 91)—The Shamen—Epic
 - 5 THEY WANT EFX—Das EFX—Atco EastWest
 - 6 JUMP—Kris Kross—Ruffhouse
 - 7 MY LOVIN' (YOU'RE NEVER GONNA GET IT)—En Vogue—Atco EastWest
 - 8 PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE—Clivilles & Cole—Columbia
 - 9 JUMP!—The Movement—Sunshine
 - 10 AIN'T 2 PROUD 2 BEG—TLC—LaFace
 - 11 I'M TOO SEXY—Right Said Fred—Charisma
 - 12 MR. LOVERMAN—Shabba Ranks—Epic
 - 13 LSI (LOVE SEX INTELLIGENCE)—The Shamen—Epic
 - 14 CHANGE—Lisa Stansfield—Arista
 - 15 NU NU—Lidell Townsell & M.T.F.—Mercury
 - 16 THE HITMAN—AB Logic—Interscope
 - 17 REMEMBER THE TIME—Michael Jackson—Epic
 - 18 STROBELITE HONEY—Black Sheep—Mercury
 - 19 IN THE CLOSET—Michael Jackson—Epic
 - 20 WE GOT A LOVE THANG—CeCe Peniston—A&M
 - 21 JAM—Michael Jackson—Epic
 - 22 EVERYBODY'S FREE (TO FEEL GOOD)—Rozalla—Epic
 - 23 SET ADRIFT ON MEMORY BLISS—P.M. Dawn—Gee Street
 - 24 HUMPIN' AROUND—Bobby Brown—MCA
 - 25 2 LEGIT 2 QUIT—Hammer—Capitol
 - 26 HOLD ON (TIGHTER TO LOVE)—Clubland Featuring Zemya Hamilton—Great Jones
 - 27 LOVE YOU ALL MY LIFETIME—Chaka Khan—Warner Bros.
 - 28 BLACK OR WHITE—Michael Jackson—Epic
 - 29 TOO BLIND TO SEE IT—Kym Sims—I.D./Atco EastWest
 - 30 CLUB LONELY—Lil Louis & The World—Epic
 - 31 THE COMFORT ZONE—Vanessa Williams—Wing
 - 32 SET ME FREE—Clubland Featuring Zemya Hamilton—Great Jones
 - 33 SAVED MY LIFE—Lil Louis & The World—Epic
 - 34 VIBEOLOGY—Paula Abdul—Captive
 - 35 SESAME'S TREET—Smart E's—Pyrotech
 - 36 JUST A TOUCH OF LOVE—C+C Music Factory Featuring Zelma Davis—Columbia
 - 37 RUNAWAY—Deee-Lite—Elektra
 - 38 WARM IT UP—Kris Kross—Ruffhouse
 - 39 MAKE IT MINE—The Shamen—Epic
 - 40 ONLY LOVE CAN BREAK YOUR HEART—St. Etienne—Warner Bros.
 - 41 I'M THE ONE YOU NEED—Jody Watley—MCA
 - 42 RUMP SHAKER—Wreckx-N-Effect—MCA
 - 43 JUSTIFIED AND ANCIENT—The KLF Featuring Tammy Wynette—Arista
 - 44 TAKE CONTROL OF THE PARTY—B.G. The Prince Of Rap—Epic
 - 45 DON'T LOSE THE MAGIC—Shawn Christopher—Arista
 - 46 REAL LOVE—Mary J. Blige—Uptown
 - 47 KISS YOU BACK—Digital Underground—Tommy Boy
 - 48 FINALLY—CeCe Peniston—A&M
 - 49 CHIC MYSTIQUE—Chic—Warner Bros.
 - 50 JAMES BROWN IS DEAD—L.A. Style—Watts

Hot Dance Music Labels

- Pos. LABEL (No. Of Charted Dance Singles)
- 1 EPIC (48)
 - 2 COLUMBIA (30)
 - 3 WARNER BROS. (26)
 - 4 ATCO EASTWEST (24)
 - 5 MCA (24)
 - 6 ARISTA (16)
 - 7 MERCURY (11)
 - 8 VIRGIN (16)
 - 9 ELEKTRA (22)
 - 10 TOMMY BOY (20)
 - 11 RCA (19)
 - 12 GREAT JONES (9)
 - 13 A&M (9)
 - 14 CHARISMA (10)
 - 15 GIANT (10)

Hot Dance Music Club Play Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 EPIC (19)
 - 2 COLUMBIA (16)
 - 3 WARNER BROS. (13)
 - 4 VIRGIN (9)
 - 5 ARISTA (8)
 - 6 MCA (10)
 - 7 RCA (11)
 - 8 ATCO EASTWEST (11)
 - 9 ELEKTRA (10)
 - 10 MERCURY (6)
 - 11 GREAT JONES (6)
 - 12 A&M (5)
 - 13 CHARISMA (7)
 - 14 GIANT (5)
 - 15 MUTE (5)



Hot Dance Music Maxi-Singles Sales Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 EPIC (29)
 - 2 ATCO EASTWEST (13)
 - 3 MCA (14)
 - 4 WARNER BROS. (13)
 - 5 ARISTA (8)
 - 6 COLUMBIA (14)
 - 7 TOMMY BOY (12)
 - 8 MERCURY (5)
 - 9 UPTOWN (7)
 - 10 ELEKTRA (12)
 - 11 A&M (4)
 - 12 RUFFHOUSE (4)
 - 13 GREAT JONES (3)
 - 14 VIRGIN (7)
 - 15 GIANT (5)

Hot Dance Music Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Dance Singles)
- 1 EPIC (48)
 - 2 WARNER BROS. (59)
 - 3 COLUMBIA (49)
 - 4 ATLANTIC GROUP (52)
 - 5 ARISTA (25)

THE YEAR IN MUSIC

Top New Age Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 OTTMAR LIEBERT + LUNA NEGRA (1) Epic
(3) Higher Octave
 - 2 ENYA (1) Atlantic
(2) Reprise
 - 3 GEORGE WINSTON (3) Windham Hill
 - 4 YANNI (3) Private Music
 - 5 TANGERINE DREAM (2) Miramar
 - 6 DAVID LANZ (1) Narada
 - 7 ANDREAS VOLLENWEIDER (1) Columbia
 - 8 LOREENA MCKENNITT (1) Warner Bros.
 - 9 PETER BUFFETT (2) Narada
 - 10 KITARO (2) Geffen

Top New Age Albums

- Pos. TITLE—Artist—Label
- 1 SHEPHERD MOONS—Enya—Reprise
 - 2 SUMMER—George Winston—Windham Hill
 - 3 SOLO PARA TI—Ottmar Liebert + Luna.Negra—Epic
 - 4 RETURN TO THE HEART—David Lanz—Narada
 - 5 WATERMARK—Enya—Reprise
 - 6 DARE TO DREAM—Yanni—Private Music
 - 7 BORRASCA—Ottmar Liebert—Higher Octave
 - 8 ROCKOON—Tangerine Dream—Miramar
 - 9 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
 - 10 BOOK OF ROSES—Andreas Vollenweider—Columbia
 - 11 THE VISIT—Loreena McKennitt—Warner Bros.
 - 12 YONNONDIO—Peter Buffett—Narada
 - 13 IN CELEBRATION OF LIFE—Yanni—Private Music
 - 14 DREAM—Kitaro—Geffen
 - 15 A CHILDHOOD REMEMBERED—Various Artists—Narada
 - 16 CANYON DREAMS—Tangerine Dream—Miramar

- 17 THE SPIRIT OF OLYMPIA—David Arkenstone/Kostia—Narada
- 18 INDIGO—Patrick O'Hearn—Private Music
- 19 AUTUMN DREAMS—Danny Wright—Nichols-Wright
- 20 REFLECTIONS OF PASSION—Yanni—Private Music
- 21 SEA OF GLASS—Giles Reaves—Hearts Of Space
- 22 SEDONA SUITE—Tom Barabas—Soundings Of The Planet
- 23 BEGUILED—Tim Story—Hearts Of Space
- 24 WINDHAM HILL SAMPLER '92—Various Artists—Windham Hill
- 25 IN THE WAKE OF THE WIND—David Arkenstone—Narada

Top New Age Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 NARADA (11)
 - 2 REPRISE (3)
 - 3 WINDHAM HILL (9)
 - 4 PRIVATE MUSIC (5)
 - 5 HIGHER OCTAVE (7)
 - 6 MIRAMAR (3)
 - 7 EPIC (1)
 - 8 COLUMBIA (1)
 - 9 HEARTS OF SPACE (4)
 - 10 WARNER BROS. (1)



ENYA: Her "Shepherd Moons" is the Top New Age Album.



OTTMAR LIEBERT: Top New Age Artist

CHARTS

continued from YE-8

RAP

Cypress Hill is the year's No. 1 rap act, a distinction held in the past few years by such higher-profile acts as Hammer, Luke featuring the 2 Live Crew, and L.L. Cool J. In addition, Cypress Hill's "The Phuncky Feel One/How I Could..." is the year's top rap hit. M.C. Brains is the top male rap artist (at No. 15).

DANCE MUSIC

Michael Jackson is the year's top dance artist, a title he previously held in 1983. CeCe Peniston is the top female dance artist. The Shamen is the top dance group for maxi-singles sales; Clubland featuring Zemya Hamilton is the top dance group for club play. House Of Pain's "Jump Around" is the Top Dance maxi-singles sales title; Clubland's "Hold On (Tighter To Love)" is the top dance club play title.

JAZZ

Shirley Horn's "Here's To Life" is the top jazz album. This is the third time in the past five years that a female artist has taken the title. "Diane Schuur & The Count Basie Orchestra" was the top jazz album of 1988; Cassandra Wilson's "Blue Skies" was on top in 1989. Horn is also the year's top jazz artist. Joe Henderson is the top male jazz artist; the GRP All-Star Big Band is the top jazz group. Fourplay is the top contemporary jazz artist and has the top contemporary jazz album, "Fourplay." David Sanborn and Nancy Wilson (at No. 11) are the top male and female solo artists in contemporary jazz.

NEW AGE

Ottmar Liebert is the top new age artist for the second year in a row—this time in conjunction with Luna Negra. Enya has the No. 1 new age album, "Shepherd Moons," and repeats as top female new age artist. George Winston is the genre's top male solo artist.

CLASSICAL

"In Concert," the crossover smash by Jose Carreras, Placido Domingo and Luciano Pavarotti, is the top classical album for the second year in a row. The Three Tenors are also the top classical artists for the second straight year. Pavarotti was the

top classical artist from 1980 to 1982; Domingo was on top in 1983 and 1985. Domingo and Kathleen Battle are this year's top male and female solo artists in classical. "Hush," a collaboration by Yo-Yo Ma and Bobby McFerrin, is the top classical crossover album. Jessye Norman is the top classical crossover artist. James Galway is the top male artist in the field.



SASSA JORDAN: Album Rock's Top-Ranking Female Artist

BUSINESS

continued from YE-10

visible tip of the Nashville iceberg, but plenty of other country artists raked in the shekels, too. Billy Ray Cyrus' debut album, "Some Gave All," reached No. 1 on The Billboard 200 in only two weeks and stayed there for 17; it was finally ousted by Brooks' latest opus, "The Chase," which debuted at No. 1 in October.

Other country acts who sold massive quantities included Brooks & Dunn, Wynonna, Vince Gill, George Strait, Randy Travis, Alan Jackson and Trisha Yearwood. More so than at any other time in its modern history, country had become mainstream.

ATTACK ON RAP

Rap music also sold well, but it was under increasing attack from government officials. The focal point of the assault—which came at a time of worsening racial tensions in the country—was the debut album by Body Count, a rap-thrash metal group led by "gangsta" rapper Ice-T. Included on that Sire/Warner Bros. album was a track called "Cop Killer," which many police officers regarded as an incitement to murder them. The national controversy over the song began in June, when Texas police associations launched a campaign to have the cut removed from the Body Count opus. When Sire/Warner refused to comply, the Texas Police threatened a boycott of parent Time Warner's products and businesses, including records, films, books, pay TV channels and even cable systems. The police officers warned that, if Time Warner did not come to heel by July 16, the date of its annual stockholders meeting, they would commence the boycott. Among those who supported the attack on "Cop Killer" were President Bush, Vice President Quayle, Alabama Gov. Guy Hunt, California Attorney General Daniel Lungren, at least 60 Congressmen, the L.A. and Houston city councils and police associations across the country. A number of major retail chains stopped selling the album. But, at the stockholders' meeting, Time Warner co-CEO Gerald Levin still refused to withdraw the record. Then, on July 28, Ice-T voluntarily agreed to drop "Cop Killer" from future copies of the Body Count album. Although he denied Time Warner had pressured him, both Time Warner labels and other record companies began to show greater caution in deciding which rap albums to release. One other rap artist who caught a lot of political heat—and media attention—was Sista Souljah, who was chastised by then presidential candidate Bill Clinton for a remark she'd made after the L.A. riots. Contending that her statement about the attitude of black gang members toward killing white people had been taken out of context, the defiant artist was soon being pictured on the covers of national magazines. But, by the end of the year, Clinton was president and Sister Souljah was no longer being discussed.

THE YEAR IN MUSIC

Top Pop Latin Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 LUIS MIGUEL (3) WEA Latina
 - 2 PANDORA (2) Capitol-EMI Latin
 - 3 MAGNETO (1) Sony
 - 4 ALVARO TORRES (1) Capitol-EMI Latin
 - 5 RICARDO MONTANER (1) TH-Rodven
 - 6 JON SECAOA (2) SBK
 - 7 ANA GABRIEL (2) Sony
 - 8 LOS BUKIS (2) Fonovisa
 - 9 GLORIA TREVI (1) Ariola
 - 10 MIJARES (2) Capitol-EMI Latin

Top Pop Latin Albums

- Pos. TITLE—Artist—Label
- 1 ROMANCE —Luis Miguel—WEA Latina
 - 2 MAGNETO—Magneto—Sony
 - 3 CON AMOR ETERNO—Pandora—Capitol-EMI Latin
 - 4 NAOA SE COMPARA CONTIGO—Alvaro Torres—Capitol-EMI Latin
 - 5 ULTIMO LUGAR—Ricardo Montaner—TH-Rodven
 - 6 JON SECADA—Jon Secada—SBK
 - 7 QUIEREME—Los Bukis—Fonovisa
 - 8 ILEGAL—Pandora—Capitol-EMI Latin
 - 9 TU ANGEL DE LA GUAROA—Gloria Trevi—Ariola
 - 10 SILUETA—Ana Gabriel—Sony
 - 11 MARIA BONITA—Mijares—Capitol-EMI Latin
 - 12 RICKY MARTIN—Ricky Martin—Sony
 - 13 A LA VOLUNTAD DEL CIELO—Camilo Sesto—Ariola
 - 14 CALOR—Julio Iglesias—Sony
 - 15 AMADA MAS QUE NUNCA—Daniela Romo—Capitol-EMI Latin
 - 16 POR FIN JUNTOS—Paloma San Basilio Y Placido Domingo—Capitol-EMI Latin
 - 17 COSAS DEL AMOR—Vikki Carr—Sony
 - 18 QUE TE LA PONGO—Garibaldi—TH-Rodven
 - 19 FLOR DE PAPEL—Alejandra Guzman—Melody
 - 20 AGUA NUEVA—Cristian—Melody
 - 21 PROVOCAME—Chayanne—Sony
 - 22 DEL CORAZON DEL HOMBRE—Luis Angel—Discos International
 - 23 ESTE MUNDO—Gipsy Kings—Elektra
 - 24 DE OTRO PLANETA—H2o—Sony
 - 25 CARA DE ANGEL—Yolandita Monge—WEA Latina

Top Pop Latin Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 SONY (21)
 - 2 CAPITOL-EMI LATIN (15)
 - 3 WEA LATINA (8)
 - 4 ARIOLA (5)
 - 5 TH-RODVEN (4)
 - 6 SBK (2)
 - 7 MELODY (3)
 - 8 DISCOS INTERNATIONAL (5)
 - 9 FONOVISA (2)
 - 10 ELEKTRA (2)

Top Pop Latin Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 SONY (27)
 - 2 CAPITOL-EMI LATIN (17)
 - 3 WEA LATINA (8)
 - 4 BMG (9)
 - 5 TH-RODVEN (6)

Sony
DISCOS

latin



LUIS MIGUEL: Top Pop Latin Artist

NUMBER ONE with LATIN LOVERS.



Sony DISCOS wins 10 out of 14 year-end Billboard Latin Awards.

- ▶ Pop Distributor Label of the Year: SONY
- ▶ Salsa / Tropical Distributor Label of the Year: SONY
- ▶ Regional / Mexican Distributor Label of the Year: SONY
- ▶ Salsa / Tropical Artist of the Year: GILBERTO SANTA ROSA
- ▶ Regional / Mexican Artist of the Year: LA MAFIA
- ▶ Top Hot Latin Track of the Year: "EVIDENCIAS" / ANA GABRIEL
- ▶ Pop Label of the Year: SONY DISCOS
- ▶ Salsa / Tropical Label of the Year: DISCOS INTERNATIONAL
- ▶ Salsa / Tropical Album of the Year: "PERSPECTIVA" / GILBERTO SANTA ROSA
- ▶ Regional / Mexican Album of the Year: "ESTAS TOCANDO FUEGO" / LA MAFIA

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THE YEAR IN MUSIC

Top Regional Mexican Latin Artists

Pos.	ARTIST (No. Of Charted Albums)	Label
1	LA MAFIA (1)	Discos International
2	MAZZ (3)	Capitol-EMI Latin
3	ANA GABRIEL (1)	Sony
4	BRONCO (2)	Fonovisa
5	LOS TEMERARIOS (1)	Angel (1) AFG Sigma
6	LOS ACUARIO (2)	Mar Int'l
7	SELENA (1)	Capitol-EMI Latin
8	LINDA RONSTADT (1)	Elektra
9	YNDIO (1)	Capitol-EMI Latin
10	ALEJANDRO FERNANDEZ (1)	Sony

Top Regional Mexican Latin Albums

Pos.	TITLE—Artist—Label
1	ESTAS TOCANDO FUEGO—La Mafia—Discos International
2	MI MEXICO—Ana Gabriel—Sony
3	SALVAJE Y TIERNO—Bronco—Fonovisa
4	MAZZ LIVE-UNA NOCHE JUNTOS—Mazz—Capitol-EMI Latin
5	MI VIDA ERES TU—Los Temerarios—AFG Sigma
6	ENTRE A MI MUNDO—Selena—Capitol-EMI Latin
7	MAS CANCIONES—Linda Ronstadt—Elektra
8	LA HIELERA—Los Acuario—Mar Int'l
9	ROMANTICAMENTE—Yndio—Capitol-EMI Latin
10	ALEJANDRO FERNANDEZ—Alejandro Fernandez—Sony
11	QUE DE RARO TIENE—Vicente Fernandez—Discos International
12	A MI VIEJO—Rocio Banquells—Capitol-EMI Latin
13	DOS CARTAS Y UNA FLOR—Los Caminantes—Luna
14	ARRIBA EL NORTE, ARRIBA EL SUR—Vicente Fernandez/Ramon Ayala—Sony
15	LO HARE POR TI—Mazz—Capitol-EMI Latin
16	PARA TI—Industria Del Amor—Fonovisa
17	LUCERO DE MEXICO—Lucero—Melody
18	UNSUNG HIGHWAYS—Emilio Navaira—Capitol-EMI Latin
19	CASIMIRA—Banda Machos—Fonovisa
20	(tie) TE VES BIEN BUENA—Banda Vallarta Show—Fonovisa
	ENTRE NUBES—Liberacion—Fonovisa
22	LA UNICA—Banda Movil—Fonovisa
23	LA GORDA—Grupo Mojado—Fonovisa
24	PARTNERS—Flaco Jimenez—Warner
25	Y SI TE QUIERO—Grupo Vennus—Mar Int'l

Top Regional Mexican Latin Labels

Pos.	LABEL (No. Of Charted Albums)
1	CAPITOL-EMI LATIN (12)
2	FONOVISA (32)
3	SONY (8)
4	DISCOS INTERNATIONAL (4)
5	AFG SIGMA (3)
6	MAR INT'L (4)
7	ELEKTRA (1)
8	LUNA (2)
9	MELODY (1)
10	MUSART (6)

Top Regional Mexican Latin Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	SONY (13)
2	CAPITOL-EMI LATIN (12)
3	FONOVISA (33)
4	AFG SIGMA (3)
5	MAR INT'L (4)



Sony
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LA MAFIA: Top Regional Mexican Latin Artists

There are those who seek
inspiration
and those who create it!

Loa Fiebre

Daniela Romo

Mazz

Eddie Santiago

Mijares

Jon Secada

Emilio Navaira



Selenia

Pandora

Alvaro Torres

THANK YOU

to everyone at radio and retail,
our distributors, and, of course,
all of our great artists.

You've made Capitol/EMI Latin a leader in the industry.

Artists listed are certified either gold or platinum.

Cema

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THE YEAR IN MUSIC

Top Tropical/Salsa Latin Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 GILBERTO SANTA ROSA (2) Discos International
 - 2 EDDIE SANTIAGO (1) TH-Rodven
(1) Capitol-EMI Latin
 - 3 JERRY RIVERA (2) Discos International
 - 4 TITO ROJAS (1) M.P.I.
 - 5 ALEX D'CASTRO (2) TH-Rodven
 - 6 TONY VEGA (1) RMM
 - 7 JUAN LUIS GUERRA Y 4.40 (1) Karen
 - 8 TITO PUENTE (1) RMM
 - 9 LALO RODRIGUEZ (1) Capitol-EMI Latin
 - 10 EL GENERAL (1) RCA

Top Tropical/Sales Latin Albums

- Pos. TITLE—Artist—Label
- 1 PERSPECTIVA—Gilberto Santa Rosa—Discos International
 - 2 SOY EL MISMO—Eddie Santiago—Capitol-EMI Latin
 - 3 TITO ROJAS—Tito Rojas—M.P.I.
 - 4 CUENTA CONMIGO—Jerry Rivera—Discos International
 - 5 UNO MISMO—Tony Vega—RMM
 - 6 BACHATA ROSA—Juan Luis Guerra y 4.40—Karen
 - 7 THE MAMBO KING 100TH LP—Tito Puente—RMM
 - 8 DE VUELTA EN LA TRAMPA—Lalo Rodriguez—Capitol-EMI Latin
 - 9 MUEVELO CON—El General—RCA
 - 10 THE MAMBO KINGS—Soundtrack—Elektra
 - 11 ORQUESTA ZONA ROJA—Zona Roja—TTH
 - 12 UNA HISTORIA DIFERENTE—Luis Enrique—Sony
 - 13 EL REY DE LOS SONEROS—Oscar D'Leon—Sonero
 - 14 SOLO—Alex D'Castro—TH-Rodven
 - 15 SIETE VECES MAS SABROSOS—Los Sabrosos Del Merengue—M.P.I.
 - 16 MIAMI BAND—Miami Band—RTP
 - 17 PINTANDO LUNA—Domingo Quinones—Sonero
 - 18 MI LIBERTAD—Frankie Ruiz—TH-Rodven
 - 19 SOLA—Olga Tanon—WEA Latina
 - 20 ABRIENDO PUERTAS—Jerry Rivera—Discos International
 - 21 LA ROKA—Rokabanda—J&N
 - 22 REGALAME ESTA NOCHE—Alex D'Castro—TH-Rodven
 - 23 MENEALO—Fransheska—Ariola
 - 24 PIEL CANELA—Angela Carrasco—Capitol-EMI Latin
 - 25 NO ME FALTES NUNCA—Cana Brava—Platano

Top Tropical/Salsa Latin Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 DISCOS INTERNATIONAL (9)
 - 2 CAPITOL-EMI LATIN (5)
 - 3 M.P.I. (8)
 - 4 RMM (10)
 - 5 TH-RODVEN (9)
 - 6 SONERO (4)
 - 7 RTP (7)
 - 8 PRIME (6)
 - 9 TTH (4)
 - 10 ELEKTRA (2)

Top Tropical/Salsa Latin Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 SONY (33)
 - 2 CAPITOL-EMI LATIN (5)
 - 3 BMG (10)
 - 4 M.P.I. (8)
 - 5 TH-RODVEN (13)

Sony
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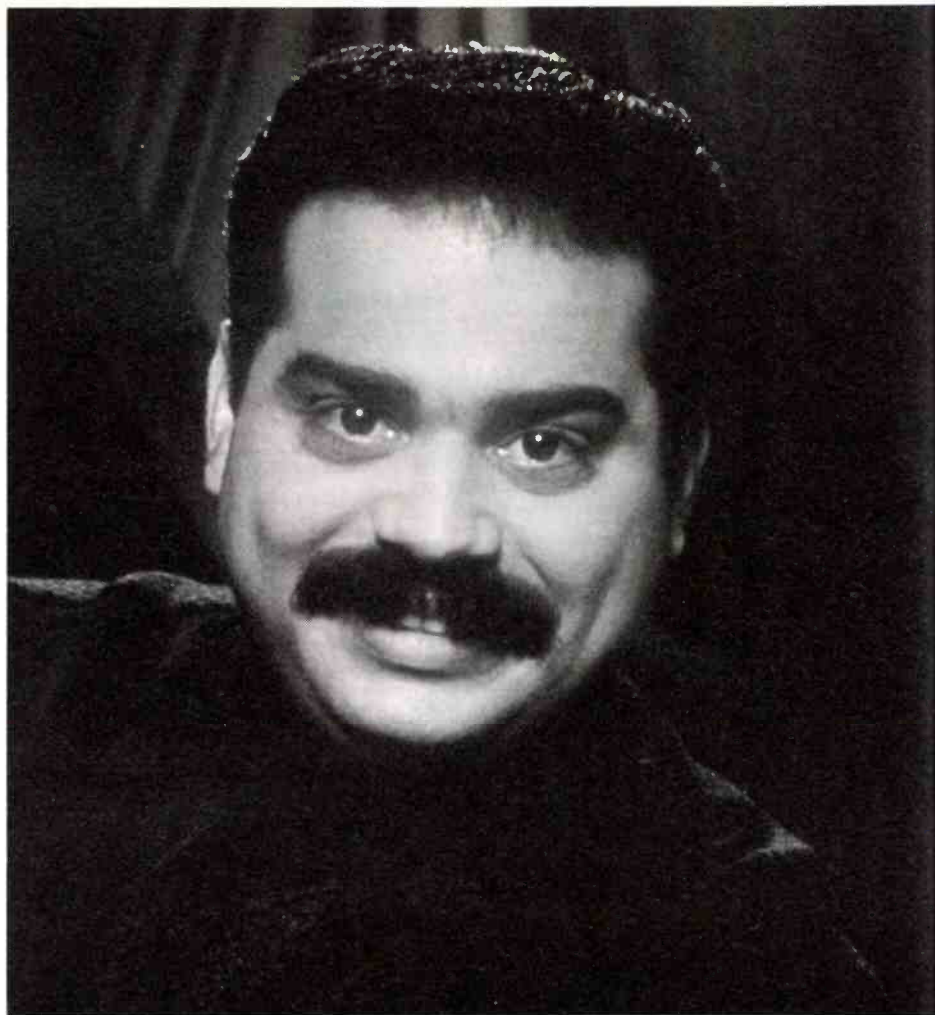
Top Hot Latin Tracks Artists

- Pos. ARTIST (No. Of Charted Tracks) Label
- 1 LUIS MIGUEL (5) WEA Latina
 - 2 PANDORA (5) Capitol-EMI Latin
 - 3 JON SECADA (2) SBK
 - 4 ANA GABRIEL (5) Sony
 - 5 LOS BUKIS (4) Fonovisa
 - 6 MIJARES (5) Capitol-EMI Latin
 - 7 DANIELA ROMO (4) Capitol-EMI Latin
 - 8 ALVARO TORRES (3) Capitol-EMI Latin
 - 9 MAGNETO (2) Sony
 - 10 CAMILO SESTO (2) Ariola

Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
- 1 EVIDENCIAS—Ana Gabriel—Sony
 - 2 NO SE TU—Luis Miguel—WEA Latina
 - 3 INOLVIDABLE—Luis Miguel—WEA Latina
 - 4 OTRO DIA MAS SIN VERTE—Jon Secada—SBK
 - 5 MI MAYOR NECESIDAD—Los Bukis—Fonovisa
 - 6 AMOR MIO, QUE ME HAS HECHO?—Camilo Sesto—Ariola
 - 7 SI PIENSAS, SI QUIERES—Roberto Carlos Y Rocio Durcal—Sony
 - 8 EL CENTRO DE MI CORAZON—Chayanne—Sony
 - 9 ANGEL—Jon Secada—SBK
 - 10 TORERO—Jose Luis Rodriguez Y Julio Iglesias—Sony
 - 11 NADA SE COMPARA CONTIGO—Alvaro Torres—Capitol-EMI Latin
 - 12 MI VIDA ERES TU—Los Temerarios—AFG Sigma
 - 13 VUELA VUELA—Magneto—Sony
 - 14 DESDE EL DIA QUE TE FUISTE—Pandora—Capitol-EMI Latin
 - 15 BUENOS AMIGOS—Selena Y Alvaro Torres—Capitol-EMI Latin
 - 16 NO PODRAS—Cristian—Melody
 - 17 MUCHO CORAZON—Luis Miguel—WEA Latina
 - 18 NO LASTIMES MAS—Pandora—Capitol-EMI Latin
 - 19 DEJAME AMARTE OTRA VEZ—Bronco—Fonovisa
 - 20 ESTAS TOCANDO FUEGO—La Mafia—Discos International
 - 21 UN HOMBRE SECRETO—Myriam Hernandez—WEA Latina
 - 22 FUEGO CONTRA FUEGO—Ricky Martin—Sony
 - 23 PERO TE VAS A ARREPENTIR—Los Yonicis—Fonovisa
 - 24 PERSONA A PERSONA—Mijares—Capitol-EMI Latin
 - 25 MARIA BONITA—Mijares—Capitol-EMI Latin
 - 26 SI ELLA SUPIERA—Julian—WEA Latina
 - 27 PARA SIEMPRE—Magneto—Sony
 - 28 SERA—Ricardo Montaner—TH-Rodven
 - 29 ESA CHICA ME VACILA—Jose Luis Rodriguez—Sony
 - 30 FRIO FRIO—Juan Luis Guerra y 4.40—Karen
 - 31 COMO LA FLOR—Selena—Capitol-EMI Latin
 - 32 (tie) HE VIVIDO ESPERANDO POR TI—Alvaro Torres—Capitol-EMI Latin
 - 33 ELLA ME VACILA—La Banda Show—RTP
 - 34 PIEL CANELA—Mijares—Capitol-EMI Latin
 - 35 LO QUE ES VIVIR—Luis Enrique—Sony
 - 36 (tie) COMO—Luis Miguel—WEA Latina
 - 37 MILONGA SENTIMENTAL—Julio Iglesias—Sony
 - 38 SUSPIROS—Angela Carrasco—Capitol-EMI Latin
 - 39 DUELE—Daniela Romo—Capitol-EMI Latin
 - 40 TAMPOCO FUISTE TU—Daniela Romo—Capitol-EMI Latin

ANA GABRIEL: Her "Evidencias" is the Top Hot Latin Track.



GILBERTO SANTA ROSA: Top Tropical/Salsa Latin Artist



LUIS MIGUEL: Top Hot Latin Tracks Artist

Hot Latin Tracks Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 SONY (50)
 - 2 CAPITOL-EMI LATIN (48)
 - 3 WEA LATINA (12)
 - 4 FONOVISA (22)
 - 5 DISCOS INTERNATIONAL (21)
 - 6 TH-RODVEN (20)
 - 7 SBK (2)
 - 8 ARIOLA (9)
 - 9 MELODY (4)
 - 10 RTP (5)

Hot Latin Tracks Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Tracks)
- 1 SONY (78)
 - 2 CAPITOL-EMI LATIN (51)
 - 3 FONOVISA (26)
 - 4 WEA LATINA (13)
 - 5 TH-RODVEN (22)



THE ALBUM: ♥ ARGENTINA * DOUBLE PLATINUM ♥ BRAZIL * GOLD

Romance

according to Luis Miguel

1992

BILLBOARD
MUSIC
AWARDS:



TOP POP
LATIN
ARTIST



TOP POP
LATIN
ALBUM



TOP HOT
LATIN
TRACKS
ARTIST



♥ PERU * DOUBLE PLATINUM



Bravo!

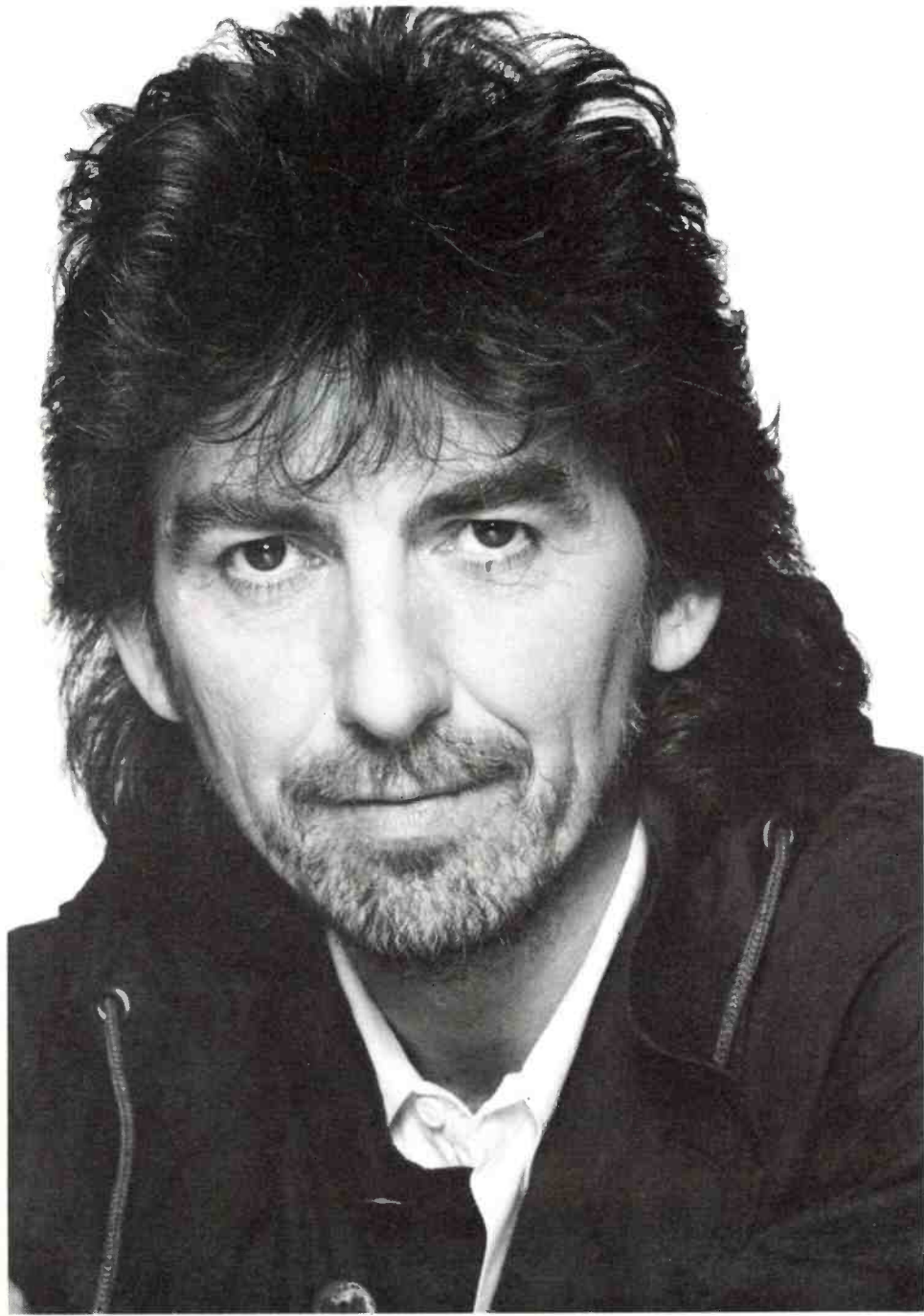


♥ TAIWAN * GOLD ♥ UNITED STATES * GOLD ♥ VENEZUELA * PLATINUM

CHILE * QUADRUPLE PLATINUM ♥ COLOMBIA * PLATINUM ♥ MEXICO * PLATINUM X8 ♥ PARAGUAY * GOLD

THE YEAR IN MUSIC 

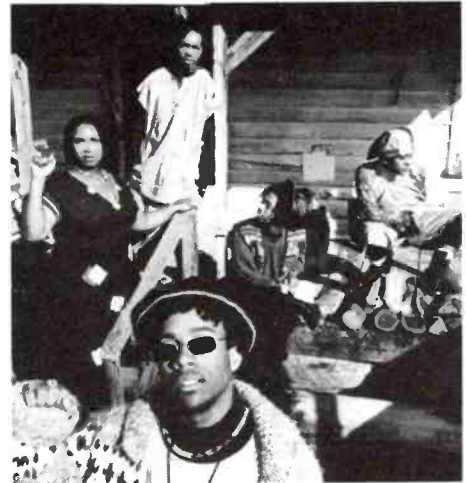
Billboard Music Awards Show Well Stocked With Winners



In recognition of his continuing creative achievements, George Harrison was the distinguished recipient of Billboard's newly inaugurated Century Award.



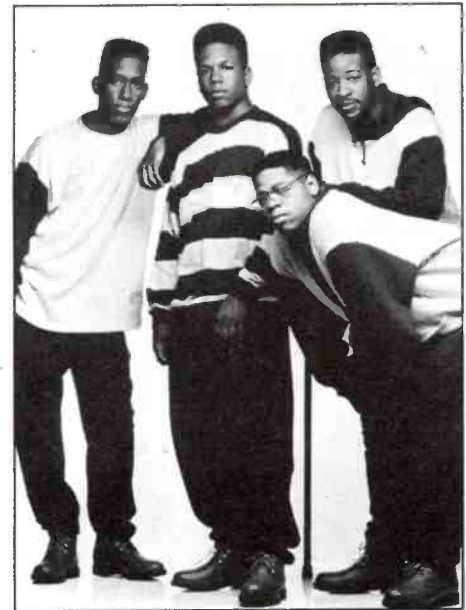
HOST WITH MOST: Master-of-ceremonies Phil Collins performed with Genesis at the Dec. 9 awards telecast.



HIP-HOP HIT: Arrested Development



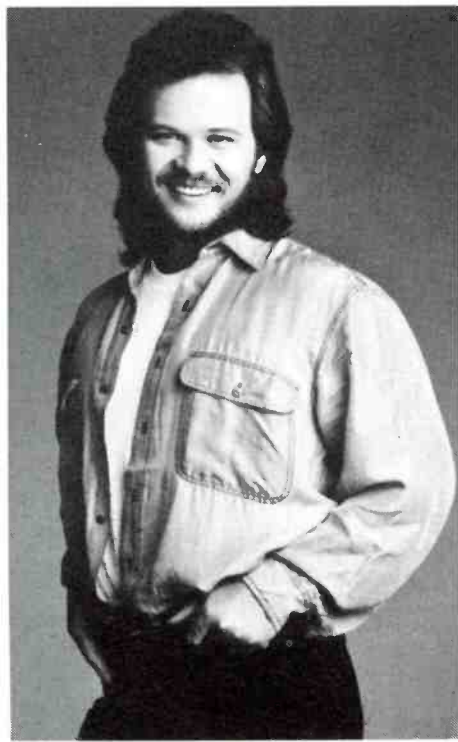
TOP ADULT CONTEMPORARY ARTIST: Richard Marx



TOP SINGLES ARTISTS: Boyz II Men



"JUMP" STARTERS: Kris Kross



"TROUBLE" MAKER: Travis Tritt



TOP ALBUM ARTISTS (DUO/GROUP): Guns N' Roses



TOP MODERN- AND ALBUM-ROCK ARTISTS: U2

THE UNIVERSAL AMPHITHEATRE

WISHES TO THANK

THE BILLBOARD MUSIC AWARDS

AND THE "FABULOUS"

PHIL COLLINS

FOR GRACING OUR STAGE.

CONGRATULATIONS

TO ALL NOMINEES.



The
Billboard
Music Awards

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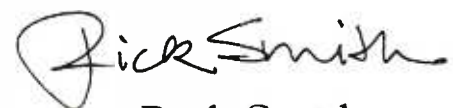
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'92 Global Music Scene Had A Familiar Ring

■ BY ADAM WHITE

LONDON—It was a downbeat year for the international music industry, "with some sort of recession or depression in virtually every country where records are sold," according to a senior executive at one of the multinational record companies. He identified several other ills, including a "rapid change" in audio technology, "intensified competition from other forms of entertainment," and a "relatively unexciting" creative climate.

In addition, there was a surge of counterfeiting and piracy, a move by prominent music retailers into video games, and an outbreak of allegedly offensive lyrics. The 12 months closed with an Abba greatest-hits disc in the top 10 in the U.K., Germany, and Holland.

That year was 1982.

It may be small comfort to know

that the woes of '92 are similar to those of 10 years ago—unless it's remembered that business bounced back the year after '82 and went through one of the industry's most exciting and profitable growth periods through the rest of the decade. Recovery's main engine at that time was creative: a batch of hot acts and albums that galvanized the trade, media, and public—led by "Thriller," released 10 years ago this month.

Michael Jackson may not lead the charge again, but he certainly contributed to industry revenues and excitement in 1992 with his "Dangerous" album (now past 11 million in unit sales outside the U.S.) and European tour. Next year, the King of Pop will grab headlines and sales in the Pacific Rim when he tours Japan and perhaps performs elsewhere in the region.

Asian markets are, of course, the

THE · TOP · STORIES

- Value Of Asian Music Markets Tops \$1 Billion
- Overall Unit Shipments Decline In Top Euro Mkts.
- 'Dangerous' Exceeds 11 Million Sales Outside U.S.
- 3 Majors Commit To Australia With CD Factory Investments
- U.S. Parallel Imports Flood European Continent

1992 · IN · REVIEW

New Frontier for the music business, offering growth and excitement as well as their share of cowboys (i.e., CD pirates). Excluding Japan, the region's legitimate prere-

corded music sales were worth more than \$1 billion at retail, with South Korea (market value: \$300 million) and Taiwan (\$220 million) the largest. Helping the Western music industry's awareness of the East in '92 was the growing impact of MTV Asia.

The multinational record companies are determined to maximize opportunities in the region, either through existing or new affiliates. Warner Music International, for example, recently unveiled a 100% subsidiary in the Philippines, and is expected to debut in Taiwan in 1993. BMG International, meanwhile, recently completed a crash program of expansion that saw it establish affiliates in key territories.

In future, Indonesia (population: 180 million) and Thailand (56 million) are likely to attract more of the majors' attention—as will China, if the world's most-peopled nation en-

forces new statutes protecting intellectual copyright. This year, the number of illegal cassettes sold in the People's Republic may reach 200 million, by industry estimates.

A traditional maxim of popular music—taking the show on the road—applies as much to Asian markets as elsewhere, and an increasing number of international acts have been visiting for promotion and/or concerts. This year, they included Iron Maiden, Simply Red, Enya, Maxi Priest, Mr. Big, Diana Ross, Ray Charles, and Natalie Cole. January may see a litmus test for rap, when Public Enemy heads to the New Frontier.

From the southern hemisphere, meanwhile, Australian artists and record companies are targeting Asia to ensure they don't miss opportunities closer to home than North America or Europe. Sony Music
(Continued on page 60)

Japan's Eventful Year Included Rental Rein-In

■ BY STEVE McCCLURE

TOKYO—From the start, 1992 was an eventful year for the Japanese music and home entertainment industries.



MATSUO

Revisions to Japan's copyright law that came into effect Jan. 1 gave foreign copyright holders the right to ban rental of their music for a year after release—a right overseas record companies did not hesitate to exercise, much to the consternation of this country's \$600 million record-rental industry.

In the following months, that industry fought a series of rear-guard actions against the new law to no avail, and by year's end it looked as if the determination by foreign copyright owners to hold their ground had dealt the renters a serious—perhaps fatal—blow.

Japan's No. 1 record company, Sony Music Entertainment, named Shugo Matsuo as the company's new president in January. His appointment came at a busy time for the former CBS/Sony Group, as it launched Ki/oon Sony Records, a new trail-blazer label group, and prepared for the fall launch of MiniDisc prerecorded software. The country's leading independent, Pony
(Continued on page 60)

British Biz Got It Together With Virgin, EMI Merger

■ BY DOMINIC PRIDE

LONDON—The year the Queen called an "annus horribilis" for the monarchy proved to be less of a disaster for the music business.

Prince Charles and Diana went their separate ways, along with Andrew and Fergie, but at least two of the biggest names in the British industry did get it together in 1992.

The March marriage of Virgin and EMI made up for two royal separations, with the \$957 million deal ending months of what Virgin chief Richard Branson termed "advanced foreplay."

As the wedding bells faded, laughter soon turned to tears with 80 U.K. jobs being shed in June.

While Branson was installed as president for life, others voted with their feet. Founder and director Simon Draper, international MD Jon Webster, and Ten Records MD Jeremy Lascelles all announced plans to leave by the year's end, which all started the stock exchange muttering that the EMI-Virgin marriage was not made in heaven.

Two other famous names never quite made it to bed. Factory Communications president and indie guru Tony Wilson had been courting the support of London Records chief Roger Ames throughout the year. But the pioneering Manchester label went into receivership in November, with debts of \$3.5 million.

Nevertheless, Wilson's In The City convention in Manchester, modeled loosely on the NMS, was well received and provided the focus for managers such as Ed Bicknell (Dire Straits), Elliot Rashman, and Andy Dodd (Simply Red) to voice their opposition to the 25% royalty breaks imposed with DCC and MiniDisc. Some consolation at least for the loss of the most famous independent label. It was a year in which independent labels looked to be on the wane: in

August, Sony's newly formed Licensed Repertoire Division paid a rumored \$5 million for a stake in Alan McGee's Creation Records, taking it out of the indie sphere.

CHART CHAT

The indie debate rumbled on through most of the year, while the Chart Supervisory Committee pondered whether to go for a listing of nonmajor distributed product or a genre-based chart. The September compromise of a sales listing with a genre overlay, was termed "a pig's ear of a chart" by U.K. trade magazine Music Week. It threatened to drop the chart, then recanted.

Charts dominated the headlines, with major retailers turning their backs on the singles charts in September. By November, industry and trade had reached agreement on a

separate "breakers chart," to be brought in next year to slow down the increasingly volatile top 40.

Sony U.K. chairman Paul Russell, who took control over the Columbia label in July, added another argument at the company's sales conference, claiming the industry could save \$37 million each year by reducing the number of qualifying singles formats from four to three.

Strained political relations with Britain's European partners were mirrored in the publishing world, as the Music Publishers Assn. in October took its European mechanicals partners to task over licensing income.

While the MPA-owned MCPS got tough, the Performing Rights Society suffered one of its worst years. Chief executive Michael Freegard resigned in November as it became obvious

that PROMS, its \$16 million database system, was in serious trouble.

This was also the year the impregnable fortress of the U.K. record business showed signs of cracking.

EMI appointed a French MD, Jean-Francois Cecillon, for its U.S. label division, while PolyGram reintroduced French star Vanessa Paradis as a serious player in the pop charts.

While the Brits showed less xenophobia than in the past, the U.K. business stepped into action against a threat from within—piracy. As recession deepened, illegal tape sellers cashed in during the vital Christmas runup. The industry-funded Anti-Piracy Unit had a record year with 12 successful raids, although the street sellers showed no signs of vanishing.

Despite its problems, the business kept up its public presence. The Brits Awards, for once a well-organized success, were complemented by the Mercury Music Prize, based on artistic merit.

Even with an added spoonful of glitz, gloom and doom abounded in the papers, making even the most determined optimists falter. But Trade statistics from the British Phonographic Industry show the market rose by 2.7% in the year to September, at a time when other industries are recording double-digit falls.

Most labels have gone through cutbacks and restructuring, but the view is that it could have been worse. Music certainly fared better in 1992 than that other British institution, the monarchy. Yet with little sign of confidence returning, its future over the next year is starting to look just as uncertain.



BRANSON

Germany Saves Best For Last In Year Marked By Int'l Momentum

LONDON—Germany's silent majority sang out loud and clear in 1992, although they saved their breath for the grand finale.

Appalled by the wave of fascist violence, which killed 17 immigrants, German musicians took up the call to "Get Off Your Arse And Sing Out" and organized a concert with the same title. Some 200,000 concertgoers turned out in Frankfurt in December, and an estimated 450 million TV viewers worldwide saw the show.

Musicians and record companies were pleased that the world had seen a different side of the German public, and hoped it made up for the negative press a small minority of neo-Nazi skinhead bands had attracted. In an uncharacteristically strong move, rights society GEMA said it would ref-

use membership to anyone expressing radical right-wing views and looked to be sparring for a legal fight with any such writers.

It was a year in which the German business said goodbye to one of its founding fathers, but looked to gain its feet on the international scene.

Hans Blume, founder and managing director of BMG associate Hansa Records, reached the statutory Bertelsmann retirement age of 62, and it was fitting that Hansa signing Die Prinzen, the first rock act from the former DDR, to achieve success, consolidated its sales in the year.

Late last year Ariola's founder, Monti Lueftner, also hit the big 62-year mark, leaving the way open for BMG Ariola chief Thomas Stein to look
(Continued on page 60)

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International

France's Difficult '92 Ends With Smaller Field Of Players

BY EMMANUEL LEGRAND

PARIS—It was a year of concentration in the French market, with fewer independent producers and distributors operating at the end of the year than at the start.

BMG bought the Vogue label and FNAC Music bought out New Rose, two more takeovers that followed Warner's purchase of Carrere and Erato earlier in the decade.

For the French business, 1992 has been a difficult year, with a 3%-3.5% growth in value and a decline in unit sales.

Industry reaction has been swift, however, with PolyGram the first to try and stop the decline in singles

1992 · IN · REVIEW

sales with the two-track CD priced on a level with the vinyl single. The move seems to have paid off, but other aspects have given cause for concern, notably the situation of French repertoire.

For the first time in recent history, the national share of repertoire has fallen below 45%, mainly as a result of poor media exposure of new acts. Industry body SNEP's agreements with broadcasters to play a minimum of French product has not met with great success.

Bernard Carbonez, BMG France president, says, "In some case it is worse than before. It's about time for everyone to face their responsibilities.

"We have to increase the visibility of our artists," he says. "I am starting to feel that some people want to see our local production disappear."

EMI president Gilbert Ohayon summarizes the industry's feelings: "It's not only radio exposure, but TV, too. When will France have a national music channel? If nothing happens we risk seeing the slow death of French creativity."

With poor results, record companies are beginning to limit their investments in local artists. Gilles Paire, president of PolyGram France and of SNEP, says, "I hope the record companies will continue to feel obliged to invest in creativity and new acts, otherwise in a few years' time sales of local acts will fall below 25%."

Europe's wild currency fluctuations haven't helped the French business either. A flood of North American imports has led the business to confront retailers. In December, a hypermarket was selling albums for the retail price of 79 francs (\$14.60), almost half the normal level. WEA Music and BMG took legal action against the chain, but it could be the start of a trend that could backfire on the labels. Some retailers complain that they buy foreign products because records are too expensive in France.

EMI's Ohayon says the business has to fight for its rights and for creators: "Selling illegal products is unfair competition. Our motto is 'take no prisoners.' If it takes 20,000 lawsuits, I'll do it."

This was also the year the charts were modernized, with the introduction of a point-of-sale computerized system for album charts. Singles charts will also be computerized in 1993. Yet more work needs to be done, especially in bringing in chains such as FNAC, Virgin, and Nuggets, which have so far been reluctant to be part of the system.

The arrival of two new formats has not been greeted with open arms in the record or retail business. Yves Portrait, president of 84-store Nuggets, says he is "very cautious" about DCC and MiniDisc. Says Portrait: "We haven't made much effort because the industry hasn't made any move which might show real support to these products."

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

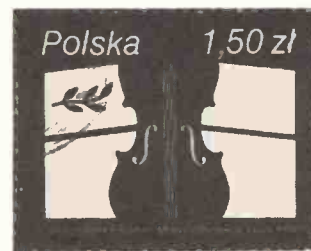
EDITED BY DAVID SINCLAIR

NETHERLANDS: One of the country's most promising new acts, guitar group **Bettie Serveert**, is creating a substantial buzz across Europe with its debut album, "Palomine" (Brinkman). The group's name (translated it means "Bettie to serve") is a bizarre homage to Dutch tennis champion **Bettie Stove**, who comes from the musicians' hometown of Arnhem, near the Dutch-German border. The band's sound is built around the clear, seductive voice of **Carol van Dijk**, who also plays guitar. **Peter Visser's** tough but lyrical guitar playing is underpinned by drummer **Berend Dubbe's** light, jazzy touch. The material, written by the band, is difficult to categorize. Rooted in the '60s, there are country-rock nuances, a touch of the **Vanessa Paradis** lilt, and occasionally the melancholy poise of **Cowboy Junkies**. A potent combination whatever you choose to call it, and we will doubtless be hearing more of **Bettie Serveert** in 1993.

WILLEM HOOS

POLAND: **Placido Domingo** was invited by the celebrated heart surgeon **Prof. Zbigniew Religa** to perform a concert Dec. 5 in Zabrze, Silesia, to raise funds

for vital medical research. Tickets costing \$150 (about half the monthly salary of a doctor or a teacher) sold out in advance, and outside the packed 2,500-capacity local concert hall another 2,000 opera buffs stood in heavy rain to watch the show on a big screen. It was reported Domingo charged half his usual fee for the appearance, and everybody was impressed by the sincerity and warmth of the performer, who sang duets with several promising Polish opera artists: **Monika Cichocka**,



Joanna Cortes, **Adam Kruszewski**, and **Boguslaw Moroka**. A cultural exchange of a different sort occurred the following day at a performance in nearby Katowice when U.S. jazzman **Ornette Coleman** was accompanied by the **Polish Radio Symphony Orchestra**.

KORNELIUSZ PACUDA

ITALY: **Roberto Cacciapaglia**, a respected musician, composer, orchestra director, arranger, and producer, has created an album purists may denounce as sacrilege, but more open-minded listeners will judge as superb. "Angelus Rock" (Polydor) is a tribute with a difference to some of rock's deceased stars, including **Elvis Presley**, **John Lennon**, **Jimi Hendrix**, **Nico**, and **Janis Joplin**. Many vocalists, both local and international, along with keyboard and computer programmers, have gathered to record 10 classic rock songs, including "Jailhouse Rock," "Paint It Black," and "Anarchy In The U.K." in ways that have never been heard before. The album includes elements of rock and rap, together with early, sacred, and classical music. Some of the treatments, such as the rap version of "Jailhouse Rock," may cause an initial shock, but according to Cacciapaglia, the album was a labor of love. "It is a walk down memory lane and a tribute to the standard-bearers of a unique, unconventional, and spiritually motivated music that has inspired generations worldwide."

DAVID STANSFIELD



FRANCE: Belgian artist **Arno**, former leader of the band **TC-Matic**, who was dropped by Virgin last year, has been signed here to the Virgin-owned label **Delabel**. He is currently working on an album produced by **Glenn Rosenstein** (previous clients include **Tom Tom Club**, **Ziggy Marley**, and **Michelle Shocked**)... For the first time in 15 years, **Jacques Dutronc**, one of the most prolific artists of the '60s, resumed his stage career last month for a four-week, sold-out residency at the 1,000-seat **Casino de Paris**. Meanwhile, his former label, **Disques Vogue**, has released a boxed set of all the titles he recorded for the label from 1966-76. **Dutronc** is working on a new album for **Sony Music** to be released in early 1993... **La Mano Negra**, the band that has always been renowned for its outstanding live performances, has released its first live album, "In The Hell Of Patchinko" (Virgin), recorded in the **Chitta** club in **Kawasaki, Japan**. It faithfully captures the band's energy and is a perfect collection of its best songs. **La Mano Negra** is back from a nine-month tour of **South America**, and has denied rumors it is about to disband. Many fans, including **The Pulse**, are relieved.

EMMANUEL LEGRAND

NORWAY: Strangely, in the land that claims to be the home of **Father Christmas**, it is a rare treat to find an album of traditional Christmas songs at No. 1. "Tusen Julelys" (Thousand Christmas Lights; **Stageway/BMG**) by the **Oslo Gospel Choir** featuring **Her Royal Highness Princess Martha Louise** is a stirring collection of carols, beautifully orchestrated and given a gospel touch. Its massive appeal extends right across the age range and income from the album will be donated to refugees in Africa.

KAI ROGER OTTESEN

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
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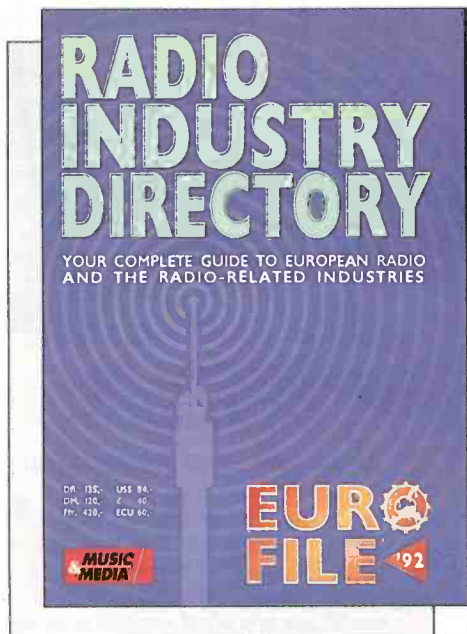
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Music From Around The Globe Continued To Gain U.S. Home

AS THE YEAR draws to a close, you cannot find better evidence of the increasingly global taste of U.S. record buyers than the array of artists on the year-end World Music Albums chart (see page 66).

Acts from North America and the U.K. continue their traditional domination of The Billboard 200, and some may lament that the U.S. resists non-Anglo-rooted albums.

But look again. Though the best-selling releases of 1992 on the World Music Albums chart don't reflect the volume of sales seen on The Billboard 200, these acts do reflect an enthusiasm by U.S. listeners of musical cultures from West Africa, the outback of Australia, the mountains of Morocco, the Bahia region of Brazil, and elsewhere.

Leading the top 15 of the year-end world music countdown is the aptly named "Planet Drum" collection on Rykodisc Records. Mickey Hart of the Grateful Dead assembled some of the world's greatest percussionists for this entrancing disc entirely devoted to drumming from around the globe. Hart also has continued as executive producer of Rykodisc's world music series.

The irrepressible Angélique Kidjo, from the West African nation of Benin, now living in Paris, held the No. 1 spot on the World Music Albums chart for nine weeks with "Logozo," on Mango Records, which takes the No. 2 slot on the year-end chart. Sung in the native African languages of Swahili and Fon, the tracks on "Logozo" had dancefloor power that needed no translation.

The Gipsy Kings continued to export their French/Spanish flamenco blend with their fourth Elektra set, "Este Mundo" (No. 3), whose title track was inspired by a video titled "One World, One Voice" that the group made with Sting in Helsinki.

Senegalese star Youssou N'Dour, already familiar to rock audiences through his work with Peter Gabriel and his participation with Gabriel, Bruce Springsteen, Sting, and Tracy Chapman on the 1988 Amnesty International tour, moved to Spike Lee's 40 Acres & A Mule label with "Eyes Open" (No. 4). Recording in his native Dakar, N'Dour fulfilled Lee's desire for an album that would reaffirm the link between African-Americans and their ancestral homeland, particularly in the haunting "Africa Remembers."

Costa Rica native Jorge Strunz and Iranian-born Ardeshir Farah received recognition for Billboard's World Music Album of 1991

for last year's "Primal Magic" album and followed it up this year with "Americas" on Mesa/Blue Moon (No. 5). While rhythmically rooted in the rumba beat, the music of Strunz & Farah rides melody lines drawn from Latin and Middle Eastern sources.

Veteran Sergio Mendes declared "Brasileiro" on Elektra Records (No. 6), his most fully realized disc of Brazilian music yet, including the extraordinary sound of 100 top percussionists playing on the track "Fanfarra."

Like Mickey Hart, American musicians Henry Kaiser and David Lindley have found inspiration well beyond their native borders. On "A World Out Of Time" on Shanachie Records (No. 7), Kaiser and Lindley went to the island nation of Madagascar, on the southeast coast of Africa, for this respectful and beautiful collaboration with Malagasy musicians, including 72-year master flautist Rakato Frah and Malagasy pop star Rossy, who then toured the U.S.

The San Francisco-based Kronos Quartet, performing the works of contemporary African composers, became the first act to top the classical and world music album charts simultaneously with its Elektra/Nonesuch disc "Pieces Of Africa," which ranks No. 8 on the year-end World Music Albums chart.

The foursome Outback expanded the arrangements of its 1990 album "Baka" on this year's "Dance The Devil Away," on Hannibal Records (No. 9), mixing the didgeridoo with Afro-Cuban beats on "Cuban Connection," or blending native instruments of Morocco, China, and West Africa with samplers and drum sequencers.

First introduced to rock audiences by the late Brian Jones of the Rolling Stones in the late '60s, the Master Musicians Of Jajouka, led by Bachir Attar, were captured in 16-member force on digital equipment for the first time on "Apocalypse Across The Sky" (No. 10), produced by Bill Laswell for Axiom Records.

Rounding out the top 15 of the year's best-selling world-music albums were "Kindala" by Brazilian singing star Margareth Menezes, on Mango; "Amen" from Mali's Salif Keita, also on Mango; "Tribal Voice," by the aboriginal group Yothu Yindi, on Hollywood Records; the two-disc Bob Marley & the Wailers' collection "One Love," on Heartbeat Records; and "House Of Exile" from South African reggae star Lucky Dube on Shanachie Records.

HOME & ABROAD



by Thom Duffy

Labels' Split Decision Left Italian Rift

BY DAVID STANSFIELD

MILAN—The year of the big split ended with no sign that Italy's major/indie rift was about to heal.

In July, five of the majors—BMG, PolyGram, Sony, EMI, and Warner Music Italy—left the national group AFI and formed their own organization, FIMI.

The move left Italy's record companies in two camps, with the domestic companies going their own way from the majors. Ricordi, the sizable Italian indie, stayed in the AFI camp, despite its power.



RIGNANO

Guido Rignano, AFI president and head of Dischi Ricordi, maintains it was a big mistake for the five to exit the group. They claimed their voting power was not adequate given their combined market share of 60%.

"We don't have any practical differences," maintains Rignano, "It's a question of language and feeling. But when we united we felt great results in all sections of our life. We secured contracts, laws, money, and billions of lira in rights. We worked with great success in anti-piracy and obtained probably the best home-taping law in Europe."

He continues: "Now it's different. The first thing people say is that 'you don't represent the Italian industry.' The split wasn't worth it."

While AFI and FIMI will stick to their separate agendas in the short term, Rignano believes that situation may change in the future: "I hope that we may find a way to come together, but not through creating a federation. I think we will find some way of carrying on together."

Among the biggest casualties of the rift is the detailed statistics that AFI used to produce. This will not be a problem, claims Rignano: "Both AFI and FIMI have their own statistics so we'll have to add one on top of the other."

If those figures ever do see the light of day then they are unlikely to paint

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a rosy picture of the market. If the turnover of Ricordi's retail operations are any indicator, they will show a loss. The chain has 20 stores including its Milan megastore, and managing director Matteo Rignano says total sales are down 7% in '92, based on a second-half recovery that did not materialize.

"We had a history of strong vinyl sales," he says. "In 1991 we actually improved our market share, and kept stocking vinyl. This year we lost 60% of our turnover on the configuration."

Polydor managing director Adrian Berwick says the flat Italian market is

due to a lack of interesting new product, although top-line releases have sold well.

"No one expects rapid growth in 1993," says Berwick, while maintaining that domestic talent releases such as EMI's Vasco Rossi and DDD's Eros Ramazzotti "should add a touch of spice to what has been a couple of quiet quarters."

Guido Rignano says he is not optimistic about improvements next year: "An economic expert would say 'wait before judging.' It will all depend on the level of German interest rates and the U.S. economy after Bill Clinton's election. However, my budgets will be very cautious."

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'92 INTERNATIONAL MUSIC SCENE HAD A FAMILIAR FEEL

(Continued from page 53)

newcomer Rick Price, for instance, has been winning charts and minds in the region, while MCA's *Indecent Obsession* have also done well. Another indicator: Australian management/publishing/label combine MMA (INXS, rooArt) opened its own office in Hong Kong.

These prospects—and those of others from Down Under—are helping to brighten the recession-burdened business climate in the Australian market itself, where retail price wars have upset the industry's price stability. On the bright side, three multinationals deepened their commitment to Australia with new CD plants: an EMI/Warner joint venture and a Sony Music facility. Also, the industry as a whole helped finance the "Wizards Of Oz" showcases in Los Angeles in May. Next year, similar initiatives by Export Music Australia are being considered for Southeast Asia and Japan.

In Europe, the effects of recession became apparent as the year advanced: Overall unit shipments in the big three markets—the U.K., France, and Germany—declined year-on-year, even as CD deliveries

rose, keeping overall revenues ahead of 1991. A worrying sidebar: a 20% decline in CD trade shipments in Holland for January-June, in a market where CD hardware penetration is above the 70% mark.

However, some industry observers attributed the Dutch decline to the flood of cheap parallel imports from the U.S.—a problem felt across the Continent as the dollar's weakness against European currencies encouraged American wholesalers to export in bulk. Efforts by the U.S. distribution arms of the multinationals to contain such shipments produced mixed results: U.S. pressings of front-line releases by the likes of Michael Jackson, Prince, Madonna, Lionel Richie, Eric Clapton, Elton John, Bruce Springsteen, Peter Gabriel, and Queen crowded the freight routes to Europe.

Those searching for an upside pointed to Eastern Europe—piracy notwithstanding—for the kind of long-term market prospects evident in Asia. BMG opened an office in Poland, for example, where government officials held out some hope of reducing the pirates' grip. In Hun-

gary, EMI Music bought into the indie label founded by the former head of the state record company.

Still, pessimists pointed to IFPI statistics on the retail value of piracy in Eastern Europe: \$50 million in Poland (compared with a legitimate industry worth \$15 million), \$19 million in Hungary (\$24 million legitimate), and a less discouraging \$8 million in Czechoslovakia (\$31 million legitimate).

In fact, it seemed as if pessimism and adversity prevailed in a good many sectors of the globe in 1992—but no more, apparently, than in 1982. As another leading executive said that year, "The industry has spent too much time identifying itself as a victim: of recession, of piracy, of home taping."

Perhaps in '93—as 10 years earlier—the music business will look to the creative community to reverse the downtrend and spark excitement among consumers. Perhaps the new year will even bring a "Thriller" from outside the U.S.

If not—and if business stays difficult through the '90s—there should be another Abba hits package to the rescue around 2002.

GERMANY SAVES ITS BEST FOR LAST

(Continued from page 53)

after German-speaking markets.

In January, Stein also ascended to the chair of Germany's influential record business trade group, BPW, with a mission to improve the professional standing of the record executive through training and qualifications. Stein's priority is to improve the image of the business internationally, a factor helped by the worldwide success of Snap's "Rhythm Is A Dancer" from Frankfurt's Logic Records.

The first national Echo awards reinforced the feeling the business was making its presence felt internationally.

Echo's media man of the year was Dieter Gorny, organizer of Germany's PopKomm trade fair. In August PopKomm was overwhelmed with its large attendance.

PopKomm this year held an exciting development; the local government had joined forces with Gorny and German video company Doro to start a cable

music TV channel, tentatively named Viva, which would take notice of the nation's domestic talent. In March, EMI German-speaking territories president Helmut Fest voiced the feelings of the business when he hit out in *Billboard* at MTV's refusal to give air time to the national acts of its biggest market.

PolyGram Germany president Wolf-Dieter Gramatke consistently denied rumors two of the company's three labels were to merge, and surprised the business in December with news that PolyGram Germany's low-price subsidiary Karrusell was to go Europe-wide in the new year.

It was the year that the Big Five became the Big Six in Germany, with MCA opening its Hamburg base in January, and carving out a respectable 4.2% market share.

1992 was also the year when Germany started to count the cost of investing in its five new states. Higher

taxes or even the threat of them and widespread unemployment began to rear their heads in '92, with a consequent lack of consumer confidence.

Add to these woes a flood of pirate cassettes from Poland, and a copyright law that allows bootlegs to circulate freely, and all does not seem well in Europe's biggest market.

Figures for the first nine months of '92 show unit sales down by 10.7%, and the business is hoping just to match last year's unit sales.

EMI was the only company to undergo significant restructuring, closing and merging sales offices, but many saw it as a sign of things to come.

The artist community may have been saving itself to sing out against hate, but the record business will no doubt be holding its breath with anticipation when the new year arrives.

DOMINIC PRIDE

JAPAN'S EVENTFUL YEAR INCLUDED RENTAL REIN-IN

(Continued from page 53)

Canyon, continued its expansion into the rest of Asia when it became the first Japanese record company to set up a label in Taiwan.

The recession began to have a dampening effect in 1992 on the Japanese music business, which in the early part of the year was still basking in the afterglow of 1991, its best year ever. Concert promoters were among the first to feel the recession's effects, as fewer companies were willing to sponsor foreign acts wanting to come to Japan and people became more cautious about spending. Big-name acts kept coming, however, including Guns N' Roses, Prince, and Michael Jackson.

Foreign record stores, including HMV, Virgin, and Tower, continued

their aggressive expansion into the Japanese market.

Virgin Japan, a joint venture between Fujisankei Communications Group and Virgin Music Group, folded in the summer after the latter's sale to EMI. Virgin product is now handled by Toshiba-EMI, while FCG's Pony Canyon has taken over Virgin Japan's domestic acts.

Japanese labels abolished price controls on material that has been on the market two years or more, following modification of the controversial resale price maintenance system in line with government recommendations.

Japan had the distinction of being the first market in the world in which new recordable digital for-

mats DCC and MiniDisc were introduced, in mid-September by Philips and Matsushita and Nov. 1 by Sony, respectively. Sales of first-generation units were slow, although at the end of the year there was a waiting list for available record/playback MD units.

The scheduled Oct. 1 launch of prerecorded DCC software was postponed more than a month following discovery of defects in cassettes made under license by JVC.

And Japan's Diet (parliament) passed legislation introducing digital recording royalties on its last day of deliberations Dec. 10. The royalties will likely go into effect in spring 1993.

Canadian Acts Received Warm Welcome At Home

BY LARRY LeBLANC

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CANADIAN ACTS DOMINATE: This was the year that an unprecedented number of albums by Canadian acts, including Bryan Adams, Tom Cochrane, Blue Rodeo, Barenaked Ladies, and the Tragically Hip, topped the weekly national sales charts. As well, a number of Canadian artists made impressive international market gains this year. They include Cochrane, Sass Jordan, Loreena McKennitt, and Michelle Wright in the U.S.; Jean Leloup, Julie Masse, and Luc de Larochelliere in France; and the Holly Cole Trio in Japan. Meanwhile, k.d. lang & the Reclines, Bruce Cockburn, and Sarah McLachlan each consolidated their past U.S. successes with new album releases. Top international albums at Canadian retail in 1992 included releases by Queen, INXS, Black Crowes, Nirvana, U2, Billy Ray Cyrus, Garth Brooks, Guns N' Roses, Kris Kross, Red Hot Chili Peppers, and Michael Bolton.



COCHRANE

Canadian Music Reproductions Rights Agency, after two years of negotiations, are close to finalizing a new mechanical licensing agreement that will run until 1997, final ratification has yet to happen.

IN OTHER music industry events, several Canadian retailers denounced the 47-store HMV Canada retail chain in June after the announcement of a wholesale price increase by the chain's sister company, Capitol Records-EMI... CRIA, CMRRA, and the Canadian Independent Record Producers Assn. were among those opposing Shaw Cable's bid in September to distribute ICT's Digital Music Express services throughout Canada... That same month, Sony Music Entertainment unveiled remodeled corporate offices costing an estimated \$5.5 million (Canadian). The year closed with pioneering video programmer John Martin leaving the MuchMusic national video service.

TOM'S '92: Certainly, Capitol-EMI's Tom Cochrane will have warm memories of 1992. After his album "Mad Mad World" and leadoff single "Life Is A Highway" topped the chart here, the ex-Red Rider front man finally realized his decadelong ambition of breaking through in the U.S. The album also recently was certified eight-times platinum (800,000 units) in Canada. Cochrane's 26-date national tour and Bryan Adams' nine-date national tour were among the most popular concert dates of the summer... Other tour highlights included dates by U2, Garth Brooks, and Lollapalooza '92. Meanwhile, Guns N' Roses' Aug. 8 debacle at the Montreal Fo-

rum when the group cut short its set and rioting ensued, was undoubtedly the low-point of the concert year.

BRYAN'S BROUHAHA: Internationally lauded Adams spent most of the year touring outside the country, while his album "Waking Up The Neighbours," released a year ago, reached diamond (1 million units) here—making him the first Canadian to have two albums certified Canadian diamond. To date, the album has chalked up sales of 10 million units worldwide. Throughout the first part of the year, Adams had continually blasted the Canadian Radio-television and Telecommunications Commission's radio regulations, charging the rules mostly breed mediocrity. The singer was infuriated that the songs on "Waking Up The Neighbours" had earlier been denied Canadian-content status. However, Adams' views received little support here. Many artists and industry figures countered that the federal regulations allow newer Canadian acts to build a solid base of support at home before tackling international markets.

Adams' controversial CanCon comments, and the popularity of rival Cochrane, led 1,500 members of the Canadian Academy of Recording Arts and Sciences to virtually ignore the A&M performer at this year's Juno Awards in March. Cochrane swept the four major categories in which he went head-to-head with Adams. The only Juno win for Adams was for producer of the year category, shared with John "Mutt" Lange.

HE'S NOT ALONE: Adams was not the only Canadian star to run into difficulties with recording non-CanCon selections this year. Sony had initial difficulty in interesting Canadian programmers in the Oscar-nominated theme song "Beauty And The Beast," featuring Quebec's bilingual star Céline Dion and Peabo Bryson, because it failed to meet CanCon requirements. Nevertheless, the song went on to become a hit here, and provided the American market breakthrough for Dion. The controversial 20-year-old radio regulations, however, played no part in launching the career of the year's biggest domestic success story, the Barenaked Ladies. Being bounced from the lineup of a New Year's civic show at Nathan Phillips Square here due to a name that city officials deemed sexist, turned out to be a bit of a career launcher for the charming quintet. It led to an overwhelming amount of national publicity for the band and helped boost its indie cassette to more than 95,000 units. Signed to Sire Records, their debut album, "Gordon," has sold 400,000 copies to date.



WRIGHT

It Was A Blockbuster Of A Year For Consolidation

BY ED CHRISTMAN

NEW YORK—After all but taking the year off in 1991, consolidation was back with a vengeance in 1992, with spillover likely to carry forward into the new year.

During the past year, three large chains and six small webs disappeared



Bob Higgins, chairman, CEO, and president of Trans World Music Corp., led the Albany, N.Y., chain more heavily into leased departments in 1992, hooking up deals with K mart, Tandy, and Montgomery Ward.

from the face of the earth—or are about to—as did at least five one-stops and two rackjobbers.

The biggest retail news of the year occurred in the last two months, when Blockbuster Entertainment invaded the music industry by acquiring Music Plus and Sound Warehouse for about \$190 million from Shamrock Holdings. And then before the ink was even dry on that deal, the Fort Lauderdale, Fla.-based chain agreed to buy 50% of Virgin Retail's operation in Europe and Asia, as well as 75% of the British chain's fledgling thrust into the U.S. Other than announcing it would change the names of the two former Shamrock chains to Blockbuster Music, the company has been quiet about what it plans for its next strategic move. But many observers expect the 2,000-unit video chain to continue on an acquisition binge, and then when it has completed cornering the market share it intends to buy, consolidate the chains into one central headquarters and distribution facility.

The other big player on the acquisition scene, W.H. Smith in Philadelphia, continued to build its presence in the Northeast/mid-Atlantic corridor of the

THE TOP STORIES

- Blockbuster Buys 2 Chains, Proposes A 3rd Acquisition
- Majors Unilaterally Decide On Jewel Box Only
- W.H. Smith Wins Bidding War For Record World Stores
- Merrill Lynch Buys Stake In Wherehouse Entertainment
- Phar-Mor Files For Bankruptcy Protection

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country. In January, it closed a deal to acquire 20 stores from Pittsburgh-based National Record Mart. And then it won a roller coaster of a bidding war with The Musicland Group in April for most of the Record World stores.

Record World was a casualty of a choking debt load and the recession, but two other chains—National Record Mart and the LIVE Specialty Retail Group—that looked like they were headed down the same sorry road as

the defunct Port Washington, N.Y.-based chain, rebounded back to health in 1992. But the fortunes of the Milford, Mass.-based chain lie largely with its parent, LIVE Entertainment, which is almost done negotiating a restructuring of its balance sheet.

On the other hand, the fate of Super Club N.A. is uncertain, as most industry observers believe its parent, Philips, has put the 500-unit video and music chains up for sale. Philips spent the first half of 1992 negotiating for total ownership of the Belgium company.

Taking up the slack in the account base is Circuit City in Richmond, Va., which announced it was adding music to its 200-plus stores, as well as Ann Arbor, Mich.-based Borders Books, which carved out more than 15,000 square feet of space for music departments in two of its superstores and plans to add even larger departments in 18 more locations during the next calendar year.

In other moves by large chains, The Musicland Group in Minneapolis went public, offering a 28% stake, as it sold 16 million shares at \$14.50 to raise \$232 million, while Trans World owner Bob Higgins and the Albany, N.Y.-based



Jim Caparro ascended to president of PolyGram Group Distribution in August, replacing Gary Rockhold.

company each sold 600,000 shares of the chain, snaring \$18.25 per share.

In Torrance, Calif., Wherehouse Entertainment found a new white knight in the form of Merrill Lynch, which agreed to replace Adler & Shaykin as the majority owner and, with chain management, bought the 300-plus-unit chain in a deal estimated at \$275 million.

The six smaller chains that have closed shop or been sold during the year are Douglas Stereo in Beltsville, Md., which was taken over by Carteret, N.J.-based Nobody Beats The Wiz; Columbus, Ohio's Buzzard's Record Nest, which went away when its owner was indicted on charges of bank fraud; and Q Records & Video, which was sold to Miami-based Spec's Music & Movies. Also, Rocky Mountain Records in Boulder, Colo., sold five of its stores to Wherehouse Entertainment and one to North Canton, Ohio-based Camelot Music; Sound Future Compact Disc Centers in Dallas is said to be in the process of closing its doors; and MCD Records in New York sold three of its stores to Smith & Alster, and another one to an employee.

The one-stops that closed their doors during the year include Schwartz Brothers in Lanham, Md.; All Service One Stop in New Jersey; Vinyl Vendors in Kalamazoo, Mich.; Win Records & Video in Elmhurst, N.Y.; and Richman Bros. in Pennsauken, N.J. Also, Select-O-Hits in Memphis shuttered its one-stop business to concentrate on independent distribution, while Amarillo, Texas-based Western Merchandisers consolidated its one-stop operation by closing its Salt Lake City

Packaging Became An Open-&-Closed Case In '92

BY PAUL VERNA

NEW YORK—History books will record 1992 as the year the U.S. music industry finally decided to respond to pressure and adopt the ecologically prudent plastic jewel box as its standard CD package size rather than the wasteful cardboard longbox it had used for the past decade.

But retailers will remember 1992 as the year manufacturers unilaterally reached a packaging decision, without regard to what impact it would have on merchandising and shrinkage.

When the ball was dropped on Times Square a year ago, the trade was still holding its breath for the next new packaging standard. Would it be WEA's cardboard Eco-Pak, David Cowan's sliding-tray Inch-Pak, Reynard CVC's Laserfile, AGI's DigiTrak, Sony's jewel-box variant, the JAM-Pak (a shrink-wrapped, open jewel box), or just the plain jewel box? Would there

even be a single standard, or would some or all of these contenders end up fighting it out in the stores—the ultimate proving ground for all retail products?

Within the first two months of this year, all of the alternatives to the jewel

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box fell like dominoes, leaving that plastic package standing as it has been since the invention of the compact disc.

The Eco-Pak—despite WEA's bold claims a year earlier that it would be the panacea to the industry's packaging ills—was hampered by its inability to be reused after being returned to the manufacturer, the high cost of automation equipment to produce it, and the perception that cardboard is flimsier than plastic. Without the unconditional support of influential forces within the WEA ranks, the Eco-Pak lost steam within the first month of the year and was relegated to a specialty item that has been used on only a hand-

ful of releases so far (see photo, page 64).

The fate of the Eco-Pak would have left an open field for the other candidates if they had kept pace with the industry's needs. However, each of the alternatives had also lost momentum by the time Ivy Hill's clock ran out.

Cowan's clever Inch-Pak was now without a major supporter, having lost Sony's patronage for reasons that were never made clear. (Some sources said Sony and Cowan could not agree on royalty terms for the sliding-tray jewel box.) The Laserfile, despite endorsements from a few powerful distribution figures, never had the unanimous backing it would have needed to become a standard. The DigiTrak was undermined by its own performance at retail, with dealers and consumers complaining that the three principal ones in the marketplace—discs by Sting, Bonnie Raitt, and U2—were unwieldy, subject to dogearing, and impossible to close firmly.

Thus, the manufacturers—under the umbrella of the Recording Industry



An Alternative Unfolds. Deee-Lite's "Infinity Within," INXS' "Welcome To Wherever You Are," and the Beach Boys' "Summer In Paradise" in the Ivy Hill Eco-Pak.

Assn. of America—announced Feb. 27 they would eliminate the longbox and adopt a jewel-box size as a standard, effective April 1993.

Many dealers were caught off guard (Continued on page 64)

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Retail

Looking Ahead: Pricing Point, Counter-Point To Continue; Jewel Of A Fixturing Dilemma

THE YEAR END is always the perfect time to reflect back on the past year and to look ahead to the challenges coming in 1993.

Pricing, as always, remains a key issue dividing the industry. And once again, it likely will go under the microscope as one of the biggest challenges facing the industry in the new year will be how to manage the roll-out of the new formats—MiniDisc and digital compact cassette—both of which are vying to replace the analog cassette. The trick here, of course, is to lure consumers to the new superior technology, but which carries a list price at least \$5 higher than the cassette. While most retailers say they welcome the new technology, a number of them question the wisdom of the significantly higher price tag.

Every merchant in the land will tell you front-line CDs are priced too high, and most label and distribution executives will say they are priced at just the right level. The key differential being that two years ago, there would have been unanimity among labels executives but now some are privately agreeing with retailers.

Retailers point out CD players have penetrated only about 37% of households and claim the higher price tag is one of the things retarding the acceptance of the digital format.

RETAIL TRACK

by Ed Christman

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Moreover, CD pricing jumped \$1 this year, with superstar product now coming out at \$16.98 and most other established acts coming in with albums priced at the \$15.98 level.

Merchants are heartened by variable-pricing experiments, but they say more has to be done to address the pricing issue. After all, multiple purchases and impulse buying are way off in their stores over the last two years. With the new formats coming out at the same price levels as the CD, retailers wonder what will happen to the consumers who are used to paying under \$10 for music.

Of course, the good news in all of this is that the recession appears to be over and the economy is on the upswing. If the U.S. economy can keep growing at the same pace it did in the most recent quarter—a 3.9% rate—the whole pricing issue could become a moot point. At the very least, the rebounding economy certainly enhances the chance that MiniDisc and DCC will be well received by the consumer.

THE DEBATE OVER packaging may be over, but its resolution will have ramifications in 1993. Conversa-

tions with chain executives from large and small companies show they are preparing for the changeover from the longbox to jewel-box-only merchandising but talks with independent retailers still leave Retail Track with misgivings that come April 1—the designated switchover date—there will be a lot of small merchants with a big problem on their hands. For instance, Esa Katajamaki, Rhino's Midwest sales/marketing manager, relates he just attended an in-store at a major independent retailer that runs a store stocked to the rafters with product, and that owner "doesn't have a clue" about what he will do come April 1, nor did that owner show any inclination he wanted to think about it. In Astoria, N.Y., Gus Joanides, owner of Sound City, a two-unit company, admits he has thought about April 1, but has yet to decide whether to refixturing or buy keepers. But he adds he knows other independent retailers that aren't thinking about the issue at all. "I guess that's why some of them will always just be mom-and-pop retailers," he says. "We have to modernize but some are intimidated by change."

Track reminds merchants that now is the time to prepare for the change to jewel-box-only merchandising. If the answer is to use keepers, manufacturers warn they need advance orders from merchants in order to be prepared to meet demand.

OTHER ISSUES AWAIT the industry in the new year, but space limitations prevent Track from dwelling on them now. So, Track wishes all a happy and prosperous new year.

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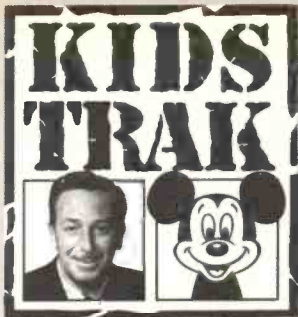
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Disorderly Conduct Paced Indie Music Scene

ADIOS '92: In the short time that DI has covered the American independent music beat, it's become clear that the indie scene is a lot like gambling: The risks are high, the gains aren't necessarily big, and the action is addictive.

Certainly, a number of rollers, both low and high, had reason to get nervous this year. Even for what is ordinarily the least orderly sector of the U.S. music industry, it was a disorderly year.

Consolidation was the name of the game. The beginning of the year saw the acquisition of a majority of the Northern California distributor Bay-side by Tower Records' parent MTS Inc.; by year's end, a trio of other distribution powers, Rounder, East Side Digital, and Precision Sound, had

known as disgraced duo Milli Vanilli—re-entered the music biz on an indie, Taj Records. Which probably says more about the indies' willingness to forgive past transgressions than it does about any universal commitment to quality.

In '92, indie labels were sued by their artists (SST, by Meat Puppets), opened their own retail stores (SST again, in West Hollywood, Calif.), forged joint ventures (Seattle's Nastymix and Atlanta's Ichiban), rearranged joint ventures (Nastymix and Ichiban again, as Nastymix's Seattle office was shuttered), crashed and burned (Music West), hit the top 20 (Walt Disney Rec-

ords, with its hit soundtracks for "Aladdin" and "Beauty And The Beast"), issued MiniDiscs (Rykodisc and Hearts Of Space), and issued vinyl 45s.

In short, it was a maddening, busy, diverse year—and that's probably what makes covering the indie music scene the most exciting game in town.

1992 · IN · REVIEW

DECLARATIONS ☆☆☆☆ OF INDEPENDENTS



by Chris Morris

forged an alliance. With universal mutterings about other distribution outlets contemplating national incursions, most observers concurred that the landscape would never be the same.

On the label front, the majors continued to view indies as invaluable A&R sources and, in some cases, paid big dollars to bring those sources into the fold.

While the particulars of the deal have never been revealed, it's apparent Interscope Records forged an elephant-bucks alliance with N.Y.'s TVT Records for the right to release material by the much-coveted modern rock act and Lollapalooza '91 star Nine Inch Nails. Mammoth Records of North Carolina brought its services to Atlantic. The Twin Cities' Red Decibel Records signed a first-look deal with Columbia. And, at year's end, rumors swirled that N.Y.'s Matador Records, home of such prized modern rockers as Pavement and Superchunk, was being extensively courted by major labels, with Atlantic said to be the lead suitor.

Perhaps inevitably, individual acts were also lured onto the majors by labels seeking to capitalize on a perceived post-Nirvana hunger for aggressive alternative-based groups. This kind of pilaging has always been in effect, but never so avidly as in the current climate, with the public's thirst for hard-edged music seemingly unslaked.

To name a few acts jumping to the big time: American Music Club (from L.A.'s Alias Records to WB), Afghan Whigs (from Seattle's Sub Pop to Elektra), Rocket From The Crypt (from San Diego's Cargo to Interscope), and Hammerbox (Seattle's C/Z to A&M).

The inverse was also true. Several major-label acts turned to the independent community. Joan Jett reactivated her Blackheart Records as an indie; Willie Nile, after lauded albums for Arista and Columbia, resurfaced on the new Polaris Records; Rolling Stone Ronnie Wood unleashed a solo set on Continuum; and the Beach Boys issued their latest on independently distributed Brother Entertainment.

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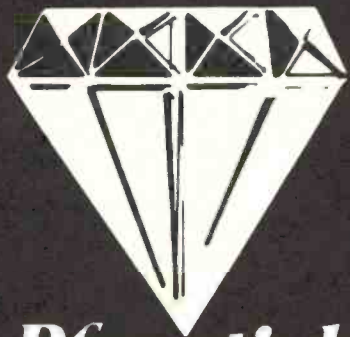
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Retail

CD PACKAGING BECAME AN OPEN-AND-CLOSED CASE IN '92

(Continued from page 61)

by the labels' decision, which was made unilaterally and prematurely, at least in the view of many retailers. Many retail executives said at the time they expected a packaging decision at the National Assn. of Recording Merchandisers convention, which was still a few weeks away.

However, there were those retailers who were prepared for the jewel-box solution. They said the industry would have gone the same route a year earlier if the Eco-Pak hadn't thrown a wrench in the works.

In the aftermath of the RIAA announcement, retailers reiterated their long-standing claims that getting rid of the longbox would increase product theft, diminish the merchandising impact of the CD, and force them to invest mountains of money refixturing their stores to accommodate the smaller package.

The manufacturers countered that the savings realized by the disappearance of the box would help offset the cost of refixturing, and they pledged to contribute to that fund. In-store security, they added, would be moot once the electronic-article-surveillance industry—in conjunction with NARM—adopted a standard technology that would allow CD makers to insert tags into the product at the point of manufacture.

Retailers then charged the RIAA should have waited until EAS source-tagging was in place before acting to

abolish the longbox.

SOURCE-TAGGING

Although the fires have cooled between the two camps, the source-tagging issue remains unresolved pending NARM's test of surveillance systems from four suppliers—Checkpoint, Knogo, Sensomatic, and 3M.

In the meantime, dealers are making the most of the CD-packaging rebates the manufacturers have given them. WEA and PolyGram Group Distribution were the first to announce such programs, thereby fulfilling their promise to assist their accounts in the cost of reconfiguring stores.

WEA offered a flat rebate of 22.5 cents per nonsingle CD purchased between June 29, 1992, and March 31, 1993, while PGD proposed to credit 25 cents for front-line, 20 cents for mid-line, and 15 for budget CDs bought in the period June 25, 1992, through May 24 of next year. Sony later laid out a plan similar to PGD's except the rebate levels were lower (20 cents, 15 cents, and 11 cents) and the duration longer (one year). The other three majors unveiled their plans in the ensuing months, with BMG offering a 17-cent rebate from Aug. 1 to July 31, 1993; CEMA providing a 25-cent rebate for a seven-month period ending March 26; and Uni posting a 2.5% rebate on wholesale prices from Sept. 1 through May 1.

Retailers' public reaction to these offers may have differed from the real picture. On the record, many dealers said the deals fell short of their needs and expectations, even while expressing gratitude for any contribution. However, several high-ranking retailers admitted in private they didn't really expect the majors to pitch in any more than they did.

What they did expect was for the manufacturers to extend their offers

beyond the prescribed time frames. While no label group has committed to doing so, some have indicated a willingness to consider the idea.

The usefulness of the programs remains to be seen. So far, there's no evidence that any of the major retailers have used the rebate funds to refixture, but NARM executive director Pam Horovitz says the majority of them are allocating the money toward plastic keepers—the predominant interim solution to retailer's merchandising needs.

Horovitz explains, "As a retailer you could begin planning aggressively now for an EAS-protected environment, but since it's not a foregone conclusion [that source tagging will work]—and even if there is an EAS recommendation it will take a couple of years to get equipment delivered and on line—a lot of retailers are hedging their bets, which means buying keepers."

She adds that the main issue confronting the NARM membership is source-tagging of all prerecorded music and video formats. "Clearly, no matter what happens—recommendation or no recommendation—EAS source-tagging will be the biggest topic at next year's convention," says Horovitz.

Meanwhile, since manufacturers refused to wait to see if source-tagging can be implemented, most retailers are faced with a double cost. Retailers who are concerned about security will have to buy keepers—at a cost of approximately 40-50 cents a unit—and later, when and if source tagging becomes a reality, pay to refixture their stores.

In addition to the economics of the transition, most merchants predict the phased-in move to jewel box only will leave their stores in disarray. As NARM's Horovitz puts it, "Stores are going to look like hell for the next two years."

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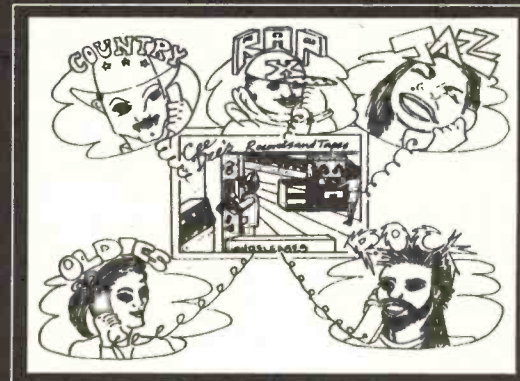
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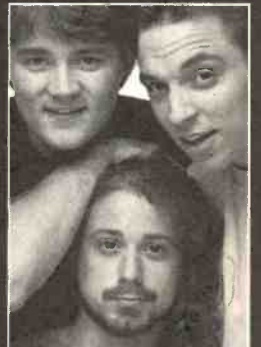
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Retail

BLOCKBUSTER OF A YEAR FOR CONSOLIDATION

(Continued from page 61)

operation.

But the void created by those one-stops was quickly filled by a number of other wholesalers, which jumped on a trend that developed during the year—opening up satellite sales offices across the land.

Some of the one-stops that weren't going out of business or opening satellite offices were busy keeping one step ahead of the major distributors, which continued to be on the warpath about exporting and street-date violations. During the year, a number of one-stops were put on hold or temporarily lost their early shipment privileges due to one infraction or the other.

In the rackjobber sector, things moved at a slower pace in 1992 than they did in 1991, when Troy, Mich.-based Handleman Co. acquired Lieberman Enterprises in Minneapolis and Sight & Sound in Portland, Ore. Nonetheless, consolidation did occur in 1992 in the form of Ingram Merchandising Services in Nashville acquiring Encore International. Also, Arrow Distributing in Solon, Ohio, made a minor acquisition of S&M in Cleveland.

But the loss of those two players potentially could be offset by the introduction of two new rackjobbers—Visual Expressions in Pittsburgh, which was formed by Paul Pasquarelli, formerly of Rank Retail Services; and Supermarket Video Management Inc., which was formed by the Japanese re-

tailer Culture Convenience Club.

Also, Trans World Music Corp., the Albany, N.Y.-based retailer, appears to have its eye on stealing business from rackjobbers. During the year, it took over about 20 leased departments for Montgomery Ward, and reached an agreement to place six departments in K mart, as well as building a store-within-a-store within the Tandy Corp.'s latest retailing concept, the Incredible Universe.

Meanwhile, Levy Home Entertainment in Hillside, Ill., experienced difficulty during the year as it lost its relationship with 200 K mart stores, and then had its biggest account, Phar-Mor, file for Chapter 11 protection.

On the distribution side, three of the six majors saw changes in the upper-management echelons. At PGD, Jim Caparro emerged as president, replacing Gary Rockhold, who left the company. David Blaine was tapped to fill the No. 2 slot as senior VP. Over at Uni Distribution, senior VP Luke Lewis, who was overseeing audio distribution, left to become president of Mercury Nashville. As a result, executive VP John Burns was joined by Eddie Gilreath from Geffen and additional responsibilities were given to Bob Schneiders to form a new triumvirate power structure. At BMG Distribution, Rick Bleiweiss joined as senior VP of marketing. He was replaced at Arista as senior VP of sales by Jim Chiado.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	1	55	SHEPHERD MOONS ▲ REPRISE 26775*/WARNER BROS.	ENYA 35 weeks at No. 1
2	2	37	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	3	29	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
4	6	186	WATERMARK ▲ REPRISE 26774*/WARNER BROS.	ENYA
5	5	11	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
6	15	114	DECEMBER ▲ WINDHAM HILL 1025*	GEORGE WINSTON
7	7	7	MY FOOLISH HEART WINDHAM HILL 11115*	LIZ STORY
8	12	5	THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER VARIOUS ARTISTS WINDHAM HILL 11116*	
9	NEW▶		A ROMANTIC CHRISTMAS GTS 4569*	JOHN TESH
10	8	27	YONNONDIO NARADA 62013*	PETER BUFFETT
11	10	139	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
12	4	21	DREAM Geffen 24477*	KITARO
13	9	19	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
14	11	9	CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
15	13	39	DARE TO DREAM ● PRIVATE MUSIC 82096*	YANNI
16	14	13	FLAMENCO MYSTICO WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
17	NEW▶		NARADA CHRISTMAS COLLECTION VOL.2 NARADA 63909*	VARIOUS ARTISTS
18	18	58	ENYA ● ATLANTIC 81842/AG	ENYA
19	19	5	PIANO SOLOS NARADA 61031*	VARIOUS ARTISTS
20	20	23	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
21	17	61	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
22	NEW▶		WIND DANCER SOUNDINGS OF THE PLANET 7149*	DEAN EVENSON & TOM BARABAS
23	16	35	ROCKOON MIRAMAR 2802*	TANGERINE DREAM
24	NEW▶		MYSTERIUM SONIC EDGE 80042*	DON HARRISS
25	21	148	DEEP BREAKFAST ● WINDHAM HILL 11118*	RAY LYNCH

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	9	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY 5 weeks at No. 1
2	2	17	KIRYA SHANACHIE 64043*	OFRA HAZA
3	4	11	RAPA ITI TRILOKA 71922*	THE TAHITIAN CHOIR
4	3	27	EYES OPEN 40 ACRES AND A MULE 48714*/COLUMBIA	YOUSOU N'DOUR
5	6	11	LIVE ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
6	5	39	LOGOZO MANGO 539918*	ANGELIQUE KIDJO
7	7	31	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
8	9	7	MONKEY TRILOKA 7194*	JAI UTTAL
9	NEW▶		KALFOU DANJERE MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
10	10	29	AMERICAS MESA 79041*	STRUNZ & FARAH
11	11	5	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE MOMENT 1007*	ZAKIR HUSSAIN
12	8	27	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
13	15	3	OPEN HOUSE GREEN LINNET 1122*	KEVIN BURKE
14	14	9	KHALED COHIBA 221101*	KHALED
15	NEW▶		RHYTHM & JEWS FYLING FISH 70591*	THE KLEZMATICS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

Kid Biz Grew Up As Majors Stood Up And Took Notice

IT HAS been almost a year since this column debuted, a year in which the business at large finally took notice of children's entertainment. Media attention has been ongoing; is there a major daily newspaper in this country that did not run a sizable feature on the kids' music industry in 1992? As for children's video, most manufacturers assured that theirs was a most comfortable area of the business to be in: With parental spending as gung-ho as ever, they were weathering the recession quite nicely.

1992 · IN · REVIEW



by Moira McCormick

The main reason for all the media coverage, musicwise, was that most of the major labels had gotten back in the children's business as of fall 1991. Having observed the success that prominent indies like **Music For Little People** (Redway, Calif.) and **Discovery Music** (Van Nuys, Calif.) had created for themselves—primarily through patient, thorough marketing in the nonrecord-store arena—the big-league companies saw money to be made.

BMG, which had picked up **Discovery Music** for distribution the previous year—along with New York-based **Lightyear Entertainment** and Toronto's **The Children's Group**—formed its joint-venture operation, **BMG Kidz**, which is now distributing **Discovery Music**, **Zoom Express** (New York), and **Rincon Children's Entertainment** (Los Angeles). **Discovery** bowed its appealing new discovery **Dennis Hysom**, **Rincon** allied itself with a welter of worthy projects (notably **Cheech Marin's** groundbreaking "Cheech The School Bus Driver," while **Rincon** manufactures and distributes for **Lou Adler's** new **Ode 2 Kids** label).

Zoom Express unleashed a torrent of top-notch titles, in particular the age-specific **Early Ears** series. The previously mentioned **Lightyear** made a notable addition to its catalog by picking up the collected works of venerable tot rock act **Rosenshontz**.

Sony Kids' Music and Video came to life in March with a stellar stable of artists, like **Rory**, **Tom Chapin**, **Dan Crow**, **Tom Paxton**, and **Lois Young**. **WEA Distribution** launched its joint venture with **Music For Little People**, whose delightful **Cedella Marley Booker** album "Smilin' Island Of Song" was one of the year's best, and the **Warner Bros. Family Entertainment** label was launched. Its "Woody's 20 Grow Big Songs," by **Arlo Guthrie** and family, is another essential children's recording. **Warner Bros.** also began distributing **Kid Rhino**, the children's arm of archivist extraordinaire **Rhino Records**.

(Continued on next page)



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CHILD'S PLAY

(Continued from preceding page)

A&M, alone among the majors with its 8-year-old children's division, continued its quality output with releases by Sharon, Lois & Bram, Tim Noah, Linda Arnold, Shari Lewis, and new signing Bill Harley. MCA's output included the kiddie-rap album "Nursery Raps Featuring Mama Goose."

Walt Disney Records remained an entity unto itself in the kids' business. Its 1991 pediatric AIDS benefit album, the all-star "For Our Children," topped 800,000 in sales. Disney's soundtrack to "Beauty And The Beast" went platinum, and at this writing was a bulleted No. 37. Close behind, bulleted at No. 40, was the "Aladdin" soundtrack, which appears destined for similar if not greater success. Much attention was paid to Disney's all-star "Country For Kids" and Little Richard's "Shake It All About." In addition, there were also fine releases from the company's Music Box Artist series, by Craig Taubman, Norman Foote, and Parachute Express.

The majors are only part of the story, of course. The children's music industry was created and nurtured by the independents, of whom there seem to be more each passing week. Child's Play continually receives tapes from regional children's artists, many of which rival bigger-financed projects in overall excellence. Among the best this year were "Kids' Country" by Chris & Judy (C&J Records, New Braunfels, Texas); "Daring Dewey" by Dave Kinnoin (Song Wizard Productions, Los Angeles); "Under A Western Sky" by Bill Gordh and Brook Hedick (Lingonberry Music, New York); "Animaland" by the Bumblebeez (Bumble Buzz Records, Burbank, Calif.); and the "Bear E. Sleepy" series (Copper Chase Productions, Nashville).

Especially notable this year was the profusion of ethnic music for children, like the all-star "Reggae For Kids" (RAS Records, Silver Spring, Md.); Michael Doucet's "Le Hoogie Boogie: Louisiana French Music For Kids" (Rounder, Cambridge, Mass.); and Syniah and Jeff McQuillan's "Tales From The First World" (American Melody, Guilford, Conn.). And the estimable Ella Jenkins celebrated her 35th year as a children's performer with another first-rate album, "Come Dance By The Ocean" (Smithsonian/Folkways in Washington, D.C.).

The children's music business is certainly booming, but it's important to keep in mind that "boom" is a relative term. As pointed out by Dave Lovald, sales manager of Waterbury, Vt.-based Silo Inc.—the nation's largest independent distributor of children's product—the actual numbers in the children's business are nowhere near those in the pop leagues.

"It's generally agreed if you sell 10,000 of any indie title, it's a hit," says Lovald, "which to a major is negligible. When you're looking at children's product, it goes even lower—1,500-2,000 pieces a year will justify a title's existence... There are no big numbers with any one title, for the most part, but there is strength in diversity." What this means is that would-be entrepreneurs thinking of making a quick buck in the business are going to be disappointed. But retailers can do quite well with a well-stocked, well-merchandised diverse children's section.

Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
			★ ★ NO. 1 ★ ★
1	1	AMY GRANT HOME FOR CHRISTMAS ▲	A&M 0001* (10.98/15.98)
2	2	VARIOUS ARTISTS VERY SPECIAL CHRISTMAS 2	A&M 0003* (10.98/15.98)
3	3	NEIL DIAMOND CHRISTMAS ALBUM ●	COLUMBIA 52914* (10.98 EQ/15.98)
4	4	GARTH BROOKS BEYOND THE SEASON ▲ ²	LIBERTY 98742* (10.98/15.98)
5	5	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ ²	AMERICAN GRAMAPHONE 1988 (9.98/16.98)
6	6	MANNHEIM STEAMROLLER CHRISTMAS ▲ ²	AMERICAN GRAMAPHONE 1984 (9.98/15.98)
7	7	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ ²	A&M 3911 (9.98/15.98)
8	8	NAT KING COLE THE CHRISTMAS SONG ●	CAPITOL 46318* (6.98/10.98)
9	9	BARBRA STREISAND CHRISTMAS ALBUM ▲ ³	COLUMBIA 9557* (5.98 EQ/9.98)
10	15	JOHN TESH A ROMANTIC CHRISTMAS	GTS 4569* (9.98/16.98)
11	10	THE CARPENTERS CHRISTMAS PORTRAIT ●	A&M 5173* (8.98/13.98)
12	13	GEORGE WINSTON DECEMBER ▲	WINDHAM HILL 1025 (9.98/15.98)
13	12	BING CROSBY MERRY CHRISTMAS ●	MCA 31143* (11.98 CD)
14	11	CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME	LASERLIGHT 15152* (4.98/6.98)
15	14	JOHNNY MATHIS MERRY CHRISTMAS ▲ ²	COLUMBIA 8021* (5.98 EQ/9.98)
16	18	VARIOUS ARTISTS HANDEL'S MESSIAH: A SOULFUL CELEBRATION	QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)
17	22	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431* (8.98/16.98)
18	16	AMY GRANT CHRISTMAS ALBUM ▲	REUNION 24397*/Geffen (9.98/13.98)
19	—	SOUNDTRACK HOME ALONE 2: LOST IN NEW YORK	FOX 11000*/ARISTA (10.98/15.98)
20	17	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT	RHINO 70636* (6.98/9.98)
21	19	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS ▲ ²	RCA 5307* (7.98/11.98)
22	23	VARIOUS ARTISTS 50 ALL-TIME CHRISTMAS FAVORITES	MADACY 10* (7.98/11.98)
23	20	GEORGE STRAIT MERRY CHRISTMAS STRAIT TO YOU ●	MCA 5800* (2.98/6.98)
24	21	TRAVIS TRITT TRAVIS TRITT CHRISTMAS	WARNER BROS. 45029* (10.98/15.98)
25	25	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS ●	MOTOWN 5373* (5.98/9.98)
26	24	ANNE MURRAY CHRISTMAS WISHES ▲ ²	CAPITOL 16232* (6.98/10.98)
27	26	THE MANHATTAN TRANSFER CHRISTMAS ALBUM	COLUMBIA 52968* (9.98 EQ/15.98)
28	—	LUCIANO PAVAROTTI O HOLY NIGHT ▲	LONDON 414 044 (10.98)
29	—	VARIOUS ARTISTS CHRISTMAS ALBUM	COLUMBIA 30763* (6.98 EQ/9.98)
30	30	ALABAMA ALABAMA CHRISTMAS ▲	RCA 7014* (7.98/11.98)

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications, Inc.

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Marquee Values Raises Some 'Cain' 71

It Was A Good Year For Kid Vid..... 73
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PICTURE THIS

By Seth Goldstein



WHERE THERE'S Smoke . . . : Rumors persist that Rentrak has added Disney and Paramount rental releases to its pay-per-transaction roster. Not quite, but as far as Disney is concerned, Rentrak thinks it's getting close. "They're working very hard on it," says a trade source, who considers a deal "possible." One reason is Disney focuses most of its attention on sell-through, which would remain outside any agreement; rental, he adds, "isn't as important as it is to Paramount."

Disney has less to lose in a PPT exclusive, while Rentrak gets the chance to use the studio name to coax other majors into signing, so the argument goes. Rentrak, though, has been led down the garden path before only to suffer what this source calls "a runaround."

Rentrak claims to be making progress in signing supermarkets to PPT, and could have stores on-line next year. With at least 425 groceries now uploading data daily, Dallas-based Supercomm remains several jumps ahead. "We're doing it all on B titles," although that will have to change, says president Jack Silverman. "I think the studios have decided to wait and see what happens."

He's skeptical of further Rentrak exclusives, but "really can't" worry about things out of his control. "If the sun doesn't come up tomorrow, we're out of business." Reportedly, Supercomm is close to a studio test that could include major releases.

RISING SUN: Sell-through is on the rise in Japan for the same reason it has advanced in the States—a dramatic drop in prices over the last two years. According to the Japanese Video Assn., cassettes pegged at \$50-\$60 then are \$25-\$30 now. JVA expects wholesale revenues to cross the \$1 billion-equivalent mark in 1995, roughly 60% more than suppliers garnered in 1990, and \$1.5 billion by the year 2000. Significantly, laserdisc is a separate category already in excess of \$1 billion; karaoke accounts for one-third of the total. More book, record, toy, and department stores are allocating space to tapes, important because Japanese women who make most purchases traditionally don't frequent specialty shops, (Continued on page 74)

B'buster Deal Among Yr.'s Hot Moves

BY JIM McCULLAUGH

LOS ANGELES—Distribution and retailing were the hot spots in home video this year.

Among key events of the year were the continuing expansion of megachain Blockbuster Entertainment; the spread of sell-through; diversification of dealer product mix; consolidation among wholesalers with Ingram's purchase of Commtron; the financial woes of high-profile chains West Coast Video and

Sound Warehouse and Music Plus. That move was seen as dramatically reconfiguring the already competitive U.S. retail landscape and could serve as a catalyst for more consolidation.

1992 · IN · REVIEW

For the independent video retailer, perhaps the most significant trend was a late-year upsurge in rentals. Beginning in September, rental enjoyed a rise that shows no immediate sign of a let-up. In fact, analysts now predict rental could be up 7% in 1992 over 1991, which had a 1%-2% gain at best.

One culprit was the decline of post-street-date TV advertising, a studio practice originally designed to extend the rental life of video titles. The fall-off, say many video dealers, contributed to the continuing flatness of the rental market. Some suppliers, however, such as Warner Home Video, were lauded by retailers for continuing the process on many front-line rental titles.

The reasons cited for the upsurge include the uplifted spirits of the American consumer in the aftermath of Bill Clinton's election; the easing of the recession; and a slew of fall sell-through titles that also acted as rental catalysts. Stores participating in Rentrak's PPT program got a boost when FoxVideo in October agreed to commit its titles to PPT. It was a first for Hollywood.

Sell-through was a shining beacon at retail, posting an 11% gain over 1991. Propelled by "Beauty And The Beast," front-line titles such as "Hook," "Beethoven," "Batman Returns," "Sister Act," "FernGully: The Last Rainforest," and "Rock-A-Doodle" generated tens of millions of purchases. But cata-

log also did well, especially the 60th-anniversary edition of "King Kong" and the 50th-anniversary versions of "Casablanca" and "Singin' In The Rain."

In fact, Suncoast Motion Picture Co. and Saturday Matinee, pioneering in sell-through-only, looked as though they would be profitable for the first time in 1992, according to chain executives and analysts who follow both. At the same time, home video wholesalers and suppliers temporarily lost a major outlet for sell-through product last August as the 300-store-deep discounter Phar-Mor

filed Chapter 11. Specialty dealers, hurt by its price cutting, cheered the chain's departure, but Phar-Mor was back in business by year's end with debtor-in-possession financing.

The sell-through landscape was also altered in 1992 by the June decision of Waldenbooks, the nation's largest book chain, to cut back video from 1,200 to 120 locations.

One chain added video, much to the unhappiness of the specialists. In November, McDonald's struck a deal with (Continued on page 74)

THE · TOP · STORIES

- Ingram Buys Commtron, Grabs 1/3 Distrib Share
- Disney Will Sell Direct To 2,000 K mart Stores
- Dearth Of Post-Street Ads Hurts Rental, Say Specialists
- Rentrak Lands FoxVid In 1st Studio Commitment To PPT
- McDonald's Gets 'Wolves' For \$7.99; VSDA Outraged

RKO Warner; Disney's direct sales strategy; Rentrak's signing of FoxVideo to a PPT exclusive; and the \$7.99 "Dances With Wolves" from McDonald's.

Blockbuster Entertainment set retailing on its ear recently when the Fort Lauderdale, Fla.-based company formed a joint venture with Virgin Retail, moving full tilt into the music industry.

Announced in November, it was considered by many observers the most significant event in video retailing during 1992, following by a month Blockbuster's music/video combo chains



"Revenue sharing won't hurt, I promise," as Rentrak convinces FoxVideo to participate in PPT. "Alien 3" was the studio's first contribution, but Sigourney Weaver doesn't seem convinced.



"I think I've been here before," says the Kongster atop the Empire State Building, this time to trade high-fives with the Mathisons, out-of-towners who bought copy No. 1 of the 60th-anniversary cassette. Turner Home Entertainment has since sold another 240,000. That's a Fay Wray look-alike on the right.

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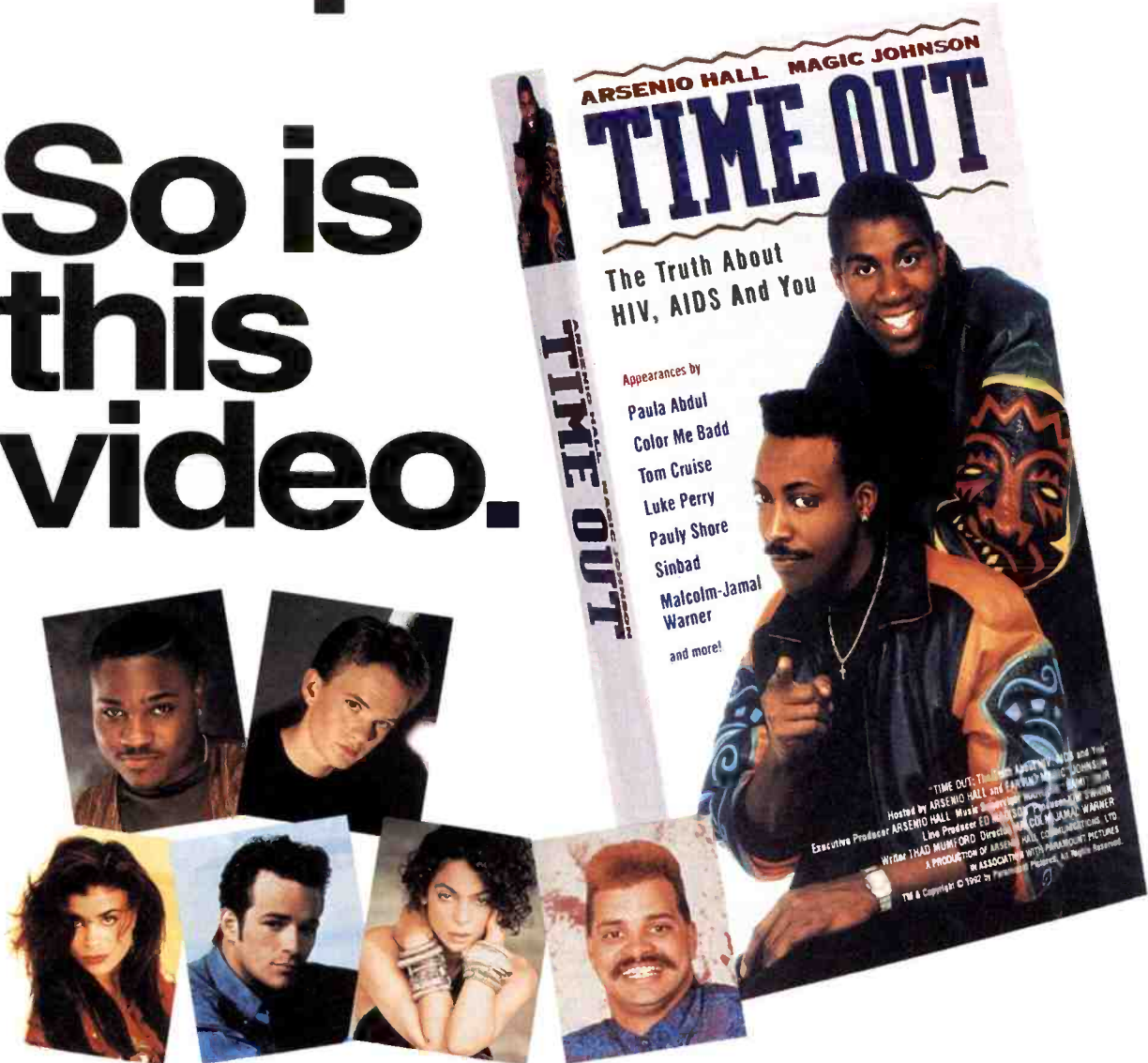
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Buena Vista Targets Different Outlets To Push U.K. Sell-Through

BY PETER DEAN

LONDON—Future growth in British sell-through lies with the expanding base of nontraditional outlets, such as grocery stores, argues Buena Vista's U.K. chief, Phil Jackson.

Revealing figures that showed a steady growth in sell-through in the year's first two quarters, but a decline at year-end, Jackson argues the kid-vid sector had grown 15% and the extent of the overall decline had been over-emphasized (Billboard, Dec. 12).

"That's according solely to Gallup," he says, "but Gallup doesn't cover the diverse retailers of video like Mother-care, British Home Stores, Boots, Asda, Safeway, Sainsbury's, and W.H. Smith. They only cover about 70% of the retailers, and the growth is coming from that grocery sector."

According to Jackson, sell-through video was worth 460 million pounds

'We are providing a product and a support package guaranteed to create a Christmas-scale profit opportunity'

(approximately \$690 million) in 1992, compared with 404 million pounds (\$606 million) in audiocassettes and 618 million pounds (\$927 million) in compact discs. For the Disney label—targeting mothers and children—the food outlets are an all-important sector with growth potential.

"What we offer grocery customers is like any other brand in a grocery outlet—except within video we're the only brand name. Customers may come in and ask for 'T2' or 'Dances With Wolves,' but they won't ask for any other brand than Disney."

Jackson was speaking at the trade launch of "Peter Pan" (due March 15) and emphasized the decision to release such a popular animated classic in spring was part of the company's drive to create an all-year video sell-through market.

"People can say, are we mad? Do we know what we're doing? We do—the market is strong enough outside the final quarter and we know because we've been building it since we launched our retail division."

Buena Vista is also releasing titles in January and February, prior to "Peter Pan," as part of the year-round push. "We are providing a product and a support package guaranteed to create a Christmas-scale profit opportunity in all retail outlets."

According to Jackson, the title sold 7.2 million copies in the U.S. and has grossed more than 380 million pounds (\$570 million) worldwide at the box office. Buena Vista is aiming to spend more overall on the marketing campaign than it did this Christmas on "Cinderella" and more on TV advertising than it did with "Fantasia" in 1991.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★★ NO. 1 ★★★				
1	1	5	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
2	5	3	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
3	3	4	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
4	2	8	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
5	4	4	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
6	29	2	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
7	8	7	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
8	6	7	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
9	10	5	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
10	7	10	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
11	9	4	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
12	11	7	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moirá Kelly	1992	PG
13	13	8	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
14	15	3	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
15	12	4	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
16	14	11	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
17	17	15	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
18	18	7	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
19	16	16	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
20	19	7	THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
21	22	5	K2	Paramount Pictures Paramount Home Video 32828	Michael Biehn Matt Craven	1992	R
22	21	9	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
23	NEW ▶		A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
24	20	16	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
25	23	16	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
26	24	3	PASSED AWAY	Hollywood Pictures Hollywood Home Video 1447	Bob Hoskins Blair Brown	1992	PG-13
27	NEW ▶		NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
28	30	3	SOMETIMES THEY COME BACK	Vidmark Entertainment VM5506	Tim Matheson Brooke Adams	1991	R
29	28	3	YEAR OF THE COMET	New Line Home Video Columbia TriStar Home Video 75643	Penelope Ann Miller Timothy Daly	1992	PG-13
30	25	15	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
31	27	12	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
32	32	23	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
33	NEW ▶		ALL I WANT FOR CHRISTMAS	Paramount Pictures Paramount Home Video 32688	Harley Jane Kozak Jamey Sheridan	1991	G
34	35	7	FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
35	26	7	SHADOWS AND FOG	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
36	34	2	ROADSIDE PROPHETS	New Line Home Video Columbia TriStar Home Video 75573	John Doe Adam Horowitz	1992	R
37	NEW ▶		UNIVERSAL SOLDIER	Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
38	33	9	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
39	36	14	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
40	38	10	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Home Video

MARQUEE VALUES BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Raising Cain" (1992), R, MCA Universal Home Video, prebooks Jan. 6.

Dr. Carter Nix (John Lithgow) is a respected child psychologist who's trying to recruit children for his father's childhood research clinic in Norway. When no one takes up his offer, Carter goes a little nuts and decides to kidnap the kids. At that moment a sneering, aging hooligan named Cain shows up to coach Carter on the finer points of kidnapping—and murder. (Also played by Lithgow, Cain is obviously Carter's identical twin brother—but does Cain exist at all?) Carter may also want to kill his disaffected wife Jenny (Lolita Davidovich), but here danger is in the eye of the beholder—a swirl of dreams and hallucinations leave the viewer entertainingly disoriented. Director Brian DePalma digs deep into his bag of Hitchcockian suspense tricks, possibly bringing "Raising Cain" much wider success on video.

"Man Trouble" (1992), PG-13, Hollywood FoxVideo, prebooks Jan. 4.

"Man Trouble" may have been intended to be an updated version of the sort of wacky battle-of-the-sexes Rock Hudson/Doris Day comedies of the '60s. It stars Jack Nicholson, who's vividly believable as a philandering attack-dog hustler, and Ellen Barkin, who's less believable as a professional soprano. More-or-less-likable scuzzo Jack meets less-likable singer Ellen when she receives threats and decides on canine protection—in one of several fairly pointless subplots. While some scenes pegged for out-and-out zaniness fall flat, a very professional cast that includes Beverly D'Angelo, Veronica Cartwright, and Harry Dean Stanton could give audiences the impression that "Man Trouble" is a much funnier comedy than it is.

"Surviving Desire" (1991), unrated, Fox Lorber Video, prebooks Jan. 12.

This enjoyably quirky short comedy from independent director Hal Hartley peers into the life of an intense, amusingly neurotic college professor named Jude (Martin Donovan, who also starred in Hartley's excellent "Trust"). The hyper-self-analytical, primal-screaming Jude tears himself to emotional shreds when he begins an affair with a painfully pretty student in his class (Mary Ward). With equal parts romantic comedy and theater of the absurd, Hartley's characters spout oddball monologs that turn into bizarre reveries, matched with a smattering of enjoyably surreal, Fellini-esque tableaux. Also including shorter Hartley features "Theory Of Achievement" and "Ambition," "Surviving Desire" should catch a ride on the new wave of success for sharp American indie film makers.

"Diggstown" (1992), R, MGM/UA Home Video, prebooks Jan. 7.

Diggstown is a rowdy, out-of-the-way burg run by a corrupt businessman (Bruce Dern), where the locals

like nothing better than beers, betting, and boxing. Superconfident con man/ex-con Gabriel Caine (James Woods) is out to rook Dern out of a fortune with an improbable scheme to pit 10 Diggstown men against a past-his-prime fighter named "Honey" Roy Palmer (Louis Gossett Jr.). As usual, murder raises the stakes of Woods' "The Sting"-styled scam while Gossett finds himself facing an even more "Rocky"-esque pugilistic pummeling. Any resemblance to either of those films was probably intentional, but "Diggstown" remains a flyweight by comparison. However, a big promotion campaign and some fine performances—such as Oliver Platt as Woods' hustling advancement—may pull this feature up off the mat in time.

"Raise The Red Lantern" (1991), PG, Orion Home Video, prebooks Jan. 11.

This widely praised international screen success by Chinese director Zhang Yimou was nominated for a 1991 Academy Award for best foreign-language film. Set in Northern China in the '20s, it's the subtitled story of 19-year-old student Songlian (Gong Li), whose financial problems lead her to become a mistress—the Fourth Mistress, officially—to Chen, a wealthy old patriarch. Within the cloistered world of Chen's numbered mistresses, Songlian becomes schooled in the women's subtle plays for the Master's favor, which is the path to power in the household. The relationships of the women are subtly and delicately etched, often recalling Bergman's isolated heroines. Recommended for international film connoisseurs or anyone who was fascinated by "The Last Emperor" and its glimpse into Chinese culture.

"Storyville" (1992), R, Columbia TriStar Home Video, prebooks Dec. 29.

This New Orleans-set drama
(Continued on page 75)



Swing Time. Geena Davis is ready to ride the next pitch out of the park in "A League Of Their Own." Columbia TriStar expects a four-bagger from the February rental title, carrying a \$3 rebate and a Contadina tie-in. The studio has more than 30 titles due in the first quarter.

Disney Dominated Kid Vid, But Others Played A Role

CHICAGO—It was a good year for kid vid, in product and price.

Animated product from the major companies, Disney in particular, dominated the chart. "Beauty And The Beast" looks to be occupying the No. 1 slot for some time. But there was a plethora of excellent releases that

1992 · IN · REVIEW

didn't show up, some of which were quite successful.

Price Stern Sloan's latest Wee Sing musical tape, "Wee Sing In The Marvelous Musical Mansion," sold the equivalent of triple-gold numbers in its first two months of release. The "Barney And The Backyard Gang" series, produced by the Lyons Group, Allen, Texas, has been enjoying runaway success as a result of the "Barney & Friends" PBS series. Latest release, "Barney's Birthday," is another charmer.

A highlight was the formation of the Coalition for Quality Children's Videos

But pricing was probably the biggest charm of the year. Random House started a trend last spring by reducing its "My Sesame Street" line to \$9.95, same price as its excellent Beginner's Book series. L.A.-based Wood Knapp Video picked up Children's Circle, Weston, Conn., for distribution, and lowered its \$19.95 titles to \$14.95, making them suitable for wider retail circulation.

A&M came out with its first line of \$9.95 videos, the popular "Lamb Chop's Play-Along" series. Golden Book Video, Racine, Wis., advanced its popular budget-priced line of books-to-video, offering such quality titles as "I'm Not Oscar's Friend Anymore" for the astoundingly low price of \$7.95.

Rabbit Ears, Norwalk, Conn., continued to amaze and delight with its 24-carat series of celebrity-narrated stories, scored by well-known musicians. Its American Heroes and Legends line, as well as its brand new Bible tales series, The Greatest Stories Ever Told, were top-drawer kids' entertainment.

Adding to its excellent line of video stories was Lightyear Entertainment's Stories To Remember series, whose most recent release, "The Snow Queen" (read by Sigourney Weaver), is a thing of beauty.

A most encouraging development was the formation of the Coalition for Quality Children's Videos, a nonprofit organization dedicated to promoting award-winning, primarily independent kid-vid titles at the retail level. By year's end, the coalition had scored a real coup: Securing placement in Toys 'R' Us' new Movies 'R' Us video department. What a pleasure it will be to have previously hard-to-find, terrifically rewarding children's video titles as close at hand as the nearest strip mall.

MOIRA McCORMICK

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PICTURE THIS

(Continued from page 69)

known for their porn inventories.

VIDBITS: West Coast Video Enterprises' venture into distribution via West Coast Services may involve programming. President Elliot Stone mentions "special titles, B releases in some cases," although he doesn't foresee including mainstream features. Several years back, West Coast tried producing and distributing company-made releases. Cassettes would be the third phase of a three-step rollout that starts with office supplies before expanding into VCR accessories such as tape rewinders... New York-based Lightyear Entertainment, which only recently cut kid-vid prices to \$12.98 suggested list, will introduce its first rental titles at the BMG Distribution sales conference in L.A. next month. The tapes, reportedly aimed at a wider audience than children, are scheduled for early 1993 delivery. BMG Video International, meanwhile, will ship the recently acquired "Elvis In Hollywood" in June.



"I'll swap this Oscar for a Special Meal, some extra fries, and my movie." Actually, Kevin Costner wouldn't be caught dead buying "Dances With Wolves" from McDonald's, but most everyone else likes the \$7.99 price. Video retailers are not amused.

BLOCKBUSTER DEAL AMONG HOT MOVES

(Continued from page 69)

Orion Home Video to offer "Dances With Wolves" for \$7.99 to customers buying qualifying meals. The Video Software Dealers Assn. thought the move undermined its members, who had never been offered the title at a sell-through price. VSDA went to court to gain access to Orion's bankruptcy papers, which it feels would reveal details of the deal and help the association prevent a recurrence.

Many retailers found their relationship with distribution altered as Ingram bought Commtron from Bergen Brunswick for \$78.3 million. The new entity gained a 33%-34% share, more than twice that of its nearest competitor.

Dealers received another jolt with the news that 400-store franchiser West Coast Video Enterprises, the second largest in the U.S., filed for Chapter 11 bankruptcy protection and again when distributor Schwartz Brothers folded after turning over its video accounts to Ingram Entertainment.

Distribution was bypassed by Disney when the studio decided to sell direct to

the 2,000-store K mart chain. Previously, rackjobber Handleman serviced the outlets. On the rental side, wholesalers sought to improve their lot—and their midweek business—by pushing for a Wednesday street date. To date, several suppliers, distributors, and retailers are supporting the move.

Retailers carrying laser received a shot in the arm when Image Entertainment slashed its prices on 400-500 catalog movie titles to \$19.98 from \$39.98, in the range of sell-through cassettes.



"Is this fun, or what?" Ariel asks as she cavorts with the friendliest undersea creatures in Disney's cartoon spinoffs of its cartoon hit, "The Little Mermaid." K mart must think it's fun—it purchases Disney product direct, bypassing Handleman. Other chains are taking the same shortcut.

Columbia TriStar Going To Bat With 'League' Rebate

LOS ANGELES—Columbia TriStar Home Video is promoting what it claims as the first rebate on a rental title with the release Feb. 17 of "A League Of Their Own," which had a \$105 million theatrical gross.

A multifaceted marketing campaign will accompany the release of the off-beat movie about an all-female baseball league during World War II.

The promotion is Columbia TriStar's first big effort of 1993, involving a record 33 titles set for the first quarter, and featuring a \$3 rebate redeemable by mail. A coupon will be featured on 5 million packages of Contadina pizza items, involving 19 products in all. The cassette will be included in a free-standing insert in national publications targeted to 28 million readers.

Columbia TriStar is making the release available on 8mm and two different laserdisc versions. One, priced at \$39.95, is limited to the movie. The other, at \$49.95, also carries a documentary on the All American Girls Professional Baseball League; the documentary by itself will be on tape at \$14.95.

EARL PAIGE

Billboard

FOR WEEK ENDING DECEMBER 26, 1992

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	25	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98
2	3	60	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
3	6	17	NFL ROCKS PolyGram Video 085379-3	19.95
4	RE-ENTRY		WHEN IT WAS A GAME HBO Video 90538	19.98
5	20	52	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
6	2	11	NFL COUNTRY PolyGram Video 440285491-3	19.95
7	18	95	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
8	NEW▶		PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95
9	10	25	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
10	7	118	NFL CRUNCH COURSE PolyGram Video	19.95
11	4	162	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
12	NEW▶		WWF: FAN FAVORITE MATCHES Coliseum Video WS919	9.95
13	NEW▶		HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95
14	13	5	NBA COMMEMORATIVE VIDEO COLLECTION FoxVideo (CBS/Fox) 5624	49.98
15	16	50	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
16	5	59	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
17	11	59	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
18	NEW▶		THE IMMORTAL HULK HOGAN Coliseum Video WS918	9.95
19	9	9	L.A. RAIDERS: THE TEAM FOR ALL DECADES PolyGram Video 440085487-3	19.95
20	8	54	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	9	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	2	5	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
3	4	121	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
4	5	35	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
5	3	25	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
6	8	13	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
7	7	47	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
8	9	15	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
9	16	3	AM/PM CALLANETICS MCA/Universal Home Video 81258	19.98
10	10	35	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
11	15	87	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
12	11	17	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
13	6	51	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
14	RE-ENTRY		ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	19.95
15	NEW▶		ARMS AND ABS OF STEEL The Maier Group TMG142	9.95
16	RE-ENTRY		QUICK CALLANETICS-HIPS AND BEHIND ♦ MCA/Universal Home Video 81063	14.95
17	20	5	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95
18	RE-ENTRY		QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
19	19	3	CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95
20	14	62	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	A Few Good Men (Columbia)	15,517,468	1,925 8,061	—	15,517,468
2	Home Alone 2 (20th Century Fox)	8,300,556	2,300 3,609	3	101,401,241
3	The Bodyguard (Warner Bros.)	7,427,230	1,806 4,113	2	51,313,778
4	Aladdin (Buena Vista)	7,408,776	1,131 6,551	4	50,334,739
5	The Distinguished Gentleman (Buena Vista)	5,434,855	1,933 2,812	1	18,648,046
6	The Muppet Christmas Carol (Buena Vista)	5,010,109	2,075 2,415	—	5,010,109
7	Malcolm X (Warner Bros.)	1,819,072	1,249 1,456	3	35,730,153
8	Bram Stoker's Dracula (Columbia)	1,605,595	1,602 1,002	4	78,142,084
9	Passenger 57 (Warner Bros.)	1,032,887	1,551 686	5	37,587,507
10	A River Runs Through It (Columbia)	732,378	777 943	9	31,504,183

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Update

LIFELINES

BIRTHS

Girl, Ellen Grace, to Brian and Claudette Lee, Nov. 22 in Modesto, Calif. He is sales supervisor at the Sacramento branch of Ingram Entertainment.

Girl, Eliza Jane, to John and Kelly Easdale, Dec. 2 in Whittier, Calif. He is the lead singer and songwriter for the band Dramarama.

Girl, Paige Elizabeth, to Jay and Laurie Kolbasowski, Dec. 1 in Parlin, N.J. He is a sound engineer for the San Juan Music Group there.

Boy, Michael Wayne, to "Hitman" and "Hitlady" McKay, Dec. 4 in Ocean City, Md. They are air personalities at WKHI Ocean City.

MARRIAGES

Thomas Lon Lavender to Angela Nicole Knight, Oct. 24 in Nashville. He is sales assistant and assistant buyer in the black gospel music department of Central South Music Sales there. He is also the son of the late Shorty Lavender, a Nashville fiddle player and talent agent.

DEATHS

Andy Kirk, 94, of complications from Alzheimer's disease, Dec. 11 in New York. From 1929-48, Kirk was the leader of the Clouds Of Joy, one of the most celebrated of the early big bands operating out of Kansas City, Mo. Among its most prominent members was pianist/arranger Mary Lou Williams (who later wed Kirk); in later years, the unit featured such progressive jazz men as Don Byas, Fats Navarro, and Howard McGhee. The Clouds Of Joy, which relocated to New York in 1930, scored a hit in 1936 with "Until The Real Thing Comes Along."

Bruce Kaplan, 47, of viral meningitis, Dec. 15 in Chicago. Kaplan founded Chicago-based Flying Fish Records, one of the best-known independent folk labels in America. He developed an interest in folk as a student at Oak Park-River Forest (Ill.) High, Chicago's Old Town School of Folk Music, and the Univ. of Chicago, where he organized the school's fifth folk festival. He produced some of Rounder Records' early albums. Flying Fish, founded in 1974, recorded such acts as Vassar Clements, John Hartford, Hot Rize, New Grass Revival, Sweet Honey In The Rock, Tom Paxton, and Country Gazette, among many others. Kaplan is survived by his wife Sandra and daughter Anna.

FOR THE RECORD

An article in the Dec. 12 issue mistakenly stated that Richard Marx is the only solo artist to reach the top five of the Hot 100 Singles chart with his first seven singles. In fact, all eight of Mariah Carey's singles on Columbia have reached the top five of that chart.



No Ordinary Album. Epic Records celebrates the release of Sade's new album "Love Deluxe" with an intimate dinner at Trattoria Dell'Arte in New York. The album has since reached No. 3 on The Billboard 200 and features the single "No Ordinary Love", which has reached the top 15 of the R&B singles chart. Shown, from left, are Sony Music senior VP Michele Anthony; Epic executive VP Richard Griffiths; Epic senior VP of black music Hank Caldwell; Sony Music president Tommy Mottola; Sade; Epic president Dave Glew; Epic senior VP of promotion Polly Anthony; and artist manager Roger Davies.

JUAN LUIS GUERRA ISSUES LONG-AWAITED FOLLOW-UP

(Continued from page 14)

15. Rodríguez claims he shipped more than 2 million copies of "Arefo" to the U.S., Holland, and every Latin country except Brazil, where sales of the Portuguese-language edition of "Bachata Rosa" are 100,000 units and still counting. At least two tracks from "Arefo" will be recorded in Portuguese for its Brazilian release next year.

MIND-BOGGLING NUMBER

The shipment of 400,000 units of "Arefo" in the U.S. is mind-boggling, considering that only a handful of Spanish-language titles have sold more than 500,000 units here in the past decade. Rodríguez observes that Guerra—now recovering from eye surgery—will support "Arefo" with a massive multimedia campaign, followed by a spring U.S. tour sponsored by Budweiser. Guerra's Budweiser jaunt is a makeup swing for the trek that was canceled last summer, partly due to the fact that Guerra's expected release of "Arefo" was postponed.

Despite the release delay, Rodríguez defends Guerra's deliberate pace, saying that "every artist of the caliber of Juan Luis has to take his time. Two years is nothing for a production. This album is an experiment of his ideas; he has always tried new things."

Undoubtedly, Guerra does introduce a few new musical slants on "Arefo," which was named in honor of the Dominican Republic's Taíno Indians, who used to organize bacchanalian festivals called "arefos." Most eventually were wiped out by disease contracted from Spanish colonizers. The record's last track, "Naboria Daca Mayanimacana," is sung in taíno.

Guerra also etches South African rhythm-guitar melodies into the current, socially conscious single, "El Costo De La Vida," and swaying Haitian cadences anchor "Malde Amor."

Merengue, salsa, and bachata numbers also surface on "Arefo," yet Guerra sternly advises the al-

bum is not "Bachata Rosa II." "I believe that I've been able to stretch out more," he says. "I wanted to take a new course, new themes."

MEDIA CRITICISM

Guerra's fresh perspectives have not gone down smoothly in some quarters. The aforementioned "El Costo De La Vida" has come under some media criticism for its realistic verse and accompanying video, which portrays an imaginary newscast complete with violent, often bloody, film clips. Guerra shrugs off the mixed reviews, maintaining that his song and video merely reflect the times.

"I believe that everyone who watches television and reads newspapers sees worse images," he says. "What happens is that it's shocking when an artist takes those elements and puts them into a song. But I believe that an artist has or should have the responsibility to the people, or to the people to whom he owes his living. I'm a realist, yet overall I'm optimistic about the future."

Asked whether "El Costo's" galloping merengue groove was used to lighten the lyrical content, Guerra answers with an emphatic "no." "What happens," he adds, "is that even we Dominicans have the bad conception of thinking that merengue is only happy music. But the music is not only for the feet, but the head."

Certainly, merengue has garnered widespread exposure because of Guerra, who has been covered by major non-Hispanic media such as NBC-TV and Time magazine. He has crossed over into every segment of the heavily-fragmented Latino market, plus the international, non-English arena.

Guerra says he would like to crack the English-language market as well, but only on one condition: "If the music happens, it's going to happen in Spanish," he says. "English-speaking countries have opened up for everyone, and I think 'Arefo' could cross over."

CALENDAR

JANUARY

Jan. 7-10, 1993 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 12, Rock and Roll Hall of Fame Induction Ceremony, Century Plaza Hotel, Los Angeles. 212-484-1755.

Jan. 13, Country Music Assn. 35th Anniversary Celebration, reception at the Opryland Hotel followed by the taping of a live broadcast at the Grand Ole Opry House, Nashville. 615-244-2840.

Jan. 24-28, MIDEM Convention, including the International Visual Music Awards, Cannes. 212-689-4220.

Jan. 25, 20th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 10-14, Urban Network Power Jam 4, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, Gavin Seminar, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 13-16, National Religious Broadcasters Convention, Los Angeles Convention Center. 703-330-7000.

Feb. 18-21, 13th Annual Performance Summit Conference, Buena Vista Palace, Orlando, Fla. 817-338-9444.

Feb. 20, MusicCares Person of the Year Gala, Beverly Hilton Hotel, Los Angeles. Paula Jeffries, 213-849-1313.

Feb. 24, 35th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 213-849-1313.

MARCH

March 2-6, 8th Annual Winter Music Conference & DJ/Nightclub Expo, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-563-4444.

March 3-6, 24th Annual Country Radio Seminar, presented by Country Radio Broadcasters Inc., Opryland Hotel & Convention Center, Nashville. 615-327-4487.

March 6-9, 35th Annual NARM Convention, Marriott's Orlando World Center, Orlando, Fla. 609-596-2221.

March 9, Seventh Annual Soul Train Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

GOOD WORKS

HAMMER'S FOOD DRIVE ENDS: Hammer/USA Harvest's 1992 Hunger Relief drive concluded Dec. 18 with the donation to the city of Oakland, Calif., of 42,000 pounds of food by BAMA Foods and shipped from Louisville, Ky. Hammer will supervise the distribution of his hometown donation to the East Oakland Community Project, which in turn is working with 10 other missions in the Oakland area. The superstar's partnership with USA Harvest began May 1 with a Louisville Kentucky Hunger relief concert sponsored by the Kentucky Derby Festival, resulting in more than 700,000 pounds of food being raised nationwide and distributed to 54 U.S. cities.

HOMELESS BENEFIT: Elektra label staffers in Los Angeles Joel Amsterdam and Gary Spivak have organized their third "Gimme Shelter" "acoustic benefit" for the homeless. The show, Tuesday (22) at the Roxy Theatre, will feature Michael Penn, Peter Himmelman, and Mark Curry. For more info, call Amsterdam at 310-288-3806.

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Studios Look For Silver Lining After Storm

■ BY SUSAN NUNZIATA

NEW YORK—While studio business in 1992 could not be called stellar, generally, the mood of studio owners and managers has been one of optimism tempered with a hearty dose of realism. Many facilities are now hopeful that recessionary times soon will be drawing to a close.

However, many of the changes wrought on the studio business may well be permanent. Personal-use recording studios, in varying degrees of sophistication, are a major part of the business now and their ranks will continue to grow. As a result, many commercial studios are finding new ways to evolve with the business.

Although the studio business saw its share of closures, it also saw a number of top-notch facilities expand, and a number of luxury complexes open both in the U.S. and abroad.

In New York, Billboard was afforded an exclusive preview of the new seven-story Hit Factory recording complex in October. Projects are now under way

at the facility, which includes a huge soundstage and several other hi-tech recording and mixing rooms, as well as five mastering rooms and a generous number of lounges.

In Los Angeles, The Record Plant is gearing up for its 25th birthday in 1993 with a \$3.5 million upgrade that includes the addition of two self-contained studio suites with private artist lounges, kitchens, and baths. The first of the two suites, with a Solid State Logic-equipped control room, went online in early December with a Prince project. The Neve-equipped second room is due to open soon.

Caribbean Sound Basin, an \$8 million multiroom world-class recording facility on Trinidad, West Indies, was one of several new luxury studios operating around the world in 1992. Others include Bop Recording Studios in Bophuthatswana, South Africa, and Capri Digital Studios on the island of Capri off the coast of Italy.

Bop, which opened in 1991, has been working this year to overcome the challenges of its politically charged lo-

THE TOP STORIES

- Sound Jobs: Burns Rises To Grammy Challenges
- A Look & Listen Inside The New Hit Factory Facilities
- L.A. Studios Ride Out Riot's Storm
- Chris Stone Bows Int'l Studio Booking Agency
- Clair Bros. Delivered Mercury Tribute Concert Loud & Clear

1992 IN REVIEW

cation and attract an international clientele of top artists. The \$25 million complex is planning to set up a production company to make recordings of local talent that can compete with Western recording standards.

Soon joining the "luxury studio in exotic locale" ranks will be a new luxury resort studio near Marbella on the Costa del Sol in Portugal, which is being opened by producer Rupert Hine and drummer Trevor Morais. It is slated to open in January.

PWL is opening a \$2 million studio complex in the Castlefield area of Manchester, England, to serve principal Peter Waterman's new 380 record label and local talent. The tentative name for the facility is PWL: The Hit Factory North, and it will occupy a listed 1853 Congregational chapel.

Social unrest touched some studios when Los Angeles was in the throes of rioting earlier this year. Many studios are in or near the affected areas of South Central L.A., but most survived relatively unscathed. Although one facility was involved in gunfire exchange, personal injury and property damage was minimal. The greatest loss reported at most facilities was \$30,000-\$50,000 in bookings.

In other closings, openings, and expansions around the world:

- BMG's decision not to renew the lease on its historic West 44th Street recording studio facility next July met with much outcry from the film and soundtrack industries. The building's landlord plans to convert the facility to office space. In an effort to preserve the space—which is one of a few New York operations with a main studio large enough to accommodate more than 100 musicians—a public hearing was scheduled in mid-December, the results of which were not available by press time. Overlooked in all the furor have been the city's other large rooms, notably Mastersound Astoria, Clinton Recording, and the new Hit Factory.

- Lion Share Recording Studios, Los Angeles, shut down after 10 years of operation and was bid a fond farewell in Billboard by a former employee, Paul Bassett.

- Hansa Studios, Berlin, closed its world-famous Studio 2 due to an astronomical rise in property prices after the disintegration of the Wall. The studio was used for U2's "Achtung Baby."
- Nick Balsamo took the reins at Power Station, succeeding co-owner and founder Bob Walters, who continues as CEO.

- Chris Blackwell opened South Beach Studios in Miami, geared toward preproduction and mix work. Joe Galdo was appointed to run the operation.

- The Enterprise in Los Angeles added the first two Solid State Logic SL8000 units in the U.S.

- Battery Studios upgraded its New York facility, and opened operations in Chicago and Nashville.

- Producer Sanchez Harley, musician/band leader Jimmy Church, writer/producer Lloyd Barry, and studio manager/chief engineer Dan Wilburn teamed to open A Cut Above, one of the first predominantly black-owned studios in Nashville.

- Chris Stone, co-founder and former owner of the Record Plant, launched The World Studio Group, an international studio booking agency with initial membership of 25 studios around the world.



Digital Scenaria. Solid State Logic's Scenaria is a digital postproduction system complete with 38-channel audio mixer, 24-track random access audio recorder, multitrack audio editor, multiple machine controller, automated routing system, and random-access video. Since its debut in April SSL has sold more than 15 of the systems to major facilities in the U.S. market. A complete Scenaria setup lists for about \$250,000.

World-Class World Tours Staged In '92

NEW YORK—Behind every major concert stands the sound crew, and the plate of high-profile world tours was overflowing this year. With many of the performances, a number of new sound systems made their debuts on the road in 1992.

One of the most prominent live events that is near and dear to the hearts of those in the recording industry is, of course, the Grammy Awards. Burns Audio once again met the unique challenges of the Grammy Awards show. This year's production, at Radio City Music Hall in New York, was one of the biggest, longest, and most musically diverse Grammy shows ever presented and, despite a traffic accident that crippled one of the mobile trucks, the project was a success.

Producers and engineers benefited from Natalie Cole's sweep. David Fos-

ter, who produced the album's title track, "Unforgettable," was named producer of the year, nonclassical, while engineers Al Schmitt, Woody Woodruff, Armin Steiner, and Dave Reitzas won awards when the album was deemed best engineered album of 1991.

Here is a quick look at just a few of the notable live sound events of 1992.

- Clair Bros., Queen's PA company since the early '70s, returned to London for the Freddie Mercury Tribute Concert at Wembley Stadium April 20. The company brought over a 120-cabinet S4 system stacked in an unusual array of 12 high and five wide per side.

- For the Cure "Wish" tour, Britannia Row Productions made use of the new Turbosound Flashlight concert sound system, which provided sound "right in your face even at 400 feet," according to front-of-house engineer Jon

Lemmon. At a Texas show, he said people from local sound companies were "walking around at sound checks with their jaws on the floor."

- Showco's new Prism PA system was used on the Genesis tour in a rather unusual array—part flown and part ground-stacked within open rectangular steel towers.

- A weeklong Red Square celebration of Russia's cultural renaissance was plagued by bad promotion and marketing; while turnout was low, technical achievements were high for the outdoor event, which hosted six concerts ranging from José Carreras and Yevgenij Nesterenko with the Bolshoi Orchestra to the Moisseyev Ballet, and the London Chamber Orchestra with Dave Stewart (Aug. 8). An additional appearance scheduled by the Hothouse Flowers was canceled, to the benefit of concertgoers in Tallin, Estonia, where the band performed at Estonia's Rock Summer '92 Festival.

- Emerson, Lake & Palmer played its first British shows in more than a decade when its world tour arrived at London's Royal Albert Hall. AudioLease of Cambridge, U.K., provided a Meyer MSL-3 system for the European leg of the tour, taking over for Audio Analysts, sound contractors on the North American leg in summer '92.

- Mike Oldfield marked the release of his "Tubular Bells II" album with a world premiere of the piece at the Edinburgh Arts Festival in Scotland at a concert for 8,000 (Sept. 26). To re-create the recorded opus, Oldfield, known for playing all the instruments on his original "Tubular Bells" recording, used a 17-piece band. The sound team made use of new TAC SR6000 boards and the Electro-Voice MT-2 manifold technology sound system.

SUSAN NUNZIATA

Manufacturers Did The Shuffle Restructuring Continued Thru Year

NEW YORK—A fair amount of restructuring and reshuffling took place once again among manufacturers in the audio industry in 1992.

Perhaps most dramatic was New England Digital's demise. The Lebanon, N.H.-based developer of the Synclavier and Post Pro systems had its doors bolted June 16 when the Bay Bank of Boston foreclosed on an outstanding loan. Subsequently, more than 200 users joined to provide ongoing service and support for the installed equipment base.

European New England Digital users received service support from a network of former NED employees from NED U.K. and NED Germany operations.

Sources say the U.S. group, The Synclavier Users Consortium, is now negotiating with Bay Bank to purchase NED's intellectual properties and copyrights. Earlier in the year, Fostex hired 27 former NED hardware and software engineers as part of its 30-member staff at Fostex Research & Development Inc., which opened in Hanover, N.H., in August.

Complex corporate maneuverings were also the mode at Siemens Audio Inc. when its Austrian-based parent restructured U.S. operations. The con-

(Continued on next page)



Multitrack For A Song. In October, Tascam debuted the DA-88 eight-track system using Hi 8mm tape. The \$4,500 system, dubbed "ADAT Killer" by some sources, is due out in the first quarter of 1993, with dealer-training units expected in the field in January. Meanwhile, Alesis' ADAT, a low-cost digital multitrack recorder using S-VHS tape, hit the market midway, and in October, Fostex announced it was licensing the technology with plans to introduce its own S-VHS-based system in early '93. Industry observers predict Tascam and Alesis will be giving each other a serious workout in the marketplace; interformat competition should be particularly acute at the upcoming National Assn. of Music Merchants Winter Market, Jan. 15-18 in Anaheim, Calif.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 19, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	SHE'S S GOT THE RHYTHM(AND I GOT...) Alan Jackson/ K.Stegall (Arista)	HOTEL ILLNESS The Black Crowes/ The Black Crowes & G.Drakoulis (Def American)	STEAM Peter Gabriel/ D.Lanois P.Gabriel (Geffen)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	THE CASTLE (Nashville) John Kelton Bill Deaton	SOUTHERN TRACKS (Atlanta,GA) Brendan O'Brien	REAL WORLD (Wiltshire, ENGLAND) David Bottrill
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	SSL 4056 G	SSL 4000 E	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Studer A820	Sony JH24	Studer A820 Mitsubishi X-850
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	UREI 813	Yamaha NS10 Augsperger	JBL With TAD
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 499	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	THE CASTLE (Nashville) John Kelton	RECORD PLANT (Los Angeles) Brendan O'Brien	REAL WORLD (Wiltshire, ENGLAND) David Bottrill
CONSOLE(S)	Neve 8038	Neve 8038	SSL 4056 G	SSL 4000 G	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Mitsubishi X-880	Studer A800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	UREI 813 Yamaha NS10	Yamaha NS10 TAD,Kinoshita	JBL With TAD
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	Ampex 446/467
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERMIX Hank Williams	MASTREDISK Vlado Meller	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	Distronics	Distronics	DMI	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

MANUFACTURERS DID THE SHUFFLE

(Continued from preceding page)

In spring 1992, Gerhard Gruber was named president of Siemens Audio, replacing Barry Roche, but Gruber's term was brief. By October's AES Convention, he had returned to Austria for a senior executive position with Siemens, replaced by John Gluck, formerly president of AMS Industries.

The Siemens restructuring resulted in about 15 layoffs.

Siemens' U.K. subsidiaries did not escape the restructuring craze. In October, the U.K. operations of Neve Electronics and AMS Industries merged, with the elimination of about 80 jobs and closure of Neve HQ. The merged company is headed by former AMS managing director Mark Crabtree.

In other corporate news:

- Mitsubishi announced in London

in November that it would cease sales of its ProDigi digital tape machines Dec. 31, marking its first phase of withdrawal from pro audio business.

- Ampex Recording Media Corp. streamlined U.S. operations and eliminated 224 positions.

- BASF Information Systems restructured its North American magnetic media business, halted audiotape production at its Massachusetts plant, and laid off 170 people.

- Yamaha Corp. closed its 5-year-old Yamaha Communications Center.

- Klark-Teknik, a Mark IV Audio firm in Farmingdale, N.Y., was renamed Pinnacle Audio and now distributes and markets Mark IV's foreign product lines in the U.S.

SUSAN NUNZIATA

PRODUCT HIGHLIGHTS OF '92

DIGITAL CAPRICORN: Neve's Capricorn digital recording console debuted in the spring. The board combines digital's automation and assignability features with analog familiarity in its work surface. It marks the first use of Multichannel Digital Audio Interface protocol, which was implemented this year in Studer's 48-track DASH recorder and in Otari's DTR-900II ProDigi 32-track.

DIGITAL DISQ: DISQ is a digital console system using a high-capacity microprocessor with an analog console as user interface. Designed by engineer George Massenburg, Russ Hamm of Gotham Audio, and AT&T, the first incarnation of the \$350,000-\$400,000 system uses a Neve VR console with GML automation.

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QUEEN

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Billboard 1992 STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S No. 1 SINGLES

CATEGORY	Produced on SSL consoles	Produced on other consoles
DANCE	94%	6%
ADULT CONTEMPORARY	83%	17%
R&B	80%	20%
MODERN ROCK	77%	23%
HOT 100	69%	31%
COUNTRY	53%	47%

FCC Ownership Caps, Indecency Fines Made Waves

■ BY PHYLLIS STARK

NEW YORK—Broadcasters applauded the FCC's decision to raise station ownership caps in 1992, but were chilled by the record high fines the commission imposed on several broadcast groups.

In March, the FCC voted to raise ownership caps from a limit of 12 AMs and 12 FMs for a single operator to 30 of each. The FCC also voted to relax duopoly restrictions allowing multiple-station ownership in a market. Congress and minority broadcasters had an immediate and negative reaction to the FCC's decision, but other broadcasters were excited about the opportunities it presented to improve the financial health of the industry.



HOWARD STERN

try.

After months of wrangling, the FCC modified its decision in August, voting unanimously to revise the rules to 18/18 per broadcast group with an increase to 20/20 in two years. The new caps also permit owning as many as two AMs and two FMs in a market, depending on market size. Minorities still opposed the new caps, but most broadcasters were satisfied.

Since then, the new ownership rules have brought about a marked increase in station trading activity, and the filing of about 80 duopoly deals so far. And despite predictions that the new rules would stem the tide of local marketing agreements, those arrangements continue to proliferate.

THE FINE FRONT

In October, three Infinity Broadcasting outlets were slapped with indecency fines of \$2,000 each for a 1990 broadcast of Howard Stern's morning show. A few weeks later, Greater Media's KLSX Los Angeles was hit with the largest fine ever issued by the FCC, \$105,000, for several Stern broadcasts. At press time, the FCC was close to fining Infinity again, this time an amount ranging from \$315,000-\$900,000 for the same broadcasts that earned KLSX its fine.

In September, the Justice Dept. filed complaints in U.S. District Court in order to collect \$6,000 worth of indecency fines leveled

earlier against WLUP Chicago and parent Evergreen Media. Evergreen continues to resist those fines.

While most broadcasters were stunned by the size of the fines, that reaction pales in comparison to the shock waves that rippled through the industry when Birch/Scarborough announced in the beginning of the year it was closing down operation of its radio ratings division due to "significant financial losses." Nearly 500 Birch employees were let go. Broadcasters worried about the implications of an Arbitron monopoly.

For its part, Arbitron announced this month the development of the Pocket People Meter, a wearable electronic device that would automatically detect what radio stations the wearer was hearing. The device, expected to be available in 1994, has the potential to revolutionize radio audience measurement.

HOWARD'S EXCELLENT ADVENTURE

In addition to being the subject of indecency fines, Stern had a busy year with the addition of several new stations to his affiliate roster, including an N/T AM and an oldies station. Stern is now heard on the radio in 10 markets.

In July, the producer of his weekly television show, WWOR-TV, announced it had canceled production of "The Howard Stern Show" because of "budget concerns." Stern later claimed the decision was mutual.

Several weeks later, he announced a deal with New Line Cinema to star in a film with the working title "The Adventures of Fartman." Stern promised it will be "the most disgusting movie ever made." In October he inked a deal with E! Entertainment Television to host a weekly interview show.

Among Stern's more controversial moments was the November filing of a \$65 million suit against him by a group of Filipino-Americans who claimed he made "racist and defamatory" comments such as the remark that Filipinos "eat their young." Equally controversial was his expressed desire for FCC chairman Al Sikes' prostate cancer to spread to his other or-



RICK SKLAR

THE TOP STORIES

- FCC Ups Ownership Caps; Increased Trading Ensues
- Birch Radio Folds Ratings Division
- FCC Socks Broadcasters With Record High Fines
- Arbitron Announces Pocket People Meter
- Stern Up To 10th Affiliate For Morning Show

1992 IN REVIEW

gans and to the other commissioners.

And, in what is perhaps the ultimate tribute to Stern's influence, in November consultants Ed Levine and Doug Harris launched the "Sternbusters" consultancy aimed at helping stations compete

Recounting Events Of Dubious Distinction '92 Proved A Bazaar Of Bizarre Radio-Biz Happenings

This story was written by Phyllis Stark and Eric Boehlert in New York and Carrie Borzillo in Los Angeles.

1992 had its share of serious news, but it was also highlighted by plenty of bizarre, humorous, or merely curious happenings. Here, then, is our list of 1992's Dubious Distinction Awards for the radio industry.

• **Biggest Bang For The Buck:** At WEBN Cincinnati's Labor Day fireworks display, the first shell carried one ounce of the cremated remains of station founder Frank Wood Sr., who died in February.

• **Most Unlikely Ad Campaign At A Mormon-Owned Station:** Bonneville's WTMX Chicago aired a TV spot playing on the Clarence Thomas/Anita Hill hearings in which an actor playing a Southern senator grills the station "GM" about its music and asks if the station plays artists like "Elton Dong."

• **Latest Inductee Into The Radio Cliché Hall Of Fame:** "25-54 is not a demo, it's a family reunion." Past winners have included "we're just trying to do good radio and give the people what they want" and "marketing will be the key to success in the '90s."

• **Best Liners:** At a creative thinking session for radio promoters at the National Assn. of Broadcasters convention, the audience was urged to come up with format station liners they'd like to hear on the radio. Among the entries: country's "all our listeners are family—literally," classical's "another 10 dead artists in a row," N/T's "talk is cheap, our rates are not," and sports talk's "our jocks fit."

• **Idea Least Likely To Fly:** Omaha, Neb.-based Stupid Productions sent live chickens to a handful of ra-

against Stern in their markets.

OTHER HIGHLIGHTS

In programming news, country radio's teen share of listening zoomed from 3.1% to 7.6% from two years ago. PDs cite Garth Brooks and the other "new guard" artists like Travis Tritt and Alan Jackson as factors for the teen interest.

AC radio also became more receptive to country, as records by Wynonna Judd, Billy Ray Cyrus, and Rodney Crowell crossed over.

May brought some close calls, but no injuries or damage to radio personnel or stations during the riots in Los Angeles. Many stations there flipped to an all-news format during the crisis or opened their airwaves up for callers to vent their fear and frustration. Stations in L.A. and across the country immediately shelved promotions in order to help in relief and fundraising efforts for the riot's victims. Predictably, L.A.'s N/T sta-

tions went through the roof in the spring Arbitron book.

In September, Pyramid Broadcasting and Atlantic Radio merged to form the Boston Radio Group.

In October, JACOR Communications, struggling under a heavy debt load, restructured. Chicago-based partnership Zell/Chillmark Fund, L.P. committed \$51 million to JACOR in exchange for 69% of its common stock.

And in December, following the election of new Democratic President Bill Clinton, Republican FCC chairman Al Sikes announced he will resign, effective Jan. 19.

The industry lost several legends this year, most notably Rick Sklar and Melvin Lindsey. Top 40 programming pioneer Sklar died unexpectedly June 22 following a routine foot operation. Lindsey, who developed the Quiet Storm format in urban radio, died March 26 of complications from AIDS.

dio stations in the Midwest this summer to promote its show "The Mean Farmer," a wacky two-minute comedy bit.

• **Station Policy Of The Year:** WTOP/WASH Washington, D.C., GM Michael Douglass announced the station will no longer use nicknames of sports teams that may be offensive to certain groups, e.g., the Washington Redskins, Notre Dame Fighting Irish, Atlanta Braves, and Kansas City Chiefs. The policy was revoked when Douglass exited later in the year.

1992 IN REVIEW

• **Most Coveted Gig:** Eleven-year-old Jimmy Freeman joined the newly formed Children's Satellite Network as VP of Fun.

• **Strangest Air Name:** KGO San Francisco hired homeless man Harry Swets to cover the homeless beat. Swets, who uses hooks instead of hands, uses the air name "Hooks on the Street."

• **Most Inappropriate Fine:** The FCC socked WREM Presque Isle, Maine, with a \$10,000 fine, exactly five times the amount the station had just been sold for.

• **Weirdest Happy Ending:** WZOU Boston morning co-host Lisa "Lipps" Tedesco's five-day disappearance generated a ton of local publicity. When she returned with no explanation, PD Sunny Joe White told reporters she "didn't realize her own celebrity status."

• **Quickest Thinking In A Crisis:** When a transmitter fire knocked WAQQ Charlotte, N.C., off the air for several hours, the station returned giving away the "barbecue kits" containing hot dogs, buns, marshmallows, graham crackers,

and a CD or cassette. Winners also qualified for a "hot" ticket to see U2.

• **Worst Trend:** Hiring outside public relations firms to handle radio station press.

• **Most Chilling Prediction:** Accountant George Nadel Rivin of Miller, Kaplan, Arase & Co. predicted at a June convention the proliferation of local marketing agreements would result in a 10%-15% drop in radio employment in the next few years.

• **Most Compelling Reason For Mistrusting The Press:** During the NAB convention in April, former President Ronald Reagan was stunned when an award he had just been presented with was smashed by anti-nuclear activist Rick Paul Springer, who jumped on stage and grabbed the mike before being wrestled to the ground and dragged off stage by Secret Service agents. Springer got into the luncheon on a press pass.

• **Worst Pavarotti Impersonation By Pavarotti:** If you thought the guys from Milli Vanilli were the only entertainers who thought they could get away with lip-syncing, think again. Turns out opera great Luciano Pavarotti did just that during the syndicated broadcast of "Pavarotti & Friends" Sept. 27. He later apologized.

• **The Keeping Sexism Alive Award:** To KOOL-FM Phoenix OM Tom Peake, who dragged a female co-worker on stage with him during his acceptance speech at the NAB Marconi Awards and pointed out her "hooters" to the crowd.

• **The Donna Rice Award:** WAPW (now WNNX) Atlanta's "Broken Hearts Ball" on Valentine's Day featured an on-site shredder for singles who wanted to rid themselves of photos of their ex.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	COMPILATION FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	★ ★ ★ No. 1 ★ ★ ★ I WILL ALWAYS LOVE YOU ◆ WHITNEY HOUSTON ARISTA 1-2490 2 weeks at No. 1	
2	4	5	9	WHEN SHE CRIES ◆ RESTLESS HEART RCA 62412	
3	2	1	12	TO LOVE SOMEBODY ◆ MICHAEL BOLTON COLUMBIA 74733	
4	5	7	9	NEVER A TIME GENESIS ATLANTIC 87411	
5	8	12	6	A WHOLE NEW WORLD ◆ PEABO BRYSON & REGINA BELLE COLUMBIA 74751	
6	3	3	11	THE LAST SONG ◆ ELTON JOHN MCA 54510	
7	9	10	11	FEELS LIKE HEAVEN ◆ PETER CETERA WITH CHAKA KHAN WARNER BROS. 18651	
8	6	4	14	DO YOU BELIEVE IN US ◆ JON SECADA SBK 50408/ERG	
9	7	6	11	ALWAYS TOMORROW ◆ GLORIA ESTEFAN EPIC 74472	
10	10	11	11	CHAINS AROUND MY HEART ◆ RICHARD MARX CAPITOL 44848	
11	11	15	8	FAITHFUL ◆ GO WEST EMI 50411/ERG	
12	15	18	6	FOREVER IN LOVE KENNY G ARISTA 1-2482	
13	18	26	4	★ ★ ★ POWER PICK ★ ★ ★ HEAL THE WORLD ◆ MICHAEL JACKSON EPIC 74790	
14	12	8	12	HOW DO YOU TALK TO AN ANGEL ◆ THE HEIGHTS CAPITOL 44890	
15	13	9	16	I WILL BE HERE FOR YOU ◆ MICHAEL W. SMITH REUNION 19139/GEFFEN	
16	17	17	8	THEME FROM "NORTHERN EXPOSURE" DAVID SCHWARTZ MCA 54552	
17	14	13	16	WALKING ON BROKEN GLASS ◆ ANNIE LENNOX ARISTA 1-2452	
18	20	25	6	LOVE CAN MOVE MOUNTAINS ◆ CELINE DION EPIC 74337	
19	21	23	6	FLESH & BLOOD ◆ WILSON PHILLIPS SBK 50415/ERG	
20	19	16	22	SOMETIMES LOVE JUST AIN'T ENOUGH ◆ PATTY SMYTH MCA 54403	
21	23	28	7	NO ORDINARY LOVE ◆ SADE EPIC 74734	
22	16	14	16	LAYLA ◆ ERIC CLAPTON REPRISE 18787	
23	27	31	7	DOES LOVE NOT OPEN YOUR EYES ◆ KURT HOWELL REPRISE ALBUM CUT	
24	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ NO MISTAKES ◆ PATTY SMYTH MCA 54554	
25	26	20	19	WOULD I LIE TO YOU? ◆ CHARLES & EDDIE CAPITOL 44809	
26	24	22	27	RESTLESS HEART ◆ PETER CETERA WARNER BROS. 18897	
27	28	30	29	TAKE THIS HEART ◆ RICHARD MARX CAPITOL 44782	
28	31	37	4	IN THIS LIFE ◆ COLLIN RAYE EPIC 74791	
29	22	19	22	NOTHING BROKEN BUT MY HEART ◆ CELINE DION EPIC 74336	
30	32	42	3	NOT GONNA CHANGE ◆ SWING OUT SISTER FONTANA ALBUM CUT/MERCURY	
31	40	—	2	IRRESISTIBLE ◆ CATHY DENNIS POLYDOR 861 210/PLG	
32	33	44	3	IN THE STILL OF THE NITE BOYZ II MEN MOTOWN 2193	
33	42	—	2	ALL AT ONCE BONNIE RAITT CAPITOL ALBUM CUT	
34	34	40	5	THESE ARE DAYS ◆ 10,000 MANIACS ELEKTRA 64700	
35	29	27	27	THE ONE ◆ ELTON JOHN MCA 54423	
36	25	21	17	NEVER SAW A MIRACLE ◆ CURTIS STIGERS ARISTA 1-2459	
37	NEW ▶	1	1	THE CLOSING OF THE YEAR ◆ THE MUSICAL CAST OF "TOYS" GEFFEN ALBUM CUT	
38	NEW ▶	1	1	TELL THE TRUTH ◆ JUDE COLE REPRISE 18673	
39	39	—	2	PAPER DOLL ◆ FLEETWOOD MAC WARNER BROS. 18661	
40	43	41	6	IF THERE HADN'T BEEN YOU ◆ BILLY DEAN SBK 57884/ERG	
41	36	33	35	JUST ANOTHER DAY ◆ JON SECADA SBK 07383/ERG	
42	46	49	3	SOUL DRIFTER LINDSEY BUCKINGHAM REPRISE ALBUM CUT	
43	47	46	4	NOW OR NEVER KENNY LOGGINS COLUMBIA ALBUM CUT	
44	30	29	22	DO I HAVE TO SAY THE WORDS? ◆ BRYAN ADAMS A&M 1611	
45	49	48	4	ROUND OF BLUES ◆ SHAWN COLVIN COLUMBIA ALBUM CUT	
46	NEW ▶	1	1	TRUE EMOTION JENNIFER WARNES PRIVATE MUSIC ALBUM CUT	
47	41	38	15	END OF THE ROAD (FROM "BOOMERANG") ◆ BOYZ II MEN BIV 10 2178/MOTOWN	
48	37	36	20	MY DESTINY ◆ LIONEL RICHIE MOTOWN 2176	
49	35	32	21	ALL I WANT ◆ TOAD THE WET SPROCKET COLUMBIA 74355	
50	38	24	10	DANCE WITHOUT SLEEPING ◆ MELISSA ETHERIDGE ISLAND 864 320/PLG	

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's

PD

of the week

Norm Winer
WXRT Chicago

WHEN NORM WINER took the reins as PD at Chicago's WXRT in 1979, he inherited a stagnant bastion of hippiedom, "a hopelessly dated progressive station," in his words. Today, WXRT is tied for third place in the 25-34 demographic, and was up 3.3-3.5 12-plus in the summer Arbitron book.

WXRT's biggest competition has always been album rocker WLUP-FM (The Loop), and when Winer first came on board, "The Loop was cooler than WXRT; in the late '70s, it was the station in Chicago."

Winer had arrived with a 24-carat progressive résumé, having served at underground radio pioneers WBCN Boston and KSAN San Francisco. His first radio gig was as a jock at WBCN in 1969. He left a year later for Montreal, to become PD at CHOM. He returned to WBCN as its first PD ("it had been a commune up to then," he says), and stayed on until 1977. For the next two years, Winer served as morning man on KSAN until he received the offer to run WXRT in the summer of 1979. He was upped to VP of programming last June.

Winer's first task at WXRT was to update the station's sound—which he did, as he sees it now, "a little too drastically. What I considered progressive in 1979 was considered punk rock [by the public]." First he did wholesale cleaning of the record library, immediately dumping "the right-flank AOR garbage from the '70s—Styx, REO, Kansas, Journey. My first day I added the Clash, the Jam, and the Roches to the record library." For many listeners it was a welcome change, but for the majority, he says, "it was too abrupt a change, and the ratings reflected that."

Over the next four years, however, "We figured out how to smooth it out, and between 1981 and 1983 we started seeing results." WXRT became dominant in the 25-54 demographic and began pulling three shares in the Arbitrons for the first time, beating the Loop on a number of occasions, according to Winer. New wave was now all over the charts, with groups like the Human League and Soft Cell—"Top 40 radio was crossing over records that we'd broken."

The momentum switched back to the Loop when that station ceased targeting teens and began aiming at the upper demos itself. The Loop's crowning touch was hiring wild man morning personality Jonathon Brandmeier, who promptly went on to take the market by storm.

During that period, Winer says WXRT experienced a "musical lull," but soon began "looking for a new thrust. We decided to develop a new image."

WXRT hired Young & Rubicam, which came up with a visually and musically arresting series of TV spots that broke in fall 1989. The station dumped its longtime diamond logo and slogan "Chicago's Finest Rock," replacing

them with an industrial-looking logo that proclaimed, "93 XRT—Radio Chicago."

Also making its bow was "XRT After Eight," hosted by Johnny Mars, a four-hour show devoted to the day's hardest, most alternative music. Winer says the After Eight sound is defined more by "what it doesn't include, like sensitive singer/songwriters."

WXRT also deep-sixed its longtime featured-artist programming, in which the music of two different artists was heavily featured all day. "It was our single most identifying programming element," Winer says. "However, it limited our ability to play new artists. We found that to fill up a month we had to feature Billy Joel and the Moody Blues."

The revamped station and its striking ad campaign, which featured slogans like "Think For Yourself" and "Move Somewhere Cooler," "made more people aware of our vitality," says Winer. The ratings went back up, and have stayed "consistent and... positive."

Lin Brehmer, XRT's MD from 1984 through 1990, returned last December after a stint as PD at KCTZ (Cities 97) Minneapolis. His MD successor, Paul Marszalek, was firmly entrenched, but his return did mark a shakeup in the longstanding jock lineup, which had been virtually unchanged for eight years. Brehmer became XRT's early-morning man from 5:30-9 a.m., shifting Terri Hemmert, who'd held down the 6-10 a.m. slot for 11 years, to a 9 a.m.-noon position. Thus, the other jocks all started their shifts two hours later. "We wanted to freshen things up, strengthen each daypart," says Winer.

Many listeners weren't thrilled at first, he notes. "We were getting threatened because we'd removed their beloved Aunt Terri," he says. But the naysayers recovered quickly—that was the 3.8 winter book.

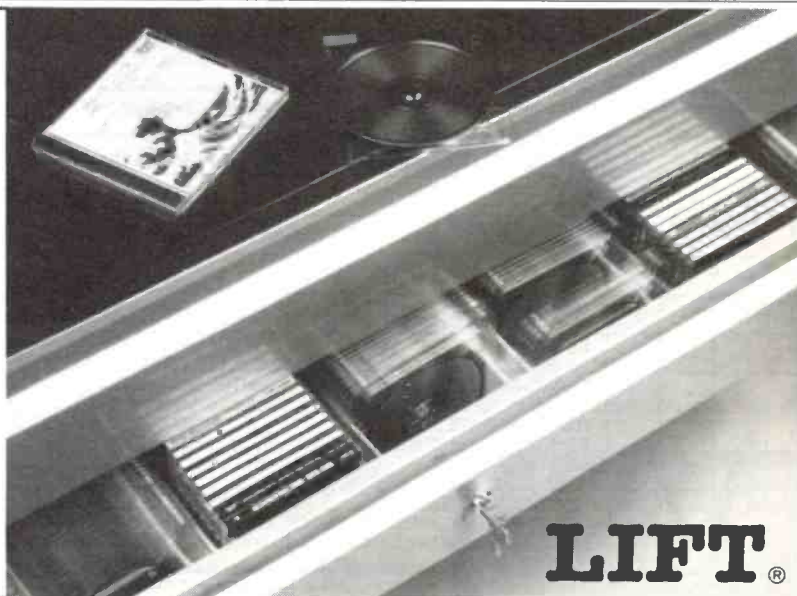
To bolster WXRT's identification as Radio Chicago, the station has kept a high profile on the live-event scene, presenting a free July 4 outdoor concert and an annual fireworks show at the beginning of summer, and co-sponsoring numerous shows throughout the year at venues ranging from intimate clubs to the 30,000-seat shed World Music Theatre. This past year, in observance of XRT's 20th anniversary, a number of free concerts were scheduled—most notably, a show at the World, in which all 30,000 seats were given away.

According to Winer, "One of the things I'm proudest of is that virtually every major album rock consultant has come at us at one time or another, with various stations—and they've all left. Lee Abrams, John Sebastian, Fred Jacobs, Jeff Pollack—they were all in the market for awhile, and they all departed. We've never had a consultant—there's nobody from out of town who could tell us anything." MOIRA MCCORMICK

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Recession's Effects Resonated In Radio Rule-Making

BY BILL HOLLAND

WASHINGTON, D.C.—Once again this year, the faltering economy took center stage among Washington-related radio issues. The good news was that this year the FCC finally did something to help broadcasters get through the difficult times by increasing station ownership caps. FCC chairman Al Sikes made it clear the revision of the radio-ownership rules was done to help the industry be more competitive in tough times.

Although it earned its place as the top issue, the economy had some tough competition this year from the FCC's indecency fines, as well as local marketing agreements and the FCC and Congress' quickie steps to make sure owners don't sign lease agreements and sail off to the Caribbean.

Most industry officials think the commission bent over backward to allow most responsible lease agreements to continue because of the realization that many stations, more than half, according to the National Assn. of Broadcasters, were not able to be profitable in this economy.

LMA rules would have been even more lenient had it not been for worries by Rep. John Dingell, D-Mich., and some other members of Con-

gress that the FCC's LMA point of view was too soft, the Congressional way of saying some broadcasters involved in LMAs would relinquish their public service responsibilities.

As for indecency, there was surely no help from the commission on that topic, but consider this: One reason

1992 IN REVIEW

WASHINGTON ROUNDUP

stations pushed so hard for the rights of their morning teams and other talent is because the ratings for their programs are high and generate the most revenue for the stations. In effect, one can make the fairly obvious argument that, once again, sex and controversy sell, and produce bottom line bucks for otherwise flat revenue stations.

So the recession, and its effects, has to be the No. 1 topic for '92.

Here also are some important or interesting events that made a dent in the radio year:

- In February, the Supreme Court

overturned an appeals court decision that the FCC's license preference for females was constitutional.

• A March-to-August tug of war took place between the FCC and Congress on the number of stations to be allowed in the new radio ownership rules. The FCC wanted 30/30, the Congress, much less. House communications leaders also accused the FCC of making up their research to suit their deregulatory purposes. The final settlement: 18/18, with increments upward later on.

• The FCC's midyear foray into snooping was initiated by two random audits of radio and TV stations' compliance to the political advertising rules.

• The FCC's Sikes made good on promises to cut out more bureaucratic red tape, but also on threats to administer those rules left with fine-laden authority. In addition to ducking indecency and political ad rules forfeitures, many stations found FCC letters in the mailroom docking them for such violations as unlit towers, no authorized staffer at the stick, and no main station management presence, as well as violations of lottery, on-air fraud, and unauthorized broadcasts of listeners' comments.

- DAB stayed in the news, but the

digital future kept shifting. First, proponents of alternatives to the L-band Eureka system, touted by NAB, were successful in getting the trade group to open up the playing field to all. Then the WARC international radio conference took out L-band for DAB at the knees, and increased the search and acceptance of an in-band DAB system for AM and FM radio.

• Several station owners (Evergreen and Infinity) have decided to not pay FCC fines for allegedly indecent broadcasts, setting the stage for a Supreme Court fight in 1993.

• What began as a series of mid-year leaks from the FCC on a variety of topics made it clear the Sikes FCC was not a rubber-stamp commission and that other commissioners (and even top staffers) were clearly going to put forward their own agendas.

This lame-duck, loose-cannon FCC continues as the commission still has no consensus—despite plenty of opinions leaked to the press—about what further action will be taken against Infinity for its simulcasting of several Howard Stern shows that have drawn indecency complaints. Now that chairman Sikes has offered his resignation, will there be an FCC consensus (and a surprise holiday gift for Infinity) for a grand finale?

Major Firms Scrambled To Adjust To Frugal Times

LOS ANGELES—1992 was a particularly difficult year in the networks and syndication business because of a dramatic 11.9% drop in network advertising revenue from the previous year. As a result, most of the major players in the business had to make some serious adjustments.

Among the key moves were CBS Radio Networks' elimination of 22 employees in late June and its November move to disband its CBS News Radio Special Broadcast unit.

ABC Radio Networks experienced what some called "black Friday" in August, when approximately 30 staffers were let go. The move was part of an ongoing effort to consolidate the New York-based network and its Dallas-based sister company, Satellite Music Network.

Also in August, Westwood One sold its 50% stake in WNEW-AM New York and let go a handful of high-salary executives and NBC Radio Network staffers.

Unistar Radio Networks closed its Colorado Springs office and eliminated 25 employees. It consolidated its business and programming departments into new facilities in the Los Angeles area in May.

On the good news side, Premiere Radio Networks saw significant growth in sales and profits and bought its first station, KDHT Denver, in November. The network also went public in April.

American Urban Radio Network also had a good year. In this spring's Radar 45, its 12-plus listener share rose 13.4%. Overall, young adult networks fared better than adult networks with a 2.1% increase.

MediaAmerica also thrived in 1992. Its revenue, staff, and inventory size increased significantly. Among the 13 shows it added this

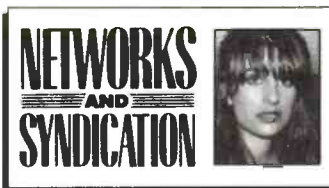
year were EFM Media Management's "The Rush Limbaugh Morning Update" and "Columbia Radio Hour" with Columbia Records.

GROWING PAINS FOR TALK

The syndicated talk-radio world continued to experience growing pains.

ABC pulled the plug on weeknight talk shows hosted by Deborah Norville and Tom Snyder. Norville went to CBS-TV's "Street Stories." Snyder heads to CNBC in January.

1992 IN REVIEW



by Carrie Borzillo

To fill the void, CBS launched its first talk show in August, the weeknight "The Gil Gross Show." WOR Radio Networks bowed Dr. Joy Browne's show and Daynet added the "Leslie Marshall Program."

CD Media launched CD Talk Network in May, with "The Sonny Bloch Show" and "Today's Business Journal."

WW1 announced Larry King will move from nights to days, beginning in February.

On the countdown front, SJS Entertainment bowed "The Talk Radio Countdown" with Mike Harrison in September. WW1 debuted "Casey's Countdown" and dropped "Scott Shannon's All Request Top 30 Countdown," while Mutual Broadcasting bowed "Country Countdown USA." The Shannon countdown moved to Cutler Productions.

The symbiotic relationship between network radio and TV continued with WW1's simulcasts of "MTV Unplugged." MJI Broadcasting signed deals with E! Entertainment Television and VH-1's "Center Stage," and broadcast the CMA Awards for the first time.

Country radio stations got two new satellite formats to choose from this year: Unistar's "Hot Country" and SuperRadio's "Super Hot Country."

Meanwhile, SMN's top 40 format "The Heat" evolved into "Hot AC" and ABC debuted its delivery service for independent producers, ABC Satellite Services.

NEW SPECIALTY NETS

Sports, business, and children's programming each got new networks this year. StandardNews bowed the Washington NewsDesk; regional NESE Network expanded to 24-hours; and the Pittsburgh Post-Gazette debuted the regional Post-Gazette Radio Network.

ABC and CBS moved into the wire-service business with the launch of NewsWire and the acquisition of Zapnews, respectively.

Another syndicator decided to give the troubled children's radio format a shot with the launch of the Children's Satellite Network, and there was talk of ABC teaming with Disney for a network.

On the sports front, ABC's ESPN Radio Network hit the airwaves. The National Basketball Assn. launched its own sports network. Tom Star's Sports Final Radio Network debuted, while Jack Hayes plans to launch All Sports Network in January.

Modern-rock programming continued to grow as well, with SuperRadio's "Cross Currents," "MTV 120 Minutes: Left Of The Dial," and

WW1's "In Concert: New Rock." WW1 also debuted "In Concert: High Voltage."

A few longtime shows went through changes. WW1's "The Dr. Demento Show" moved to On The Radio Broadcasting, and CBS dropped "Cruising America With Cousin Brucie."

Other shows were revamped, including WW1's Saturday-night "Pirate Radio" show, now hosted by Lonnie Friend, and "American Dance Traxx," with a new host, former MTV VJ Julie Brown.

New shows included Global Satellite Network's "Headsets," Unistar's "Last Night On Tonight With Jay Leno," Entertainment Radio Networks' "Entertainment This Week," and "The Leeza Gibbons Specials." ERN also created "Live From The Roxy" and "Live From The Whiskey."

On the international scene, TNNR's "The Nashville Record Review Countdown" made its Japan debut and WW1's "Casey's Top 40 With Casey Kasem" made its Russian debut. In addition, ABC Radio International debuted in June.

CARRIE'S PICKS

Among the most exciting shows in this author's opinion were two editions of GSN's "Rockline," one with Bill Clinton and U2, the other with Clinton and Al Gore as featured guests; GSN's "Concert For AIDS Awareness: A Tribute To Freddie Mercury"; CBS' Winter Olympics coverage; and NBC Radio Network's Summer Olympics coverage.

Other highlights: WW1's "Van Halen's Cabo Wabo Rock Radio Festival" and "Michael Jackson In Concert In Bucharest: The Dangerous Tour."

Hits! in Tokio

Week of December 6, 1992

- 1 No Ordinary Love Sade
- 2 I Will Always Love You Whitney Houston
- 3 Be My Baby Vanessa Paradis
- 4 Erotica Madonna
- 5 Good Enough Bobby Brown
- 6 Groovin' In The Midnight Maxi Priest
- 7 Praying For Love Donna DeJoy
- 8 Sweet Lullaby Deep Forest
- 9 Keep The Faith Bon Jovi
- 10 End Of The Road Boyz II Men
- 11 I Will Be Here For You Michael W. Smith
- 12 Cantaloup US Three
- 13 Music OMAR
- 14 Step By Step Wendy Moten
- 15 Harvest Moon Neil Young
- 16 My Name Is Prince Prince & The New Power Generation
- 17 To Love Somebody Michael Bolton
- 18 Saving Forever For You Shanice
- 19 Heal The World Michael Jackson
- 20 We Know The Way By Heart Kevyn Lettau
- 21 Always You James Ingram
- 22 Crying Roy Orbison
- 23 Let Me Take You There Betty Boo
- 24 Jamaican In N. Y. Shinehead
- 25 I'd Die Without You P.M. Dawn
- 26 Easy Way Out Praise
- 27 Kickin' It After 7
- 28 Kiss Of Life Sade
- 29 What's In A Word The Christians
- 30 Layla Eric Clapton
- 31 Downtown Holly Cole Trio
- 32 She's Playing Hard To Get Hi-Five
- 33 I'm Overjoyed Nona Gaye
- 34 Faithful Go West
- 35 The Message Sofia Shinas
- 36 Someone To Hold Trey Lorenz
- 37 Gangsta Bell Biv DeVoe
- 38 I Wish The Phone Would Ring Exposé
- 39 Good Lover D-Influence
- 40 Pillow Talk Clementine
- 41 Even If My Heart Would Break Kenny G & Aaron Neville
- 42 It's Crazy Laura Fygi
- 43 Always Tomorrow Gloria Estefan
- 44 I Talk To The Wind Dopus III
- 45 One More Chance Maxi Priest
- 46 Money Love Neneh Cherry
- 47 Blow Miles Davis
- 48 In The Still Of The Night Boyz II Men
- 49 What The Child Needs Terry Donald
- 50 Fever Madonna

Selections can be heard on "Pioneer Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Arbitron Offers New Rules On Slogan Use; Mt. Wilson Is JOY-ous; Smokin' Simpson

AT ITS ANNUAL consultant fly-in Dec. 11 in Baltimore (see story, page 12), Arbitron announced several adjustments to its slogan-usage guidelines. Effective with the winter 1993 survey, a slogan ID must be used on the air four times an hour or the equivalent of 50% of the total IDs for the hour in order for a station to get credit for it in diaries. Previous rules called for a station to use the slogan just once an hour in order to get credit.

In other news, the ACLU has filed a brief with the FCC protesting the commission's forfeiture action against Greater Media's KLSX Los Angeles for several broadcasts of Howard Stern's show (Billboard, Nov. 7). The ACLU also planned to send a letter to the Bill Clinton transition team demanding that the FCC "be directed away from censorship actions pertaining to public decency."

Meanwhile, Stern nemesis Al Westcott, the man responsible for the complaint that resulted in the \$105,000 fine against KLSX, is now hosting a syndicated radio commentary. "Al Westcott Speaks Out!" is a series of 60-90 second broadcasts being offered free to interested stations. KRRI Las Vegas, where Westcott is employed in the sales department, is producing the program.

Potential WJMO-AM-FM Cleveland buyers Xenophon Zapis, Lynn Tolliver, and Bobby Rush have sent a nearly 100-page response to the FCC refuting claims by several local groups they are guilty of "outright fraud" in their attempts to purchase the stations. The NAACP and the Southern Christian Leadership Conference claimed in an earlier FCC filing that Tolliver and Rush, who are black, are serving as "front men" to allow white broadcaster Zapis to purchase the stations at the discounted price allowed minority broadcasters (Billboard, Dec. 12).

Among the highlights of the new filing is the disclosure that one of the complainants, county court judge Leodis Harris, "has an undisclosed conflict of interest" because he owns WCER in nearby Canton, Ohio, according to the Cleveland Plain Dealer.

PROGRAMMING: CALIF. K-JOY
Mt. Wilson FM Broadcasters has switched N/T KGIL Los Angeles to adult standards and changed its call



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

letters to KJOI. It will be simulcast with co-owned KJQI Anaheim, Calif. Both stations will be called "K-JOY" on the air. Former KMPC Los Angeles PD Chuck Southcott has been named PD/mornings at KJOI. A lineup will be finalized in January.

At KABC Los Angeles, assistant OM Diane Cridland has been named PD and Bob K. of the Albuquerque, N.M.-based Robert K. Broadcast Consultancy, joins as OM... KWOD Sacramento, Calif., station manager Gerry Cagle has resigned to pursue a writing career in Los Angeles. No replacement has been named.

Longtime KPLX Dallas PD Bobby Kraig exits for a promotion gig at Arista/Nashville. No replacement has been named... Chris Bailey joins WWMX Baltimore for the PD chair last held by Greg Duncan. Bailey arrives from WNVZ Norfolk, Va.

WMYK Norfolk, which was formerly simulcast with sister urban AC outlet WMYA, is now an all-rap/hip-hop station. PD/morning man Morris Baxter had been MD/mornings at WMYA. The rest of the live lineup includes 10 a.m.-4 p.m. host Delight and 4-10 p.m. host Damion D. Meanwhile, the country's other all-rap station, WJPC Chicago, adds Lee Bailey's "Hip Hop Countdown."

Steve LaBeau takes over as the new PD at WMXN Norfolk, replacing Billy Shears, now at WLAC-FM Nashville. LaBeau was last OM/PD at KMXX (now KZON) Phoenix... WROO Jacksonville, Fla., PD John Richards is upped to OM for WROO and local sister stations WAIA, WNZZ, and WZNZ.

WHTQ Orlando, Fla., segues from album to classic rock... Ken Mills has been named director of news and information at American Public Radio. He was a program marketing rep at APR.

WKHQ Traverse City, Mich., PD Chris Davis exits and has not been replaced... Former WBXX (B95) Battle Creek, Mich., GM Bill Hennes has reactivated his consulting company, Bill Hennes And Associates, based in Battle Creek. His first client is top 40 WKPK Traverse City.

CBS Radio Networks will be rolling two new talk shows and a new host for an existing show in January. The shortform "Dave Ross Show" will air Monday through Saturday at 12:25 p.m. (ET). Ross did middays at KIRO Seattle and has been a guest anchor on CBS' "The Osgood Files."

Also, CBS has dropped the "The Parent Profile" and replaced it with "Growing Up: Parenting In The '90s." The 2½-minute show, hosted by Julie Vaughn and produced by Lou Adler, will air weekdays at 10:25 a.m. (ET). Vaughn was a writer and news editor for "The John Gambling Show" on WOR New York.

The 2½-minute "Healthtalk" will now be hosted by Dr. Marvin Moser and produced by Adler. Moser is professor of medicine at Yale Univ. School of Medicine. He replaces Jacqueline Adams.

PEOPLE: WPGC NABS SIMPSON

As expected, former WKYS Washington, D.C., VP of programming/morning man Donnie Simpson segues to crosstown rival WPGC-FM for mornings and has signed a six-year deal with the station. WPGC owner Cook Inlet Radio Partners plans to syndicate his show nationwide.

Simpson, who is reportedly now earning a seven-figure salary, is quoted in the Washington Post saying he hopes his new deal will encourage other black jocks. "I hope this serves notice that we can all be paid," Simpson said. "There's no half-price sale on minorities."

newslines...

BILL KORN has been named president of Westinghouse Broadcasting Co. (Group W). He was previously president of Group W Television. Further management realignment at Group W is expected shortly.

BOB PATES has been named VP/GM of WODS Boston, replacing Bennett Zier. Pates was president of Revenue Growth Inc., a division of the Seattle-based Research Group.

NICHOLAS KIERNAN has been named VP, affiliate sales, at CBS Radio Networks. He was VP/GM of the CBS Hispanic Radio Network, where Gerardo Villacres replaces him as GM. Villacres was director, affiliate relations at the Network.

ROY SIMPSON joins Jones Satellite Network as GM, replacing T.J. Lambert, who exits. Simpson was associate director of affiliate relations and sales at Satellite Music Network.

MARK RAMSEY, formerly VP/research at Bolton Research Corp., joins Noble Broadcast Group in that capacity.

LOU BORTONE has been named to the newly created director of promotions position at Broadcast Promotion and Marketing Executives. He was manager of promotion at E! Entertainment Television and formerly marketing director at WBMX Boston.

MICHAEL WARING has been upped from director, political communications, to VP, government relations, at the National Assn. of Broadcasters. Kathleen Ramsey has been named director, broadcaster/congressional relations, at the NAB. She was previously a full-time NAB consultant. Also, Tristan Carter Warren, director of congressional liaison for the House, now assumes similar duties with the Senate. Replacing Warren is DeDe Ferrell, who is upped from manager to director, congressional liaison for the House.

STATION SALES: WPKX Springfield, Mass., from Goldenberg Broadcasting to Multi-Market Radio for \$5 million; KPLY/KKMR Reno, Nev., from Jons-son Communications to New World Enterprises Inc. for an undisclosed price.

CATHY BORRUSO is upped from affiliate coordinator to affiliate operations manager at MJI Broadcasting.

PATRICIA KRESSNER joins the New York firm Media Designs as VP of marketing and will oversee the company's expansion into TV commercial production for radio stations. She was director of marketing at ABC Radio Networks.

WGMS Washington, meanwhile, has switched to six-hour airshifts. Exiting in the shuffle is night host Judy Gruber.

The breach-of-contract dispute between WXYT Detroit and former host Victoria Jones (Billboard, Dec. 5) was settled out of court, according to WXYT GM Jock Fritz. Jones exited WXYT to join WRKO Boston.

In Chicago, former city alderman Edward Vrdolyak joins WLS as afternoon co-host with Ty Wansley beginning Jan. 11... New WJMK Chicago PD Kevin Robinson (Billboard, Dec. 12) adds music duties, replacing MD Ron Smith, who exits... WOPA Chicago OM Miguel Franco adds morning-host duties... WJJD Chicago morning sidekick Reese Rickards retires. No replacement has been named.

Slats is out as morning man at WZGC Atlanta. On an interim basis, PD Michael Connor has moved midday man Red Noize up to mornings, evening host Caroline Mure up to middays, and overnighter Charles Henry up to evenings. Filling Henry's spot is Rick Gator from WRUF-FM Gainesville, Fla. Connor says he'll sign someone for mornings in a month or two; about the same time the station hopes to get the FCC OK to join the Infinity family. Speculation is high that Howard Stern will be tapped to fill the slot.

KUFJ San Jose, Calif., overnighter Chris Jackson is upped to mornings, replacing Paul "Lobster" Wells. Weekender Jeff Dorian takes the overnight slot... Sat Bisla is upped from music assistant to MD at KKDJ Fresno, Calif.

Pam Rahal, formerly of WKRQ Cincinnati, joins crosstown WRRM for morning news... Susan Cruise is the new midday host at WKDD Akron, Ohio, replacing Sue O'Neil, who is now doing nights. Cruise arrives from WZOQ Lima, Ohio.

Jackie Daniels joins WCKW New Orleans for morning news. She did traffic at crosstown WNOE... Leesa Mitchell joins WLRS Louisville, Ky., as morning co-host. She was previously on the air at crosstown WHAS.

Susan Reynolds joins KSFO/KYA San Francisco as promotion manager. She was previously promotion and marketing director at KKCW Portland, Ore.

JOB MARKET

WEZB (B97) New Orleans GM Mark Leunissen is accepting T&Rs for the PD slot formerly filled by Brian Thomas... Urban combo WDIA/WHRK Memphis is expanding its news department and OM Bobby O'Jay is looking for news people who can double as talk-show hosts. He also wants T&Rs from music jocks.

PROMOTIONS

(Continued from page 82)

this year. KHTK St. Louis gave away an erotic weekend for two, while the morning team at WKSS Hartford, Conn., offered to fax pages of the book to listeners who faxed in their own portraits.

BIG, BIGGER, BIGGEST

On the large-scale promotion front, WPYR (Oldies 98) Memphis helped open the Oldies 98 Diner, which features photos of station jocks on the wall and serves breakfast platters named after the morning team. The deal came about when station GM Paul Westphal teamed up with a local restaurateur eager to open a themed diner.

XHTZ (Z90) San Diego unveiled its mammoth, \$595,000 "Unicorn LXXV" bus, which seats 18 and features a bathroom, kitchen, and complete broadcast facilities. WXKS-FM (Kiss 108) Boston hosted its first food and music Fall Fest on the Boston Common, which was attended by 100,000 people.

Last October, in honor of the highly publicized Biosphere experiment in controlled habitats, KDWB Minneapolis sponsored its own "B.O. Sphere."

Using an idea originally developed by WNCI, the station picked four volunteers to live inside a GEO Metro, with just five-minute breaks every three hours. Whoever stayed inside the longest got to keep the car. After 28 days and the car being dragged into the Univ. of Minnesota Homecoming Parade and around the ice at a Minnesota Northstar game, two "B.O. Boys" remained. The winner was determined by a coin flip. The runner-up picked up a used car.

On a more serious note, radio stations rushed to the aid of victims of Hurricane Andrew in south Florida. Among the countless stations that offered support were WJQY (Joy 107) Miami, which helped form a national network of stations sending supplies south, and WBNS Columbus, Ohio, which collected donated goods from listeners.

The '92 election brought out both the serious and the silly. Rock, urban, and top 40 stations credited their get-out-the-vote campaigns for turning out such a high percentage of young voters this year.

Winning Moments At Billboard Awards



The members of Kris Kross pose after being named No. 1 New Pop Artist and performing their hit "Jump." (Photo: Glenn Waggner/BPI)



George Harrison proudly accepts Billboard's first Century Award. The award is Billboard's highest honor for distinguished creative achievement.



Garth Brooks accepts one of his seven awards, which included No. 1 Pop Artist and No. 1 Country Artist.

LOS ANGELES—The music industry's biggest stars came out for the 1992 Billboard Music Awards Dec. 9 at Universal Amphitheater here. The two-hour show was aired live for the first time on Fox Broadcasting Co. Garth Brooks was the big winner, taking home seven awards. Other big winners included U2, Jodeci, and Boyz II Men.

One of the show's highlights was the presentation of Billboard's first Century Award to George Harrison by Tom Petty, who gave a warm salute to his friend and fellow Traveling Wilbury. (Photos: Howard Waggner/BPI)



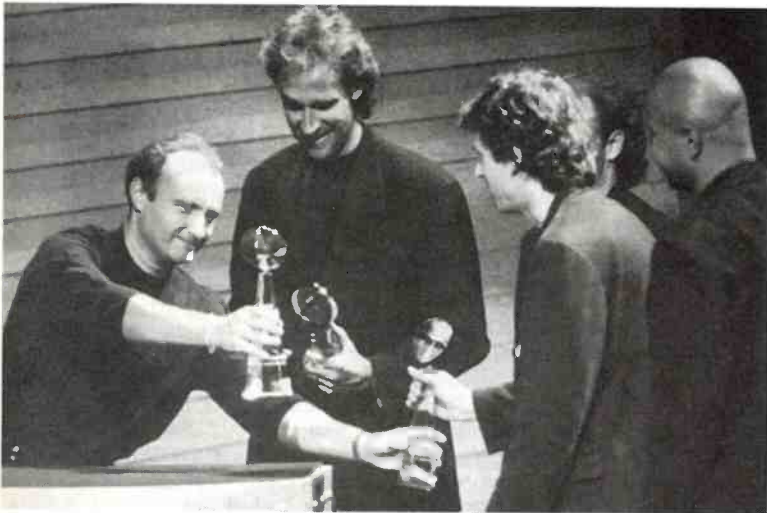
Travis Tritt is joined by the Stray Cats' Brian Setzer during a performance of Elvis Presley's "Burning Love."



Eddie Murphy presents the award for Hot 100 Single With Most Weeks at No. 1 to Boyz II Men for their record-breaking hit "End of the Road."



Host Phil Collins pulls a hat trick.



Host Phil Collins presents the award for No. 1 Boxscore Concert to his band mates in Genesis.



Jerry Pressman, president of Billboard Entertainment Marketing, left, and executive VP Jerry Sharell flank Hot AC Artist winner Richard Marx.



Arrested Development is caught performing a rousing "People Everyday."



The members of Cypress Hill pick up the No. 1 Hot Rap Single award for "The Phuncky Feel One" and the No. 1 Hot Rap Singles Artist award. (Photo: Glenn Waggner/BPI)



Billy Ray Cyrus celebrates after receiving The Billboard 200 Album Most Weeks at No. 1 award for "Some Gave All."



The members of Jodeci pose in their battle garb. The act took home awards for No. 1 Hot R&B single (for "Come And Talk To Me"), No. 1 R&B Album, No. 1 R&B Albums Artist, and No. 1 R&B Artist. (Photo: Glenn Waggner/BPI)

PRESENTERS FIND A WINNER IN THE IVY HILL FLIP-TOP



Billboard had an idea: to put the winners of its 1992 Awards in a completely different package--one closely identified with music, capable of superior graphics and featuring a distinctive closure to keep the winners under wraps until their names were announced.

Ivy Hill answered the call with the Flip Top, a package designed to meet the industry's needs for increased graphic attraction when the long-box is no longer.

The Flip Top enables you to experience freedom of choice, freedom of expression, freedom to explore new dimensions in visual art.

For more information contact:

Steve Motyka
213/587-3131



HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON CONTINUES TO gain strongly at No. 1 with "I Will Always Love You" (Arista), setting new records each week for the highest weekly sales total—almost 450,000 units—and the highest airplay point total since the methodology change in 1991. In the normal pre-Christmas sales surge, "Rump Shaker" by **Wreckx-N-Effect** (MCA) jumps over "If I Ever Fall In Love" by **Shai** (Gasoline Alley), to nab the No. 2 spot, although Shai's single is still gaining points. The weekly sales total for "Rump Shaker" is now above 160,000, which is higher than the average for a No. 1 single, but no record can come close to "Always" in its formidable combination of sales and airplay. It now leads in total points by almost three-to-one.

THREE RAP ARTISTS ARE appearing on the Hot 100 for the first time. **Positive K** from New York is bulletted at No. 72 with "I Got A Man" (Island), with an early top-five airplay report from WHY? Detroit. L.A. rapper **Paperboy** wins the Power Pick/Sales at No. 62 with his debut Hot 100 single, "Ditty" (Next Plateau), breaking big in Seattle (No. 6 at KUBE) and San Diego (No. 8 at Z90). **Home Team**, a Miami-based rap duo, enters at No. 90 with "Pick It Up" (Luke). It's already No. 9 in airplay at Q102 Philadelphia. Also new to the chart: **Chante Moore**, a singer/songwriter from California, debuts at No. 92 with her top 15 R&B hit, "Love's Taken Over" (Silas); and **Sound Factory**, a studio group from Sweden, enters at No. 88 with "Understand This Groove" (RCA), a top-15 dance club play hit and No. 1 in airplay at Power 106 Los Angeles.

A CHART JAM IN the high 40s and 50s causes three records to make smaller moves than their growth would indicate. "No Ordinary Love" by **Sade** (Epic) gains 16% in points but moves up only two places to No. 49, and right behind it "Love Can Move Mountains" by **Celine Dion** (Epic) also moves up two places despite a strong 19% point gain. Sade's single is No. 9 at both WSSX Charleston, S.C., and WERQ Baltimore. "Mountains" is top five in airplay at WGRD Grand Rapids, Mich., and KTUX Shreveport, La. "Mr. Wendal" by **Arrested Development** (Chrysalis) is held at No. 53 despite a 9% point gain, and eight top 10 BDS airplay reports. Another jam, in the 70s, pushes "It's Alright" by **Classic Example** (Hollywood Basic) backward three places although it is gaining points.

QUICK CUTS: The Power Pick/Airplay, and the biggest point gainer of any record below the top 15, is "A Whole New World" by **Peabo Bryson & Regina Belle** (Columbia), jumping 12 places to No. 42. Early strong markets include San Diego (No. 15 at Q106), Salt Lake City (No. 12 at KISN), and Atlanta (No. 12 at Star 94) . . . "Could've Been Me" by **Billy Ray Cyrus** (Mercury) re-enters the Hot 100 at No. 89 on renewed sales strength . . . Next week, there will be no issue of Billboard, but there will be no holiday for the Hot 100 since SoundScan and BDS never sleep. Although many of the small-market unmonitored stations will freeze their lists, we will not freeze the Hot 100 for a week as in previous years. The chart numbers for the unpublished Jan. 2 issue will appear in the "last week" column in our next issue, dated Jan. 9.

DIVVING UP THE DIGITAL ROYALTY PIE IN THE SKY

(Continued from page 5)

gun working on their own systems to facilitate distribution of the funds.

Meanwhile, the U.S. Copyright Royalty Tribunal, which is to handle upcoming music industry claims for the royalties, has no regulations and no disbursement plan, staff, computer data, filing system, or tracking apparatus to deal with the royalties, according to CRT general counsel Linda Bocchi.

The CRT would be asked to step in to settle claimant disputes if the interested parties could not agree beforehand on how and by what means the claims should be tendered and split.

On Dec. 11, ASCAP announced it would process royalties not only on behalf of its 54,000 member songwriters and publishers, but also for those member writers that are featured performers on sound recordings. The society stresses it will provide the service only for members who authorize it.

BMI has sent letters to all of its songwriter members asking if they would want the group to collect and distribute royalties on their behalf, and it is awaiting a response, according to a spokesperson, who had no further comment about the organization's activities on this front.

Meanwhile, the RIAA is establishing a new rights society to collect and distribute the royalties to its member companies and to artists. The group declines to reveal details, but executive director Jason Berman says several other organizations are involved, and its system is expected to be ready in early January.

The Harry Fox Agency has had discussions with three to four dozen artists or managers about operating on their behalf in collecting and distributing the digital royalties, according to president Edward Murphy. Fox is holding meetings with artists and managers through the rest of this month and into early January.

Murphy adds that Fox has already received approval from 6,000 of its 10,000 member publishers to handle the funds for them. The fact that many of these publishers are also ASCAP members raises the possibility of competition between the two rights bodies.

Both ASCAP and Fox are also making arrangements to distribute royalties to the various foreign societies with which they are involved.

featured artists will get their fair share. And yet to be determined are the relative weights that will be given to music broadcasts and record sales in royalty distributions.

FEATURED PERFORMER CLAUSE

Shortly before its congressional passage in October, the Audio Home Recording Act was amended to allow featured performers to collect royalties directly rather than through their record companies (Billboard, Oct. 24).

"I think the artists would want a real arm's-length relationship, and if RIAA puts it together, or anyone else connected with the record industry, I don't think they're going to want that," says Murphy.

According to Berman, "We're comfortable that the process we're going to put in place will be fair, and those artists whose sales are affected by home taping will be compensated accordingly from the pool."

The royalty pool under the Audio Home Recording Act will come from a 2% surcharge on digital audiotape recorders and 3% on blank digital tape. DAT, DCC, and MiniDisc are covered by the law.

Royalties are divided into sound recording and musical works funds. The sound recording fund receives 66²/₃% of the total pie, of which 60% is set aside for labels and 40% for featured performers. The musical works fund, covering songwriters and music publishing interests, gets 33¹/₃% of the pie, which will be split evenly between songwriters and publishers.

Pending formal government approval of an amendment to its consent decree, ASCAP is preparing to distribute royalties from the musical works fund to its writer and publisher members based on radio feature performances. The society says it will also collect and distribute royalties from the sound recordings fund, based on record sales, for those writer members who are featured recording artists.

ASCAP is still working out the details on how it will handle the tracking of record sales. "We'll ask people to give us, initially, royalty statement information, or we could go to another source to get that information, but that could be costly," says ASCAP managing director Gloria Messinger.

She adds, "Down the road, maybe there'll be a blend of record sales and musical performances under that

[musical works] fund." Harry Fox, on the other hand, will use record sales as its arbiter for distributions, notes Murphy.

The RIAA will do likewise. "Everything we have learned about home taping tells us that very little home taping takes place off the air; the majority of it takes place in terms of displaced record sales," explains the RIAA's Berman.

ASCAP will probably take a fee of 1% or less of the digital royalties funds it distributes, according to Messinger. In contrast, Murphy says Fox's cut will probably be 3.5%-4.5%, its current fee. Berman denied reports that the new RIAA group will take a 5% fee, adding, "5% sounds to me spectacularly high."

"Initial comments concerning the content of the proposed regulation" were supposed to be presented to the CRT by Dec. 18, with reply comments (after all parties have each other's proposals) due Dec. 28.

A source notes that CRT has been meeting with the various industry groups involved. "Eventually we'll all be sitting down and trying to work together," says ASCAP's Messinger.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

RAP DISCUSSION

(Continued from page 16)

ney Frank, though, took exception with Harlestone: "I have to object as a civil libertarian to the notion that words don't mean what words mean when we don't want them to mean it 'cause it's embarrassing. That's just a cop out."

Later, Ogletree introduced another hypothetical chart-climbing group, the Aryan Brothers and their bulletted "The New Plague," which targets blacks and Jews, and had a tough time finding a label chief willing to distribute the record. Ogletree then asked if it was OK to "support killing of teachers and cops [but not to] support killing the blacks and Jews."

Harlestone insisted that as a businessman he has the right to make substantive judgments about the acts he signs, and the Aryan Brothers would not be one of them. Franti supported the band's right to release the song, but he would not do it himself.

ERIC BOEHLERT

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	TASTE IT	INKS (ATLANTIC)
2	5	4	RIGHT HERE	SWY (RCA)
3	9	4	PUNKS JUMP UP TO GET BEAT ...	BRAND NUBIAN (ELEKTRA)
4	—	1	ORDINARY WORLD	DURAN DURAN (CAPITOL)
5	4	4	GOONA HAVE A GOOD TIME	MARKY MARK (INTERSCOPE)
6	13	3	TELL THE TRUTH	JUDE COLE (REPRISE)
7	—	1	ALL ALONE ON CHRISTMAS	DARLENE LOVE (FOX/ARISTA)
8	10	3	PAPER DOLL	FLEETWOOD MAC (WARNER BROS.)
9	—	1	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
10	12	3	ARE YOU READY TO FLY?	ROZALLA (EPIC)
11	3	4	WITH HEAVEN ON OUR SIDE	FOREIGNER (ATLANTIC)
12	7	4	HEY LOVE (CAN I HAVE A WORD)	MR. LEE (JIVE)
13	11	4	NEVER SAW A MIRACLE	CURTIS STIGERS (ARISTA)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

'FEEDING FRENZY'

George David Weiss, president of the Songwriters Guild, says that many of the group's members have asked the guild to get involved on their behalf and that it will do so. Because the guild's charter says it cannot extend its services to nonmembers, the group is also setting up a sister organization that will represent nonmember songwriters and songwriters who own their own publishing firms.

While noting that his organization stepped in only at members' requests, Weiss calls the maneuverings of all the industry groups "a feeding frenzy."

"[The Guild] would prefer to have one clearinghouse, for all the funds for all people in the industry," states Weiss. "It would be cheaper for everyone and would make fewer blood enemies."

Aside from the question of how all these disparate groups will work together, there are other key issues involved in the division of the royalty pie in the sky. There has been speculation, for instance, about whether

ACLU SEEKS TO SAVE BODY COUNT DATE

(Continued from page 16)

tropol never reached the stage where they were negotiating with the city for security; the show was canceled before then."

Additionally, he says ACLU accusations that the police said future Metropoli shows would not be covered adequately should Body Count perform "are not founded in fact. Certainly if there was anything that resembled a veiled threat, we would investigate."

Craig Merritt, administrative assistant for Pittsburgh's public safety department, which includes the police department, says the ACLU is "misinformed. An individual officer saying that he thought Fernandez might have trouble hiring police officers for the show is an officer offering his opinion; not an official statement."

Still, Witold Walczak, executive director of the ACLU's greater Pitts-

burgh chapter, says if the city allows the show to remain canceled, "it would mean that police officers can censor and cancel any show they don't like."

Charlie Jamm, Body Count's tour manager/co-manager, says he meets with local police departments before each show. "I tell them we're not looking for any problems; that we're not encouraging violence. We talk about how there are cops who do the right thing, but this song ['Cop Killer'] wasn't written about those cops."

Despite police protests in cities including College Park, Md.; Virginia Beach, Va.; and Poughkeepsie, N.Y., the other Body Count concert dates have gone on as planned. The band has been on tour for several months; the current leg runs through January. The tour also includes metal acts Exodus, Pro-Pain, and D.R.I.

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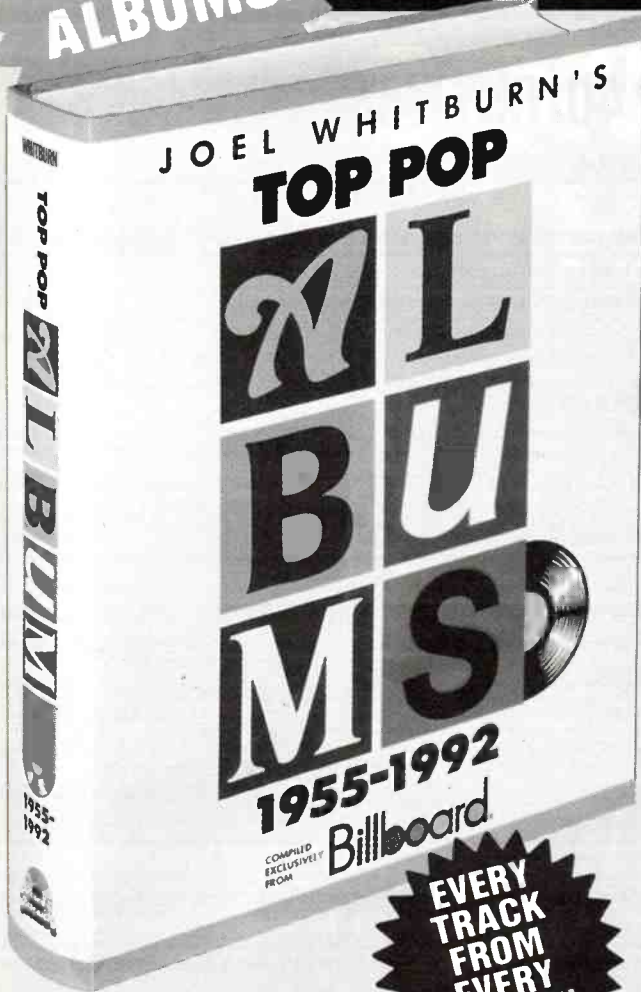
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Sample page from **Top Pop Albums 1955-1992**. (Actual size: 7" x 9 1/4")



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Peak chart position
Total weeks at the #1 or #2 position
Total weeks on the charts
RIAA Platinum/Gold Record certification
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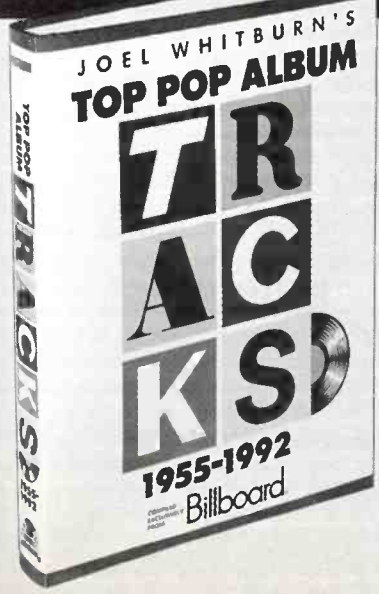
Title notes on many charted albums indicate guest artists, group personnel changes, etc.

All Top 10 albums are shown in bold type.

Wide, 7" x 9 1/4" page size provides ample room for chart statistics and artist information.

DEBUT DATE	PEAK POS	WKS CHR	GOLD	ARTIST — Album Title	Label & Number																																																																																							
221 BAD COMPANY																																																																																												
British band: Paul Rodgers (vocals), Mick Ralphs (guitar), Simon Kirke (drums) and Boz Burrell (bass). Rodgers and Kirke from Free; Ralphs from Mott; The Hoopie; and Burrell from King Crimson. Rodgers, who left group in late 1982, was a member of the supergroup The Firm (1984-85) and The Law (since 1991). In 1986, vocalist Brian Howe joined Kirke and Ralphs in group. Bassist Paul Cullen and guitarist Geoffrey Whitehorn joined in 1990.																																																																																												
7/27/74	1	64	A	1 Bad Company	88 Swan Song 8410																																																																																							
4/19/75	3	33	A	2 Straight Shooter	88 Swan Song 8413																																																																																							
2/14/76	5	28	A	3 Run With The Pack	88 Swan Song 8415																																																																																							
3/26/77	15	24	C	4 Burnin' Sky	88 Swan Song 8500																																																																																							
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BAD ENGLISH																																																																																												
Rock supergroup: John Waite (vocals), Ricky Phillips (bass), Jonathan Cain (keyboards), Neal Schon (guitar) and Deen Castronovo (drums). Waite, Phillips and Cain were members of The Babys. Cain and Schon (ex-Santana) were members of Journey.																																																																																												
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Welsh quartet originally known as The Iveys. Leader Pete Ham (b: 4/27/47) committed suicide on 4/23/75. Group disbanded from 1975-78. Bassist Tom Evans committed suicide on 11/23/83 (age 36). Keyboardist Tony Kaye (Yes, Badger) was a member from 1978 until group disbanded in 1982.																																																																																												
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THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
①	1	6	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 3 weeks at No. 1	WHITNEY HOUSTON
②	3	7	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
③	2	13	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
④	7	4	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
⑤	4	13	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
⑥	8	8	FAITHFUL EMI/ERG	GO WEST
⑦	9	10	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
⑧	5	10	GOOD ENOUGH MCA	BOBBY BROWN
⑨	6	13	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
⑩	11	10	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
⑪	15	6	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
⑫	14	9	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
⑬	17	6	WHEN SHE CRIES RCA	RESTLESS HEART
⑭	10	10	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
⑮	16	11	RHYTHM IS A DANCER ARISTA	SNAP
⑯	12	13	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
⑰	21	7	NEVER A TIME ATLANTIC	GENESIS
⑱	13	12	LAYLA DUCK/REPRISE	ERIC CLAPTON
⑲	22	5	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
⑳	18	13	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
㉑	19	13	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
㉒	31	3	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
㉓	25	8	DRIVE WARNER BROS.	R.E.M.
㉔	23	7	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
㉕	20	13	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
㉖	27	6	THE LAST SONG MCA	ELTON JOHN
㉗	24	10	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
㉘	29	8	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
㉙	26	13	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
㉚	33	3	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
㉛	36	2	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
㉜	38	2	STEAM GEFEN	PETER GABRIEL
㉝	28	13	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
㉞	30	9	KEEP THE FAITH JAMBCO/MERCURY	BON JOVI
㉟	32	13	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
㊱	35	2	I DON'T CARE LONDON/PLG	SHAKESPEAR'S SISTER
㊲	37	2	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
㊳	NEW ▶		GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
㊴	39	2	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
㊵	40	3	THESE ARE DAYS ELEKTRA	10,000 MANIACS

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	7	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 4 weeks at No. 1	WHITNEY HOUSTON
2	2	12	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	3	9	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
④	5	10	RUMP SHAKER MCA	WRECKX-N-EFFECT
5	4	13	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
6	7	13	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
7	6	13	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
⑧	10	11	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
⑨	11	13	GOOD ENOUGH MCA	BOBBY BROWN
10	8	13	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
11	9	13	RHYTHM IS A DANCER ARISTA	SNAP
⑫	17	4	HERE WE GO AGAIN! CAPITOL	PORTRAIT
13	12	13	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
⑭	14	6	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
15	13	4	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
⑯	20	5	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
⑰	15	9	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
⑱	22	3	SWEET THING UPTOWN/MCA	MARY J. BLIGE
19	19	13	BACK TO THE HOTEL PROFILE	N2DEEP
			★ ★ ★ AIRPOWER ★ ★ ★	
⑳	26	6	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
21	21	4	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
22	16	13	BABY-BABY-BABY LAFACE/ARISTA	TLC
			★ ★ ★ AIRPOWER ★ ★ ★	
⑳	30	5	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
24	23	13	COME & TALK TO ME UPTOWN/MCA	JODECI
25	18	9	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
26	27	13	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
27	25	13	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
28	24	13	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
⑳	NEW ▶		SLEIGH RIDE (FROM "HOME ALONE 2") FOX/ARISTA	TLC
30	28	9	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
31	31	13	SOMEONE TO HOLD EPIC	TREY LORENZ
32	29	7	GANGSTA MCA	BELL BIV DEVOE
⑳	NEW ▶		NO ORDINARY LOVE EPIC	SADE
34	37	10	FLEX COLUMBIA	MAD COBRA
⑳	NEW ▶		DON'T WALK AWAY GIANT	JADE
36	40	2	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
37	35	4	BABY, I BELIEVE IN YOU COLUMBIA	GEORGE LAMOND
⑳	NEW ▶		REMINISCE UPTOWN/MCA	MARY J. BLIGE
39	34	3	QUALITY TIME JIVE/RCA	HI-FIVE
40	39	2	I GOT A MAN ISLAND/PLG	POSITIVE K

INCREASING IMPACT

THE SOUP DRAGONS BIG LIFE/MERCURY PLEASURE
PEABO BRYSON AND REGINA BELLE COLUMBIA A WHOLE NEW WORLD (ALADDIN'S THEME)
THE S.O.U.L. S.Y.S.T.E.M. ARISTA IT'S GONNA BE A LOVELY DAY
MICHAEL JACKSON EPIC HEAL THE WORLD
WRECKX-N-EFFECT MCA RUMP SHAKER
MUSICAL CAST OF TOYS GEFEN THE CLOSING OF THE YEAR
GODDESS BIG BEAT/ATLANTIC SEXUAL
BAD COMPANY ATCO EASTWEST THIS COULD BE THE ONE
CLASSIC EXAMPLE HOLLYWOOD BASIC IT'S ALRIGHT
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
CATHY DENNIS POLYDOR/PLG IRRESISTIBLE
FIREHOUSE EPIC SLEEPING WITH YOU
INXS ATLANTIC TASTE IT

SADE EPIC NO ORDINARY LOVE
GEORGE LAMOND COLUMBIA BABY, I BELIEVE IN YOU
FLEETWOOD MAC WARNER BROS. PAPER DOLL
ROD STEWART WARNER BROS. HAVE I TOLD YOU LATELY
JUDE COLE REPRISE TELL THE TRUTH
ARRESTED DEVELOPMENT CHRYSALIS/ERG MR. WENDAL
PORTRAIT CAPITOL HERE HE GO AGAIN

INITIAL IMPACT

PATTY SMYTH MCA NO MISTAKES
DURAN DURAN CAPITOL ORDINARY WORLD
JOURNEY COLUMBIA LIGHTS
PETER CETERA WITH CHAKA KHAN WARNER BROS. FEELS LIKE HEAVEN
DARLENE LOVE FOX/ARISTA ALL ALONE ON CHRISTMAS (FROM "HOME ALONE 2")
LO-KEY? PERSPECTIVE/A&M I GOT A THANG 4 YA!

INCREASING IMPACT

WHITNEY HOUSTON ARISTA I'M EVERY WOMAN (FROM "THE BODYGUARD")
PAPERBOY NEXT PLATEAU DITTY
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
SOUND FACTORY RCA UNDERSTAND THIS GROOVE
A LIGHTER SHADE OF BROWN PUMP/QUALITY HOMIES
AB LOGIC INTERSCOPE GET UP (MOVE BOY MOVE)
FATHER M.C. UPTOWN/MCA EVERYTHING'S GONNA BE ALRIGHT
PEABO BRYSON AND REGINA BELLE COLUMBIA A WHOLE NEW WORLD (ALADDIN'S THEME)
CELINE DION EPIC LOVE CAN MOVE MOUNTAINS
CATHY DENNIS POLYDOR/PLG IRRESISTIBLE
VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT LOVE IS (FROM "BEVERLY HILLS 90210")
ROZALLA EPIC ARE YOU READY TO FLY?
CHUCKII BOOKER ATLANTIC GAMES

HOME TEAM LUKE PICK IT UP
HOUSE OF PAIN TOMMY BOY SHAMROCKS AND SHENANGANS
GODDESS BIG BEAT/ATLANTIC SEXUAL
WHITNEY HOUSTON ARISTA I HAVE NOTHING (FROM "THE BODYGUARD")
CHANTE MOORE SILAS/MCA LOVE'S TAKEN OVER
SWV RCA RIGHT HERE
TLC LAFACE/ARISTA SOMETHIN' YOU WANNA KNOW
SIMPLE PLEASURES REPRISE WHERE DO WE GO

INITIAL IMPACT

CECE PENISTON A&M CRAZY LOVE
KENNY G ARISTA FOREVER IN LOVE
ALPHA TEAM STRICTLY HYPE SPEED
BOBBY BROWN MCA GET AWAY
CHAKA DEMUS & PLIERS MANGO MURDER SHE WROTE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing Impact lists records below the top 40 which show an increase in detections over the previous week. Both Initial and Increasing Impact rank records in order of this week's detects.

SONY CONGRATULATES THE WINNERS OF THE Billboard 1992 MUSIC AWARDS

#1 HOT 100 SINGLE
BOYZ II MEN

#1 HOT COUNTRY SINGLE
WYNONNA JUDD

#1 HOT RAP SINGLES ARTIST
CYPRESS HILL

#1 HOT 100 SINGLES ARTIST
BOYZ II MEN

#1 COUNTRY ARTIST
GARTH BROOKS

#1 NEW POP ARTIST
KRIS KROSS

HOT 100 SINGLES MOST WEEKS AT #1
BOYZ II MEN

#1 HOT ADULT CONTEMPORARY ARTIST
RICHARD MARX

BILLBOARD 200 ALBUMS MOST WEEKS AT #1
BILLY RAY CYRUS

#1 POP ARTIST
GARTH BROOKS

#1 ALBUM ROCK TRACK
U2

#1 BILLBOARD 200 ALBUMS GROUP ARTIST
GUNS N' ROSES

#1 HOT R&B SINGLE
JODECI

#1 ALBUM ROCK TRACKS ARTIST
U2

#1 BOXSCORE CONCERT
GENESIS

#1 R&B ARTIST
JODECI

#1 MODERN ROCK TRACK
U2

#1 BOXSCORE TOUR
U2

#1 R&B ALBUM
JODECI

#1 MODERN ROCK TRACKS ARTIST
U2

#1 WORLDWIDE SINGLE
MICHAEL JACKSON

#1 R&B ALBUMS ARTIST
JODECI

#1 HOT RAP SINGLE
CYPRESS HILL

#1 WORLDWIDE ALBUM
MICHAEL JACKSON

Sony would also like to congratulate all of the artists who appeared on this year's charts, their managers, record companies, agents, and everyone who contributed to their success...and the hundreds of winners of the Sony contest who attended the show!!

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	112	121	5	TRAVIS TRITT	TRAVIS TRITT CHRISTMAS	109
110	105	108	14	UGLY KID JOE	AMERICA'S LEAST WANTED	29
111	97	79	10	SOUNDTRACK	THE LAST OF THE MOHICANS	42
112	104	88	7	AC/DC	LIVE: SPECIAL COLLECTOR'S EDITION	34
113	118	115	26	BILLY DEAN	BILLY DEAN	88
114	120	122	109	MADONNA	THE IMMACULATE COLLECTION	2
115	113	112	7	GEORGE JONES	WALLS CAN FALL	102
116	96	89	17	SAIGON KICK	LIZARD	80
117	123	116	68	JODECI	FOREVER MY LADY	18
118	114	119	28	VARIOUS ARTISTS	MTV: PARTY TO GO, VOL. 2	19
119	102	83	11	SHABBA RANKS	XTRA NAKED	64
120	139	169	3	THE MANHATTAN TRANSFER	CHRISTMAS ALBUM	120
121	128	118	20	EAST COAST FAMILY	EAST COAST FAMILY VOLUME ONE	54
122	136	125	45	SIR MIX-A-LOT	MACK DADDY	9
123	125	106	25	N2DEEP	BACK TO THE HOTEL	55
124	144	117	52	CYPRESS HILL	CYPRESS HILL	31
125	130	113	12	NINE INCH NAILS	BROKEN	7
126	135	150	16	COLLIN RAYE	IN THIS LIFE	42
127	122	134	3	SOUNDTRACK	TRESPASS	122
128	119	105	19	HELMET	MEANTIME	68
129	126	126	20	CHRIS LEDOUX	WHATCHA GONNA DO WITH A COWBOY	65
130	137	132	135	VAN MORRISON	THE BEST OF VAN MORRISON	41
131	131	140	11	PAM TILLIS	HOMEWARD LOOKING ANGEL	82
132	127	135	37	MARK CHESNUTT	LONGNECKS & SHORT STORIES	68
133	132	139	28	WILSON PHILLIPS	SHADOWS AND LIGHT	4
134	134	144	35	ZZ TOP	GREATEST HITS	9
135	145	131	6	BOB DYLAN	GOOD AS I BEEN TO YOU	51
136	117	111	17	PATTY SMYTH	PATTY SMYTH	47
137	129	188	12	FOREIGNER	VERY BEST & BEYOND	123
138	121	114	3	ERASURE	POP! THE FIRST 20 HITS	114
139	133	149	49	SAMMY KERSHAW	DON'T GO NEAR THE WATER	95
140	138	141	15	MICHAEL W. SMITH	CHANGE YOUR WORLD	95
141	141	127	9	SNAP	MADMAN'S RETURN	121
142	142	133	69	VANESSA WILLIAMS	THE COMFORT ZONE	17
143	149	151	9	SUZY BOGGUSS	VOICES IN THE WIND	116
144	148	156	145	THE BLACK CROWES	SHAKE YOUR MONEY MAKER	4
145	116	90	10	REDMAN	WHUT? THEE ALBUM	49
146	153	177	84	LORRIE MORGAN	SOMETHING IN RED	53
147	150	157	43	SOUNDTRACK	WAYNE'S WORLD	1
148	146	136	26	FIREHOUSE	HOLD YOUR FIRE	23
149	166	—	2	SOUNDS OF BLACKNESS	NIGHT BEFORE CHRISTMAS...A MUSICAL FANTASY	149
150	143	163	21	JOE SATRIANI	EXTREMIST	22
151	140	137	19	INXS	WELCOME TO WHEREVER YOU ARE	16
152	154	168	92	VINCE GILL	POCKET FULL OF GOLD	37
153	147	128	96	ENIGMA	MCMXC A.D.	6

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 168
AC/DC 43, 112
Bryan Adams 96
Alter 7 172
Alabama 58
Alicia In Chains 48
Alvin & The Chipmunks 38
John Anderson 56
Arrested Development 26
Bad Company 107
Battle, von Stade, Marsalis (Previn) 196
Tony Bennett 102
The Black Crowes 101, 144
Clint Black 65
Mary J. Blige 20
Suzy Bogguss 143, 169
Michael Bolton 3, 44, 87
Bon Jovi 40
Brooks & Dunn 30
Brooks & Dunn 19
Garth Brooks 4, 10, 23, 31, 60
Bobby Brown 21
Jimmy Buffett 188
Mariah Carey 66, 198

Mary-Chapin Carpenter 62
Carreras - Domingo - Pavarotti 155
Mark Chesnutt 132
Eric Clapton 6
Natalie Cole 81
Color Me Badd 174
Shawn Colvin 199
Alvin & The Chipmunks, Jr. 32
John Connick, Jr. 183
Michael Crawford 183
Cypress Hill 124
Billy Ray Cyrus 5
Da Lench Mob 108
Damn Yankees 99
Das EFX 164
Billy Dean 113
Def Leppard 54
Diamond Rio 160, 192
Neil Diamond 8, 90
Celine Dion 91
Bob Dylan 135
East Coast Family 121
En Vogue 27
Enigma 153
Erykah 71
Erasure 138

Gloria Estefan 15
Extreme 100
Firehouse 148
Foreigner 137
Kenny G 9
Peter Gabriel 52
Genesis 35, 83
Vince Gill 34, 152
Amy Grant 2, 77
Grand Puba 195
Guns N' Roses 57, 67
Hammer 162
Helmet 128
Hi-Five 185
House Of Pain 45
Ice Cube 18
Indigo Girls 180
INXS 151
Michael Jackson 106
Alan Jackson 39, 85
Jackyl 158
Jodeci 117
Elton John 29

George Jones 115
Journey 93
Sammy Kershaw 139
Hal Ketchum 194
Kris Kross 17
k.d. lang 94
Chris LeDoux 129
Annie Lennox 53
Lo-Key? 193
Mad Cobra 200
Madonna 25, 114
The Manhattan Transfer 120
Marky Mark & The Funky Bunch 181
Bob Marley 105
Richard Marx 165
Reba McEntire 75
Megadeth 33
Metallica 63
Ministry 175
Lorrie Morgan 89, 146
Van Morrison 130
N2Deep 123
New Broadway Cast 197
Jon Secada 72
Nirvana 73

Roy Orbison 179
ORIGINAL LONDON CAST
Phantom Of The Opera 88
Phantom Of The Opera
Highlights 68
Ozzy Osbourne 103
Pantera 178
Paris 191
Pearl Jam 13
Prince And The New Power
Generation 70
Queen 42, 92
Queensryche 184
R.E.M. 12, 163
Bonnie Raitt 76, 176
Collin Raye 126
Red Hot Chili Peppers 49, 78
Redman 145
Restless Heart 161
Sade 14
Saigon Kick 116
Joe Satriani 150
Nine Inch Nails 125
Shabba Ranks 119

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	151	155	81	TRAVIS TRITT	IT'S ALL ABOUT TO CHANGE	22
155	172	—	87	CARRERAS - DOMINGO - PAVAROTTI	IN CONCERT	35
156	165	193	33	YANNI	DARE TO DREAM	32
157	158	—	11	DOUG STONE	FROM THE HEART	99
158	156	153	12	JACKYL	JACKYL	153
159	179	171	25	FRANK SINATRA	SINATRA REPRIS: THE VERY GOOD YEARS	98
160	157	187	6	DIAMOND RIO	CLOSE TO THE EDGE	150
161	161	165	8	RESTLESS HEART	BIG IRON HORSES	160
162	162	—	52	HAMMER	TOO LEGIT TO QUIT	2
163	174	176	92	R.E.M.	OUT OF TIME	1
164	152	148	36	DAS EFX	DEAD SERIOUS	16
165	187	—	56	RICHARD MARX	RUSH STREET	35
166	178	—	2	VARIOUS ARTISTS	NARADA CHRISTMAS COLLECTION VOLUME 2	166
167	177	—	22	SHAKESPEAR'S SISTER	HORMONALLY YOURS	56
168	190	—	69	PAULA ABDUL	SPELLBOUND	1
169	189	197	48	SUZY BOGGUSS	ACES	83
170	176	—	2	MEL TORME	CHRISTMAS SONGS	170
171	124	94	3	SOUNDTRACK	BRAM STOKER'S DRACULA	94
172	155	145	16	AFTER 7	TAKIN' MY TIME	76
173	175	183	76	TRISHA YEARWOOD	TRISHA YEARWOOD	31
174	160	160	73	COLOR ME BADD	C.M.B.	3
175	164	159	22	MINISTRY	PSALM 69	27
176	192	—	183	BONNIE RAITT	NICK OF TIME	1
177	163	147	6	SOUL ASYLUM	GRAVE DANCERS UNION	147
178	184	161	42	PANTERA	VULGAR DISPLAY OF POWER	44
179	191	—	2	ROY ORBISON	KING OF HEARTS	179
180	186	175	31	INDIGO GIRLS	RITE OF PASSAGE	21
181	RE-ENTRY	11	MARKY MARK & THE FUNKY BUNCH	YOU GOTTA BELIEVE	67	
182	196	173	67	SOUNDTRACK	THE COMMITMENTS	8
183	195	—	30	MICHAEL CRAWFORD	PERFORMS ANDREW LLOYD WEBBER	54
184	181	174	119	QUEENSRYCHE	EMPIRE	7
185	168	164	18	HI-FIVE	KEEP IT GOIN' ON	82
186	182	—	22	MARTY STUART	THIS ONE'S GONNA HURT YOU	77
187	180	179	10	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	IN THE BEGINNING	58
188	198	—	18	JIMMY BUFFETT	BOATS BEACHES BARS & BALLADS	68
189	NEW	1	SOUNDTRACK	THE MUPPET CHRISTMAS CAROL	189	
190	200	—	27	"WEIRD AL" YANKOVIC	OFF THE DEEP END	17
191	185	182	3	PARIS	SLEEPING WITH THE ENEMY	182
192	197	—	80	DIAMOND RIO	DIAMOND RIO	83
193	167	166	7	LO-KEY?	WHERE DEY AT?	140
194	194	—	8	HAL KETCHUM	SURE LOVE	151
195	159	123	8	GRAND PUBA	REEL TO REEL	28
196	NEW	1	BATTLE, VON STADE, MARSALIS (PREVIN)	A CARNEGIE HALL CHRISTMAS CONCERT	196	
197	RE-ENTRY	5	NEW BROADWAY CAST	GUYS & DOLLS	109	
198	RE-ENTRY	54	MARIAH CAREY	EMOTIONS	4	
199	RE-ENTRY	6	SHAWN COLVIN	FAT CITY	142	
200	173	152	8	MAD COBRA	HARD TO WET, EASY TO DRY	125

Petty Presents . . .

Following are the remarks of Tom Petty when he introduced George Harrison at the Billboard Music Awards Dec. 9:

Tonight Billboard honors George Harrison with its highest accolade as he becomes the first recipient of the Century Award.

I have been asked to share a few thoughts on George, which is fair enough, as he's given me so many thoughts. George Harrison makes me think of the fabulous Beatles arriving like a vision to an entire generation, of girls screaming and music better than you can dream of, comin' out of every radio. He makes me think of rockabilly solos and Gretsch guitars and Carl Perkins and Beethoven rolling over. He makes me smell incense and hear an Indian orchestra. I think of the inner light and a seeker and a joker and how the further one travels, the less one knows. I get thoughts of the Concert For Bangla Desh and the first seeds of rock as a community helping the less fortunate. Makes me think of successful artists who don't get lazy but rather remain true to themselves and challenge us with their work. I think of many great songs and someone singing, "Think for yourself," and a guitar gently weeping as war raged on. I think how all things must pass and hear slide guitars in harmony. I think of a dark horse and sore throats and the Jim Keltner Fan Club. I think of the movies George put on the screen, like "Life Of Brian," "Time Bandits," and "Mona Lisa." I think of my friend and a smile behind the amps, of a man who loves a good garden, a Dylan song, car races, and the occasional naughty chord. I think of Cloud Nine and the Brothers Wilbury and Friar Park with Bing Crosby singing "Sweet Leilani," but mostly I think of a disarming innocence and a nearly painful honesty.

Tonight's honoree could not be more deserving of this award. Perhaps because he knows the real awards must come from one's soul. And his music is nothing but soul music. . . . Ladies and gentlemen, please welcome George Harrison.

& George Accepts

Here are the remarks of George Harrison at the Billboard Music Awards Dec. 9:

Thank you, thank you. Thank you very much. Thank you—that's enough! I can't take it!

Well . . . excuse me . . . but when I first heard about this award—thank you, sit down—well, when I first heard about this Century Award, I thought it was me that was a hundred years old. I feel like it sometimes. But, anyway, I found out that it was actually Billboard magazine that was a hundred years. But I'd like to say that, I mean, all this flattery is difficult for me to take without saying that I've been very fortunate to have



Tom Petty, left, presents Billboard's first Century Award to George Harrison at the 1992 Billboard Music Awards. (Photo: Howard Waggoner/BPI)

such good friends and influences on my career, if you would call it a career, because I haven't really dealt with it as some people deal with their careers; it's been quite haphazard in many ways.

But I would like to say thanks to some of these people. Well, I can just say that being a Beatle was certainly no hindrance on my career. John, Paul, and Ringo obviously deserve plenty of thanks, as does my old friend Eric Clapton, who for 26 years gave me a lot of support and his friendship. And then, many years ago, I was also very fortunate to meet the great Indian musician Ravi Shankar, who had an incredible amount of influence on me. He not only opened my eyes to more spiritual music, but he helped me to look inward so I could find out who I really am, and I'm still trying to find that out.

Also, it was actually Ravi Shankar's idea to do what evolved into the Concert For Bangla Desh. And so, whatever praise people put on me for what happened because of that show, it was really Ravi's idea, and all I was doing was just trying to assist him in getting something that seemed to need to be done at that time. And that concert really helped to encourage other similar kinds of benefits, good, charitable causes, and obviously it's good that people now just accept charity, and we can all help each other and the less fortunate.

Anyway, the band that made me remember how much fun it was to play rock'n'roll and record, the Traveling Wilburys, I'd love to thank them: Jeff Lynne and Bob Dylan and Roy Orbison, and, of course, Tom Petty. And last but not least, I would like to thank Billboard, who gave me this, because obviously someone's been following my career. It's very nice of them, and the staff of Billboard and the editor, Timothy White, for being so kind to me and giving me this very first Century Award, and I'm sure there'll be many more great recipients of this in the years to come.

Thank you all very much.

ARTISTS REAP REWARDS FROM BILLBOARD AWARDS

(Continued from page 12)

gram saw their albums jump several notches.

Richard Marx, who performed live on the Billboard Awards, saw his "Rush Street" album jump 22 positions this week to No. 165 with a bullet from No. 187, where it re-entered last week. Award presenter Cypress Hill nearly matched that feat with its self-titled album, advancing from No. 144 to No. 124 with a bullet, followed by Boyz II Men's "Cooleyhighharmony," which jumped 10 notches to No. 30 with a bullet.

Arrested Development, which performed "People Everyday" on the show, saw its album "3 Years, 5 Months & 2 Days In The Life . . ." move from No. 35 to 26 and gain a bullet. Similarly, Michael Jackson's "Dangerous" climbed nine positions to No. 106 with a bullet. "Forever My Lady," from award-winning Jodeci, moved six places to No. 117 and picked up a bullet.

Four of Garth Brooks' five Billboard 200 albums gained, while Guns N' Roses' two "Illusion" records each jumped four places and picked up bullets. Kris Kross, which performed on the show and gained an award, gained one place, moving to No. 17 with a bullet.

"It certainly does look like [the show] did have an effect. There's no other reason for such gains this time of year," says National Record Mart's senior buyer, Doug Smith, who likened the effects to those triggered by other music awards shows such as the Grammys.

On the Pittsburgh-based chain's sales chart this week, Arrested Development moved from No. 43 to No. 30, Boyz II Men from No. 31 to No. 20, and Cypress Hill from No. 173 to No. 155.

The story was similar for the Amarillo, Texas-based Hastings chain, says Hastings music buyer David Watland. Along with gains made by Arrested Development and Boyz II Men, Watland reports that Cyrus' "Some Gave All" and Marx's "Rush Street" also saw "a huge jump" in sales, with Cyrus' nearly doubling.

Al Wilson, senior VP of merchandise for Strawberries, calls Arrested

Development "smokin'"—their album rose by 100%. Cypress Hill jumped too, rising by 50%.

Buyers also report that U2, Kris Kross, and Brooks, who all appeared live on the awards show, enjoyed retail gains slightly above the seasonal norm.

Likewise, SoundScan, Strawberries, and National Record Mart noted sales increases for George Harrison's catalog, including his "Live In Japan" and "Concert For Bangla Desh" sets.

"Business will pick up at Christmastime," Watland acknowledged, "but these are larger-than-normal numbers for this time of year."

The show pulled in a viewing audience about equal to that for "Beverly Hills, 90210" and sharply up from "Melrose Place," the shows normally occupying its time slot, says a spokesperson for the Fox Broadcasting Co.

According to Fox, the Billboard Awards ranked No. 1 among all viewers aged 12-34 for the 8-10 p.m. time slot.

R&B FOUNDATION

(Continued from page 16)

years."

MCA and EMI have also erased deficit accounts and raised royalty rates for some of their earlier artists.

But, though major labels may wish to "do right" by paying royalties to older artists, notes Ertegun, they often don't have the original contracts or accounting records, particularly in cases where they bought catalogs of now-defunct independent companies.

"We've been the focus of this thing," he says, because Atlantic started out as an indie company and is still under primarily the same management. But many of the hundreds of indie labels that existed when Atlantic started out—including Modern, Aladdin, and Excelsior—were sold to larger companies, and those companies "don't know anything about the artists or where they are."

In the case of some artists who recorded in the '40s and '50s, Ertegun notes, the account may be dormant or people have died without leaving heirs. Atlantic will try to send royalties to addresses that are no longer valid, "and it becomes very difficult" to pay artists. But "all the artists who we know where they are receive royalties," he affirms.

The R&B Foundation will continue to solicit pledges from various segments of the industry, says Jenkins. It will also take its fund-raising efforts directly to recording artists. "We're going to be soliciting individual artists in hopes this will help bolster the financial assistance program. This should be bolstered by the working artist community," she says.

Some artists, including Diana Ross, Bruce Springsteen, and Rod Stewart, have made contributions in the past, but participation by contemporary artists has not expanded appreciably, Jenkins points out.

Recipients of 1993's R&B Foundation Pioneer Awards, to be held Feb. 25 in Los Angeles, will be announced next month. Past recipients include Etta James, Ruth Brown, Percy Sledge, Little Jimmy Scott, Chuck Jackson, Rufus Thomas, Paul "Hucklebuck" Williams, the Dells, and the Staple Singers, among others.

Assistance in preparing this story was provided by Ken Terry.

McDONALD'S MOVES TO KEEP ORION DEAL UNDER WRAPS

(Continued from page 12)

"Wolves" for general sell-through until some time in the first quarter—and by then, says VSDA executive VP Don Rosenberg in his affidavit, demand will have evaporated. "Ordinarily, Orion would be expected to sell 2.5 million-3 million copies" at \$19.95, he maintains.

In addition, McDonald's could move as many as 3 million units of two other titles included in its Holiday Film Festival, "Babes In Toyland" and "Dirty Rotten Scoundrels," each priced at \$5.99.

PART OF A PATTERN?

VSDA thinks the festival will be just one of many promotions, and figures access to the contract will give it some idea of what's coming. The arrangement "appears to be part of a pattern," says Rosenberg, which he suggests began last year with McDonald's "Indiana Jones" offer. Without the agreement in hand, VSDA says its members can't protect their livelihood from unfair competition.

Rosenberg claims McDonald's paid

\$2 to Orion and \$3.80 to its duplicator for each copy of "Wolves," getting "more than a 90% discount off the price" VSDA members paid. That's sufficient "to establish a likelihood of a substantial adverse affect," according to the association's brief. Pointing to instances where no minimum food purchases are required, Rosenberg adds: "In effect, McDonald's is functioning no differently than a video

store, where the customer walks in, buys a videocassette, and walks out."

McDonald's says its license to manufacture and distribute is its first line of defense against VSDA accusations that the contract is anti-competitive and violates the Robinson-Patman act. "That act is expressly limited to sales of commodities," says the chain. "It does not apply to licenses."

ARBITRON WARNING TO NONSUBSCRIBERS

(Continued from page 12)

ing.

Arbitron's Roberta McConochie clarified a few details of the new Pocket People Meter measurement system (Billboard, Dec. 19), including the fact that "Pocket People Meter" may not end up being the device's name. When she announced Arbitron is currently running a "name-the-unit" contest, consultant Dean Lansman got a big laugh when he suggested "little brother," a reference to the device's ability to auto-

matically detect what station the wearer is hearing.

In addition to the name, the design of the unit is still being developed, but McConochie said Arbitron hopes to eventually have a catalog of devices of various shapes and sizes for the wearer to choose from, including a Teddy bear-shaped model for children. A group of designers and artists are now working on models, she said.

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FILM SOUNDTRACKS PROFIT FROM VIDEO RELEASES

(Continued from page 5)

"We knew we were going to see an increase based on the movie's success," says Bill Kennedy, Hollywood Records VP of sales, of the "Sister Act" soundtrack. "But it exceeded our expectations."

According to Kennedy, the boost from the home-video release helped the label exceed its year-end goal of 500,000 sales of the soundtrack. "We're already well over gold and we're still doing brisk business," he says.

Kennedy is optimistic that the soundtrack's sales will continue as the sell-through-priced video turns up "under a lot of Christmas trees," and could encourage additional soundtrack sales.

"Beauty And The Beast" also experienced a recent chart surge. Walt Disney Records VP Mark Jaffe says sales of the "Beauty" soundtrack increased a startling 765% from their level three months before the home video release to that of three months after the blockbuster video hit the streets. Disney experienced similar soundtrack sales gains after the home video releases of "The Little Mermaid" and "Fantasia," which, like "Beauty," were huge sell-through titles.

"When you have a home video entering the marketplace, the resulting consumer awareness usually results in a chart jump," Jaffe says. "People buy or rent the video, watch it, and want the audio soundtrack."

'THREE LIVES'

Glen Brunman, head of the Epic Soundtrax imprint, says that soundtracks generally have "a minimum of

three lives. First there is the theatrical release; second, home video; and third, when the movie runs on cable and TV."

Brunman notes that Epic Soundtrax will be taking an active role in promoting the "Singles" and "Honeymoon In Vegas" soundtracks when Warner Bros. Home Video and New Line Home Video release the titles in the first quarter of 1993.

"Part of the kit that New Line is sending out includes some of our point-of-sale material, which hopefully will be displayed in video stores and tie the soundtrack in at the home video level," he says. "We also make reference to the home video, so it's a cooperative effort. We are trying to help the home video company and they are trying to help us."

One sign of the importance of these cross-promotions is the growing trend of including music clips on movie tapes (see story, page 12).

According to Brunman, the increasing emphasis on cross-promotions is a sign of the times. "Everyone can't stay in their own little corner and hope to maximize their own particular sales," he says. "We are living in the age where everyone is looking for new ways to reach the audience."

OTHER CROSS-PROMOTIONS

William Perrault, VP of marketing for Columbia TriStar Home Video, concurs, noting that a video company might obtain "large numbers of compact discs for use in our own promotions."

Yet another perk might be agreement to rerelease a single in time for

the home video release, or repromote the soundtrack on radio and at retail, Perrault says.

"We're just getting started with this whole concept of tying in with the record company," he adds.

Retailers have also noted the increasing synergy between record labels and home video companies.

According to John Thrasher, VP video purchasing and distribution at Tower Records/Tower Video, "there's almost an obligatory re-

quirement these days that something regarding the music be snuggled into the film somewhere along the line," a trend he doesn't mind. With soundtracks getting so much attention, it builds toward the time when the video hits, he adds.

Hollywood's Kennedy notes several retailers, such as Musicland/Suncoast and Target, have warmed to the idea of displaying video titles with their accompanying soundtracks.

MUSIC CLIPS ON VIDEOS AID SOUNDTRACK SALES

(Continued from page 12)

sales and field marketing for MCA Records, notes it isn't always easy to secure a place on a videotape release for a music video or a commercial.

"The video company views that spot as a very valuable piece of real estate," he says. "They often view it as an opportunity to do a cross-promotion with another manufacturer, whether it be a candy company or whatever. For us to get that spot, we have to do some significant negotiating."

Coffino adds it also makes a difference where the music video or commercial for the soundtrack runs on the videotape. If it is placed before the film, viewers are more likely to watch. If, however, the clip runs af-

ter the film, it isn't likely to be seen, because viewers usually hit the rewind or stop button when the closing credits appear.

According to William Perrault, VP of marketing for Columbia TriStar Home Video, the practice of cross-promoting by positioning music video clips or soundtrack commercials on feature film home videos is too new to be called a trend but will become widely successful.

CLEARANCE HASSLES

One factor that has held back the practice is the "hassle" of clearances on music clips, which Perrault sees easing.

"In the future, I expect to see a lot

of preclearance way up front as the theatrical campaign goes together, clearing the music for ultimate home video promotion and use," he says.

According to sources involved in the deals to land music videos on home video releases, very seldom is cash exchanged; rather, such arrangements are usually part of a cross-promotional effort between video and record companies.

Adding music videos to feature films may assist retailers in a surprising way, according to Gary Ross, president of Suncoast Motion Picture Co., a division of Musicland Group. Ross says music videos "help differentiate the product" and offers something not available on television and could therefore discourage taping off of TV.

"It's a way down the road of protecting the product, in this case the movie, and enhancing its value," says Ross. "Adding bits about the movie, an interview with the director, or as we're seeing, more music videos, unique factors, all are helpful to the retailer," he says.

ISLAND SEEKING MARLEY COPYRIGHT OFFENDERS

(Continued from page 14)

makes it legal. The courts will have to decide whose pieces of paper are more valid."

Island is taking the action for financial reasons but also to rid the market of poor quality productions, says Norbury: "It's not always a financial matter, it's a case of selling the artists cheap. Some of the products are appalling, most of them third- or fourth-generation copies. One CD was taken from a vinyl rec-

ord."

Island is also planning similar action against U2 bootlegs. Norbury says he has found more than 70 potentially illegal live recordings of U2. He is heartened by this month's decision by German courts to invoke European law rather than national law against bootleggers (Billboard, Dec. 19). "Anything which might fill the protection gap is good news," he says.

COMMENTARY

(Continued from page 10)

In Geneva, the World Intellectual Property Organization has begun a process that could lead to a revision of the Berne Convention and, on a parallel track, a new instrument providing enhanced protection to producers and performers. The U.S. must participate in this process and strive to ensure that international norms for the 21st century will require all of our major trading partners to recognize the right of record companies to control the performance of their works. That task starts here at home in 1993 with hearings on the rights of performers and producers of sound recordings.

In the digital world, copyright protection effectively is reduced to the lowest common denominator worldwide. If the U.S. music industry is to continue to thrive, it is critical that the entire music industry—not just the record industry—comes together to support this new international initiative. The ramifications of failure are too nightmarish to contemplate.

ADDED SENSE OF URGENCY

As rights holders, we have learned many lessons over the years. One of the most important was positively reinforced in dealing with the CD rental issue and was learned the hard way

in dealing with home taping. A basic truth in the struggle between technology and copyright protection is this: Once you fall behind the technology curve, it is virtually impossible to catch up. Once something happens, once it's commercialized, once it's in the marketplace and people have access to it, it's very difficult to recapture your right. It's even more difficult to get paid for it.

That is why we have a great sense of urgency in our upcoming effort to secure a performance right for sound recordings. We must succeed before digital music transmission becomes business as usual. Once the consumer has access to an array of digitally transmitted music and the delivery service has not paid for it, it will take a herculean effort to turn the situation around. Yes, the technology is here now, but it is still an infant industry. We have a small window of opportunity, but we must act now.

I will take the first step by holding a series of meetings over the next few months with industry executives representing music publishers, songwriters and other critical players. Each of us has a vested interest in assuring that music continues to be recorded. None of us can afford to fail.

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COUNTRY MUSIC'S FAN BASE IS WIDER THAN EVER

(Continued from page 5)

contemporary and rock; 56.9% of all country album purchases are by women; just over 48% of TNN viewers are women; and 54.1% of the viewing audience for the 1992 CMA Awards show were women.

The female dominance of the country market partly explains why racked mass-merchandise accounts, which cater to women, have always done so well with country music. But that same factor may not explain why the majority of country singers are men; in recent years, some of the best-selling country artists have been women, including Reba McEntire, Pam Tillis, and Trisha Yearwood.

THREE DIFFERENT MARKETS

Paul Keckley, whose Nashville-based Keckley Daniel Entertainment specializes in music research, says there are three distinct country markets: "traditionalists," "transition 30s," and "country converts."

The traditional market is "country to the core," Keckley says. "The twang sound is acceptable. These are consumers ranging in age from the midteens to their late 50s. It spans a long age continuum, but has a fairly narrow band of artist preferences."

This audience prefers such artists as Conway Twitty, Ricky Skaggs, Randy Travis, and new artists who sound traditional. Such people tend to listen to country radio exclusively and watch The Nashville Network more regularly than Country Music Television. Geographically, they are most concentrated in the area from Canada through the Midwest into Tennessee and the Ohio Valley. Relatively few live in the Northeast or on the West Coast.

This group, according to Keckley's calculations, represents 25% of the country market but makes only 15% of album purchases. Its ratio of cassette-to-CD purchases is five-to-one.

The transition-30s segment of the market embraces people in their early 20s to early 40s who listen to country music as their primary entertainment. "They generally grew up not

liking nor listening to country music," Keckley explains, "and now prefer country music over any other type of music. They like it because it has understandable beats and lyrics and because they feel that it's more in sync with their values [and] their passage through life."

This group makes up 45% of the country market population, but it buys 55% of the product. "These people have an aversion to the old pioneer country music," says Keckley. "They will not buy poorly recorded product. They like their CDs three to one over cassettes. They will purchase new artists along with traditionalists. They watch some TNN, some CMT, but that's not primary to their music. Primary will be the

awards shows, which they watch religiously."

Keckley adds that the transition 30s generally divide their radio listening among three stations, two of which are country.

COUNTRY CONVERTS

The country-convert segment, Keckley continues, is the fastest growing portion of the market. Those in it listen to country but also to such pop icons as Elton John and Phil Collins. This segment makes up the remaining 30% of the total country-oriented population and buy 30% of the records. "They listen to some country," Keckley says, "and they accept it. They'll buy 'Ropin' The Wind' and turn around and buy Rick Astley or

Phil Collins or 'The Bodyguard' soundtrack."

The people in this segment are, as Keckley describes them, "typically in the mid-20s up to the late-40s and predominantly in the 30s. This is the market that has expanded the country music industry to the northern and western corridors."

Keckley says his company is tracking about 300 country artists and monitoring activity in about 350 geographical markets. As he sees it, the country market is taking on some of the volatile aspects common to pop and rock. "You have much more churn in the artists. You've got much more of a quick-turn life cycle on a product.

"Obviously you get a quicker life

cycle in the convert market because it's not their only music. In transition 30s, you've got a little longer life cycle. And in the traditionalists market, once you hit, you're there."

A Simmons Market Research Bureau study, conducted in 1991 for the Country Music Assn., countered the still-common notion that the format appeals chiefly to the poor and the poorly educated.

The study concluded that country music listeners are neck and neck in income with those who listen to adult contemporary radio and earn more, on average, than those who listen to rock. A greater percent of college graduates, the study said, listen to country music than to AC and rock.

U.K. BIZ UP IN ARMS OVER PLANS FOR RADIO 1

(Continued from page 12)

seas income for this country," he states.

NO OTHER SOURCE

Powell and others dispute the government—and the BBC—view that listeners can obtain what is available on Radio 1 via commercial stations. "The diversity of specialist music programs and new music delivered to a national audience is not available on any of the national or local commercial stations," says a BPI spokesman. The music industry accepts the necessity for commercial radio, adds Powell, but to maintain that pop music should only be heard on commercial outlets is to completely misjudge the value of the music and its range.

According to the BBC document, the reduction of "nonstop top 40 music" on Radio 1 would make way for more and new drama, social action, youth, and comedy programming, making it "recognizable and distinctive" from commercial radio.

By opting for a more clearly defined public-service role, both Radio 1 and its MOR/gold-formatted "elder sister," Radio 2, hope to avoid the in-

dignity of having their frequencies sold off to commercial radio. BBC mandarins have decided that the only way to avoid this is to give audiences less of what they want and more of what they think is good for them—in other words, a return to "traditional BBC values."

BROADCASTERS' VIEW

This view has strong support within the commercial radio industry. Richard Eyre, managing director of Britain's largest station, Capital Radio, says, "The role of the BBC is to find formats which are an extension of its public-service remit." It almost goes without saying that Eyre and the operators of Virgin Radio, the first national pop/rock commercial channel due to start on AM in the spring, are also not unhappy at the thought that Radio 1, their main competitor, will be forced into theoretically less popular programming.

What of the BBC itself? Radio 1's long-standing controller, Johnny Beerling, recently told the London conference of a national pro-BBC lobby group that he believed there was

"a strong and viable future" for popular music on the station. "I don't want anyone to be alarmed at stories that Radio 1 is going to become a predominantly speech-based channel—it isn't," claimed Beerling.

Such defiance may be short-lived. BBC sources privately do not deny persistent rumors that there is about to be a top-level shake-up of management at BBC Radio. This could usher in a new breed of channel controllers more to the liking of the donnish and ascetic John Birt, who takes over officially Jan. 1 as BBC director-general. The hand of Birt—best known for his belief in broadcasting as a "mission to explain"—and a group of like-minded top lieutenants is everywhere on the "Extending Choice" document, to the chagrin of those like Waterman.

"His opinion—however it's formed—that Radio 1 plays nonstop top 40 music is so far off the mark it's almost like describing me as an Oxford don," says Waterman. "His idea that people should have more education via minority programs, on the basis that we now have a chain of ILR

[commercial] stations is both naive and rude."

In spite of its audience decline in recent years, Radio 1 is still the most-listened-to station in Britain, claiming nearly 200 million listener hours per week. So far, nobody seems to have asked its predominantly 18-35-year-old listeners what they think of the proposed "improvements."

Edwin Riddell is a contributing editor for The Hollywood Reporter in the U.K.; Mike McGeever is London-based correspondent for Music & Media.

BEATLES DOCUMENTARY

(Continued from page 14)

ing on. It's very comfortable.

"They're real good players and so we kind of know each other so well that I think there is a chance, yeah, that we'll just do that. And then we'll see how it goes from there," said McCartney. "I shouldn't think that we'll re-form as a band, but we'll do a bit of work together."

INTERVIEWED SEPARATELY

Although the documentary, being produced by Apple Corps, has been in discussion for years, McCartney, Harrison, and Starr thus far have only been interviewed separately for the film, according to one source.

The broadcast or video outlet for the project is not set yet. The project is expected to be completed in '93.

McCartney, employing the same band as on his 1989-90 world tour, will open his 1993 tour March 5 in Perth. Two shows at Sydney's 10,000-capacity Entertainment Centre immediately sold out when placed on sale Dec. 14. McCartney's agents have discussed U.S. stadium shows next summer.

The tour will follow the worldwide release in February of McCartney's new album, "Off The Ground." Recorded largely without studio overdubs, the disc is described as having a hard-rock edge and topical themes. The first single is titled "Hope Of Deliverance."

In another matter involving McCartney, ABC-TV confirms it is discussing a deal with him for special programming and promotional efforts. A spokesman says the network has had talks with McCartney about "a number of activities, including special programs and broader promotional possibilities." It is too early to confirm any specific plans, the spokesman says.



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STAKES UP IN FORMAT WARS OVER MD, DCC

(Continued from page 5)

its cash flow and reduce debt.

For Philips, the stakes are particularly high because 47% of its total sales last year came from consumer goods. To maintain growth, it needs successful new products.

In the nine months through Sept. 30, Philips' operating profit from consumer products plunged 76% from the previous year because of lower product prices and higher costs associated with the introduction of new products. Sales of consumer products were up 3% in the nine months but that was mainly because prices fell 6%, which raised volume but lowered profit margins.

Sony, whose consumer electronics division is also slumping (sales rose a scant 0.1% in the six months ended Sept. 30 and operating profit declined 47.4%), is under fire by shareholders in Japan.

For Sony Corp., parent of Sony Music, MD represents not only a financial risk but also an attempt to reinforce its prestige as an innovator. Years ago, Sony lost the battle over the videocassette standard when its

Beta format was rejected by consumers in favor of VHS. And so far, its digital audiotape system has failed to catch on with consumers (although it should be noted that DAT has not been heavily promoted). Analysts believe that, if DCC becomes the standard for digital tape, that might signal the death of DAT.

Hitomi Hashimoto, an analyst with Kleinwort Benson in Japan, says, "If MD dies, Sony loses face. I don't think they'll ever give it up."

For Matsushita, which owns MCA and Geffen Records, audio components accounted for only 8% of overall sales in the past year. But the Japanese company has to justify its 9% rise in R&D costs and turn around a 49% drop in annual net profit, which was attributed in part to the R&D increases and to expenses associated with the \$6 billion-plus acquisition of MCA Inc. in 1990.

For all three companies—Philips, Sony, and Matsushita—the big investment has been in technology, but the big profits are likely to come from the software rather than the

hardware.

WHOLE INDUSTRY INVOLVED

Philips, Sony, and Matsushita are not the only hardware companies that have a stake in the new formats. Most other manufacturers hold licenses to make and market DCC and MD and are watching the rollout with cautious optimism.

Sanyo, for example, holds a license for MD players in the U.S. Isaac Levy of Sanyo points out that, although it has been estimated that 70,000 MD units will be sold the first year, he expects the totals to reach 125,000 to 150,000 units. But many sources say Sanyo's investment in the new format is not large.

Aiwa has received technical support and necessary components for the MD from its parent, Sony, which reduces Aiwa's new-product costs. Both Aiwa and Sanyo showed stagnant sales and sharp profit drops in their most recent financial periods.

One of the most important DCC licensees—in fact the first—is Tandy, which owns the Radio Shack and Incredible Universe electronics chains.

BETWEEN THE BULLETS



by Geoff Mayfield

EVEN BETTER: Last week, the Whitney Houston-heavy soundtrack from "The Bodyguard" posted the fourth-highest single-week tally since we converted our chart system in May 1991. The same can be said this week, but with an even higher number, as a huge 40% gain pushes the album over the 574,000 mark. In doing so, it becomes the first No. 1 title to earn Top 20 Sales Mover three weeks in a row, a stunning accomplishment. Should the soundtrack gain again next week—and there's no reason to think this one will cool down any time soon—it could surpass the No. 3 total, posted when Metallica debuted at No. 1 in August 1991 with 597,941 units.

HO, HO, HO: The 1992 crop of new Christmas titles will likely be remembered as the best of any year. As was true last week, there are four seasonal titles in the top 10 of The Billboard 200—the first time that has happened—but this time, Amy Grant rides a 32% gain to No. 2... We have ruled that the multiartist soundtrack for "Home Alone 2: Lost In New York" belongs on Top Christmas Albums, because every song on it is a Christmas song. It debuts on that chart at No. 19.

MORE MISTLETOE: Last week, John Tesh's "A Romantic Christmas" rose 86-80 on The Billboard 200, and yet that same sales gain could not prevent it from falling 10-15 on Top Christmas Albums. How can that be? It was bypassed by five catalog titles on the seasonal chart, but this week, Tesh's story is less confusing, as a 67% gain hurls him back to No. 10 on the Christmas list, while posting an 80-59 jump on the big chart. By the by, the marketing and sales quarterback for this self-produced project is Ken Antonelli, former VP of sales at EMI and longtime sales exec at Arista. Antonelli works with Beverly Hills-based TRIBE, which offers marketing and distribution assistance to both indie and major-label albums.

DETAILS: Neil Young's powerful solo appearance on the Dec. 5 "Saturday Night Live" earns the vet the Power Pick, as a 66% gain pushes him 44-22, close to the album's peak... Business on The Billboard 200 is up 20% over the previous week and all but 17 of the 200 titles show sales gains. This makes for an extremely competitive chart, as proved by six backward bullets. Things are especially tight in the 30s, where "Metallica," the "Boomerang" soundtrack, and "Wynonna" get pushed back despite gains of 20% or more... Apologies to Walt Disney Records. A comedy of errors, first by the Recording Industry Assn. of America and then by our own staff, delayed recognition of multiplatinum status for "Beauty And The Beast." The soundtrack was actually certified double-platinum in July.

IN YEARS PAST, we have frozen charts at this time of year, because it was difficult to impossible to get hold of retailers and radio programmers during the holidays, but thanks to the constant stream of information provided by BDS and SoundScan, we will still produce most of our major charts during the week that Billboard is not published. Those charts will be released on Billboard Information Network and will show up as last-week positions in the Jan. 9 issue... During the week that we don't publish, we expect Dr. Dre to make a high debut. Interscope says the album—being sold by Priority and distributed through WEA—shipped 375,000 units and had first-day reorders of 35,000.

BARBRA AND SONY PACT

(Continued from page 5)

cess to Streisand's talents as an actress, director, and producer.

Official word of the deal came late Dec. 17 from key Sony Music Entertainment executives, including Sony USA vice chairman Michael P. Schulhof, Sony Music president Tommy Mottola, Columbia Records president Don Jenner, and Columbia Pictures chairman Mark Canton.

Although the announcement did not reveal financial terms, Streisand's new association with Sony is said to be worth, if she meets targets of success, at least \$60 million. According to published reports, she is to make at least six new albums, two of which are holdovers from her previous contract with Columbia. Unconfirmed reports say she will receive a \$6 million advance for each album.

Sources say the first of the six albums will be a follow-up to her 1985 multiplatinum hit, "The Broadway Album," which she is currently producing with David Foster. Plans call for its release in the second quarter of next year. In addition, Columbia's Jenner raises the possibility of a world tour by Streisand, who has shown a reluctance in the past to do long tours. In the press statement, he notes that "the prospect of a world tour is too exciting to imagine." There was no further elaboration on the tour. Neither Jenner, other Columbia executives, nor Streisand's manager Marty Erlichman was available for comment.

At 50, Streisand is now in a league with a younger generation of superstars who have made recent, multimedia arrangements with their labels, including Madonna (with Warner Bros.) and Michael Jackson, with Sony-owned Epic.

Unlike Madonna, Jackson, and most other megastars, Streisand's career was launched in the pre-Beatles era of the early '60s—just as rock'n'roll was becoming the pop sound of choice among youth.

Among some 50 albums she has had released so far, 34 have gone gold, with 20 of those selling platinum, and seven multiplatinum.

Streisand has also earned eight Grammy Awards.

Explaining Tandy's stance in the format battle, senior director of marketing Mike Grubbs says, "Seventy-five percent of all prerecorded media sold today is tape. You don't walk away from that."

In contrast, Chuck Goto, analyst with S.G. Warburg Securities, says, "The tape business is totally matured and there's very little profit left in it. MD blanks will bring back quite a lot of profit. In that regard, MiniDisc will have a very, very substantial impact on Sony's earnings."

As the initial MD and DCC players are rolled out to stores worldwide, some observers see marketing as the key to the format battle. Consumer electronics experts note manufacturers face a formidable challenge in trying to persuade people to spend \$500 to \$1,000 on new kinds of audio equipment.

Nevertheless, most experts agree that Philips is spending far more on marketing DCC than Sony is on MD, although no figures are available. They say this is a matter of corporate style rather than a calculated strategy.

The question of how long the companies will stick with the new formats if one or both prove to be poor performers cannot be gauged. If DAT—whose current market is mainly professionals and high-end audiophiles—is any yardstick, the new formats may co-exist for years. Many hardware executives still maintain hopes for DAT as a superior sound format and note that the equipment's once-forbidding price has been coming down.

Philips' president, J.D. Timmer, commenting on last year's declines in sales and prices of consumer electronics equipment, has stated that new product development "required

large investments, the costs of which will only be recovered after a period of time." That would indicate that Philips, at least, will stick with DCC for years to come.

With worldwide consumer electronic sales flat and U.S. sales of separate audio components' down, retailers need exciting new products. Although they have not been clamoring for DCC and MD, electronics dealers recognize that a strong buzz about new stereo equipment and music formats could attract curious customers and their credit cards into stores.

A 'POLITICAL DECISION'

For many licensees, the marketing of the new hardware amounts to "a political decision," says Robert Heiblim of Denon, which is coming out with an MD player next year. "There's no profit for anyone in selling first-generation stuff," he adds.

The record companies, meanwhile, are looking for something that will stem the decline of prerecorded analog cassettes, which have not been offset by the rise of CD sales. Either MD or DCC would fill the bill; but the competition between Philips and Matsushita on one hand and Sony on the other has influenced where some of the labels are placing their chips.

At the same time, the major players have hedged their bets. Sony has agreed to share its MiniDisc technology with Philips in exchange for a license to make DCC players. And a Matsushita spokesman in Japan says, "We have an agreement with the MD camp. If necessary, we are ready to produce that format."

Assistance in preparing this story was provided by Steve McClure in Tokyo and Dominic Pride in London.

VIDCLIP PLAY ON '90210' PROVIDES ZIP

(Continued from page 14)

dan. The 18-year-old artist's debut Giant release will be out in early 1993. Brodey says it is possible Jordan will appear in an episode of the show as himself in February. Color Me Badd was featured on an early episode.

In addition, the video for Jordan's single "The Right Kind Of Love" will be featured in three episodes of "90210" in January.

Also in January, Giant is planning to do a syndicated radio special with Eddie Kritzer Productions for top 40 and urban radio stations.

The one-hour special, called "The Hits From 90210," hosted by KPWR (Power 106) Los Angeles personality Frank Lozano, will feature songs from the soundtrack and interviews with "90210" stars.

Giant is also running retail programs throughout December in addition to CD and "90210" merchandise give-aways with radio stations.

While the songs on the soundtrack weren't written with "90210" in mind, Brodey says the music chosen "fits the attitude of the show."

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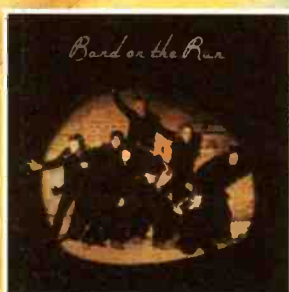
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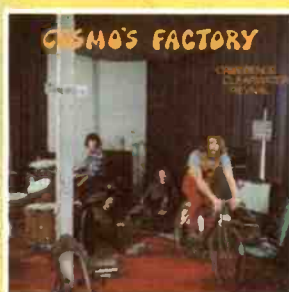
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To be released on our about January 15, 1993.

PAUL McCARTNEY & Wings:
Band On The Run
CD: GZS-1030

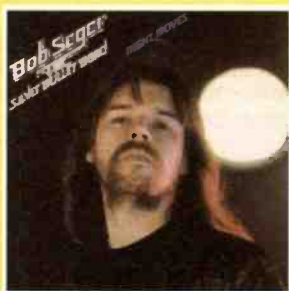
Considered to be McCartney's greatest album, *Band On The Run* really put Paul on the map, establishing him as the most popular solo Beatle. It features the title track, *Band On The Run* plus *Jet, Bluebird, Let Me Roll It, Helen Wheels* and many more.



To be released on our about January 15, 1993.

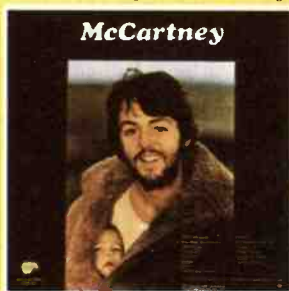
CREEDENCE CLEARWATER REVIVAL:
Cosmo's Factory
CD: GZS-1031

This landmark album released in 1970 was their best selling. It yielded 3 top ten Double-Sided Singles. It features *I Heard It Through The Grapevine, Travelin' Band, Who'll Stop The Rain, Up Around The Bend, Run Through The Jungle, Lookin' Out My Back Door* and *Long As I Can See The Light*.



BOB SEGER & The Silver Bullet Band:
Night Moves
CD: GZS-1028

Night Moves was originally released in 1976. This multi-million selling album features the famous *Night Moves* plus several of the now standard favorites such as *Rock And Roll Never Forgets, The Fire Down Below, Mainstreet, and Mary Lou*.



PAUL McCARTNEY: McCartney
CD: GZS-1029

Recorded when Paul was still a Beatle, this album was released early in 1970 and shot to #1 on the charts. Featuring classic tracks such as *Maybe I'm Amazed, Every Night and Teddy Boy*, this album will make an historic gold release.

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EAGLES	<i>Hotel California</i>	GZS-1024
JONI MITCHELL	<i>Court & Spark</i>	GZS-1025
THE DOORS	<i>Strange Days</i>	GZS-1026
RAY CHARLES	<i>Ingredients in a Recipe For Soul</i>	GZS-1027



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The Billboard Bulletin...

EDITED BY IRV LICHMAN

JAPAN OKs DIGITAL-ROYALTY BILL

Japan's parliament, the Diet, approved legislation introducing digital recording royalties Dec. 10—the last day of its session. The law puts a 1% levy on digital hardware purchases, rising to 2% after two years. Digital equipment parts and blank digital media also will carry a 1% levy, rising to 3% after two years. The Recording Industry Assn. of Japan, the Japanese Society for Rights of Authors, Composers and Publishers, and the Japan Council of Performers' Organizations are forming a new body to collect the sums from makers and importers of hardware and blank digital recording media.

RHINO DROPS NEW-ACT LABEL

Rhino Records has retired its RNA (Rhino New Artists) logo. The label's A&R VP, Gary Stewart, says, "We found we've been unsuccessful at breaking new artists." The status of such RNA acts as Exene Cervenka, Steve Wynn, and Peter Holsapple & Chris Stamey is in limbo now, Stewart says. Rhino plans to activate another yet-to-be-named nonoldies imprint in the future.

ATCO TO GO

Atco/EastWest Records will be changing its name back to EastWest Records America in 1993. The Atco label, which was reactivated by then president Derek Shulman in 1989, will be dropped. The change is reportedly being made to better reflect the fact that most of the re-

leases are on the newer label. Further details regarding how Atco rock act AC/DC and various Atco catalog titles will be handled are expected in an announcement in January.

ROCK'N'ROLL FOREVER

Atlantic Records co-chairman Ahmet Ertegun says a "tremendous amount of memorabilia" has been amassed for the long-awaited Cleveland home of the Rock and Roll Hall of Fame. The groundbreaking is officially slated for next spring, and the cost is now projected at \$84 million. While Ertegun admits this is "four to five times" the original estimate, he says both the cost escalation and the long delay stem from the ambitious scope of the project. The museum is expected to open in two or three years.

OBERMAN TO MCA EXEC A&R SLOT

An MCA Records spokesperson confirmed longtime Columbia Records VP of A&R Ron Oberman will move to MCA Records in an executive A&R post in early 1993.

ROBINSON BACK TO ASCAP BOARD

Irwin Robinson, chairman and CEO of Famous Music, has rejoined the ASCAP board, replacing Sid Herman, executive VP of finance and administration at Famous. Robinson left the board after his departure earlier this year from EMI Music Publishing. He had served on the board since 1975. Herman had been a board member for

17 consecutive years.

ACTS SET FOR GAYE MIDEM SHOW

Chaka Khan, Robert Palmer, George Duke, and Al Jarreau are among stars confirmed so far for the Jan. 24 Marvin Gaye tribute concert at MIDEM (Billboard, Nov. 21). Satellite links with other acts that can't be in Cannes will also be arranged. All proceeds from the event—dubbed "Sexual Healing"—will be donated to organizations fighting AIDS. To that end, a MIDEM Against AIDS committee has been formed, the members of which include EMI Music president Jim Fifield, attorney Allen Grubman, MTV Europe president Bill Roedy, and Queen manager Jim Beach.

WILBURYS ON THE MOVE

Besides the catalog sales increases enjoyed by George Harrison in the wake of receiving the first Century Award on the Fox telecast of the 1992 Billboard Music Awards (story, page 12), sales of the two Traveling Wilburys albums ("Volume 1" and "Vol. 3") have "doubled in the last two weeks," according to Warner Bros. spokesman Bob Merlis. "The juxtaposition of George being presented with the award by his Wilbury buddy Tom Petty captured the consumers' imaginations," he says.

BULLETIN WISHES ALL VERY HAPPY HOLIDAYS AND A GREAT NEW YEAR!

AC, Country Corner Albums Chart

AMERICA IS in a conservative musical mood this Christmas. Five of the top 10 albums on The Billboard 200 are adult-contemporary; three others are country.

AC makes a clean sweep of the top three spots. "The Bodyguard" soundtrack, featuring six Whitney Houston tracks, holds at No. 1 for the third week; Amy Grant's "Home For Christmas" jumps from No. 5 to No. 2; and Michael Bolton's "Timeless (The Classics)" dips to No. 3. The AC brigade also includes Neil Diamond's "Christmas Album" and Kenny G's "Breathless," which hold at Nos. 8 and 9, respectively.

"The Bodyguard" is the first multi-artist soundtrack to log three weeks at No. 1 since "Dirty Dancing" five years ago. Grant's album is the second Christmas album to hit No. 2 this season, following Garth Brooks' "Beyond The Season," which reached the runner-up spot three months ago. And—leaving no factoid unturned—Diamond's album is the first Christmas album by a Jewish artist ever to reach the top 10.

The three country albums in the top 10 are Brooks' "The Chase" and "Beyond The Season" and Billy Ray Cyrus' "Some Gave All." This is the 21st time since May that three country albums have appeared in the top 10 simultaneously. Prior to May, this had never happened.

FAST FACTS: Half of the singles in the top 10 on the Hot 100 were popularized in feature films or TV shows. The roster includes two movies ("The Bodyguard" and "Boomerang"), two weekly TV series ("Beverly Hills, 90210" and the shelved "The

Heights"), and one miniseries ("The Jacksons").

Arrested Development has three singles on the current Hot 100. Two are from the group's smash debut album; the third is from Spike Lee's film, "Malcolm X."

The "Aladdin" soundtrack jumps from No. 22 to No. 16 on The Billboard 200, becoming Disney's highest-charting album since the "Mary Poppins" soundtrack topped the chart for 14 weeks in 1965. "Chim Chim Cheree," the key song from "Mary Poppins," won an Oscar; "A Whole New World" from "Aladdin" is almost certain to be nominated next spring.

Revived by the success of his "Christmas Album," Neil Diamond's "Greatest Hits 1966—1992" jumps from No. 106 to No. 90, its highest ranking to date. The compilation had originally peaked at No. 100 in June.

Journey's "Time 3" enters The Billboard 200 at No. 93. It's the third boxed set to debut in the top 100 this year, following Jimmy Buffett's "Boats Beaches Bars & Ballads," which opened at No. 76 in June, and Bob Marley's "Songs Of Freedom," which bowed at No. 87 in October.

SIGNING OFF: This is my last column for Billboard. After a long association, I'm leaving the magazine to devote more time to outside writing and producing projects. I've enjoyed writing this column over the years and have particularly enjoyed your feedback. Chartbeat readers are hip, smart, funny, and frighteningly well-informed. But the time has come to move on. For the last time, then, my traditional Christmas wish to you and yours: May you always have a bullet on the chart of life!



by Paul Grein

1
9
9
3

The Best Of Times Get Better

MCA

d-breaking performances than ever.
 their greatest achievements...

PATTI LABELLE

What beats BURNIN', last year's Grammy-winning Gold album? How about pure Patti LIVE?



MEAT LOAF

He's back with appearances in LEAP OF FAITH and the sequel to the still hot BAT OUT OF HELL album.

STEPHANIE MILLS

With the spirit she brings to THE WIZ, the multi-Platinum talent delivers an album that's pure Stephanie.



REBA M C E N T I R E

Following consecutive Double Platinum albums, IT'S YOUR CALL ships as her biggest album ever.

acts staking their claims...



T H E TRAGICALLY HIP

Inspiration or Perspiration?

Yes, answers Canada's biggest rock sensation.

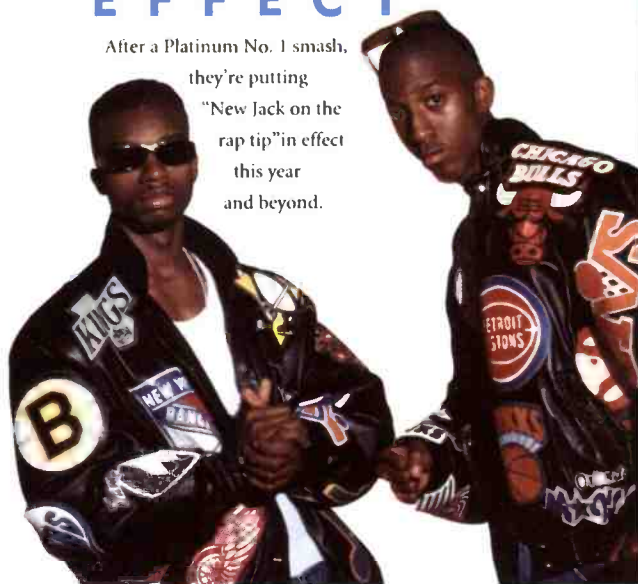
NESTO VELASQUEZ



Dubbed the Prince of Latin Soul, he has the talent for universal appeal.

W R E C K X - N - E F F E C T

After a Platinum No. 1 smash, they're putting "New Jack on the rap tip" in effect this year and beyond.



PAUL YOUNG

His No. 1 hit "What Becomes Of The Brokenhearted" set the stage; now his MCA debut album is here.

best is yet to come.



1993 promises more records From established acts surpassing the

BELL BIV DEVOE

A Triple Platinum debut put them at the edge; their new album takes them farther.



GEORGE JONES

CMA Hall Of Famer releases biggest album in years featuring "I Don't Need Your Rocking Chair."



HEAVY D. & THE BOYZ

After back-to-back Platinum albums, they're ready to become the biggest force in hip hop.



MARK COLLIE

Country's newest force emerges as the first single from his new album soars into the Top 3.



DONNA DELORY

With unbridled creativity, this young stage veteran gives "express yourself" a meaning all her own.

MCBRIDE & THE RIDE

This ACM/CMA-nominated "Group Of The Year" looks to strike Gold with SACRED GROUND.



...to new



SHAI

After they entranced the nation with a No. 1 single, their much anticipated debut album ships Gold.

...to labels from BOBBY BROWN, PEBBLES and TEDDY RILEY,
the

