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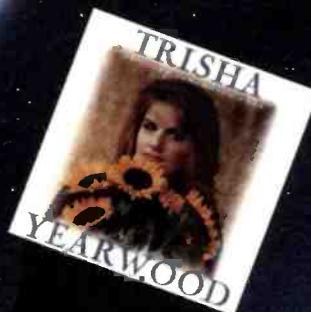
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 25, 1993

THE YEAR IN MUSIC 1993





A STEP

AHEAD

1

9

93

MCA[®]

IN 1993, MCA ARTISTS DELIVERED MORE THAN GREAT TRACKS
TREND-SETTING ROOKIES AND RE-EMERGING GIANTS

1

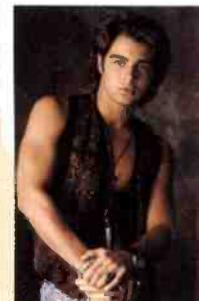
SHAI

Reviewing Shai's hit-laden debut, **ROLLING STONE** wrote that the "tension between desire and fulfillment gives Shai's work a haunting luminescence — and makes for riveting art." Now, this sensational quartet steals back into the hearts of millions with the album **RIGHT BACK AT CHA**.



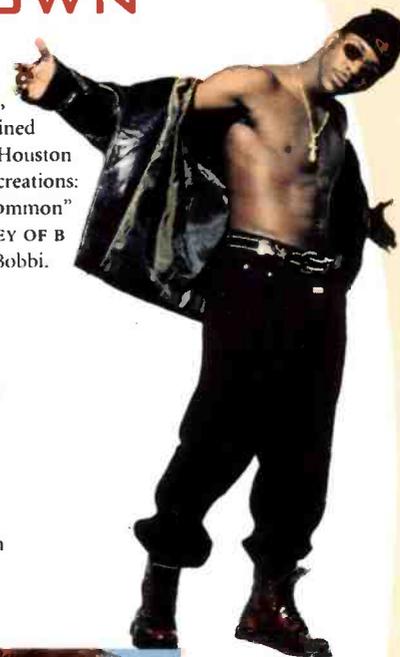
Who says being a teenager is rough? This year, as 'TEEN readers voted him their overall favorite idol, the star of **BLOSSOM** (22 million viewers each week) released his debut album and three hits.

JOEY LAWRENCE



BOBBY BROWN

Following five major hits, Bobby Brown joined his bride Whitney Houston for two incredible creations: the hit "Something In Common" from **REMIXES IN THE KEY OF B** and their new child Bobbi.

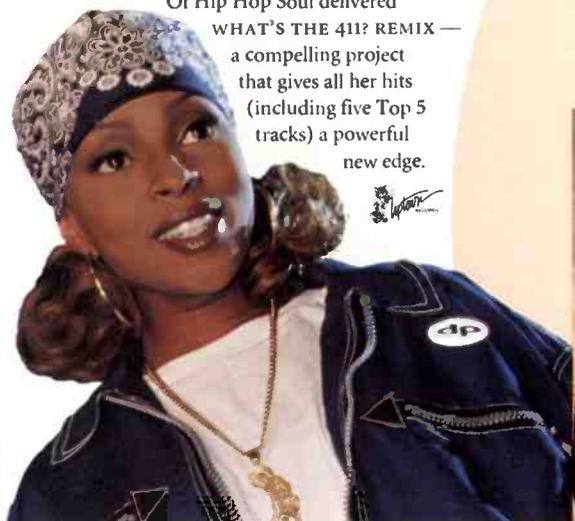


ELTON JOHN

Sorry, Elvis. This year, Elton John topped The King's record of most consecutive years in the Top 40 en route to becoming the No. 1 CHR/AC artist of all time. Then, to follow his biggest album in decades, he released **DUETS** — an album featuring an unparalleled array of guest performances.

MARY J. BLIGE

After ascending the musical throne with her award-winning debut, the Queen Of Hip Hop Soul delivered **WHAT'S THE 411? REMIX** — a compelling project that gives all her hits (including five Top 5 tracks) a powerful new edge.



TRISHA YEARWOOD

THE SONG REMEMBERS WHEN is another critical favorite from the first female in Country to debut with a Platinum album. After just one single, this new album is well on its way to becoming her third consecutive million-seller.



LYLE LOVETT

We should all have years this good... As his film career continued, Lyle Lovett saw his albums **PONTIAC** and **JOSHUA JUDGES RUTH** certified Gold. Then, as a wedding present, he gave his bride the cover of **PEOPLE** magazine.

The Phenomenon keeps growing... Heavy D added another Gold album to his belt with **BLUE FUNK** — his most raw, rough and rugged creation yet — featuring "Who's The Man?" and "Truthful."



REBA McENTIRE

Fueled by the explosive smash "Does He Love You," her **GREATEST HITS VOLUME TWO** became the fourth consecutive Multi-Platinum album from the biggest-selling female artist in Country Music.



HEAVY D & THE BOYZ



TOM PETTY & THE HEARTBREAKERS

Comprising the classics that prompted **ROLLING STONE** to call Petty "one of rock's most vital artists," the first-ever greatest hits collection from Tom Petty & the Heartbreakers also featured two new songs produced by Rick Rubin — including the No. 1 track "Mary Jane's Last Dance."



MARK CHESNUT

With two No. 1 hits, Mark Chesnut delivered his best-selling LP to date with **ALMOST GOODBYE**. As sales approach Platinum, it's no wonder he was named CMA's 1993 Horizon Award Winner.

This 1993 CMA Award Winner delivered another smash with his latest record, **HI-TECH REDNECK**. With everyone calling this his best album ever, the "Possum" proves once again why he's a living legend.

GEORGE JONES



MCA

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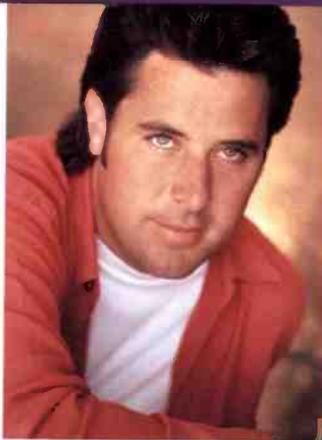
RAFFI

With the new album and video **RAFFI ON BROADWAY** and two albums certified Gold, the Dean of Children's Music once again demonstrated why his name is synonymous with excellence in family entertainment.



TRACY BYRD

Tracy Byrd had a great year, releasing a debut album with a No. 1 smash, being named CMT's "Pick Hit" artist, touring with Reba and becoming a dance-club favorite.



VINCE GILL

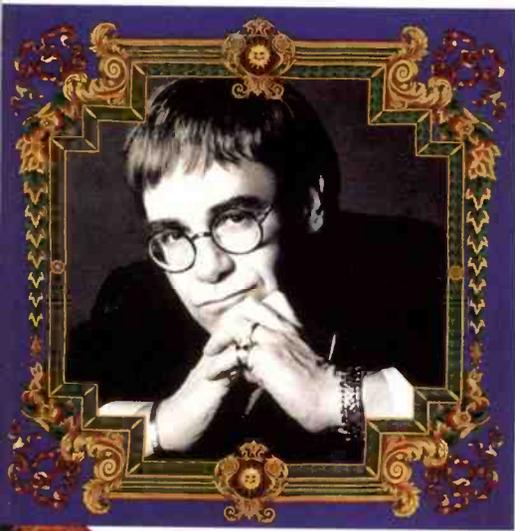
Winner of the Country Music Association's "Song Of The Year" and "Male Vocalist Of The Year" awards for three years running, this consummate artist, singer and songwriter added CMA "Album Of The Year" and "Entertainer Of The Year" titles in 1993. It's a wonderful life.



In the year of the Diva, Chanté Moore's debut more than held its own against those of veteran chanteuses.

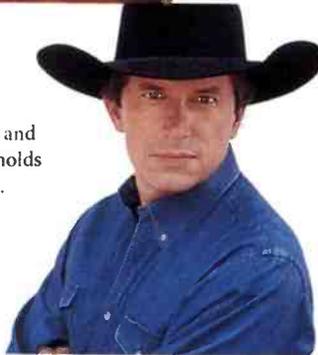
CHANTÉ MOORE

PRECIOUS swept the **BLUES & SOUL** readers' poll, winning her the titles "Best Female Vocalist," "Best Newcomer" and "Best Album."



EASY COME, EASY GOES follows his Triple Platinum **PURE COUNTRY**. With 25 No. 1 singles and 25 million albums sold, George Strait upholds the standard he set over a decade ago.

GEORGE STRAIT



BELL BIV DEVOE

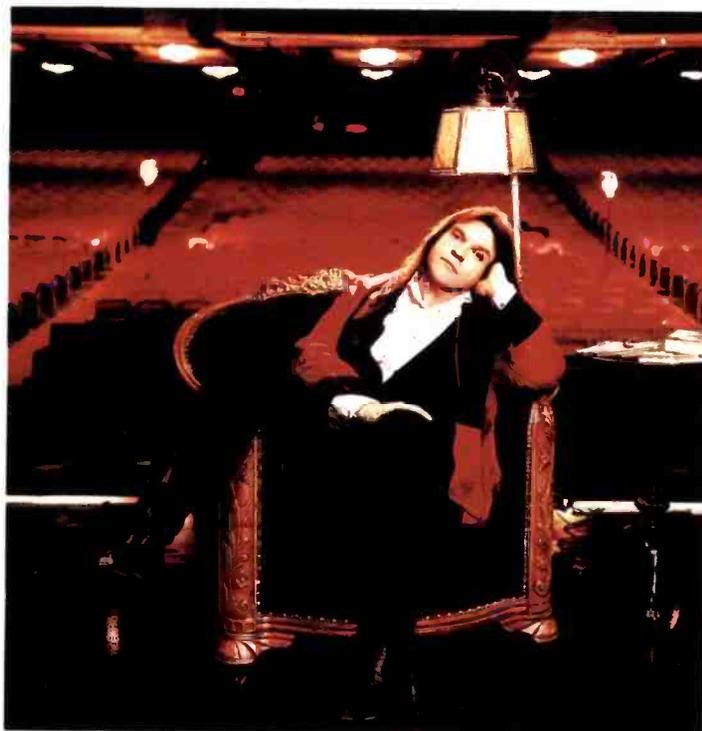


With the year's most seductive song — "Something In Your Eyes" from their album **HOOTIE MACK** — this Multi-Platinum trio continued to break sound and style barriers in the studio and on stage.



JIMI HENDRIX

The Legend lives on... With the Experience sounding and looking better than ever, the legacy of Jimi Hendrix enjoyed its finest year, selling nearly a million albums and appearing in the Top 100 for the first time in decades.



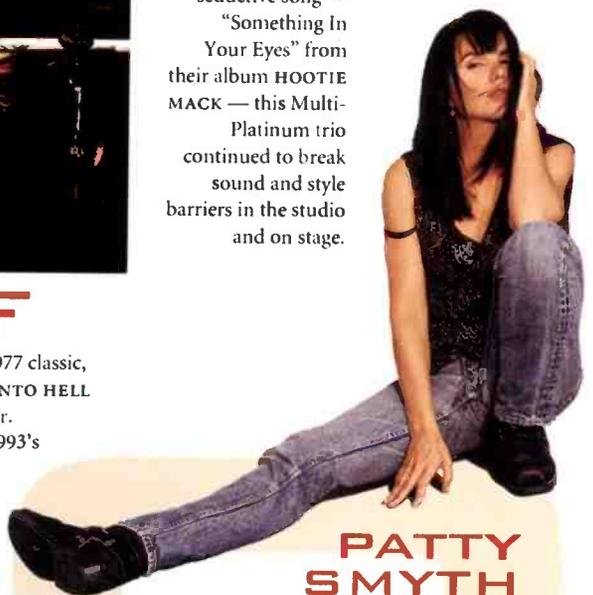
MEAT LOAF

Some say you can never go back... but with the sequel to his 1977 classic, Meat Loaf proved them wrong. **BAT OUT OF HELL II: BACK INTO HELL** is poised to soar past its Octuple Platinum predecessor. While topping the charts worldwide, **BAT II** unleashed 1993's most requested song and video, "I'd Do Anything For Love (But I Won't Do That)." And with a national tour selling-out in minutes, the Bat is clearly back and bigger than ever.

B.B. KING



In '93, B.B. King released the acclaimed box set **KING OF THE BLUES** while presiding over a historic meeting of musical superpowers. **BLUES SUMMIT** features B.B. performing once-in-a-lifetime studio duets with a pantheon of fellow Blues greats. The result? Easily the Blues Album of the Year.



PATTY SMYTH

Sometimes a great album is all you need... With her self-titled debut on MCA, singer-songwriter Patty Smyth scored both a Gold album and a No. 1 hit with "Sometimes Love Just Ain't Enough." In the concert arena she was no less successful, opening Rod Stewart's tour to overwhelming critical praise.

WRECKX-N-EFFECT



In 1992, Wreckx-N-Effect released a single that sent shockwaves throughout 1993. "Rump Shaker" shook the charts and sent their MCA debut **HARD OR SMOOTH** rumbling past Double Platinum.

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New U.S. Acts Win Foreign Markets

BY THOM DUFFY

LONDON—This was the year that young U.S. bands were rockin' all over the world. While acts such as Pearl Jam and Nirvana scaled The Billboard 200 and declared a vital new era for American rock'n'roll at home, their success from Europe to Australia in 1993 signaled the power and appeal of new U.S. groups abroad.

"It is the year of the American rock act, absolutely," says Mike Allen, international marketing director at PolyGram International in London.

The creative resurgence of American rock has come at a time when U.S. record companies, man-



CHARLES & EDDIE



4 NON BLONDES

agers, and the musicians themselves are more aware than ever of

the considerable potential of international sales.

As a result, overseas promotion has become a priority for young American acts much earlier in their careers, often with impressive results. Sales of the current albums by a number of these groups outside the U.S. have matched or exceeded their tallies at home. While Nirvana has sold 1 million copies of its Geffen Records album "In Utero" in the U.S., for example, it has moved nearly 1.3 million copies of the album outside the U.S. according to BMG International, which has a distribution deal for foreign markets with Geffen's parent compa-

(Continued on page 92)

Fitness Vids Are Shaping Up As Big Force In Market

BY SETH GOLDSTEIN

NEW YORK—Fitness videos are flexing their muscles at retail this year as never before. The full im-



CRAWFORD

SMITH

pact won't be felt until January, when Blockbuster Entertainment

(Continued on page 114)

EDITORIAL

Culture, Violence, And The Cult Of The Unrepentant Rogue

No form of popular music is important enough to justify or excuse racism, sexual bigotry, and the endorsement of sociopathic violence.

For 100 years, Billboard has devoted itself to the support and scrutiny of the entertainment business in general and the music and home entertainment enterprises in particular. Our existence depends on the subscription and advertising revenues of the trade we serve. But if the growth and well-being of the industries we report on should ever become predicated upon—or com-

mitted to excusing—racial or sexual hatred, the legitimization of criminal culture, and the cynical promotion of brutality as a path to self-aggrandizement, then no profits derived from such efforts could possibly be worth it.

Racism is wrong because it is a lie. Violence is wrong because it is a lie. Crime is wrong because it is a lie. In each case, such conduct is an antisocial exercise in

self-delusion, and each leads to the death of conscience, the corruption of the spirit, and ultimately

(Continued on page 108)

"In times like these, every person must hold fast to his or her better self and act according to conscience."

Frank, Tony Make Modern Rock Inroads

BY CARRIE BORZILLO

LOS ANGELES—Start spreading the news: Tony Bennett and Frank Sinatra have found an unlikely new audience with the Doc Martens-wear-



SINATRA



BENNETT

ing, modern rock crowd.

While the inclusion of U2's Bono on Sinatra's Capitol Records album "Duets" has made the Chairman of the Board hip with modern rockers, Bennett's crossover with an album of adult standards comes as a bit more

(Continued on page 115)

HEATSEEKERS

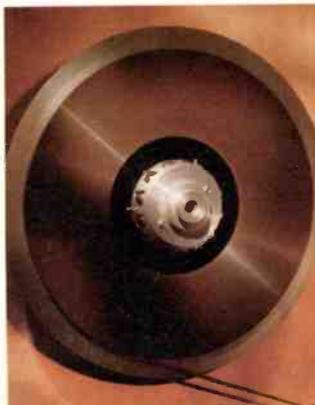
Kathie Lee's No. 1 Run; Liz Phair's Chart Bow

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GLOBAL MUSIC PULSE

12 Months Of Music Around The Globe

PAGE 67



Quality Sound demands Sound Quality

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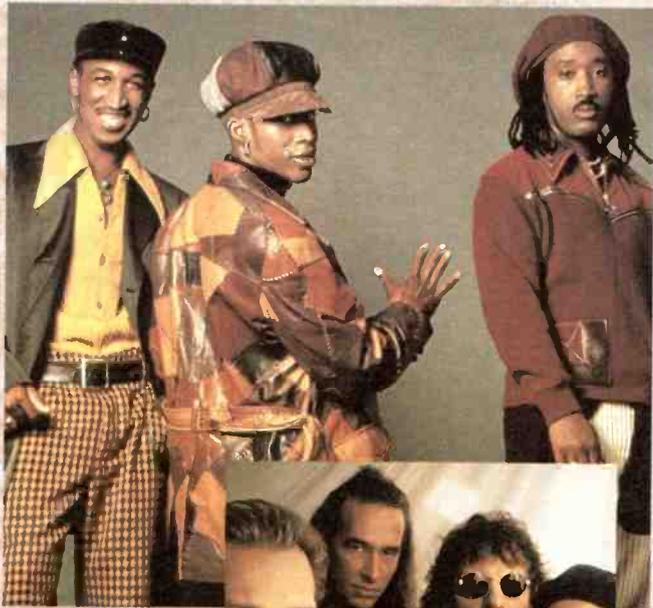
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TONY TONI TONÉ

The soul of the past and the heat of the present make Tony Toni Toné the sound of the future. "Sons Of Soul" is their third platinum album with two #1 gold hits. Now on tour with Janet Jackson through March.



SCORPIONS

The architects of today's rock sound are as hot as ever. "Crazy World" sold an amazing 6 million copies, pleasing hardcore rock fans and pop audiences alike. Their new album, "Face The Heat," is at the boiling point with ten week sales in excess of 500,000.



BON JOVI

They have set the standard by which others are measured. With worldwide sales of their latest release "Keep The Faith" surpassing 8 million, a record-breaking world tour of 175 shows for over 3 million fans in 37 countries and with career sales of over 45 million, it's enough to make anyone a believer.



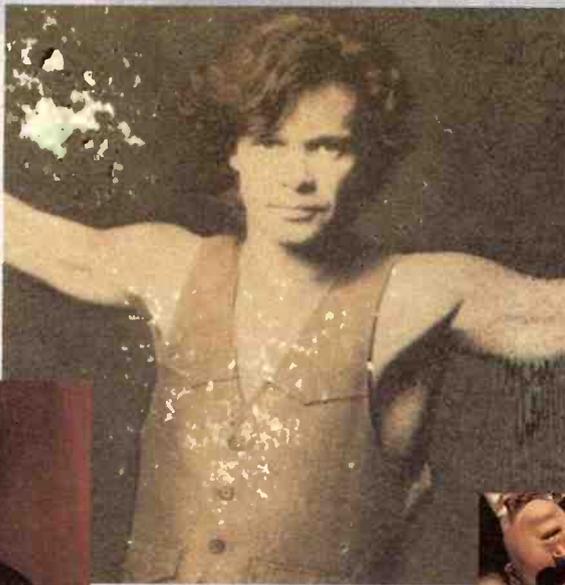
GRETA

Hot off a tour with Candlebox, the West Coast's buzz band is spreading cross country with a 90's melting pot of aggressive sounds. Bite this!

Music that de

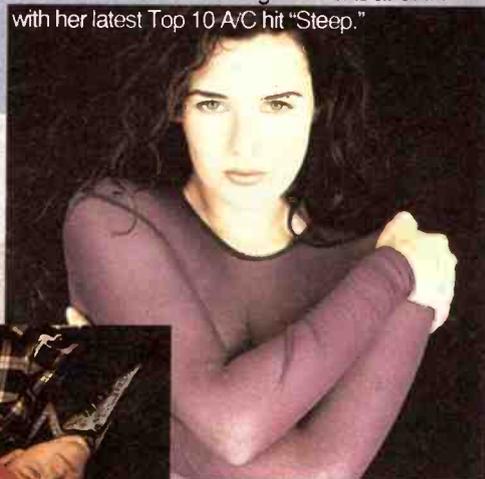
JOHN MELLENCAMP

A classic American artist whose voice is a part of our musical landscape. His latest album, "Human Wheels," is the fastest selling platinum album of his career.



LAUREN CHRISTY

A captivating new talent, poised for multi-format success in '94. In '93, Lauren was the highest charting debut artist at adult contemporary radio and in '94 she'll be climbing the charts at CHR with her latest Top 10 A/C hit "Steep."



BRIAN MCKNIGHT

The artist development story of the year. His passionate voice and soulful style have propelled this debut album to over 750,000 units.



TEARS FOR FEARS

New rock pioneer Roland Orzabal helped define pop music in the 80's. Now he's conquering another decade with his new gold album and the #1 alternative hit "Break It Down Again."

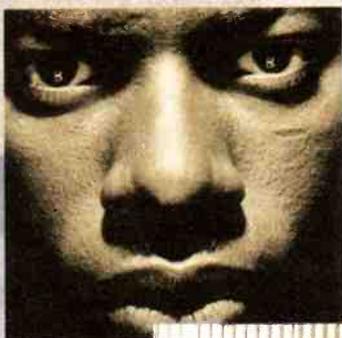


THE MIGHTY MIGHTY BOSSTONES

One of the most exciting and uncompromising acts to emerge from the indie scene. Their ongoing sold-out tour has broken house records from LA to the UK. Don't miss the pirate ship out of control in '94.

BUJU BANTON

He swept the awards in Jamaica, the U.S. and Canada, winning titles of Best New DJ and DJ of the Year. He scored #1 hits the world over including 12 #1 singles in Jamaica. Now the undisputed *KING OF DANCEHALL* has arrived with his U.S. debut, "Voice Of Jamaica."



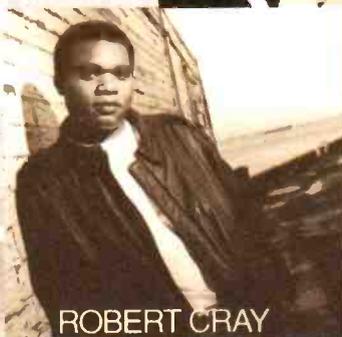
DEF LEPPARD

Keeping you in Hysteria and Adrenalized for over a decade. The platinum plus *RETRO ACTIVE* has already delivered two hit singles as Def Leppard continues to be a major force at retail and a dominant power at radio.



CATHERINE WHEEL

A band of uncompromising intensity who are causing a stir in the alternative underworld. Now they're crossing new boundaries into rock radio with three sold out U.S. tours including their latest with INXS.



ROBERT CRAY

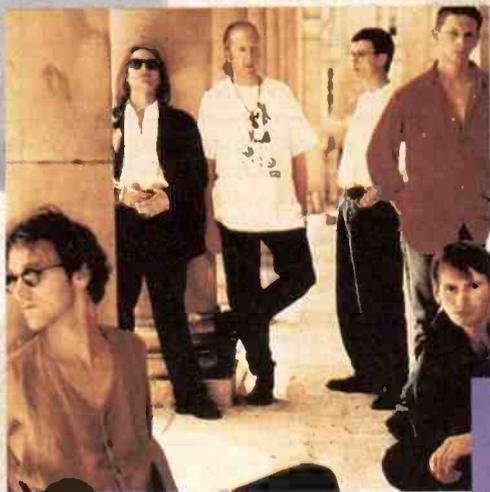
Critically acclaimed Robert Cray has introduced a whole new generation to the depth, feeling and excitement of the blues with his new hit album, "Shame + A Sin."
"Cray's singing is a revelation." - *Vibe*



OLETA ADAMS

"Get Here" catapulted "Circle Of One" to gold. Now "Evolution" is bringing her to the next level with her new hit single, "The Day I Stop Loving You."
"After years of longing for a great pop singer with a vision, it looks like we have finally found one."
- *LA Times*

finest the time.



JAMES

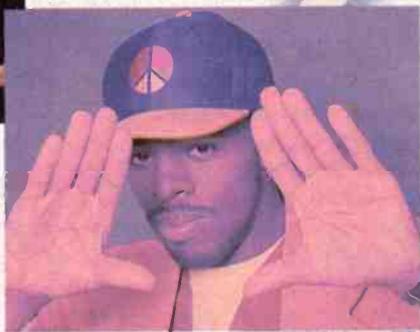
"One of the best albums of the year"
- *Musician Magazine*

This critically acclaimed band has hit the U.S. with a vengeance - topping the Modern Rock charts with their Brian Eno produced album "Laid" and tours with Neil Young and Peter Gabriel's WOMAD festival. Don't miss James on tour with Duran Duran this January.



UGLY KID JOE

"America's Least Wanted" has garnered worldwide sales of over 3 million units, and is now a gold & platinum album in 14 countries. "Cats In The Cradle" has sold over 1 million singles worldwide and was a #1 video at MTV. All that, and non-stop touring with artists like Def Leppard and Ozzy Osbourne, has firmly established Ugly Kid Joe as a rock force for the decade to come. Ugly Kid Joe is the attitude of this generation.



JOE

"Everything" is what you get from Joe - a silky smooth voice wrapped around the unstoppable beat of the street. This irresistible combination has propelled his debut single, "I'm In Luv," into the top 10 at urban radio and album sales of over 250,000.



KISS

Legendary rock artists and today's latest craze. With 25 albums and over 30 million records sold, it's obvious who the greatest single musical influence is on the "X" Generation.

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Winter CES To Show Its Softer Side

Multimedia-Related Software Comes To The Fore

BY MARILYN A. GILLEN

NEW YORK—Winter CES, long a hardware stronghold, is showing off its softer side this year with a heavier software presence and an expected bump in the ranks of retailers scouting those wares.

The reason is easy to pinpoint: multimedia. It is an industry phenomenon that has seen the introduction this past year of a pack of new (and often incompatible) hardware platforms capable of playing a fast-propagating new breed of CD-based games, films, music videos, and special-interest disc titles. It also has seen the blurring of some traditional lines between hardware and software stores—and thus hardware and software trade shows—as retailers try to sort out what's what and what belongs where.

"We have seen tremendous interest from retailers, and not only from the software retailers who are looking at a variety of entertainment software, but also from non-traditional [software] retailers, the electronics retailers," says Scott Marden, president/CEO of the Philips Media Electronic Publishing Group, formed earlier this year as the umbrella company for Philips' wide slate of electronic publishing, programming, cable, interactive media, and software retail activities. "That's one reason we feel it's important to be at CES: The traditional consumer electronics hardware retailers are carrying more and more software, and vice versa, as with Blockbuster renting and selling hardware now. These worlds are converging—there is no question about it."

"CES is now becoming known as one of the trade shows where as a software company you have to be," Marden adds.

Gary Shapiro, group VP of the Electronics Industries Assn./Consumer Electronics Group, which sponsors the Jan. 6-9 show in Las Vegas, says his group's stats bear out that assessment. Its Multimedia Area and Pavilion has been expanded some 300% this year over January 1993 to accommodate increased demand by exhibitors, he says. Philips Media, for the first time, will take its own booth in the software area (as opposed to in the hardware area with Philips electronics), joining other major entertainment software companies like Sony Electronic Publishing and first-time exhibitors Time Warner Interactive Group and Viacom New Media, as well as a host of smaller software specialists producing everything from music CD-ROMs to CD-I pro-

grams to 3DO games.

The other major record company to enter the interactive multimedia software waters in 1993—BMG—will not be exhibiting at the January show, but may be at next summer's event when it has product to tout, according to Christian Jörg, VP of BMG New Technologies.

"Based on buyer surveys from our summer show, we anticipate that buyers will be coming to buy multimedia software, and we anticipate seeing more of those buyers there," Shapiro says. "Multimedia is just exploding."

For hardware and software retailers alike, that explosion has meant a sometimes dizzying array of potential new product lines, from relative veterans CD-I and

CD-ROM to Panasonic's 3DO, Atari's Jaguar, and Pioneer's LaserActive.

"We usually go to one of the CES conventions, and it is becoming more and more important because of the developing formats," says Larry DeVuono, president of St. Louis-based Sight & Sound, a video distributor. "We are going in order to keep up on the new technology. We do a lot of game distribution and we are interested in all the platforms. The video stores will be the destination place for a lot of these platforms."

Joe Haley, VP of technology and electronics at 342-unit, Torrance, Calif.-based Wherehouse Entertainment, says his chain also is particularly interested in checking out the video game manufacturers. "We

(Continued on page 114)

Singapore Store Marks Tower's Debut In Southeast Asia Market

BY PHILIP CHEAH

SINGAPORE—Tower Records launched its first Southeast Asian outlet Dec. 11 with the unveiling of an 11,400-square-foot outlet in Singapore that has more than 20,000 CD titles in stock.

Catalog product accounted for almost half the site's opening-day business, according to store manager Kelly Chew. This underscores how West Sacramento, Calif.-based Tower already is changing one aspect of music retailing in this island republic. "Most Singapore music stores are restricted by space and what record companies think will sell," says Chew, and the result is an emphasis on current hits. "There is a tendency for many [retailers] to wait for songs to chart before ordering the album."

On the other hand, the American merchant must adhere to local practice when it comes to titles afflicted by Singapore's strict censorship laws. The contents of such albums as "In Utero" by Nirvana, "The Spaghetti Incident?" by Guns N' Roses, and "The Hits" by Prince have led to official bans of these albums—although some retailers circumvent this with import copies. Says Tower's Chew, "We want to carry a wide repertoire, but we want to abide by the law."

Tower has 16 outlets in Japan, two in Taiwan, and one in Hong Kong. The Singapore store is seen as a gateway to Southeast Asia. Keith Cahoon, the chain's Far East managing director, says it has been investigating prospects elsewhere in the region, including Thailand, Indonesia, and Malaysia, "but nothing is confirmed yet. High property rentals, copyright enforcement, and restrictions on foreign companies are factors we have to consider."

Singapore was chosen for its copyright enforcement, telecommunications infrastructure, cosmopolitan lifestyle, and wide exposure to pop music, Cahoon says.

Tower's local entry is receiving a favorable reception, and comments by Warner Music Singapore managing director Peter Lau are typical. "[Their] orders from us have been significant," he says, "and we're confident that their business will grow due to their commitment to providing a wide catalog."

Fears that smaller record retailers will be hurt by Tower's arrival are countered by at least one Singapore merchant. Ricky Aw, owner of the eight-store Supreme Record Centre, says, "We've been in business for a long time, and we have our own customers... so I'm not worried. If it's healthy competition and it promotes the music industry, why not?"

THIS WEEK IN BILLBOARD

SENDING OFF '93 IN STYLE

The editors, writers, and chart researchers at Billboard have been hard at work in recent weeks preparing for this, our annual year-end double issue. Throughout the issue, you will find recaps of all the year's key events by the Billboard experts who have been keeping you informed throughout 1993. In the middle of it all, we offer our special 62-page Year In Music section, featuring the 1993 year-end charts. And don't miss the Critics' Choice section (pages 32-35), in which Billboard staffers offer up their own "10-best" lists for the year.

FOR RuPAUL, THIS YEAR WAS NO DRAG

RuPaul, the reigning queen (ahem) of dance music, explains it all: the "Supermodel" album, the Milton Berle incident, and the importance of role modeling. Larry Flick has the Q's in an exclusive Q&A.

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A Few Lines For Our Times (Behold! These Lines Rhyme)

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

'Twas the night before Christmas, and all through the foggy mist
not a creature was stirring, not even a lobbyist.
The lawmakers, lawyers and the bureaucrats
all knew that St. Nicholas was where it's at.
Congress had adjourned, the corridors bare;
why, even the power lunchers had gone home to their lairs.
But down at Duke Zeibert's, a journalist lingers;
stirring his egg nog with his two typing fingers.
"Set 'em up Joe," he slurs at the bartender,
"let's review this old year, let's do a yearender!"
Joe sighs and groans, his fingers tap
as egg nog drips on the reporter's lap.

"I'll start with the trade talks and talk international,
'cause presenting the big economic picture's fashionable.
The administration, see, wants free trade, and lordy,
they want bigger markets for U.S. recordings!
(That new wrinkle didn't just happen, by the way.
It took a lot of schmoozing by the RIAA.)
They think it'd be nice to get new revenue avenues
from your French, Chinese, and your Poles, and what have youse.

"NAFTA's been signed, and the GATT treaty's in order,
but why did those French insist on limits at their border?
USTR's Mickey Kantor regarded it as unbecoming conduct
toward Chairman Jay Berman and his members' product.
He sure zapped Taiwan and gave 'em what's for.
And ditto to Korea and, ah, Singapore.

"Back home, the copyright issue that's really a thrill
is the RIAA's pending performance right bill.
The label chiefs love it, and what's not to love?
Bring in new millions annually without lifting a glove!
The broadcasters hear that, they just go ballistic.
Why, they testified on the Hill with stacks of statistics
that for eons there's been a tit for tat deal, see?
'We play the records; you get publicity.'

"'No way,' said the labels, 'the landscape has changed 'round
it's a different ball game now, with digital sound.
And it's not just you guys, but the ones with the satellites—
they're the ones that keep us up nights,
'cause who needs shops when you can punch a button,
download a new record, and we get nuttin'.
But before the broadcasters could say shut your fat trap,
who walked in but . . . NMPA and ASCAP.

"'Hey,' said the labels, 'can't you dig our new jive?'
'Nope,' they nodded. 'You're giving us hives.
Our rights are lawful, but your plan is just awful.
You just can't call for a performance right provision
that could slash our fees from radio and television.'
As the legislative term ended, nothing was settled;
plus the bill sponsor, Rep. Bill Hughes, is nettled."

Suddenly the reporter began to sniff and cry.
The bartender wondered, what's wrong with this guy?
The reporter sniffed, "I just thought 'bout that funeral
of that poor old (sniff) Copyright Royalty Tribunal."

Bartender Joe looked at his watch. It was time to close.
When the reporter would shut up, only heaven knows.
"Hey, buddy, drink up, it's Christmas Eve.
I'll call you a cab, and it'll be on me."
Joe watched him drink up and then saw him go
into the dark mist, into the snow.
The bartender then grinned from ear to ear,
picked up the intercom, and whispered "all clear."

A band started playing "Jingle Bell Rock,"
and into the room, the revelers flocked
led by Bill Clinton, Hillary, Tipper and Al.
The talent? Just Bobby and Whitney, Elton and pals
like Snoopy Doggy Dogg, Nirvana, and Tony (the crooner).
On drums, Phil, Ringo, and Thelionious (the junior).
O! Blue Eyes sang a string of duets
with Mary-Chapin, Abbey Lincoln, Sting, and Joan Jett.

Outside there was snow falling in the dark.
No cab ever showed up, and things were looking stark.
"Man, nothin's happenin'," the reporter was groanin'.
"Not a story to leg, not a tip to go phone in."
Suddenly he stopped in his wet shoes and socks.
Had he heard the strains of . . . "Jingle Bell Rock"?
"No way," he mumbled, ignoring sounds of good cheer
. . . and missed the biggest story of the whole darned year.

For Arbitron, The Controversy Quiets Meeting Offers Look At New Sampling Plan

BY PHYLLIS STARK

BALTIMORE—Arbitron's fifth annual consultant "fly-in," held here Dec. 10, updated the approximately 40 consultants present on the status of Arbitron's plan to increase the size of its survey sample, the portable audience metering device Arbitron is developing, and the company's new response-rate improvement initiatives.

The meet was far less contentious than it has been in years past, yielding just one controversial issue.

The subject in question was Arbitron's addition of a new question to its telephone calls to potential diary keepers. The question—"Is there a radio on in your house right now?"—is meant to engage the interest of the potential diary keeper on the phone and establish credibility for the survey, according to Arbitron's Marilou Legge.

But Dwight Douglas of Burkhart/Douglas & Associates said the question creates some initial bias because diary keepers might feel compelled to mention the call letters of the station they cited on the phone when filling out an actual diary.

In a tour of Arbitron's Laurel, Md., interview facility the night before, several consultants heard interviewers ask not only that question, but demand specific call letters—not slogans or frequencies—from respondents. Consultant Dennis Constantine said this technique might do more to alienate potential diarykeepers than to interest them.

Arbitron representatives present

at the gathering said what Constantine and others heard is an incorrect interview procedure, and promised to take it up with the company's interview trainers.

MORE SAMPLE PLAN SUPPORT

Also discussed at the daylong meet was the status of Arbitron's proposed 70% sample-size increase plan, which was to be implemented for the winter survey only in those markets with adequate subscriber support (Billboard Nov. 27).

Jay Guyther, Arbitron's VP of sales and marketing, radio station

services, announced that in addition to the 32 continuously measured markets already slated to receive the increase in the winter '94 book, six more markets will be included now that enough subscribers in those markets have returned their contracts. Arbitron won't identify the new markets until after the Jan. 10 deadline, fearing that naming them will prevent broadcasters in those markets who have not yet returned their contracts from doing so. Guyther also said an additional 10 markets are "within one or two

(Continued on page 98)



Golden Intro. The members of Atlantic recording act Intro received gold awards recently for their self-titled debut album. Pictured at Atlantic's New York headquarters, from left, are band member Jeff Sanders; Jeff Christie, manager; band member Kenny "G-Love" Greene; Richard Nash, senior VP/black music division, Atlantic; band member Clinton "Buddy" Wike; Kevin Woodley, senior director of A&R/black music division, Atlantic; producer/manager Eddie "DJ Eddie F." Ferrell; Doug Morris, co-chairman/co-CEO, Atlantic Group; Mel Lewinter, vice chairman, Atlantic Group.

H'wood Debates Reality Of Vid-On-Demand Concerns Over Profit, Penetration Could Slow Superhighway

BY EILEEN FITZPATRICK

LOS ANGELES—Program suppliers predicted a "hurry up and wait" scenario for video-on-demand services, but the fact that movies will be copy-protected could help shut the wide-open prerecorded cassette windows that dealers now enjoy.

"Windows are not in fixed positions," said Bill Mechanic, president of 20th Century Fox, at Advanstar's Hollywood 2000 meeting held Dec. 13-14 at the Bel Age Hotel. "But when there's copy-guarding, there will be day-and-date release with video releases."

Even Video Software Dealers Assn. executive VP Don Rosenberg agreed that video-on-demand services will pose a threat to the 60- to 90-day windows between home video and pay-per-view release that studios are adopting.

"Now it's just a business decision," said Rosenberg. "When video-on-demand reaches a critical mass, they'll have more clout, but it's an issue of size."

Citing uncertain financial gains and the limited penetration, panelists agreed that the much-hyped era of the information superhighway carried over phone and cable lines has some major obstacles to overcome before it becomes a reality.

"There is very little truth in what's being said about video-on-demand, and it's going to happen a lot

more slowly than what's in the press," said Mechanic. "It's going to be hard for video-on-demand services to amass a national network with 30% penetration within 10 years."

Even with 30% household penetration, Mechanic said, video stores will continue to thrive. "That's going to leave a huge place for video stores, because 75 million homes won't have video-on-demand."

Although phone companies con-

tinue to invest billions to align themselves with cable companies, which will become the channel for the high-tech highway, how much suppliers stand to profit is uncertain.

"We have a hazy picture of video-on-demand because we don't know the economics," said Tim Clott, executive VP of Paramount Pictures Motion Picture Group. "We don't know how much a transaction will

(Continued on page 114)

CIC Continues Boardroom Shuffle Vid Distributor Seeks End To Strife

BY PETER DEAN

LONDON—The boardroom shuffle at CIC, Universal and Paramount's international home video distributors, is continuing apace with a new resignation. In addition, the company has issued a public statement that effectively ends the "internal management review" being conducted around CIC U.K.'s managing director, Graham Gutteridge.

Gutteridge is officially off the leave granted to him by CIC International four weeks ago. He has been given extra responsibilities plotting the parent company's fu-

ture growth into the new multimedia markets, in addition to retaining his present position. James Harding, CIC International's VP, will be supervising the U.K. subsidiary's day-to-day running.

After the resignation last week of CIC International president Patrick Copeland for "highly personal reasons," this week sees the resignation of a senior manager who used to report to Gutteridge. Ian Toal, national accounts manager for CIC U.K., also is leaving for "personal reasons."

CIC International is now trying

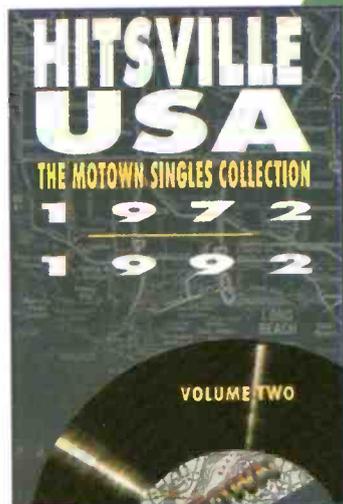
(Continued on page 114)



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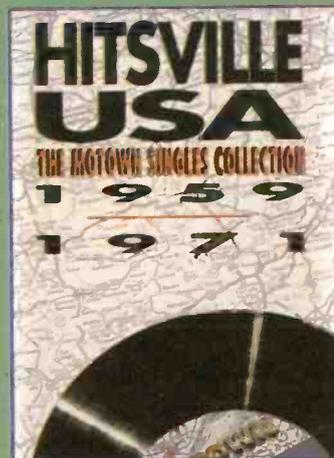
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Commentary

In Fair Use Debate, Art Must Come First

BY NEGATIVLAND

As Duchamp pointed out many decades ago, the act of selection can be a form of inspiration as original and significant as any other. Throughout our various mass media, we now find many artists who work by "selecting" existing cultural material to collage with, to create with, and to comment upon. In general, this continues to be a method that both "serious" and "popular" arts incorporate. But is it theft? Do artists, for profit or not, have the right to "sample" freely from the already-"created" electronic environment that surrounds them?

The psychology of art has always favored fragmentary "theft" in a way that does not engender a "loss" to the owner. Call this "being influenced" if you want to sound legitimate. But some will say there is a big difference between stealing ideas, techniques, and styles that are not easily copyrighted, and stealing actual material that is easily copyrighted. However, aside from the copyright-deterrence factor prevalent throughout our law-bound art industries, we can find nothing intrinsically wrong with an artist deciding to incorporate existing art "samples" into their own work. The fact that we have economically motivated laws against it does not necessarily make it an undesirable artistic move.

All of music history has involved the fragmentary appropriation of existing works within "new" creations. Even material "theft" has a well-respected tradition in the arts, dating back to the Industrial Revolution. It first flowered in Cubist collages, then became blatant in Dada's found objects and concept of "detournment," and finally peaked in mid-Century with Pop Art's appropriation of mass-culture icons and mass-media imagery. Techniques of material appropriation bear a direct relationship to this century's invention of mass culture and the technologically-based barrage of information, imagery, and communication directed at the masses. Now, at the end of this century, it is in music where we find appropriation raging anew as a major creative method and legal controversy.

It's about time that the obvious aesthetic validity of appropriation begins to be raised in opposition to the assumed preeminence of historically recent copyright laws prohibiting the free reuse of cultural material. The prevailing assumption—that our culture, and all its cultural artifacts, should be privately controlled and locked away from any and all further creative uses by the audience they are directed at—is both undesirable and unworkable. Uninvited appropriation is inevitable when a population bombarded with electronic media meets the hardware that encourages people to capture those media. However, laws devised to protect the "ownership" of transmittable information have, for example, resulted in a music industry in which the very idea of collage is a dangerous one, and artists inspired by "direct reference" forms of creation do not have the "right" to decide what their own art will consist of. Has it occurred to anyone that the private ownership of mass culture is a bit of a contradiction in terms?

The urge to make one thing out of other things is an entirely traditional, socially healthy, and artistically valued impulse

that only recently has been criminalized in order to force private tolls on the practice, or else prohibit it to escape embarrassment. Artists continue to employ appropriation because it's just plain interesting, and no law can keep artists from being interesting. How many artistic prerogatives should we be willing to give up in order to maintain our owner-regulated culture? The directions artists want to take may some-

'Today, the only solution for artists who appropriate other works rests with . . . Fair Use.'

Negativland is a band of modern noisemakers who have employed appropriation in all their works. They have been sued twice.

times be dangerous—that's the risk of democracy—but they certainly should not be dictated by what business wants to allow. Look it up in the dictionary: Art is not defined as a business! Is it a healthy state of affairs when laws of commerce get to lock in the boundaries of experimentation for artists, or is this a recipe for cultural stagnation?

Today, in a culture thoroughly colonized by private "property rights," the only solution for artists who appropriate other works rests with the legal concept of "Fair Use," which already exists within copyright law. The Fair Use statutes are intended to allow for free appropriation in certain cases of parody or commentary, and are the sole acknowledgement within copyright law of a possible need for artistic freedom and free speech. Unfortunately, the Fair Use Doctrine is now being interpreted conservatively and is being withheld from many "infringers." However, the beauty of Fair Use is that it is capable of overriding all the other restrictions.

Those of us who still value art over profit are now focusing on how to release the Fair Use Doctrine from its present commercial handcuffs. Both courts and Congress await the powerful suggestion that Fair Use issues are not about who is going to profit, but about who is going to determine what art might consist of. Until this adjustment in basic legal presumptions oc-

curs, modern societies will find the corporate stranglehold on cultural "properties" continuously at war with the common sense and natural inclinations of their "user" populations.

Here is our main suggestion for updating the concept of Fair Use in order to accommodate the realities of recent technology, and to promote, rather than inhibit, "direct reference" art forms. Clear all restrictions—including requirements for payment and permission—on any practice of *fragmentary* appropriation. We would retain the present protections and fees for artists and their administrators only in uses of their *entire* works (cover versions) or for any form of usage at all by commercial advertisers. The test of whether a "fragment" is too close to the whole should be an artistic definition, not a commercial one. Namely: Is the material used superceded by a *new nature* of the usage itself—is the whole more than the sum of its parts? When faced with actual examples, this is not difficult to evaluate.

This one alteration in the Fair Use Doctrine would (for a change) serve to balance the will of commerce to monopolize its products with the socially desirable urge of artists to remix culture. If this occurred, the rest of copyright law might stay as it is (if that's what we want) and continue to apply in all cases of "whole" theft for commercial gain (bootlegging entire works).

The law *must* come to terms with the difference between artistic intent and economic intent. We believe that artistic freedom for all is more important to the health of society than the supplemental and extraneous incomes derived from private copyright tariffs that create a climate of art control and Art Police. No matter how valid the original intent of our copyright laws may have been, they are now clearly being subverted to censor resented works, to suppress the public's need to reuse and reshape information, and to garner purely opportunistic incomes. The U.S. Constitution clearly shows that the reason for copyright law was to promote a *public* good, not a private one. No one should be allowed to claim a private control over the creative process itself. Make no mistake: This is essentially a struggle of art against commerce, and ultimately about which one must make way for the other.

LETTERS

SOUND QUALITY IS NARM'S PRIMARY CONCERN

Let me assure Billboard readers that, contrary to the assertions made by A.E. Wolf in his commentary (Billboard, Dec. 18), sound quality is a primary concern to National Assn. Of Recording Merchandisers (NARM) members, or we would not have made it our No. 1 criterion.

The recommendation for acousto-magnetic source-tagging technology was made because, in the opinion of the NARM EAS Committee and Board, based on the findings of an independent lab, that technology is superior and can be intelligently utilized even on magnetic products. At least one record company went on record last fall confirming that it was comfortable moving forward with this technology.

However, there are six other criteria as

well as other performance factors upon which our recommendation was based. All are important in reaching a conclusion that will benefit the industry, including consumers and artists. That is the goal that NARM set out to achieve in 1985. It is still our goal to find a technology that will meet the criteria, and we intend to pursue that goal through intensive study and dialog with all appropriate parties.

Billboard neglected to tell its readers last week that Wolf, of Checkpoint Systems, is president of a company that manufactures a competing technology that was not recommended by NARM.

Pamela Horovitz
Executive VP
NARM
Marlton, N.J.

1992

**Top Classical
Label - Combined
#1 LONDON**

**Top Classical Label
#1 LONDON**

**Top Classical Album
"Carreras, Domingo,
Pavarotti in Concert"**

**Top Classical Artists
José Carreras,
Plácido Domingo,
Luciano Pavarotti**

**This year,
#1 looks
even
better.**

1993

**Top Classical
Label - Combined
#1 LONDON**

**Top Classical Label
#1 LONDON**

**Top Crossover Label
#1 LONDON**

Cecilia Bartoli

#1 Top Classical Artist

"If You Love Me"

#1 Top Classical Title

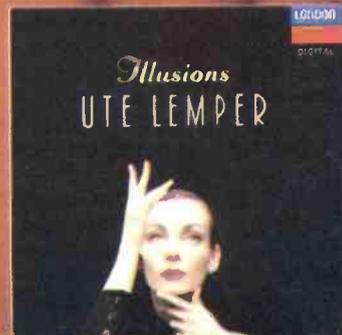


Ute Lemper

#1 Top Crossover Artist

"Illusions"

#3 Top Crossover Title



LONDON

Artists & Music

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Blues Heaven Moves To Sweet Home Chicago

BY CHRIS MORRIS

LOS ANGELES—The Blues Heaven Foundation, the non-profit organization established by the late Willie Dixon, will soon be installed in historic headquarters in Chicago—the landmark Chess Records building.



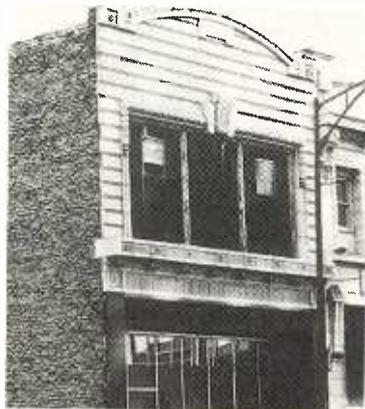
WILLIE & MARIE DIXON

The foundation, which is devoted to blues education, the granting of an annual music scholarship, and legal advocacy for needy musicians, was established by the great blues songwriter, producer, and musician in 1982.

Dixon died Jan. 29, 1992 (Billboard, Feb. 8, 1992). His widow, Marie, took over as president of the Blues Heaven Foundation; Dixon's daughter Shirli, herself a blues singer, serves as VP. The group's advisory board includes such stars as Eric Clapton, John Lee Hooker, and Koko Taylor.

Since Dixon's death, the foundation has operated in Glendale, Calif., where the Dixon family makes its home. Earlier this year, the family purchased the former Chess building at 2120 S. Michigan Ave. in Chicago.

That property was bought by brothers Leonard and Phil Chess in 1957 to house their label operation. Until 1967, when the company moved to larger quarters on Chicago's South Side, the structure was the site of famous recording sessions by Muddy Waters, Chuck Berry, Howlin' Wolf, Etta James, and a host of other blues, R&B, and rock'n'roll luminaries. Willie Dixon



The landmark Chess Records building in Chicago, future home of the Blues Heaven Foundation.

produced and played on many of those sessions.

Of the Dixon family's decision to buy the Chess building, Marie Dixon says, "I wanted to continue to focus on Chicago, because the blues music we're listening to today got started in Chicago, and the Chess company was one company that gave [these] artists a chance to do what they do best, which was play the blues."

Among those contributing to the purchase of the Chess facility was John Mellencamp, who donated \$15,000 to the Blues Heaven Foundation. Mellencamp's radio broadcast from the Chess studios during the '80s helped win landmark status for the building. He also recorded a cover of Willie Dixon's composition, "Seventh Son."

The next step in transforming the Chess building into Blues Heaven's headquarters will be an extensive renovation. "I met with a couple of

(Continued on page 107)

David Foster Gets His Christmas Wish Compilation Of Top Adult Artists Scores Hit

BY PETER CRONIN

NASHVILLE—From Barbra Streisand to Natalie Cole to Michael Bolton, David Foster has produced hit records in the past few years for some of today's top pop singers. But the veteran producer has long been searching for a way to put some of his favorite vocalists together on one album. With "The Christmas Album," he finally gets his wish, and scores a solid hit in the bargain.

Foster's multi-artist collection of seasonal classics, released Oct. 12 on Interscope, has leapfrogged to No. 48 in its third week on The Billboard 200.

"I've wanted to do an album with a bunch of great singers, and this album presented itself as the first real opportunity to do it," Foster says.

Artists featured on the record include Wynonna Judd, BeBe & CeCe Winans, Johnny Mathis, Natalie Cole, Michael Crawford, Vanessa Williams,



FOSTER



Peabo Bryson & Roberta Flack, Tom Jones, Celine Dion, and Tammy Wynette (Billboard, Oct. 9). Foster performs "Carol Of The Bells" and is listed as the artist on the project, a move the self-effacing producer does

not necessarily see as a marketing asset.

"The name David Foster is still virtually unknown to the masses," he says. "It wasn't an easy job to get this record out in the forefront, but now it's selling unbelievably."

In reality, Foster's sterling reputation in the adult pop field certainly gave the project a major boost, but the producer gives most of the credit for the record's outstanding chart performance, amidst an avalanche of holiday product, to Interscope label head Jimmy Iovine.

"Jimmy promised that he would take care of me, and he really did a great job of elevating this to the highest visibility," Foster says.

An old hand at getting the maxi-
(Continued on page 107)

Kathie Lee Reigns Supreme With Two Hit Albums, More

BY ERIC BOEHLERT

NEW YORK—If his video, broadcasting, and publishing entrees make Howard Stern the (self-proclaimed) King Of All Media, is Kathie Lee Gifford the Queen? Consider the regal evidence.

Gifford's laundry list of pan-media duties includes co-hosting the wildly popular wakeup TV program, "Live With Regis & Kathie Lee"; serving as a pitchwoman for Revlon, Carnival Cruise Lines, and Slim Fast; writing a best-seller ("I Can't Believe I Said That"); co-hosting the Miss America Pageant; performing on the nightclub circuit; and, most recently, recording for Warner Bros./Heartland Music. (P.S.: She's also considering signing on to star in a Broadway show.)

In the past 12 months, with essentially no radio support, both of Gifford's releases, "Sentimental" and "It's Christmas Time," quickly made splashes on The Billboard 200. "Sentimental" peaked at No. 108 last spring, and "It's Christmas Time" comes in at No. 133 this week, up from No. 138 last week.

Over the years, Gifford says lots of folks have approached her about making records. But the offers were too "mass market" for her tastes.

Although for many morning viewers the chatty Gifford is the verbal equivalent to a strong cup of wake-up coffee, "I've spent more than two-thirds of my life as a singer," she says. Along with a successful career as a nightclub performer (opening
(Continued on page 103)



GIFFORD



Todd's T-Shirts. Relaxing during the shoot of their video "It's All Right" at New York's Chelsea Hotel, members of Big Head Todd & the Monsters don their "Popular Uprisings" T-shirts, signifying that their Giant/Reprise album "Sister Sweetly" reached No. 1 on Billboard's Heatseekers chart. (Photo: Chuck Pulin)

Industry Attorney Says Sony Dealt Michael Low-Royalty Deal

BY CHRIS WHITE

LONDON—George Michael could have earned a royalty rate of up to 21% on the open market at the time of his 1988 contract renegotiation with Sony, a leading U.K. music industry lawyer claimed during the ninth week of the rock star's High Court action against the record company.

According to Robert Lee, who had been called as an expert witness by the Michael camp, Michael's royalty rates, before packaging reductions, were 15.62% for the U.S., 14% for the U.K., 13% in other major territories, and 12% for the rest of the world.

Another top U.K. music industry lawyer, John Kennedy, who was called by Sony, said he was "sur-

prised" at Lee's royalty estimate but admitted that he himself had negotiated deals worth 21% "with escalations" for artists that he had represented.

Kennedy, who has negotiated for Simple Minds, Wet Wet Wet, Depeche Mode, the Pretenders, and Take That, among others, was asked by Michael counsel Mark Cran what justification there was for record companies wanting lengthy contracts. He replied, "The simple justification [for a longer contract] is that it's business, and the companies are looking for profits."

Cran replied, "If there was only a three-album deal, the record company knows that it would have to keep on its toes in order to keep the artists
(Continued on page 103)

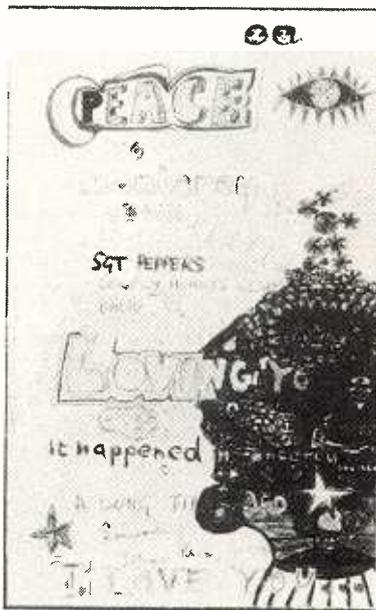
Art Collaboration By The Beatles To Go On Sale

BY DON JEFFREY

NEW YORK—A drawing that depicts messages of peace and love, as well as a "record monster"—a purple creature with discs floating above its head—is taking a world tour as the only known visual artwork created collaboratively by the four Beatles.

Production company Planet Gear says 1,000 hand-pulled lithographs of the original will be offered for \$7,500 each and that up to 20% of the net proceeds will benefit organizations that focus on environmental issues.

The work—drawn with felt marker, colored pencils, and ink—has remained for more than 25 years in the
(Continued on page 107)



The Beatles' only collaborative work of graphic art.

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House Of Blues Opening Two New Outlets

Chain Expands Reach With Educational, Radio Programs

■ BY CHRIS MORRIS

LOS ANGELES—House Of Blues, a blues-inspired chain of nightclub/restaurants, is expanding its territorial reach with new outlets in New Orleans and L.A., and has branched out to encompass a nonprofit educational organization, a network radio show, and the imminent launch of a record label.

The clubs are the inspiration of CEO Isaac Tigrett, the noted restaurateur who co-founded the successful Hard Rock Cafe chain. Tigrett, who sold his interest in the Hard Rock in 1988 for more than \$100 million, opened the first House Of Blues in November 1992 at Harvard Square in Cambridge, Mass.

"I'm an old hick from the South, and this is how my career started," Tigrett says. "This is a labor of love for me... I'm trying to bring something special to the [blues] art form, and raise the consciousness."

Tigrett is partnered with a diverse group of investors that includes the Harvard Univ. Endowment Fund; English financier Sir James Goldsmith; actor and Blues Brothers co-leader Dan Aykroyd; Jim Belushi, brother of Aykroyd's late Blues

Brothers partner, John Belushi; the members of Aerosmith and the Blues Brothers Band; and former "Cheers" star and music enthusiast George Wendt. The late actor River Phoenix also had a financial interest in the venture.

The House Of Blues spots refract the rock-themed decor of the original Hard Rocks through blues iconography. As Tigrett explains, "I'm from west Tennessee, and I grew up in juke joints. [House Of Blues] isn't a facsimile of one—but it's a '90s version of a juke joint."

Following the success of the Cambridge House Of Blues, the company is opening its New Orleans outlet Jan. 29 and an L.A. branch, on the Sunset Strip in West Hollywood, March 18.

Located in the city's French Quarter, the New Orleans club will feature a nightclub with a capacity of 1,000 and a restaurant that will seat 350. Its decor will feature folk art by artisans from the Mississippi Delta and plaster *bas relief* portraits of noted blues musicians by local artist Andrew Wood.

The grand opening of the 27,000-square-foot Crescent City club will feature a wide-ranging cast of blues-

based performers, including Dr. John, the Blues Brothers Band with Aykroyd, Commitments lead singer Andrew Strong, former Stax Records star Carla Thomas, and Mississippi-bred blues man Robert Jr. Lockwood. These festivities will be preceded Jan. 20-21 by two nights of performances by artists on Motown's MoJazz imprint, and Jan. 25 by a Neville Brothers concert benefiting a New Orleans AIDS task force.

The L.A. club, which will stand on the site of the '70s blues/R&B club Roy's, will open with a special performance by Aerosmith, which will play a set of songs drawn from the band's blues influences.

Tigrett says he sees House Of Blues not just as a venue for entertainment and dining, but as a place where patrons can be educated inter-actively about the blues.

The clubs will feature dozens of high-definition video monitors that work in tandem with the house sound

(Continued on page 103)

ASCAP Issues Status Report As Reorganization Continues

■ BY IRV LICHMAN

NEW YORK—Members of ASCAP have been told that progress is being made to correct failings that led to a dramatic executive reorganization of the performance rights society last September (Billboard, Sept. 25).

Although the reorganization is ongoing—a newly created position of CEO is yet to be filled—society membership is receiving a "new agenda" program report from president Morton Gould.

The document, which will be augmented periodically, is a status report on three critical areas addressed when the reorganization was announced following an ASCAP-commissioned study by management consulting firm Booz-Allen: improving service to members and users; expanding

the pool of distributable money; and establishing new leadership for ASCAP's new direction.

Under the heading of improving service to members, Gould states that the March 1994 publisher and May 1994 writer distributions will reflect an increase in radio survey size of about 25%. This is due to the use of radio station logs and electronic monitoring in addition to current tape monitoring.

"By our June 1994 publisher distribution and August 1994 writer distribution," says Gould, "the radio survey will be more than double its current size. ASCAP plans to continue to increase the radio survey size over the long term, while maintaining the 'follow-the-dollar' principle."

With regard to the TV survey, (Continued on page 115)

Snoop Dogg Arraigned In Shooting

Chart-Topping Rapper Pleads Not Guilty

LOS ANGELES—Rapper Snoop Doggy Dogg, whose debut album "Doggystyle" entered The Billboard 200 at No. 1 two weeks ago, pleaded not guilty to murder charges during an arraignment hearing in Superior Court here Dec. 10.

Snoop, whose real name is Calvin Broadus, is charged along with his bodyguard, McKinley Lee, and a third man, Shawn Abrams, in the Aug. 25 shooting death of Philip Woldemariam in the Palms neighborhood of L.A. (Billboard, Sept. 18). Broadus is accused of driving the vehicle from which Lee allegedly shot Woldemar-

iam; Abrams allegedly helped track down the victim.

Broadus, who was convicted in 1990 for drug possession, also faces a charge of weapons possession in the murder case; convicted felons are prohibited from having guns.

Broadus' attorney, David Kenner, has maintained that Woldemariam had threatened the musician repeatedly, and that the shooting was an act of self-defense.

Broadus and Lee both are free on \$1 million bail; Abrams is free on \$200,000 bail. A pretrial hearing is scheduled for Jan. 20.



Nashville Peers. Celebrating the opening of peermusic's new Nashville office are, from left, J. Kevin Lamb, VP of peermusic, Nashville; Kathy Spanberger, senior VP of peermusic's U.S. operations; and Ralph Peer II, president/CEO of peermusic.

Brit Rockers Suede Sued By U.S. Artist Claiming The Name

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—An artist who claims to have performed and recorded under the name Suede since 1976 has sued the Nude/Sony recording act Suede, along with Sony Music, Columbia Records, and U.K. label Nude Records Ltd., claiming trademark infringement in the use of the moniker.

According to the suit, filed Dec. 5 in U.S. District Court, Southern District of New York, Suzanne deBronkart of Maryland began performing as a jazz/pop vocalist and instrumentalist under the name Suede in 1976. She released two albums, "Easily Suede" in 1988 and "Barely Blue" in 1992, on her own Easily Suede Music

(Continued on page 103)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Shelia Shipley is named senior VP/GM of Decca Records in Nashville. She was senior VP of national promotion for MCA Records/Nashville.

Brian Porritt is promoted to VP and controller, finance for Warner Music International in London. He was assistant controller, financial reporting.

Bill Pfordresher is promoted to VP of promotion for Zoo Entertainment in Los Angeles. He was national director of CHR promotion.

Charles Wallace is appointed VP of finance for Warner Special Products in Los Angeles. He was COO for Newfield Enterprises International.

MCA Music Entertainment International names **Koen van Bockstal** GM of MCA Belgium, **Gerard Woog** GM of MCA France, **Kees van Weijen** managing director of MCA Holland, **Piero la Falce** managing director of MCA Italy, **Carlos Ituino** man-



SHIPLEY



PORRITT



PFORDRESHER



WALLACE



CAREY



STEEL



COLLINS



BOCCHI

aging director of MCA Spain, and **Gert Holmfred** managing director of MCA Sweden. They were, respectively, product manager for BMG Belgium, French marketing manager for MCA France, GM of Polydor Holland, founder of DSB Italy, marketing manager/Spain for MCA, and founder of Scandinavian Records.

Michelle Meisner is appointed senior director of national rock promotion at Elektra Entertainment in Los Angeles. She was national promotion director at Capricorn Records.

Dale Connone is named senior di-

rector of singles promotion at Epic. He was national promotion director at Virgin.

Atlantic Records promotes **Kevin Woodley** to senior director of A&R/black music in New York, **Steve Ellis** to national director of adult formats in New York, and **Donna Spencer** to manager of artist relations in Los Angeles. They were, respectively, director of A&R/black music, New York promotion rep, and artist relations coordinator.

Joy Bailey is appointed senior director of A&R, R&B at Arista Rec-

ords in New York. She was associate director, black music A&R, Capitol.

Diana Baron is promoted to director of alternative press at A&M Records in Los Angeles. She was West Coast publicist.

PUBLISHING. Sony Music Publishing names **Kathleen Carey** VP of A&R in Los Angeles and **David Steel** VP of A&R in New York. They were, respectively, head of Reata, a joint venture publishing house with Warner/Chappell, and senior VP/GM for Virgin Music America.

RELATED FIELDS. **James R. Collins** is appointed CFO for ASCAP, New York. He was VP of finance for American Express Travel Related Services Co.

The Recording Industry Assn. Of America in Washington, D.C., names **Linda Bocchi** associate general counsel and director of royalty administration, and **Paul Russinoff** director of state relations. They were, respectively, general counsel of the Copyright Royalty Tribunal and a legal intern at the RIAA and Washington Area Lawyers For The Arts.

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YOU HAVEN'T PLAYED
LA UNTIL YOU'VE
PLAYED THE GREEK

Rock Hall On The Watch For Fresh Artifacts

BY CARLO WOLFF
and PAUL VERNA

CLEVELAND—These are good days for the Rock And Roll Hall Of Fame.

Former Rolling Stone music editor James Henke, who spent the past year as VP of product development at Elektra, is returning home to Cleveland to serve as the hall's chief curator (Billboard, Dec. 18). And to further boost the institution's industry profile, at least on a local basis, a group of area distributors and label reps has mounted an awareness campaign on behalf of the hall.

Henke's mandate, he says, is to "build up the collection" of rock artifacts. "We need to look really hard at the record companies and the people who are on the New York board [of the Rock And Roll Hall Of Fame Foundation]. Part of my job will be going to these people. I think they realize that we're at a point now where this is a real thing; it's happening, it's got to be great, and they've got to pitch in and be involved."

Henke—who replaces departing curator Bruce Conforth—adds that Who leader Pete Townshend and the estate of late Who drummer Keith Moon have been donating material to the hall. Other artists who have contributed recently include the Beach Boys and Carole King, he says.

The hall's recently appointed chief, Dennis Barrie, says the display aspect of the hall has been overlooked until now. "I don't think that had been as much of a priority here as it should have been, and it's certainly my priority that we focus on building our collection," he says.

Another step in the effort to make the hall's planned June 1994 debut as splashy as possible is the formation of a local support group led by two executives at indie distributor Action Music Sales Inc., GM Clay Pasternack and operations manager John Awarski. The other members of the steering committee represent the six major distribution companies: Rick Froio, WEA Corp.; Jim Hawn, Sony Music Distribution; Michael Greene, CEMA Distribution; Tammy Fuller, PolyGram Group Distribution; Roger Zadd, BMG Distribution; and Dave Moye, Uni Distribution.

According to Pasternack, the group eventually will include radio and retail executives, and it also will issue a periodic newsletter.

Awarski says, "People are always asking us, because we're from Cleveland, 'What's going on with the Rock And Roll Hall Of Fame?' So, we took the initiative and formed a group the industry can interrelate with. It's our hometown, our backyard, so why not be involved?"

Barrie adds, "I look at the group as an important regional support group, which we need. They're helping create positive public relations for the Hall Of Fame locally."

Nationally, the hall also is trying to boost its image. To that end, Barrie is about to appoint an in-house public relations person who will interact with the New York publicity staff.

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#1 Dance Sales

"If"

#3 R&B single
#4 Pop single
#1 Dance Club Play for 2 weeks
#4 Dance Sales

"Again"

Platinum
#1 Pop single
#7 R&B single
#4 AC single

Billboard's #1 female album-artist in 1993
Sold-out American tour

"Because Of Love"

coming January 10

Are You Gonna Go My Way

Double platinum
4 million sold worldwide
Platinum in 7 other countries
#6 college album

"Are You Gonna Go My Way"

#1 AOR track
#2 Modern Rock track

"Believe"

#10 Modern Rock track
#15 AOR track

"Is There Any Love In Your Heart"

#16 AOR track

Sold-out U.S. and International tours

"Heaven Help"

coming January 17

Virgin paintblank

Flair

charisma



Tina Turner



What's Love Got To Do With It

Platinum
#8 R&B album
Top 20 Pop album

"I Don't Wanna Fight"

#1 AC single for 7 weeks
#9 Pop single

Sold-out American tour

UB40



Promises And Lies

Platinum and counting
4 million sold worldwide

"Can't Help Falling In Love"

Platinum
#1 Pop single for 7 weeks
#11 AC and Modern Rock track

"Higher Ground"

Top 15 Modern Rock track

Sold-out U.S. and European tours

Smashing Pumpkins



Siamese Dream

Platinum and counting
Entered college charts at #1
remained #1 for 8 weeks
Top 10 Pop album

"Cherub Rock"

#7 Modern Rock track
#22 AOR track
 Buzz Clip

"Today"

#5 Modern Rock track
 Buzz Bin for 10 weeks

Sold-out U.S. and European tours

"Disarm"

coming in January
U.S. college tour starts in March '94

Breaking new ground with



Cracker Kerosene Hat

#5 Heatseekers album
#4 college album

"Low"

#1 college radio track
#5 Modern Rock track

Brother Cane

Top 15 Heatseekers album

"Got No Shame"

#1 AOR track
 Headbangers Ball

"That Don't Satisfy Me"

Top 20 AOR track

On tour forever

Tour with Aerosmith starts Feb. 1

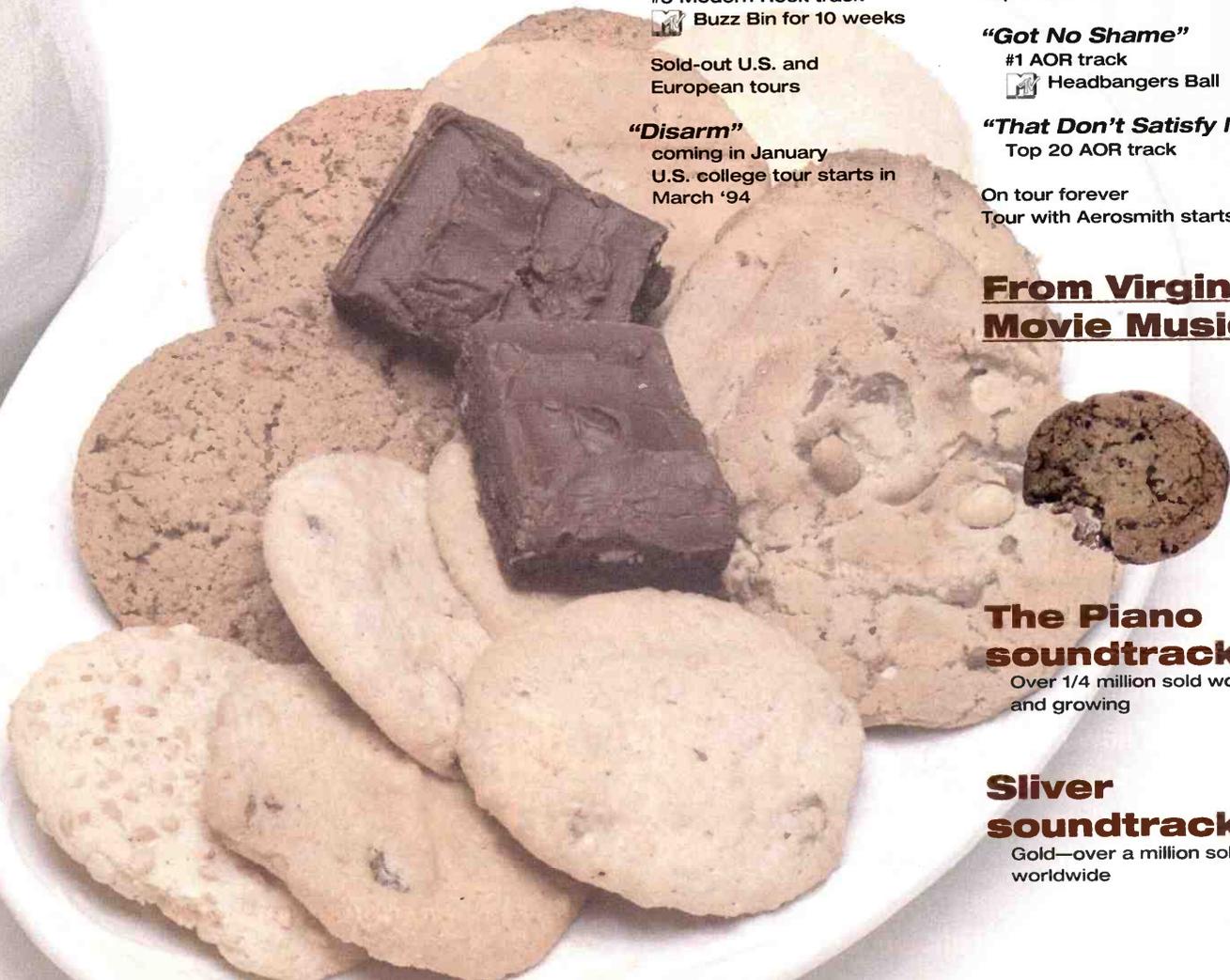
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Many Genres Shine In A Wacky Year, With R&B, Rap, Alternative Leading The Way

ANY YEAR THAT ends with Pearl Jam, Frank Sinatra, Beavis And Butt-head, and Snoop Doggy Dogg duking it out (hopefully all unarmed, or at least sans matches) for the top spot on The Billboard 200 can be described in numerous terms, but wacky comes immediately to mind.

1993 was a year when virtually every genre got its chance to shine in the mainstream's light. The list of records

THE TOP STORIES

- Houston And "The Bodyguard" Shatter Records
- Pearl Jam's "Vs." Takes On The World
- Country Artists Continue To Ride Tall In The Saddle
- Baby Boomers Say Yes To Live Music As Bette Midler, Simon & Garfunkel, And Steely Dan Play It Again
- Meat Loaf Heats Up Again; Duran Duran Doubles Back

that logged time near the top of the chart straddles virtually every form of music. From purple dinosaurs to musical dinosaurs, 1993 had it all.

HOT, HOT, HOT: If diversity was the buzzword for the top pop albums of the year, for the top singles the defining phrase would have to be "the song remains the same." Once again, R&B and rap-oriented singles dominated the ever-fragmenting top 40 radio market, as the Hot 100 Singles year-end recap shows. From Whitney Houston to Dr. Dre to Tag Team to Silk to SWV to H-Town to Duice, one has to go to the 22nd-biggest Hot 100 hit of the year, Soul Asylum's "Runaway Train," to find a song that did not also find itself on the Hot R&B Singles chart.

BEFORE WE GO ANY further, let's take a moment to praise "The Bodyguard" soundtrack, which is in a class unto itself.

The soundtrack spent 20 weeks at No. 1 (including 17 this year), more than any other release since the conversion to SoundScan in May, 1991. To date, the album has been certified for sales of more than 10 million in the U.S., making it one of the top-selling

soundtracks ever. Houston's version of Dolly Parton's "I Will Always Love You" was No. 1 on the Hot 100 for 14 weeks, besting the record set by Boyz II Men last year with "End Of The Road." Also, the single of "I Will Always Love You" was certified for sales of more than 4 million copies, making it the top-selling single ever by a solo artist.

Among the other hit-spawning soundtracks in 1993 were "Sleepless In Seattle," "Judgment Night," "The Three Musketeers," "Poetic Justice," "Free Willy," "Benny & Joon," "Last Action Hero," "Sliver," and "Menace II Society."

I AM WOMAN, Watch Me Sell: Whitney was hardly the only female artist making noise in 1993. With her deeply personal statement of growth, "janet.," Janet Jackson kicked off her new contract with Virgin Records. By year's end, the album had sold more than 4 million units in the U.S. and showed no signs of slowing down... SWV certainly was RCA's brightest star of the year, with the female act landing three singles in the year-end wrap-up of Hot 100 singles. Tunes such as "Weak" and "I'm So Into You" struck chords on

both the pop and R&B charts... The same was true of thrush **Toni Braxton**, whose debut on 1992's "Boomerang" soundtrack, "Love Shoulda Brought You Home," was an early indicator of success to come... Certainly not to be overlooked was the popularity of Mariah Carey's latest, "Music Box," which had spawned two huge hits, "Dreamlover" and "Hero," by year's end.

ALTERNATIVE TO WHAT??? Given the success of so-called alternative artists like Pearl Jam, Nirvana, Stone Temple Pilots, Smashing Pumpkins, Depeche Mode, and Soul Asylum, isn't it perhaps time to dispense with the moniker "alternative" and come up with something more appropriate, like "moneymaking?" Maybe those in the know could insti-

tute some kind of sales limit (say, 20,000 units) so that once an alternative band's latest release surpasses that number, it can no longer be referred to as an alternative band. All we know is that any band that sells more than

1993 *IN* REVIEW

900,000 copies in the first week of its album's release is way past that 20,000 limit. (About 45 times over, we'd say).

Also, given the success of this music, is it any surprise that Atlantic Records spent much of the year gobbling up every alternative label that started with the letter M? Anyone for the Ns?

PROVING THE MAXIM that any press is good press, gangsta rappers shot their way to the top this year. Both Dr. Dre and Snoop Doggy Dogg had huge albums this year. The problems faced by rappers such as 2pac and Dogg—even my mother knows his real name is Calvin Broadus, since he's been in the news so much—reflected societal problems among young black males that have been ignored too long. Critics worry that the fame bestowed upon such artists only make a life of crime look more glamorous. To many in the outside world, rap music and rap sheet became synonymous terms. Not only are such stereotypes damaging, they completely ignore the contributions of such socially conscious hip-hop/rappers as Digable Planets and Arrested Development.

IF YOU ADDED UP ALL THE press clippings devoted to gangsta rap, it still wouldn't amount to one iota of the reportage devoted to the year's biggest entertainment (and we use that term loosely) story: Michael Jackson's troubles. Given that virtually no nugget of information has gone unexamined, we don't feel any real need to explore it here. On a business front, sales of Jackson's albums haven't diminished, according to retailers, and Epic has released another single from the woefully titled "Dangerous" album. Instead of concentrating on healing the world next year, maybe the artist can concentrate on healing himself.

Y'ALL COME BACK NOW, You Hear? Hands down, the comeback story of the year, in terms of sales and sheer shock value, was Meat Loaf. Sixteen years after the release of "Bat Out Of Hell"—and with little intervening success—the singer scored his first No. 1 album with "Bat Out Of Hell II: Back Into Hell." Its first single, "I'd Do Anything For Love (But I Won't Do That)," spent several weeks at the top of the Hot 100 Singles chart as well. Although Meat Loaf said the album wasn't really a sequel to the 1977 version, one has to wonder if a bat by any other name would have flown as high. Also returning to its roots, Duran

THE CHART TOPPERS



WHITNEY HOUSTON



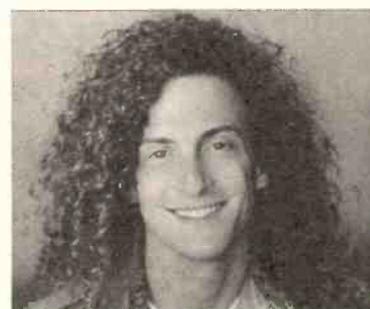
JANET JACKSON

The following is a chronological listing of releases that logged time at No. 1 on The Billboard 200 in 1993. The figures in parentheses are the number of weeks each title spent at No. 1 in 1993. Titles that debuted at No. 1 in 1993 are indicated in bold type. (Note: "The Bodyguard" spent three weeks at No. 1 in 1992.)

- "The Bodyguard," Soundtrack, Arista (17).
- "Unplugged," Eric Clapton, Duck/Reprise/Warner Bros. (3).
- "Songs Of Faith And Devotion," Depeche Mode, Sire/Warner Bros. (1).
- "Get A Grip," Aerosmith, Geffen (1).
- "janet.," Janet Jackson, Virgin (6).
- "Back To Broadway," Barbra Streisand, Columbia (1).
- "Zooropa," U2, Island (2).
- "Black Sunday," Cypress Hill, Ruffhouse/Columbia (2).
- "Sleepless In Seattle," Soundtrack, Epic Soundtrax (1).
- "River Of Dreams," Billy Joel, Columbia (3).
- "In Pieces," Garth Brooks, Liberty (5).
- "In Utero," Nirvana, DGC/Geffen (1).
- "Bat Out Of Hell II: Back Into Hell," Meat Loaf, MCA (1).
- "Vs.," Pearl Jam, Epic (5).
- "DoggyStyle," Snoop Doggy Dogg, Death Row/Interscope (3).

Duran titled its newest album eponymously—the same non-moniker given its 1981 debut. The release yielded the band its first hit in years with "Ordinary World."

DEJA VU ALL OVER AGAIN: When it came time to sweat to the old-



Sax Man. Although it never hit No. 1 on The Billboard 200 chart, Kenny G's "Breathless" sold an astonishing 5 million copies in the U.S. alone, making it the No. 2 top-selling album of 1993.

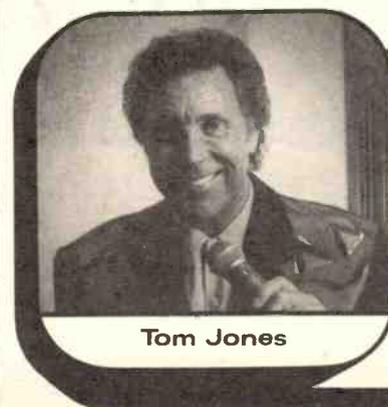
ies, baby boomers came out in full force. Bette Midler, on the road for the first time in 10 years, sold out an unprecedented 30 nights at Radio City Music Hall as part of her tour. Steely Dan, on only the second tour in the act's history, filled arenas with fans rabid to reel in the years. Simon & Garfunkel reunited for 21 sold-out shows at New York's Paramount Theater. Barbra Streisand, ending a decades-long ban on public appearances, agreed to appear for four shows at Las Vegas' MGM Grand Hotel on New Year's Eve and New Year's Day. Touring staples like Jimmy Buffett, the Moody Blues, and the Beach Boys continued to be big draws.

BABY BOOM OR BUST: The same demographic that was bum-rushing the arena stage to relive old memories could not be counted on to approach the record stores to hear new music. The simple fact is that in 1993, for every Meat Loaf, there were several tur-

(Continued on next page)



Why Aren't These Guys Smiling? If selling millions of records doesn't make Pearl Jam happy, we don't know what will. Bemoaning the success of their second Epic album, "Vs.," are, from left, Jeff Ament, Dave Abbruzzese, Eddie Vedder, Stone Gossard, and Mike McCready.



Tom Jones

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THE BEAT LOOKS BACK AT A WACKY YEAR

(Continued from preceding page)

keys. Labels' release schedules often looked like they could have been circa the mid-'70s or even before, with such artists as **Laura Nyro** and **Jimmy Webb** putting out their first albums in years. Despite some marginal radio success, new efforts by many artists who have been making records for



Tripping The Light Fantastic.

Madonna brought along a disco ball, blond afro wig, and other props when she brought "The Girlie Show" to New York. The tour played selected dates in the U.S., with the Material One concentrating more on the rest of the world in 1993. (Photo: Chuck Pulin)

more than two decades were greeted with little more than a yawn. Among those falling into this category include **Michael McDonald**, **Daryl Hall**, **David Crosby**, **Art Garfunkel**, and the **Kinks**. Other baby boom-targeted records by deserving acts like **Marc Cohn**, **Pat Benatar**, **John Hiatt**, and **Natalie Cole** also failed to meet label expectations.

Conversely, big-time Grammy winners **Eric Clapton** and **Rod Stewart** had a fine time. Clapton's "Unplugged" (which was released in 1992, but sold more than half of its seven million units this year) and Stewart's "Unplugged . . . And Seated" were among the best-selling albums of their careers.

COUNTRY CLUB: Though there were no country blockbusters that surpassed the 5-million-unit mark, like last year's "The Chase" by **Garth Brooks** or "Some Gave All" by **Billy Ray Cyrus**, country continued to sell exceedingly well. At one point in October, Brooks held down the top spot on The Billboard 200 with his latest effort, "In Pieces," while **George Strait** and **Reba McEntire** debuted in the top 10. Country artists' success came solely on the strength of popularity within their own format. Unlike last year, when Cyrus almost climbed to the top of the Hot 100 with "Achy Breaky Heart," there were virtually no crossover hits this year, proving that country doesn't need to ride anyone's



Topp Dogg. Snoop Doggy Dogg made chart history when his **Death Row/Interscope** release, "DoggyStyle," became the first record by a debuting artist to bow at No. 1 on The Billboard 200 albums chart. His parole officer, whom he thanks on the record, must be so proud.

coattails to find its audience. Many in Nashville had believed from the start that if country radio did its job right, the fans would come to them instead of vice versa, and this year proved them right.

ONES TO WATCH: Several artists felt the first impact of their efforts in 1993. Among our favorites were the **Gin Blossoms**, the **Cranberries**, **Swinging Steaks**, and **Eleanor McEvoy**, all of whom we expect bigger things from in 1994. Among the acts we're still hoping will find the larger audiences we feel they so richly de-

(Continued on page 26)

Strong NMPA Stats In Past Indicate Happy Times Now

THOUGH the reporting process by the **National Music Publishers' Assn.** can do no better at this time than provide U.S. (and worldwide) music publishing results for a period covering 1990-91, there is every reason to believe that the happy results of that period have held over to the current state of business. As reported earlier in **Billboard**, the figures show worldwide revenues for 1990-91 of \$4.4 billion, a 23.3% increase over the previous period of 1989-90. The U.S. represented 25.2%

of the world market with revenues of \$1.1 billion. The good news basically results from booming usage and better copyright legislation and policing in world markets.

Usage in this year and years ahead appears to be on a roll, partly due to new technologies, including the appearance of computer-driven interactive devices. By year's end, music publishers in the U.S. began to establish their rights in new delivery systems by legal means: A class action suit was instituted in U.S. federal court in New York charging a computer informational service, **CompuServe**, with copyright infringement for not paying for synthesized delivery of music to its subscribers. Whether satellite delivery of album product will add to happy times is to be answered far into the future, but music publishers began in 1993 to establish royalty formulas with players in this field.

On the creative side in the U.S., rap songs, after a hiatus of sorts as a center of controversy, stepped into the limelight at year's end, albeit in a role that seemed to suggest that one time defenders of raw rap as reflecting messages from sorry ghetto conditions were withdrawing such support.

Leaders of the black community have been saying for months that rap graphically depicting urban violence or negative attitudes toward women is harmful. **WBSL**, a black-owned radio station in New York that plays a lot of rap, said a committee would judge whether a rap record conveying such themes should be barred from airplay. Several other radio stations also began restricting the play of certain songs.

Whatever their reasons, many within and without the African-American community who had defended controversial lyrics are taking another look at the genre known as gangsta rap, and now say that when rap shouts invectives it may leave much to be desired.

In the U.S., buyouts, co-publishing deals, and the establishment of artist-owned publishing setups (e.g., **Madonna's Maverick Music**) continued to proliferate. At year's end—

lots of important things happen to have been year-end developments this year!—an unusual arrangement caught the attention of both trade and consumer press. **EMI Music** made an administration deal with **Michael Jackson's Beatles-rich ATV Music** catalog. The interesting wrinkle here, certainly within a catalog management arrangement, is that **EMI Music** is to provide partnership funds for **ATV Music** catalog acquisitions (**Jobete Music** is considered a possibility).

Fading into distant memory is the era when, by and large, a publisher took a song and held 100% of the publishing. Now, cut

that in half, or in quarters, or even less. The saving grace is that the financial pie is much bigger.

PRINT ON PRINT: The following are best-selling folios of the year as reported by companies that report monthly to **Words & Music:**

- CHERRY LANE MUSIC**
1. **Metallica**, Metallica
 2. **Guns N' Roses**, Use Your Illusion I
 3. **Metallica**, Master Of Puppets
 4. **Guns N' Roses**, Use Your Illusion II
 5. **Joe Satriani**, The Extremist

CPP-BELWIN

1. **Bette Midler**, Greatest Hits
2. **Garth Brooks**, Best Of (guitar tab)
3. **Extreme II**, Pornograffitti
4. **Sleepless In Seattle**, soundtrack
5. **Jimmy Buffett**, Songs You Know By Heart

HAL LEONARD PUBLISHING:

1. **Eric Clapton**, Unplugged
2. **Aladdin**, soundtrack
3. **Pearl Jam**, Ten
4. **Phantom Of The Opera**, vocal selections
5. **Stevie Ray Vaughan**, Lightnin' Blues

MUSIC SALES CORP.

1. **The Red Hot Chili Peppers**, Blood Sugar Sex Magik
2. **Pink Floyd**, The Wall
3. **Stone Temple Pilots**, Core
4. **The Cure**, Standing On A Beach
5. **Tori Amos**, Little Earthquakes

WARNER BROS. PUBLICATIONS:

1. **The Bodyguard**, soundtrack
2. **Neil Young**, Harvest Moon
3. **Rod Stewart**, Unplugged . . . And Seated
4. **Megadeth**, Countdown To Extinction
5. **The Secret Garden**, Vocal Selections.



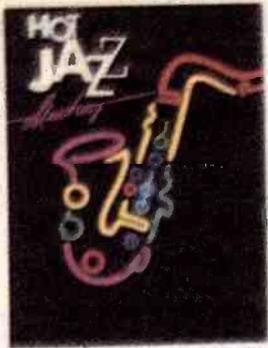
by Irv Lichtman

Congratulations to David Foster

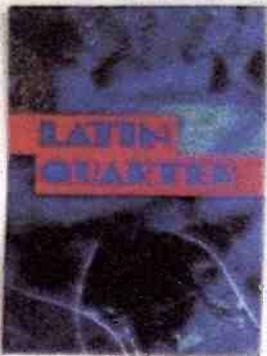
Billboard's Producer Of The Year

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83 Tourpass



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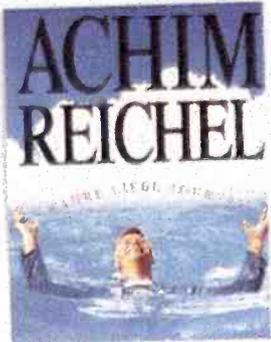
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Herbert Grönemeyer
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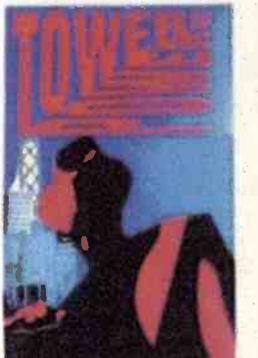
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Paul Weller



BACKSTAGE



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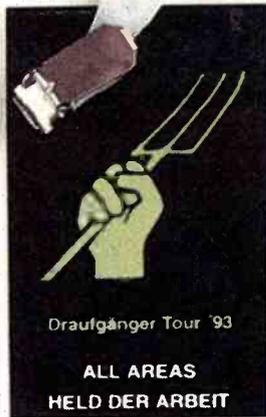
KLAUS HOFFMANN



GUEST/BACKSTAGE

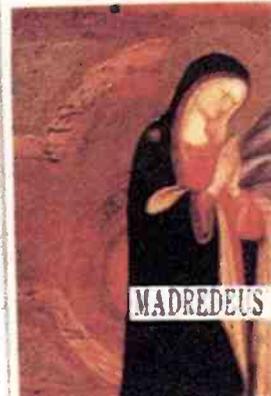


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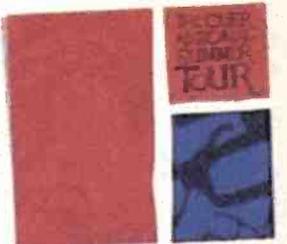


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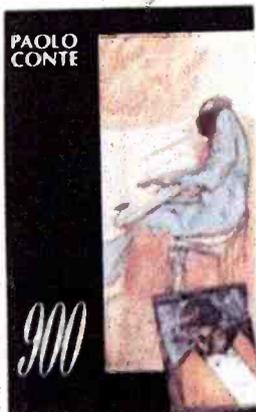


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Artists & Music

THE BEAT LOOKS BACK AT A WACKY YEAR

(Continued from page 24)

serve are Kirsty MacColl, Cowboy Mouth, Darden Smith, Tim Finn, and Jude Cole.

INTO THE FUTURE: There are several developments that we'd like to see in 1994:

- We'd like to see the passage of a law prohibiting "Unplugged" records. Enough is enough.

- How about stopping the already-tired practice of listing the name of the artist whose music is playing on a commercial: i.e., Clannad and Volkswagen, Lorrie Morgan and Ebel watches, and Joe Satriani and a product we can't remember. We already have enough of chyroned marketing messages; they're called music videos.

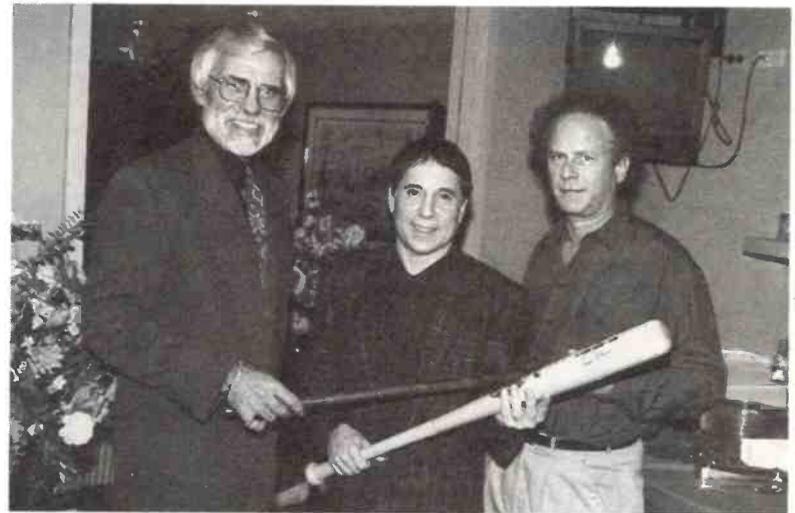
- Is it too much to ask that artists take a little responsibility for some of their actions? We really could not care less what the members of Cypress Hill or Total Devastation do on their own time, but are we the only ones who think promoting drugs to kids too young to make up their own minds is a little irresponsible? And what's with Sacred Reich's label, Hollywood Records, sending out promotional bongs to push the band's new record? All we

could think was, does Mickey Mouse know about this?

- Formerly Prince should be forced to announce how we're all supposed to pronounce his new name by Jan. 15,

goshdarnit. Isn't there a statute of limitations on this kind of thing, or is he counting on us still caring when he decides the time is right?

By the way, Happy New Year.



Bat Out Of Hell, Part I: Paul Simon, center, and Art Garfunkel, right, are presented gifts, including a bat autographed by Mickey Mantle and Roger Maris, for their 21-evening engagement at the Paramount. At left is Bob Gutkowski, president of Madison Square Garden.

Critics' Lists Demonstrate Staff's Diversity

NEW YORK—Compiling the Critics' Choice lists that appear on pages 32-35 has become an annual ritual for Billboard's reporters, editors, and correspondents. Each year, more of our staffers and contributors clamor to participate; this year's pages carry a record 37 lists.

Although the lists have a decidedly left-field pop and rock bent, overall they provide a glimpse at the diversity of the Billboard family, spanning the musical spectrum from the Texas swing of Asleep At The Wheel to the African-European a cappella of Zap Mama.

Do the lists represent anything more than the personal tastes of 37 somewhat jaded music lovers? Consider this: A large group of listeners (in the 25-45 age group), when exposed to an enormous variety of music, chooses the most eclectic mix imaginable. Perhaps there's a lesson there for music marketers and pro-

grammers who base their strategies on matching narrowly defined formats to specific demographic groups.

At the least, we hope you will find the Critics' Choice to be interesting reading. Maybe it will even inspire you to pick up a few of the titles we mention.

So which artists were Billboard's favorites for the year?

The artist appearing on the most lists is Aimee Mann, whose "What-

ever" album is cited eight times, including three "firsts." The runner-up is Dutch band Bettie Serveert with five mentions. With four citations each are Asleep At The Wheel, Chris Isaak, John Mellencamp, Pearl Jam, Smashing Pumpkins, US 3, and Paul Westerberg. Coming in at three mentions are Arthur Alexander, the Breeders, Liz Phair, Wynonna, U2, and Yo La Tengo.

Like I said, it's an eclectic mix.

KEN SCHLAGER



Bat Out Of Hell, Part II: Meat Loaf hams it up during his sold-out Broadway engagement celebrating the release of his new MCA album, "Bat Out Of Hell, II: Back Into Hell." (Photo: Chuck Pulin)



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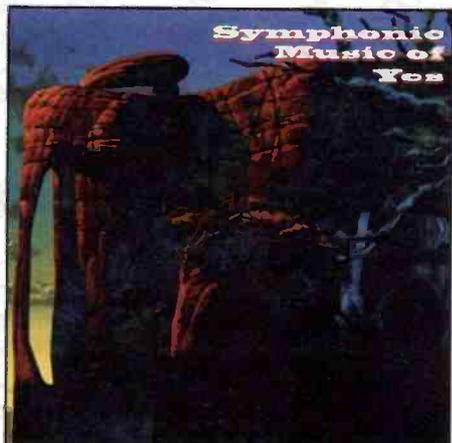


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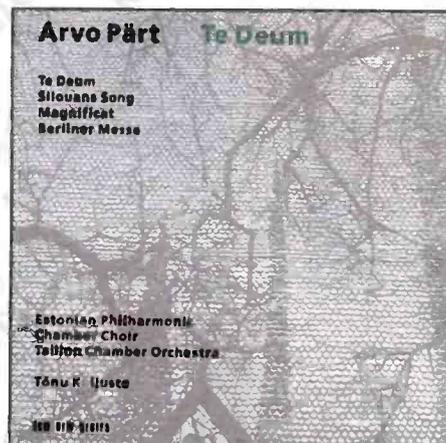
SYMPHONIC MUSIC OF YES

#1

CLASSICAL
OVERALL

#1

CLASSICAL
CROSSOVER

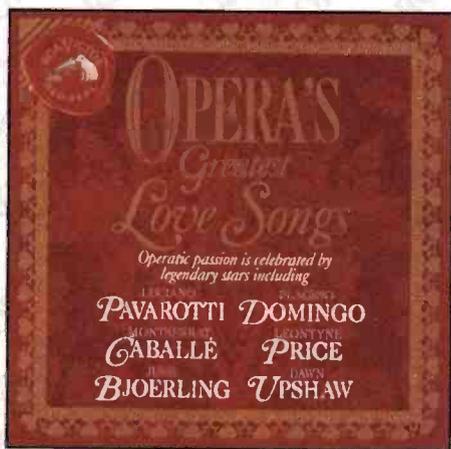


ARVO PÄRT - TE DEUM

#3

CLASSICAL
TRADITIONAL

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OPERA'S GREATEST LOVE SONGS

#14

CLASSICAL
TRADITIONAL

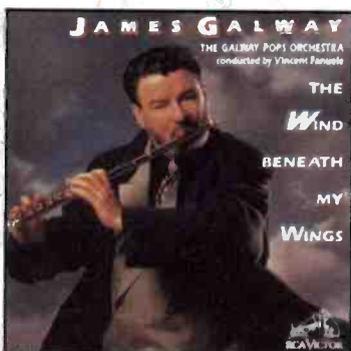


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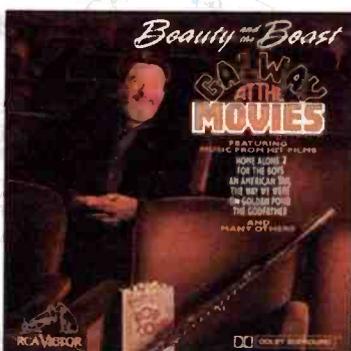


#18

CLASSICAL
OVERALL

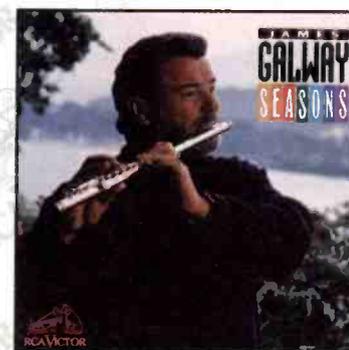
#7

CLASSICAL
CROSSOVER



#10

CLASSICAL
CROSSOVER

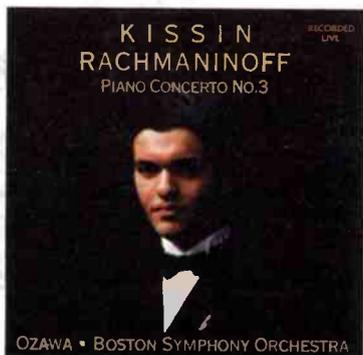


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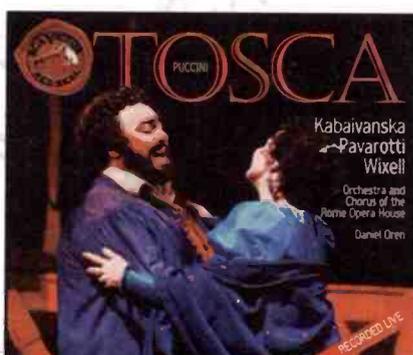
CLASSICAL
CROSSOVER

In classics, you need only

NUMBERS
REFLECT
BILLBOARD
CHART
STANDING
WEEK
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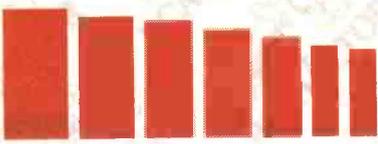
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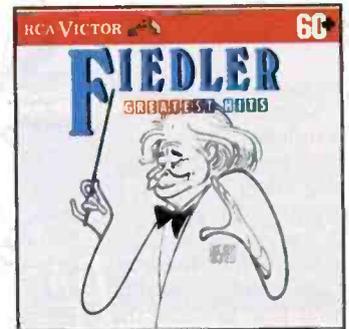
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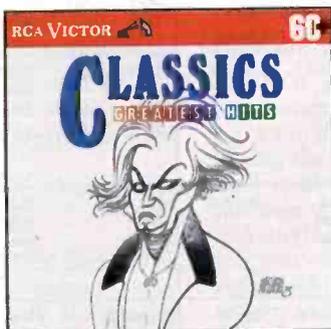
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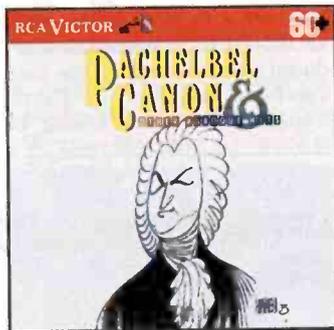
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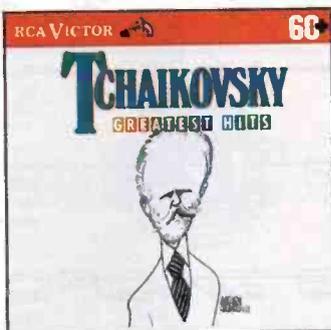


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RCA VICTOR

GREATEST HITS



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BASIC 100

remember **one** name...

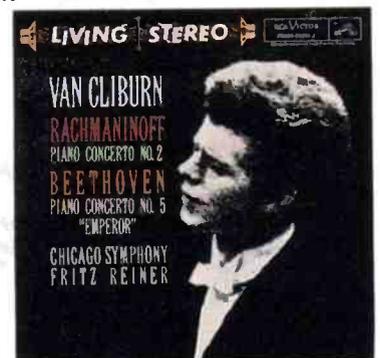
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VAN CLIBURN - BEETHOVEN

Success Of Gorecki Symphony Leaves Labels Reevaluating Repertoire

AN ELUSIVE QUARRY: The outsize success of Gorecki's Symphony No. 3 on Elektra Nonesuch continued to haunt classical A&R mavens in 1993.

If it embodies a secret beyond the music's rare and cryptic accessibility, abetted by a fine performance and sharply honed marketing, no one has yet reduced it to measurement.

And that's all to the good. Much of the mystery, challenge, and allure of this industry would disappear along with its solution.

As the year progressed, the Gorecki story helped drive home the message that reliance on mainstream repertoire, even with established performers, was an increasingly hazardous exercise.

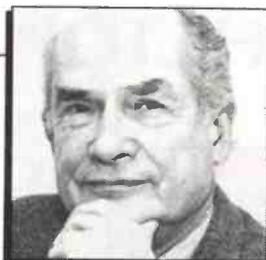
It's no wonder, then, that labels were tipping their creative scales, giving more emphasis to new and challenging music even as they competed for winning talent.

Costa Pilavachi, A&R chief for Philips Classics worldwide, admitted mid-year that it is a lot harder for record people to judge the potential of new music than it is to evaluate the potential of a new artist. Still, he said, that's the road many are taking. For Philips, as well as others, a larger chunk of recording budgets is going to fresh and neglected music.

•During the year, BMG Classics launched its Catalyst label as a repos-

itory and marketing home for new and rare music that might appeal to inquisitive consumers sated by the standards. Earlier this year, Philips introduced its Point label to achieve the same result. As the year closed, there were reports that Sony Classical also was considering a separate imprint for new and unusual music.

As the majors probed more experimental repertoire avenues, with or



by Is Horowitz

without dedicated imprint identities, Nonesuch tightened its long-held grip on current idioms with a new and more encompassing pact with Philip Glass.

•Before this column is peppered with complaints, let it be recorded that many indies, among them CRI, New Albion, New World, Bridge, GM, and Koch, also stepped up their traditional concentration on new and recent music during the year.

PRIMING THE PUMP: All the above labels, as well as others that make occasional forays into contemporary American repertoire, found a new benefactor this year. The Aaron Copland Fund For Music helped back recording projects to the tune of \$560,000 in the first of a projected series of annual distributions to encourage more recording of contemporary American music. This time, around 48 projects produced by 30 labels benefited.

EXEC SHIFTS: Peter Gelb, head of CAMI Video, moved over to Sony Classical USA as president, bringing along his video operation. In another major move, David

Weyner was not renewed as president of PolyGram Classics & Jazz. He was replaced by Christopher Roberts, PolyGram's VP of international marketing. Weyner is expected to resurface in a new industry post shortly.

SOUNDINGS: When CD was introduced a decade ago, it was touted as "perfect sound, forever." Despite the hyperbole, it wasn't long before

small increments of quality were announced. Hardly a year passed without new claims of disc or playback improvement.

It's now been a couple of years

1993 IN REVIEW

since Sony raised its digital recording standard to 20 bits, along with procedures to retain much of the increased quality on 16-bit CDs.

Early this year, both Telarc and Dorian also adopted 20-bit technology, to be joined not much later by DG—which pegs its recording standard even somewhat higher, at 21 bits, and looks ahead to 24 bits.

Some other labels, which prefer not to attach tags to their own quality upgrades, also are said to be using 20-bit technology.

Promotional ballyhoo aside, these

developments do serve to raise the perceived quality quotient for many listeners. What ultimately may have more significance is the stockpiling of 20-bit digital masters that—some time in the future, when appropriate playback equipment is introduced—will reveal their full potential.

A MATTER OF PRICE: To the dismay of some majors and indies, the march of superbudget classics to retail continued at a brisk pace. Now, perhaps more in self-defense than conviction, the majors are eyeing the development more closely.

Sony and Angel/EMI may be only the first to take the step to superbudget. Few will be surprised if others follow suit. To some observers, it's seen primarily as a matter of market share for the majors; their overhead leaves little for profit at this price point.

AB		AMUSEMENT BUSINESS®			
		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DEPECHE MODE	Sports Palace Mexico City	Dec. 2-3	\$1,261,144 (3,505,980 Mexican pesos) \$56.25/ \$21.88	33,512 34,960 two shows	Ocesa Ogden Presents
GRATEFUL DEAD	Los Angeles Sports Arena Los Angeles	Dec. 8-10	\$1,075,025 \$25	43,001 three sellouts	Avalon Attractions Bill Graham Presents
LUTHER VANDROSS DINA CARROLL	Wembley Arena London	Nov. 29-30, Dec. 2	\$1,046,955 (703,977 British pounds) \$33.46	33,411 three sellouts	Kennedy Street Entertainment Another Planet
ROD STEWART	Miami Arena Miami	Nov. 21-22	\$990,578 \$50/ \$35/ \$22.50	27,224 two sellouts	Cellar Door Concerts
NEIL DIAMOND	Spectrum Philadelphia	Dec. 2-3	\$900,704 \$28	32,168 two sellouts	Electric Factory Concerts
GARTH BROOKS STEPHANIE DAVIS	Pete Maravich Assembly Center Louisiana State Univ. Baton Rouge Baton Rouge, La.	Dec. 9-11	\$780,392 \$18.36	42,505 three sellouts	C&M Prods.
KENNY ROGERS "CHRISTMAS" SHELBY LYNNE	Fox Theatre Detroit	Nov. 30- Dec. 5	\$763,286 \$29.75/ \$24.75/ \$15.75	29,188 35,800, eight shows	Brass Ring Prods.
GRATEFUL DEAD	San Diego Sports Arena San Diego, Calif.	Dec. 12-13	\$663,260 \$26	25,510 two sellouts	Bill Graham Presents Avalon Attractions
BILLY JOEL	America West Arena Phoenix	Dec. 11	\$473,271 \$28.50	16,606 sellout	Evening Star Prods.
JANET JACKSON TONY! TONY! TONY!	Joe Louis Arena Detroit	Dec. 4	\$455,122 \$50/ \$29.75	15,070 sellout	Brass Ring Prods.

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Year In Jazz: Remembrance Of Things (And Guys) Passed

END OF YEAR, OH, MY! Lions And Tigers And Bears: So much went down in jazz this year, I can only begin to consider to ponder to dither to retrieve those memorable moments worthy of inclusion here (*avoidance behavior, a known killer...*). In order to combat the chart-inspired rig-

1993 * IN REVIEW

ors of an orderly presentation, let's approach this task mosaic-style.

TEN ALBUMS That Made The Bigs, Then Stayed On My Roster For Longer Than A Cup Of Coffee (in no particular order):

1. "The Tao Of Mad Phat," Steve Coleman (Novus).
2. "So Near, So Far," Joe Henderson (Verve).
3. "Citi Movement," Wynton Marsalis (Columbia).
4. "Do You Miss New York," Rosemary Clooney (Concord).
5. "The 87 Years Of Doc Cheatham," Doc Cheatham (Columbia).
6. "Too Much Sugar For A Dime," Henry Threadgill (Axiom).
7. "Turandot," Bob Belden (Blue Note).
8. "Meets The Saxophone Masters," James Williams (DIW).
9. "Loose Cannon," Michael Formanek/Tim Berne/Jeff Hirshfield (Soul Note).
10. "Three For All," Craig Handy (Arabesque).

THE HONOR SYSTEM Redux: This was the year of the homage, what with successful tribute albums that not only highlighted the artists issuing them, but their subjects as well (Duke remembered by Dave Grusin,

Miles by Joe Henderson, Dizzy by Slide Hampton, and Wes Montgomery by Lee Ritenour, among others). Add to the mix the fair number of catalog reissues representing the honorees themselves, and you've got either a glut of albums or the melt-down medium for some deity statues in a jazz theme park.

THE AMAZING SHRINKING Graphics Design Award: A neat piece of packaging, this "The Complete Ella Fitzgerald Song Books" from Verve, an exhaustive set featuring 16 CDs, many of which are slipped into



by Jeff Levenson

miniaturized replicas of their original jackets. The problem? Type size roughly equivalent to the width of a hair strand from the nape of a dust mite. What, you want to read that copy? Oh, come now. Consider my experience after listening to this set: Even if I thought I got the right to sing the blues, with a box of this kind something's got to give. It's just one of those things. It's Ella, and anything goes, because she's too marvelous for words. It's all right with me. So get happy, dig the singer, ac-cent-tchu-ate the positive, face the music, and dance. Day in, day out. I could write a book. End of discussion.

MISSING YOU ALREADY Department: Can't move boldly into '94 without goodbyes to the following: Dizzy Gillespie, Sun Ra, Billy Eckstine, Richard Tee, Mario Bauza, and Clifford Jordan.

MORT-A-DELLA FAUX PAS: Musician magazine ran a "Rest In Peace" page that cited the exits of some celebrated jazz folk. Included in the lot was one Arthur Taylor, who merely shrugged a jazz shrug, we're told, when informed of his untimely death.

PREDICTION IN STANDARD Time: The title track from drummer Carl Allen's Timeless album, "Piccadilly Square," will become a jazz standard in shorter time than it took to record it. Why? It's bouncy, melodically simple,

listener-friendly, and perfectly constructed for open-ended interpretation by others. Check back in a year and we'll discuss its numerous covers.

BEST CREATIVE GESTURE BY An Individual Working Outside His Field: Wynton Marsalis' foreword to John Edward Hasse's biography, "Beyond Category: The Life And Genius Of Duke Ellington." Wynton's verse is hip, pithy, heartfelt, and rhythmic, proving that the trumpeter can do with the pen what he does with his horn.

BEST EVEN-UP-THE-SCORE Balancing Act By A Label: Columbia's introduction of its Legendary Pioneers Of Jazz series, in which seasoned contributors, too long neglected, get their shots at the big time—an obvious response to the '80s gold-rush signings of no-dues-is-the-best-news youngbloods.

TWELVE WISHES FOR THE New Year: Here's hoping that...

- Jazz labels remember that music is not just product.
- A&R men will leave platelet types alone, those pre-youngbloods whose development is not helped by the glare of the spotlight or by the suffocating gas of marketing hype.
- Gonzalo Rubalcaba will continue to shape his peculiar impressionism, crafting melodic refractions that raise high the spirit like sunlight through stained glass.
- Maceo Parker will keep up the funk.
- Pop-jazz sax players will find it.
- Musicians will get the point, that journalists need their help and cooperation.
- Jazz journalists will accept that in-fighting interests no one other than themselves.
- Grants organizations will continue to fund expansive musics.
- Sonny Rollins will make a worthy record.
- Jazz labels that can afford it will start producing quality videos.
- The Village Vanguard will stay

just the way it is.

• Industry ideologues of all stripes—especially those representing that prestigious arts institution whose identity cannot be revealed (but whose initials are Lincoln Center)—will relinquish their definitional stranglehold on the term "jazz."

BEST TWO SUGGESTIONS For '94: Be kind, give thanks.

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JIM BESSMAN

New York Correspondent

1. Aimee Mann, "Whatever" (Imago). Hardly! A simply gorgeous-sounding record.
2. Elvis Costello, "The Juliet Letters" (Warner Bros.). Costello's most focused work since the Attractions.
3. Jane Siberry, "When I Was A Boy" (Reprise). A surprisingly intense outing from an intense artist who always surprises.
4. Bruce Hornsby, "Harbor Lights" (RCA). Hornsby's sideman experience with the Dead pays off on a jazzier, groovier set.
5. Asleep At The Wheel, "Tribute To The Music Of Bob Wills & The Texas Playboys" (Liberty). Ray Benson & Co.'s love affair with Bob Wills and Texas Swing is celebrated merrily.
6. Tony Bennett, "Steppin' Out" video. Quick MTV and VH-1 acceptance of the title track clip to Bennett's album tribute to Fred Astaire underscores the fact that he's at least as cutting edge as Eddie Vedder.
7. John Mellencamp, "Human Wheels" (Mercury). Return to form for the Camper, whose insightful, gripping disc shows maturing emotional depth.
8. Dakota Motor Co., "Into The Sun" (Myrrh/Word). The sunny charm of power-chording Cali alternative Christian rock can't be denied.
9. Maria McKee live at Irving Plaza in New York on "You Gotta Sin To Be Saved" (Geffen) tour. She sang great, looked great, held a guitar great. Crowd was dumbstruck.
10. Zap Mama, "Adventures In Afropea 1" (Luaka Bop/Warner Bros.). Beautifully realized a cappella fusion of African and European musical traditions virtually defines vague "world beat" term.



ERIC BOEHLERT

Radio Features Editor

1. Asleep At The Wheel, "Tribute To The Music Of Bob Wills & The Texas Playboys" (Liberty). An all-star lineup doing drop-dead gorgeous country swing, highlighted by "Big Ball's In Cow Town" by George Strait, who's also our Entertainer of the Year.
2. Barenaked Ladies live at the Bottom Line, New York. White men *can* jump.
3. Bottle Rockets, "Bottle Rockets" (ESD). As convincing as a rock debut can get.
4. Buffalo Tom, "Big Red Letter Day" (Beggars Banquet/EastWest).
5. Iris DeMent, "Infamous Angel" (Warner Bros.).
6. Dinosaur Jr., "Start Choppin" (Sire single).
7. The Mavericks live at the Lone Star Roadhouse, New York. Is this Nashville outfit the best American band, period?
8. Ronnie Milsap, "True Believer" (Liberty single). Does Hiatt better than Hiatt.
9. The Volebeats, "Up North" (Safe House). Winning, wind-beaten tales.
10. Singles that remind you what a great invention FM radio was: Tony Toni Toné, "If I Had No Loot" (Mercury); Alan Jackson, "Chattahoochee" (Arista); Urge Overkill, "Sister Havana" (Geffen); Breeders, "Cannonball" (4AD/Elektra); Salt-N-Pepa, "Shoop" (London/PLG).



CARRIE BORZILLO

Staff Reporter

1. Lenny Kravitz, "Are You Gonna Go My Way?" (Virgin).

The CRITICS' Choice

BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS, VIDEOS, AND CONCERTS OF 1993

2. Various Artists, "Have A Nice Day! Super Hits Of The '70s" (Rhino). All 22 groovy volumes.
3. Smashing Pumpkins, "Siamese Dream" (Virgin).
4. Blind Melon, "Blind Melon" (Capitol).
5. Lisa Germano, "Happiness" (Capitol).
6. Radiohead, "Creep" (Capitol single).
7. 4 Non Blondes, "What's Up" (Interscope single).
8. Suede concert, Hollywood Colonade, L.A.
9. Lenny Kravitz/Blind Melon concert, UCLA's Pauley Pavilion, L.A.
10. Prince concert, Glam Slam, L.A.



DALET BRADY

Associate Director Of Special Issues

1. Elvis Costello, "2 1/2 Years" boxed set (Rykodisc).
2. Matthew Sweet, "Altered Beast" (Zoo).
3. Paul Westerberg, "14 Songs" (Sire/Reprise).
4. Odds, "Bedbugs" (Zoo).
5. Radiohead, "Pablo Honey" (Capitol).
6. X, "Hey Zeus" (Big Life/Mercury).
7. Trouble Dolls, "Cement" (Dr. Dream).
8. Jane Siberry, "When I Was A Boy" (Reprise).
9. Best Kissers In The World, "Been There" (MCA).
10. U2, "Zooropa" (Island).



FRED BRONSON

Chart Beat Editor

1. Josefin Nilsson, "Shapes" (Epic U.K.). Produced and written by Benny Andersson and Bjorn Ulvaeus. So they *have* been working on new material.
2. Kate Bush, "The Red Shoes" (Columbia). Kate's always worth the wait.
3. Abba, "More Abba Gold" (Polydor U.K.). Especially for the unreleased track "I Am The City."
4. Pet Shop Boys, "Very" (EMI). At the top of their form.
5. The Fleetwoods, "Come Softly To Me—The Very Best Of The Fleetwoods" (EMI). All reissues should sound as great.
6. Tasmin Archer, "Great Expectations" (SBK/ERG).
7. Chage & Aska, "Red Hill" (Pony Canyon). Big in Japan.
8. Aimee Mann, "Whatever" (Imago).
9. Kirsty MacColl, "Titanic Days" (I.R.S.).
10. Dean Collins, "Life And Times" (Arista U.K.).



ED CHRISTMAN

Senior Retail Editor

1. The Posies, "Frosting On The Beater" (DGC).
2. Coverdale Page, "Coverdale Page" (Geffen).
3. Fugazi, "In On The Killtaker" (Dischord).
4. Aimee Mann, "Whatever" (Imago).
5. (tie) The Buzzcocks, "Trade Test Transmissions" (Essential Records/Caroline); Nirvana, "In Utero" (DGC).
6. Arthur Alexander, "Lonely Just Like Me" (Elektra Nonesuch American Explorers Series).
7. Big Country, "The Buffalo Skinners" (Fox Records/RCA).
8. (tie) The Wonder Stuff, "Construction For The Modern Idiot" (Polydor/PLG); Jellyfish, "Spilt Milk" (Charisma Records America).
9. Tad, "Inhaler" (Giant/Mechanic).
10. General Johnson & the Chairmen of the Board, "What Goes Around Comes Around" (Surfside/Ichiban).



LISA COLLINS

Gospel Music Correspondent

1. Kirk Franklin & the Family, "Kirk Franklin & The Family" (GospoCentric).
2. The Mississippi Mass Choir, "It Remains To Be Seen" (Malaco).
3. BeBe & CeCe Winans, "First Christmas" (Sparrow).
4. Luther Barnes & the Sunset Jubilaires, "Enjoying Jesus" (Atlanta International).
5. Hezekiah Walker, "Live In Toronto" (Benson).
6. The Richard Smallwood Singers, "Live" (Sparrow).
7. Tri-City Singers, "A Songwriter's Point Of View" (GospoCentric).
8. The Williams Brothers, "The Best Of And More Live" (Blackberry/Malaco).
9. The Canton Spirituals, "Live In Memphis" (Blackberry/Malaco).
10. Various Artists, "A Tribute To James Cleveland, Vol. II" (CGI).



JON CUMMINGS

Copy Editor

1. Nanci Griffith live at Carnegie Hall in New York, March 25. Easily the year's most transcendent evening.

2. (tie) Wynonna, "Only Love" (MCA single); Madonna, "Rain" (Sire/Warner Bros. single).
3. The Breeders, "Cannonball" (4AD/Elektra single).
4. Kelly Willis, "Kelly Willis" (MCA).
5. Aimee Mann, "Whatever" (Imago).
6. Ashley Judd in "Ruby In Paradise." Because, as BTO almost said, any Judd is good Judd.
7. Tony Toni Toné, "Sons Of Soul" (Wing).
8. Alfred G. Karnes, "Bound For The Promised Land," from "The Bristol Sessions" (Country Music Foundation). From 1927.
9. 10,000 Maniacs with Michael Stipe, "To Sir With Love," from MTV's Inaugural Ball.
10. The Partridge Family, "Up To Date" (Arista CD reissue).



BOB DARDEN

Gospel Music Correspondent

1. Jan Krist, "Decapitated Society" (R.E.X.).
2. Lost Dogs, "Little Red Riding Hood" (Brainstorm/WAL).
3. Mark Heard, "High Noon" (Myrrh).
4. Bruce Cockburn, "Christmas" (Sony).
5. Steve Taylor, "Squint" (Warner Alliance).
6. (tie) Acoustic Shack, "Fret Buzz" (Broken); Sixpence None The Richer, "The Fatherless And The Widow" (R.E.X. populi).
7. Soul Mission, "Soul Mission" (Myrrh).
8. Ashley Cleveland, "Bus Named Desire" (Reunion).
9. The Winans, "All Out" (Qwest/Warner Bros.).
10. Kaiser/Mansfield, "Slow Burn" (Ocean/Grrr).



BARBARA DAVIES

Senior Copy Editor

1. The Mad Scene, "A Trip Thru Monsterland" (Flying Nun).
2. Liz Phair, "Exile In Guyville" (Matador). The album hype couldn't kill.
3. Lisa Germano, "Happiness" (Capitol).
4. Yo La Tengo, "Painful" (Matador/AG). Extra points for good use of Chris Knox art.
5. Kate Jacobs, "The Calm Comes After" (Bar/None).
6. Nick Heyward, "From Monday To Sunday" (Epic).
7. Shuffle play: Nice, "My Perfect Fire" (Feel Good All Over); Meat Puppets, "Shine" (demo); Crowded House, "Catherine Wheel" (Capitol); Unrest, "Nation Writer" (4AD); Cub, "Hello Kitty" (Yoyo); All, "Shreen" (Cruz); U2, "Lemon" (Island); The Cakekitchen, "Fahrenheit 451" (Homestead); Grenadine, "Philco" (Shimmy Disc); Brian Turner, "Strummy Thing" (demo); Bettie Serveert, "Smile" (Matador); Palace Brothers, "O Paul" (Drag City); Kristin Hersh, "Your Ghost" (Sire/Reprise).



THOM DUFFY

International Deputy Editor

1. U2, "Zooropa" (Island). A great rock'n'roll band reinvents itself—again.
2. Al Green, "Don't Look Back," (BMG International). A wonderful soul album without honor (or a releasing label) in its homeland.
3. Soul Asylum, the "Runaway Train" video, conceived and directed by Tony Kaye (Columbia).

(Continued on next page)

(Continued from preceding page)

4. **Van Morrison**, "Too Long In Exile" (Polydor).
5. **Gavin Bryars**, "Jesus' Blood Never Failed Me Yet" featuring **Tom Waits** (Point Music/Philips Classics).
6. **MC Solaar**, "Qui Seme Le Vent Recolte Le Tempo" (Talkin' Loud U.K.).
7. **Yo La Tengo**, "Painful" (Matador/AG).
8. **Stereo MC's**, "Connected" (4th & B'way).
9. **World Party**, "Kingdom Come" (Chrysalis), and live at the Kentish Town Forum in London.
10. Best American rock'n'roll moments abroad: **Bruce Springsteen's** versions of "Rockin' All Over The World" and "Viva Las Vegas" at Britain's Milton Keynes Bowl; the duet between **Neil Young** and **Eddie Vedder** on "Rockin' In The Free World" at London's Finsbury Park; and **R.E.M.** on the airwaves everywhere in 1993.

- Discos.
4. Best Album, Rock: **La Lupita**, "Pa' Servir A Ud." (Culebra/BMG).
5. Best Album, Rap: **Vico-C**, "Xplosion" (Prime/BMG).
6. Best Album, Brazil: **Timbalada**, (PolyGram Brasil).
7. Best Album, Latin Jazz: **Mario Bauzá & His Afro-Cuban Jazz Orchestra**, "My Time Is Now" (Messidor).
8. Best Album, Left Field: **Maná**, "Donde Jugarán Los Niños?" (WEA Latina).
9. Best Concerts: **Alejandra Guzmán, UIC Pavilion**, Chicago; **Ney Matogrosso**, the Ballroom, New York; **Strunz & Farah**, James L. Knight Center, Miami.
10. Best New Acts: **Marc Anthony** (Soho Sounds/Sony); **Netinho** (PolyGram Brasil); **Gabriel O Pensador** (Sony Brasil); **Stephanie Lynn & High Energy** (EMI Brasil); **Roxie Y Los Frijolitos** (Rodven).

- lent Femmes meet Maceo Parker.
5. Best new French artists: **Dominique A** (Lithium); **Sylvain Vanot** (Weekend/Virgin); **Jean-Francois Coen** (Columbia). Personal and introspective. The new French wave.
6. Best surprise: (tie) **Nirvana**, "In Utero" (Geffen) and a devastating concert during the New Music Seminar. Also, **Bob Dylan** at Le Zenith (He said "merci" at the end of the year's best concert).
7. Best rap, part 1: **LL Cool J**, "14 Shots To The Dome" (Def Jam); **Cypress Hill**, "Black Sunday" (Ruffhouse); **De La Soul**, "Buhloone Mindstate" (Tommy Boy).
8. Best rap, part 2: **Guru**, "Jazzmatazz" (Chrysalis); **US 3**, "Hand On The Torch" (Blue Note); **Soon E-MC**, "Atout, Point de Vue" (EMI). Hip-hop meets be-hop.
9. Best angry band: **Rage Against The Machine**, "Rage Against The Machine" (Epic). And for their raw concerts.
10. Joke of the year: **Ramones**, "Acid Eaters" (Chrysalis France).

5. **Timbalada**, "Timbalada" (PolyGram).
6. **Edu Lobo**, "Corrupiao" (Velas).
7. **Nusrat Fateh Ali Khan**, "Devotional And Love Songs" (Realworld/Caroline).
8. **Rossy**, "One Eye On The Future One Eye On The Past" (Shanachie).
9. Various Artists, "Voices Of Forgotten Worlds" (Ellipsis Arts).
10. Various Artists, "Global Celebration" (Ellipsis Arts).



LARRY FLICK

Dance Music Editor

1. **David Morales & The Bad Yard Club**, "The Program" (Mercury).
2. **RuPaul**, "Supermodel Of The World" (Tommy Boy).
3. **M-People**, "Elegant Slumming" (deConstruction U.K.).
4. **Wall Of Sound**, "Critical" (EightBall 12-inch single).
5. **Roxy & the Ride Committee**, "Get Her" (E-Legal 12-inch single).
6. **Paul Parker**, "In My Wildest Dreams" (ZYX 12-inch single).
7. **E-Zee Posse**, "The Bone Dance" (More Protein U.K.).
8. **D-Ream**, "On" (Sire/Giant/Warner Bros.).
9. **Gloria Estefan**, "Mi Tierra" (Epic).
10. **The Fabulous Pop Tarts**, "Gagging On The Lovely Extravaganza" (Funtone).



MARILYN GILLEN

Pro Audio Editor

1. **David Baerwald**, "Triage" (A&M).
2. **Chris Isaak**, "San Francisco Days" (Reprise/Warner Bros.).
3. **Aimee Mann**, "Whatever" (Imago).
4. **Pearl Jam**, "Vs." (Epic).
5. **Sting**, "Ten Summoner's Tales" (A&M).
6. **Counting Crows**, "August And Everything After" (DGC).
7. **Chris Knox** and **Yo La Tengo**, live at Maxwell's in Hoboken, N.J.
8. **Dwight Yoakam**, "This Time" (Reprise/Warner Bros.).
9. **Jimmy Webb**, "Suspending Disbelief" (Elektra).
10. Gotta Mention: **The Health & Happiness Show**, "Tonic" (Bar/None); **"Red House Painters"** (4AD); **Jackson Browne**, "I'm Alive" (Elektra); **Morphine**, "Cure For Pain" (Rykodisc).



JOHN LANNERT

Caribbean/Latin American Bureau Chief

1. Best Album, Pop: **Miguel Bosé**, "Bajo El Signo De Cain" (WEA Latina).
2. Best Album, Tropical/Salsa: **Gloria Estefan**, "Mi Tierra" (Epic).
3. Best Album, Regional Mexican: **Vicente Fernández**, "Lástima Que Seas Ajena" (Sony



LARRY LeBLANC

Canadian Correspondent

1. **Björk**, "Debut" (Elektra). It's not the singer's solo debut (there's a pre-Sugarcubes album), but this does mark the start of what should be an outstanding career.
2. **The Lemonheads**, "Come On Feel The Lemonheads" (Atlantic). Lyrically the group has some distance to go, but this is a refreshing release nevertheless.
3. **Various Artists**, "The Complete Stax/Volt Singles 1968-1971" (Stax). If you collected Stax singles 25 years ago in Canada, you likely were considered a bit odd by your friends. Today, it's fashionable to own coffeetable sets of the esteemed soul label.
4. **Colin Linden**, "Shout At Eight North At Nine" (Deluge). The latest in a line of talented Toronto blues guitarists that began with **Robbie Robertson** in the '60s, Linden also rates as an astonishingly talented singer/songwriter.
5. **Meryn Cadell**, "Bombazine" (Sire/Reprise). Crammed with superb, insightful songs.
6. **Various Artists**, "Cajun Music And Zydeco" (Rounder). There are numerous compilations of Louisiana's vast musical treasures, but this 17-song album is by far the best. Historically, it covers a lot of ground—from revered traditional fiddler **Dennis McGee** to the more contemporary **Steve Riley & the Mamou Playboys**.
7. **Shaver**, "Tramp On Your Street" (Zoo). **Billy Joe Shaver** teams up with his guitarist son **Eddy** for one hell of a solid hard-country album.
8. **Mavis Staples**, "The Voice" (Paisley Park/Warner Bros.). The album's title says it all. **Whitney**, **Mariah**, **Celine**, take notes.
9. **Prince**, "The Hits" and "The B-Sides" (Paisley Park/Warner Bros.). Isn't it about time the "Black" album was unearthed and released?
10. **Smashing Pumpkins**, "Siamese Dream" (Virgin). A terrific word-of-mouth release still climbing the charts.



EMMANUEL LEGRAND

French Correspondent

1. Best album overall: **Arvo Part**, "Te Deum" (ECM New Series).
2. Favorite songwriter: **Luke Haines** of the **Auteurs**. The band's "New Wave" album (Hut) is a milestone.
3. Best blues album: **Khaled**, "N'ssi N'ssi" (Barclay/PolyGram).
4. Most exciting up-and-coming band: **Morphine**, "Cure For Pain" (Rykodisc). The Vio-



STEVE McCLURE

Tokyo Bureau Chief

1. **David Sylvian** and **Robert Fripp**, "The First Day" (Virgin). Revelatory.
2. **Hosono Haruomi**, "Medicine Compilation—From The Quiet Lodge" (Epic/Sony). Subtle.
3. **PJ Harvey**, "Rid Of Me" (Island). Passionate.
4. **Ry Cooder** and **V.M. Bhatt**, "A Meeting By The River" (Water Lily Acoustics). Beautiful.
5. **Various Artists**, "Stone Free—A Tribute To Jimi Hendrix" (Reprise). Inspired.
6. **Kazu Matsui**, "Wheels Of The Sun" (Teichiku). Brilliant.
7. **US 3**, "Hand On The Torch" (Blue Note). Hip.
8. **United Future Organization**, "United Future Organization" (Brownwood). Cool.
9. **Takashi Kako**, "Prelude de l'eau" (Epic/Sony). Lapidary.
10. **Material**, "Mantra" (with **Bill Laswell** and **Orb** remixes) (Axiom). Cosmic.



MOIRA McCORMICK

Chicago Correspondent

1. **Urge Overkill**, "Saturation" (Geffen).
2. **Dinosaur Jr.**, "Where You Been?" (Sire/Warner Bros.).
3. **Liz Phair**, "Exile In Guyville" (Matador).
4. **Dillon Fence**, "Outside In" (Mammoth).
5. **Morphine**, "Cure For Pain" (Rykodisc).
6. **Redd Kross**, "Phaseshifter" (Mercury/PGD).
7. **Uncle Tupelo**, "Anodyne" (Sire/Reprise).
8. **Green**, "The Pop Tarts" (Futurist/Mechanic).
9. **Luscious Jackson**, "In Search Of Manny" (Grand Royal/Capitol).
10. The Chicago scene: Respect at last; it's a pretty thing indeed.



CHRIS MCGOWAN

L.A. Correspondent

1. **Batacoto**, "Batacoto" (Velas/Triloka).
2. **Geoffrey Oryema**, "Beat The Border" (Realworld/Caroline).
3. **Ayub Ogada**, "En Mana Kuoyo" (Realworld/Caroline).
4. **Guinga**, "Delirio Carioca" (Velas).



CHRIS MORRIS

Senior Writer

1. **PJ Harvey**, "Rid Of Me" and **"4 Track Demos"** (Island) and **Polly Jean Harvey** live and solo at **McCabe's**. The woman rocks.
2. **Smashing Pumpkins**, "Siamese Dream" (Virgin). At last, a great young band from the Windy City, my home town.
3. **Arthur Alexander**, "Lonely Just Like Me" (Elektra Nonesuch American Explorers Series). A soulful last testament.
4. **David Baerwald**, "Triage" (A&M). "The horror, the horror."
5. **Paul Westerberg**, "14 Songs" (Sire/Warner Bros.). And every one a winner. There's no replacement for this guy.
6. **Superchunk**, "On The Mouth" (Matador) and live at the Palace. Pure punk-pop.
7. **Five-Eight** live in Austin, Texas. The musical equivalent of a 20-car pile-up.
8. **Masters Of Reality**, "Sunrise On The Sufferbus" (Chrysalis). The '70s ride again.
9. **Junior Brown**, "Guit With It" (Curb). Also known as "Ernest Tubb Plays Jimi Hendrix."
10. **Ella Fitzgerald**, "The Complete Ella Fitzgerald Song Books" (Verve). Reissue of the year.



EDWARD MORRIS

Country Music Editor

- Call me a slave to flickering images, but I love country music videos above all competing art forms. These are the 10 best of 1993:
1. **Little Texas**, "What Might Have Been" (Warner Bros.). So brilliantly acted and edited that it ennobles its source.
 2. **Reba McEntire & Linda Davis**, "Does He Love You" (MCA). It's perfect: not the murder, but the way it circumvented the censors.
 3. **Boy Howdy**, "She'd Give Anything" (Curb). Longing made palpable. The lead actress is exquisite.
 4. **Confederate Railroad**, "Trashy Women" (Atlantic). Good-natured goofiness and great sight gags.
 5. **Doug Supernaw**, "I Don't Call Him Daddy" (BNA). Should be on a continuous loop in divorce court.
 6. **Kathy Mattea**, "Standing Knee Deep In A River (Dying Of Thirst)" (Mercury). Imaginative and ironic, but never cynical.
 7. **Travis Tritt**, "T-R-O-U-B-L-E" (Warner Bros.). Witness the most fluent eyebrows since **Groucho**.
 8. **Reba McEntire & Vince Gill**, "The Heart Won't Lie" (MCA). His & hers uniforms, pushes-ups in the mud. Then there's the military part.
 9. **Pam Tillis**, "Cleopatra, Queen Of Denial" (Arista). An illustration of the common denominator that makes all of us so common.
 10. **Garth Brooks**, "We Shall Be Free" (Liberty). The message is incredibly heavy-handed. Still, it's the right message.

(Continued on next page)

Artists & Music

(Continued from preceding page)



HAVELOCK NELSON

Rap Music Correspondent

1. De La Soul, "Buhloone Mind State" (Tommy Boy).
2. Donald Fagen, "Kamakiriad" (Warner Bros.).
3. Snoop Doggy Dogg, "DoggyStyle" (Death Row/Interscope).
4. A Tribe Called Quest, "Midnight Marauders" (Jive).
5. SWV, "It's About Time" (RCA).
6. Boss, "Born Gangstaz" (DJ West/Chaos/Columbia).
7. Dr. Dre, "The Chronic" (Death Row/Interscope).
8. Domino, "Domino" (Outburst/RAL).
9. Wu-Tang Clan, "Enter The Wu-Tang (36 Chambers)" (Loud/RCA).
10. Living Colour, "Stain" (Epic).



MELINDA NEWMAN

Talent Editor

1. Pearl Jam, "Vs." (Epic).
2. Chris Isaak, "San Francisco Days" (Reprise/Warner Bros.).
3. Tim Finn, "Before & After" (Capitol).
4. Asleep At The Wheel, "Tribute To The Music Of Bob Wills & The Texas Playboys" (Liberty).
5. Wynonna, "Tell Me Why" (Curb/MCA).
6. Cheryl Wheeler, "Driving Home" (Philo).
7. Erik Voeks, "Sandbox" (Rockville Records).
8. (tie) Richard Thompson, "Watching The Dark" (Hannibal/Rykodisc); Daniel Lanois, "For The Beauty Of Wynona" (Warner Bros.).
9. Top Video: Blind Melon, "No Rain" (Capitol).
10. Prime Cuts: Garth Brooks, "Callin' Baton Rouge" (Liberty); the Lemonheads, "Into Your Arms" (Atlantic); Hal Ketchum, "Sure Love" (Curb); Gin Blossoms, "Found Out About You" (A&M); Tasmin Archer, "Sleeping Satellite" (SBK/ERG); Lee Roy Parnell, "On The Road" (Arista).



SUSAN NUNZIATA

News Editor

1. RuPaul, "Supermodel Of The World" (Tommy Boy).
2. Bettie Serveert, "Palomine" (Matador/AG).
3. Chris Isaak, "San Francisco Days" (Reprise);
4. Daniel Lanois, "For The Beauty Of Wynona" (Warner Bros.).
5. Sheryl Crow, "Tuesday Night Music Club" (A&M).
6. Zap Mama, "Adventures In Afropea 1" (Luaka Bop/Warner Bros.).
7. Big Head Todd & the Monsters, "Sister Sweetly" (Giant).
8. George Clinton, "Hey Man... Smell My Finger" (Paisley Park/Warner Bros.).
9. Bob Geldof, "The Happy Club" (Polydor/PLG).
10. Boss, "Born Gangstaz" (DJ West/Chaos/Columbia).



DOMINIC PRIDE

European News Editor

1. Björk, "Debut" (One Little Indian). Crazy name, crazy voice. Good things come from small packages.
2. New Order, "Republic" (London). There is life after Factory Records, it seems.
3. XFM (Inner London's alternative radio station). The only station that's alive and playing music. Also organized best gig of the year with Belly, Sugar, Carter.
4. John Lydon & Leftfield, "Open Up" (Hard Hands). The spirit of '76 meets the sound of '93.
5. "The Two-Tone Story" (Two-Tone/Chrysalis). OK, so it's a reissue, but the music still works.
6. William Orbit, "Strange Cargo III" (Illegal/Virgin). Beats, bleeps, and—God forbid—TUNES!
7. Ottmar Liebert & Luna Negra, "The Hours Between Night & Day" (Epic). A sensual blend of rhythm and passion, it says here.
8. Captain Hollywood Project, "Love Is Not Sex" (Intercord). How true.
9. Herbert Groenemeyer, "Chaos" (Electrola). Herbie's best.
10. Donald Fagen, "Kamakiriad" (Reprise/Warner Bros.). Took him long enough, but worth the wait.



J.R. REYNOLDS

R&B Music Editor

1. Toni Braxton, "Toni Braxton" (LaFace/Arista). Epitomizes the classic R&B vocalist.
2. Mariah Carey, "Music Box" (Columbia). The girl's got pipes, and she's backed by solid writing, arranging, and production.
3. Randy Crawford, "Don't Say It's Over" (Warner Bros.). One of the most underrated vocalists around.
4. Tevin Campbell, "I'm Ready" (Qwest/Warner Bros.). A shining example of vocal craftsmanship and technique.
5. Stanley Clarke, "East River Drive" (Epic). How on earth did this album fall through the cracks?
6. Janet Jackson, "janet." (Virgin). Incredible production sends her over the top once again.
7. Mint Condition, "From The Mint Factory" (Perspective, A&M). The return of the self-contained band is welcome.
8. US 3, "Hand On The Torch" (Blue Note). The ultimate in hip-hop jazz.
9. Funky Poets, "True To Life" (550 Music/Epic). Hip-hop with a conscience.
10. Taj Mahal, "Dancing The Blues" (Private Music). Good-time blues.



CRAIG ROSEN

L.A. Bureau Chief

1. Grant Lee Buffalo, "fuzzy" (Slash).
2. Paul Westerberg, "14 Songs" (Sire/Reprise).
3. James, "Laid" (Fontana/Mercury).
4. Nirvana, "In Utero" (DGC).
5. (tie) American Music Club, "Mercury" (Reprise); "Red House Painters" (4AD).
6. Tie: Smashing Pumpkins, "Siamese Dream" (Virgin); Matthew Sweet, "Altered Beast" (Zoo).
7. The Lemonheads, "Come On Feel The Lemonheads" (Atlantic).

8. (tie) The Posies, "Frosting On The Beater" (DGC); Sloan, "Smear" (DGC).
9. Tie: John Mellencamp, "Human Wheels" (Mercury); "Frank Black" (4AD/Elektra).
10. Selected tracks: US 3, "Cantaloop" (Blue Note); Salt-N-Pepa, "Shoop" (Next Plateau/London); Radiohead, "Creep" (Capitol); Beck, "Loser" (Bongload); New Order, "Regret" (Qwest); Breeders, "Cannonball" (4AD/Elektra); Afghan Whigs, "Debonair" (Elektra).



TRUDI MILLER ROSENBLUM

Staff Reporter

1. Aimee Mann, "Whatever" (Imago).
2. The Muffs, "The Muffs" (Warner Bros.).
3. Billy Joel, "River Of Dreams" (Columbia).
4. The Wonder Stuff, "Construction For The Modern Idiot" (Polydor/PLG).
5. Midnight Oil, "Earth And Sun And Moon" (Columbia).
6. Shonen Knife, "Let's Knife" (Virgin).
7. The Buzzcocks, "Trade Test Transmissions" (Castle Communications/Caroline).
8. Belly, "Star" (Sire/Reprise/Warner Bros.).
9. Also noted: Wendy James, "Now Ain't The Time For Your Tears" (MCA); Various Artists, "Born To Choose" (Rykodisc); the Gin Blossoms, "New Miserable Experience" (A&M); Bettie Serveert, "Palomine" (Matador/AG); John Hiatt, "Perfectly Good Guitar" (A&M).
10. Justice-After-All Award: The Proclaimers, whose wonderful Chrysalis/ERG album "Sunshine On Leith" and single "I'm Gonna Be (500 Miles)" finally achieved success after being ignored for four years.



DEBORAH RUSSELL

Music Video Editor

1. Beach Boys, "Good Vibrations: 30 Years Of The Beach Boys" (Capitol).
2. Paul Westerberg, "14 Songs" (Sire/Reprise).
3. Giant Sand, "Ramp" (Restless).
4. Little Texas, "Big Time" (Warner Bros.).
5. The DIY Series, (Rhino).
6. The Soft Boys, "1976-1981" (Rykodisc).
7. Ringo Starr And His All-Starr Band, "Live From Montreux" (Rykodisc).
8. Cracker, "Kerosene Hat" (Virgin).
9. Buddy Holly, "The Buddy Holly Collection" (MCA).
10. Elvis Costello, "2 1/2 Years" (Rykodisc).



KEN SCHLAGER

Managing Editor

1. Jimmie Dale Gilmore, "Spinning Around The Sun" (Elektra). A soothing voice from Texas, unaffected by the country hit machine.
2. The Iguanas, "The Iguanas" (Margaritaville/MCA). Just plain fun, Tex-Mex style.
3. Bob Geldof, "The Happy Club" (Polydor/PLG). The fine art of introspection without smarminess.
4. Toni Price, "Swim Away" (Antone's/Discovery). Sometimes winsome, sometimes raunchy, always rockin'.
5. Barence Whitfield With Tom Russell, "Hillbilly Voodoo" (ESD). Catchy blend of R&B and electric folk.
6. Bettie Serveert, "Palomine" (Matador/AG). Dutch popsters with an endearing feel for American idioms.
7. Sheryl Crow, "Tuesday Night Music Club"

- (A&M). Rickie Lee Jones without the angst.
8. Squeeze, "Some Fantastic Place" (A&M). Their best album since "East Side Story."
9. Arthur Alexander, "Lonely Just Like Me" (Elektra Nonesuch American Explorers Series). Upon the artist's post-release death, this R&B gem mutated from merely melancholy to sad and haunting.
10. Also noted: James, "Laid" (Fontana/Mercury); Tasmin Archer, "Great Expectations" (SBK/ERG); David Crosby, "Thousand Roads" (Atlantic); Rosanne Cash, "The Wheel" (Columbia); Soul Asylum, "Runaway Train" video and "Summer Of Drugs" track from "Sweet Relief" (Chaos/Columbia).



GENE SCULATTI

Director Of Special Issues

1. Beach Boys, "Good Vibrations: 30 Years Of The Beach Boys" (Capitol).
2. James Taylor, "Live" (Columbia).
3. Moby Grape, "Vintage: The Best Of Moby Grape" (Columbia Legacy).
4. Barence Whitfield With Tom Russell, "Hillbilly Voodoo" (ESD).
5. Various Artists, "The Brill Building Sound" (Era/K-Tel).
6. Urge Overkill, "Saturation" (Geffen).
7. Jimmy Webb, "Suspending Disbelief" (Elektra).
8. Everly Brothers, "Walk Right Back: The Everly Brothers On Warner Bros. 1960 To 1969" (Warner Archives).
9. Various Artists, "The Golden Era Of Doo-wops: Onyx Records" (Relic).
10. Various Artists, "Surf & Drag, Vol. 2" (Sundazed).



PAUL SEXTON

U.K. Correspondent

1. Aimee Mann, "Whatever" (Imago). Love her 'til tuesday and forever after.
2. Squeeze, "Some Fantastic Place" (A&M). Their best since "East Side Story."
3. Carlene Carter, "Little Love Letters" (Giant). Musical shapes to marvel at.
4. Diesel Park West, "Diesel Park West Versus The Corporate Waltz" (Demon). How to turn major-label rejection to your advantage.
5. Chris Smither, "Happier Blue" (Demon). Exemplary New Orleans guitar growler.
6. The Lost Soul Band, "The Land Of Do As You Please" (Silvertone). Folk-rock that made Panicuk, eight miles from Edinburgh, the new Scottish music capital.
7. Janis Ian, "Breaking Silence" (Morgan Creek). A decade on, the silence was worth breaking.
8. Shara Nelson, "What Silence Knows" (Cooltempo). An assured solo debut by a strikingly individual lady.
9. The Lemon Trees, "Open Book" (Oxygen/MCA). Pure pop for "then" people, British division.
10. Dada, "Puzzle" (I.R.S.). Ditto, American division.



DAVID SINCLAIR

Global Music Pulse Editor

1. Grant Lee Buffalo gig at the Institute of Contemporary Arts, London, Sept. 14. So good they recorded the following night's show at the same venue for the EP "Buffalondon" (Continued on next page)

(Continued from preceding page)

- Live" (London).
- Fleshquartet**, "Flow" (MVG). Swedish group whose album is a magnificent combination of rock, rap, and neo-classical music. A sound that deserves to be heard worldwide, especially the single "Walk."
 - Robert Plant** gig at Brixton Academy, July 17. A sizzling blend of material from his brilliant new album, "Fate Of Nations" (Fontana), and stuff from the Zeppelin archives. As "Jurassic Park" showed, not all dinosaurs are slow and lumbering.
 - John Mellencamp**, "Human Wheels" (Mercury). Songs that dig down to the core of the human condition.
 - Bettie Serveert**, "Palomine" (Guernica). Dutch group playing post-grunge pop with real bite. Gave Dinosaur Jr. a run for its money as supporting act at Brixton Academy Feb. 27.
 - The Auteurs**, "New Wave" (Hut). Should've won the Mercury Prize.
 - Peter Gabriel** show at Sheffield Arena, May 24. Good music, stunning visuals: an intelligently theatrical rock'n'roll experience.
 - Dada**, "Puzzle" (I.R.S.). The new Steely Dan?
 - David Bowie**, "Black Tie, White Noise" (Savage). The record company let him down.
 - Suede**, "Suede" (Nude). Over-hyped, but a superb debut regardless.



PHYLLIS STARK
Radio Editor

- Tim Finn**, "Before & After" (Capitol).
- Chris Isaak**, "San Francisco Days" (Reprise).
- Hothouse Flowers**, "Songs From The Rain" (London).
- Midnight Oil**, "Earth And Sun And Moon" (Columbia).
- Asleep At The Wheel**, "Tribute To The Music Of Bob Wills & The Texas Playboys" (Lib-

- erty).
- Mick Jagger**, "Wandering Spirit" (Atlantic).
 - Suzy Bogguss**, "Something Up My Sleeve" (Liberty).
 - Various**, "Love Gets Strange: The Songs of John Hiatt" (Rhino).
 - The Cranberries**, "Everybody Else Is Doing It, So Why Can't We?" (Island).
 - Top singles: **Boy George**, "The Crying Game" (SBK/ERG); **the Gin Blossoms**, "Hey Jealousy" (A&M); **4 Non Blondes**, "What's Up" (Interscope); **the Hooters**, "Private Emotion" (MCA album cut); **Wynonna Judd**, "Tell Me Why" (Curb/MCA); and **Patty Loveless**, "Blame It On Your Heart" (Epic).



PAUL VERNA
Senior Writer

- Pearl Jam**, "Vs." (Epic). Metallurgy elevated to a fine art.
- P.M. Dawn**, "The Bliss Album...? (Vibrations Of Love And Anger And The Ponderance Of Life And Existence)" (Gee Street/Island). The next step in hip-hop's natural evolution.
- Hal Willner** (producer), "Music From And Inspired By The Film Short Cuts" (Imago). A mesmerizing mix of styles, from jazz to traditional pop, from alternative rock to classical, whipped together with characteristic brilliance by Willner.
- Djur Djura**, "Adventures In Afropea 2: The Best Of Djur Djura" (Luaka Bop/Warner Bros). One woman's struggle against the world, reflected in her aching beautiful vocals.
- Living Colour**, "Stain" (Epic). The most overlooked record of '93.
- The Story**, "Angel In The House" (Elektra). Harmonically and lyrically, the best contemporary folk duo in recent memory.
- Ali Farka Toure**, "The Source" (Hannibal/World Circuit). Every blues lover should go to

- the source.
- Sugar**, "Beaster" (Rykodisc). Brooding, subversive, and cathartic.
 - Ned Sublette, Lawrence Weiner & the Persuasions**, "Ships At Sea, Sailors And Shoes" (Excellent). The label describes the sound (as it does for Pearl Jam and Living Colour).
 - Jerky Boys**, "Jerky Boys" (Select). Ya got a problem with the Jerky Boys, sizzle-chest?



DREW WHEELER
Assistant Production Manager

- Sugar**, "Beaster" (Rykodisc). Another Mould-shattering set, even though this EP is just a spoonful of Sugar.
- The dB's**, "Ride The Wild TomTom" (Rhino). The last testament of the '80s' most gifted pop combo—even their odds and ends turned out to be gems.
- Frank Zappa & the Mothers Of Invention**, "Ahead Of Their Time" (Barking Pumpkin). The Great Lost '68 Mothers Tapes, now restored in digital splendor.
- Raging Slab**, "Dynamite Monster Boogie Concert" (Def American). An unapologetically hard-rocking collection that's all Slab and no flab.
- Michele Rosewoman Trio**, "Occasion To Rise" (Evidence). A (Rose)woman after my own heart, this innovative pianist/composer muses movingly on Mingus, Ellington, and Trane.
- "Deep Forest" (Epic). Pygmies have never stood taller than on this clever, electronically reformulated Third-meets-First-World dance disc.
- The Health & Happiness Show**, "Tonic" (Bar/None). A celtic-country-cowboy-pop crossbreed that sounds like it just rolled in on the noon stage.
- Kate Bush**, "The Red Shoes" (Columbia). The high priestess of left-field pop is back, and—thank heavens—as weird as ever.

- Värttinä**, "Seleniko" (Green Linnet). Their snappy rhythms and poignant vocal harmonies are putting a shiny new Finnish on world music.
- Irakere**, "Live At Ronnie Scott's" (World Pacific). A swinging, sophisticated Afro-Cuban set that may be the party album of the year.



TIMOTHY WHITE
Editor In Chief

- Liz Phair**, "Exile In Guyville" (Matador).
- John Mellencamp**, "Human Wheels" (Mercury).
- (tie) **Billy Joel**, "River Of Dreams" (Columbia); **Sting**, "Ten Summoner's Tales" (A&M).
- (tie) **Aimee Mann**, "Whatever" (Imago); **The Story**, "Angel In The House" (Elektra).
- (tie) **Rickie Lee Jones**, "Traffic From Paradise" (Geffen); **Cab Calloway**, "Cab Calloway—Featuring Chu Berry" (Columbia/Legacy).
- (tie) **Various Artists**, "Tougher Than Tough: The Story Of Jamaican Music" (Mango/Island); **Various Artists**, "Zoop Zoop Zoop: Traditional Music And Folklore Of St. Croix, St. Thomas, And St. John" (New World Records).
- David Bowie**, "The Buddha Of Suburbia" (Arista/BMG International).
- (tie) **Cocteau Twins**, "Four-Calendar Cafe" (Capitol/Fontana); **Robert Plant**, "Fate Of Nations" (Atlantic/Es Paranza); **One Dove**, "Morning White Dove" (frr/London).
- (tie) **Trisha Yearwood**, "The Song Remembers When" (MCA); **Wynonna**, "Tell Me Why" (MCA).
- (tie) **Michael Nyman**, "The Piano" (Virgin); **Various Artists**, "Cool Runnings: Music From The Motion Picture" (Chaos/Columbia).

EDITH PIAF

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Ann Wilson (of Heart)
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pe you will join us in celebrating our 100th Anniversary year.

COVERAGE OF NEW AND DEVELOPING PROSPECTS FOR THE HEATSEEKERS CHART



Loaded For Bear. Augusta, Ga., rapper 12 Gauge leaps 14-12 on Hot Rap Singles with "Dunkie Butt," a song that is bubbling under the Hot 100 Singles. Scotti Bros. is not waiting for radio to get this Street Life artist off the ground. Instead, the label has a grass-roots campaign under way, targeting colleges and high schools.



Nyce Try. The debut album by rookie R&B trio Nittin' Nyce does not hit the streets until next month, but the Pocketown/Jive act has a nice head start with the inclusion of its "Wandering Eyes" cut on the "Sister Act 2" soundtrack. Its debut album, "In My Nature," hits Jan. 18. The title track reached No. 52 on Hot R&B Singles.



Television Tour. In addition to a weekend spotlight on "The Today Show," Chaos artist Darden Smith will visit nearly 20 local television shows in markets where he has already seeded a following, and will make club appearances in those cities. The second single from his "Little Victories" album, the title track, hits Jan. 10.

HOT SHOT: New Scotti Bros. imprint Street Life is off to a quick start (Billboard, Dec. 4), as 12 Gauge's debut single, "Dunkie Butt," jumps 14-12 on Hot Rap Singles and stands at No. 13 on the Bubbling Under Hot 100 Singles list.

"The idea is to break the record at the street and club level first," says VP of urban music A&R Kevin Evans. "We're putting a heavy emphasis on the Southeast region—we've even moved some of our regional promoters to the area to work the song."

The label says the Augusta, Ga.-based rapper is breaking in Southern and Western markets. "We've got two guys driving around in a van, hitting all the Southern college and high school campuses," says Scotti Bros. VP/GM Chuck Gullo. "This is a very grass-roots approach to creating an initial street buzz without radio airplay. We may work the street for four months before radio finally catches on."

ACT OF NATURE: Pocketown/Jive act Nittin' Nyce has scored a spot on the "Sister Act 2: Back In The Habit" soundtrack, marketed by rival label Hollywood, and Jive VP of A&R Jeff Fenster is enthusiastic about the exposure.

"Hollywood decided late in the game that it needed contemporary-driven material for the soundtrack," says Fenster. "We sent them a number of things, including both Hi-Five and Nittin' Nyce, and we struck a deal to include both. It benefits both labels—Hollywood gets great, radio-friendly music, and Jive gets exposure for a new act."

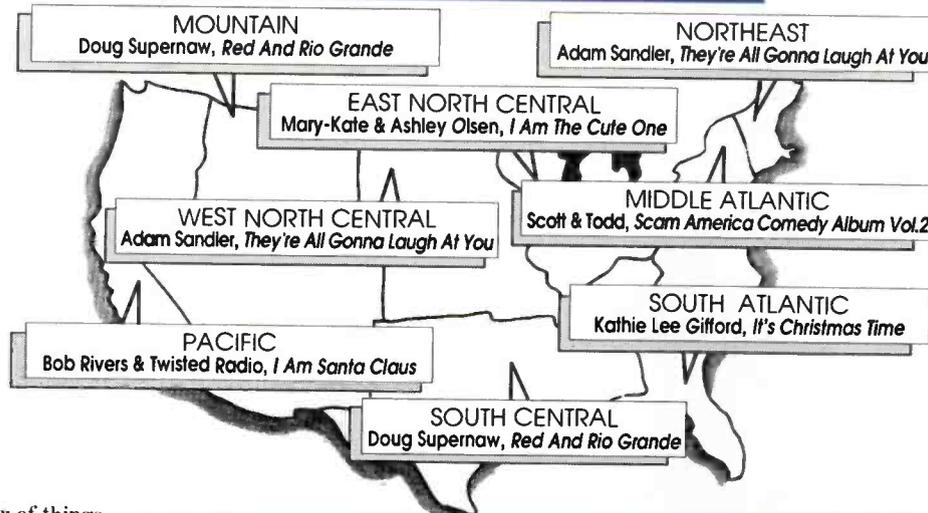
Nyce's "Sister Act 2" track is "Wandering Eyes." The group's album debut, "In My Nature," streets Jan. 18.

THERE HE IS: Producer and composer C.C. Lemonhead, credited as the creative force behind the big 95 South hit "Whoot, There It Is," has released an album under his own name. "Whoot" reached No. 7 on Hot R&B Singles and No. 11 on Hot 100 Singles.

Titled "Bass To Another Level," the C.C. set is slated to be

reviewed in an upcoming edition of Billboard, and Lemonhead (not to be confused with the Lemonheads) also will be profiled on Bailey Broadcasting's nationally syndicated "Radio Scope." And he will be mentioned in an article about bass that will run in rap magazine The Source.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Adam Sandler, <i>They're All Gonna Laugh...</i>	1. Scott & Todd, <i>Scam America Comedy...</i>
2. Mary-Kate & Ashley Olsen, <i>I Am The Cute...</i>	2. Kathie Lee Gifford, <i>It's Christmas Time</i>
3. Big Head Todd/Monsters, <i>Sister Sweetly</i>	3. K7, <i>Swing Batta Swing</i>
4. Kathie Lee Gifford, <i>It's Christmas Time</i>	4. Bob Rivers & Twisted Radio, <i>I Am Santa...</i>
5. Doug Supernaw, <i>Red & Rio Grande</i>	5. Mary-Kate & Ashley Olsen, <i>I Am The Cute...</i>
6. Crash Test Dummies, <i>God Shuffled His Feet</i>	6. Haddaway, <i>Haddaway</i>
7. Cracker, <i>Kerosene Hat</i>	7. Adam Sandler, <i>They're All Gonna Laugh...</i>
8. Faith Hill, <i>Take Me As I Am</i>	8. Black Moon, <i>Enta Da Stage</i>
9. Bob Rivers & Twisted Radio, <i>I Am Santa...</i>	9. Counting Crows, <i>August & Everything After</i>
10. Martina McBride, <i>The Way That I Am</i>	10. US3, <i>Hand On The Torch</i>

The album appears on Attitude Records, a fledgling independent label based in Jacksonville, Fla. The title includes appearances by the 69 Boyz and K. Knock, both of which were featured on 95 South's album.

In its first week on the streets, lead track "Take It Off" was the top SoundScan single in the Jacksonville market. It also spent time Bubbling Under the Hot R&B Singles chart. A second single drops in late January.

TELEVISED TRAIL: Singer/songwriter Darden Smith, who has moved from Epic Nashville to Columbia to Chaos during his career, will move through a host of television studios next month in a unique campaign designed to bolster his latest album, "Little Victories."

Beginning Jan. 17, Smith will embark on a tour of almost 20 markets, during which he will visit local TV shows, many of them morning programs. Smith will play a club date in each market in conjunction with the TV stops. Also set for that month is a spot on the Sunday edition of "The Today Show."

The itinerary includes Los Angeles, San Francisco, Denver, Minneapolis, Chicago, Detroit, Boston, St. Louis, Baltimore, Atlanta, Philadelphia, Washington, D.C., Richmond, Va., Norfolk, Va., and Columbia, S.C. Label manager Jim Cawley says Chaos selected markets where Smith already has established some sort of fan base.

Smith, who hit Hot Country Singles & Tracks with two 1988 singles, recently turned some heads with airplay on adult contemporary stations. "Loving Arms" peaked at No. 24 on the Hot Adult Contemporary chart, and the song received enough top 40 attention to have a short ride on Hot 100 Singles. His next single, the title track, is set for Jan. 10 release.

Seasons Greetings to all from the Popular Uprisings team: Geoff Mayfield, Brett Atwood, and Silvio Pietrolungo.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	6	KATHIE LEE GIFFORD WARNER BROS. 45346 (10.98/15.98)	IT'S CHRISTMAS TIME
2	4	3	BOB RIVERS & TWISTED RADIO ATLANTIC 82548/AG (10.98/15.98)	I AM SANTA CLAUS
3	2	9	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
4	5	29	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
5	3	8	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
6	9	4	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)	HAND ON THE TORCH
7	6	42	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
8	15	9	COUNTING CROWS GEFLEN 24528 (10.98/15.98)	AUGUST & EVERYTHING AFTER
9	10	16	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
10	11	20	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX
11	8	3	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
12	12	13	DEAD CAN DANCE 4.A.D. 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
13	17	5	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
14	13	11	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
15	16	5	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTAS SWING
16	22	7	CRASH TEST DUMMIES ARISTA 18727 (9.98/15.98)	GOD SHUFFLED HIS FEET
17	14	13	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
18	7	3	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM
19	19	26	DEEP FOREST 550 MUSIC 57840 (9.98 EQ/15.98)	DEEP FOREST
20	20	2	SCOTT & TODD FOUNDATION 28037/ERG (7.98/11.98)	SCAM AMERICA COMEDY ALBUM VOL. 2

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 available. ○ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications.

21	28	8	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 9 (9.98/15.98)	NOT FOR KIDS ONLY
22	21	17	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
23	18	9	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
24	24	10	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID
25	23	19	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
26	—	1	TOTAL DEVASTATION PGA 18734/ARISTA (9.98/15.98)	LAGALIZE IT!
27	25	21	URGE OVERKILL GEFLEN 24529* (9.98/13.98)	SATURATION
28	27	4	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
29	34	12	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
30	31	19	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
31	32	4	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
32	29	23	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
33	30	7	SHAWN CAMP REPRISE 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP
34	36	17	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35016/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
35	33	7	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
36	35	11	THE CONNELLS TVT 2590 (10.98/15.98)	RING
37	—	1	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
38	40	2	GABRIELLE GODISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
39	26	9	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE
40	—	9	ROBBEN FORD & THE BLUE LINE STRETCH 1107/GRP (9.98/15.98)	MYSTIC MILE

Will Hip-Hop Overwhelm R&B? Rappers Dominated Vets On Album Chart

A FLOUNDERING ART FORM? The advancement of hip-hop and rap at the expense of traditional R&B in 1993 seemed to serve as a signpost of things to come. With hard, gangsta rap sweeping the nation's airwaves, R&B itself turned in a dismal performance on the Top R&B Albums chart.

A victim of R&B's propensity for being a hit-driven genre, veteran R&B acts were steamrolled by fresh, upcoming hip-hop and rap acts. In fact, aside from Whitney Houston ("The Body-

1993 *IN* REVIEW



The Rhythm and the Blues

by J. R. Reynolds

try personnel that the end of black music departments might be imminent across the board.

A&M shed its black music roster (and, in the process, Miller London), moving the majority of its acts to subsidiary Perspective. But the move was a boon for Perspective, bolstering the label's industry status. It also trumpeted the arrival of former Virgin exec Sharon Heyward to the post of Perspective president.

Meanwhile, up the street, Capitol Records also eliminated its R&B department, giving walking papers to, among many others, Jean Riggins. But Riggins landed squarely on her feet in New York City as senior VP of black music for Arista.

COURTLY MANNER: Luther Campbell's 2 Live Crew had its day in the U.S. Supreme Court over the



Just As Smooth. Keia/Elektra act Silk served up chart-topping vibes in '93.

group's parody of the late Roy Orbison's "Oh, Pretty Woman" on the 1989 "As Clean As They Wanna Be" set.

Studio vocalist Yvette Marine lost her vocal credits case against Virgin Records and singer Paula Abdul in what turned out to be a case sensationalized by the media. The trial made national headlines as noted industry witnesses such as producer Babyface took the stand in support of Virgin.

The Assn. of Parliament/Funkadelic Members filed a massive copyright infringement suit against numerous recording (mainly rap) acts and labels. The squabble was over sampling royalties. The case was filed weeks after the group's guitarist, Eddie Hazel, died Dec. 23, 1992.

LONG ARM OF THE LAW: Although none has yet been convicted of his alleged crime, a number of rappers had well-publicized run-ins with the police. John "Ecstasy" Fletcher of the rap group Whodini accused New York police of punching him in the face during an altercation. According to police, the vehicle in which he was riding was suspected of being involved in a series of

robberies in New York.

The allegations against rappers escalated in recent months, with Snoop Doggy Dogg being indicted for his alleged role in a fatal shooting in Los Angeles. As he awaits trial, his "DoggyStyle" album from Death Row sits atop The Billboard 200 and the Top R&B Albums charts.

Media attention to rappers and violence increased Nov. 1, when Tupac Shakur was charged with two counts of

THE TOP STORIES

- Gangsta Rap Hits Radio Big Time
- Houston Sets Records With 'The Bodyguard'
- L.A. & Babyface Production Team Parts
- Snoop Doggy Dogg Debuts At No. 1
- Billboard Introduces R&B Airplay Monitor

aggravated assault in the shooting of two off-duty police officers in Atlanta. One day earlier, Public Enemy's Flavor Flav was brought up on assault charges stemming from an incident with a female friend.

MOMENTOUS MOVES: On the heels of her multimillion-dollar recording contract with EMI-owned Virgin, Janet Jackson inked a major publishing deal with EMI's publishing unit. . . . Rapper Ice-T, who got bounced from his Sire/Warner Bros. contract following controversy over the artwork for his "Home Invasion" album, landed a distribution deal with Priority Records, where the "Invasion" album was released on his own Rhyme Syndicate label. . . . Former Capitol recording artist Freddie Jackson signed a six-album deal with RCA Records. His first set for the Nipper, titled "Here It Is," is set for a January '94 release. . . . In the blink of an eye, veteran quiet storm DJ Vaughn Harper briefly departed from, then returned to, New York station WBLS. The old out-and-in was the result of a dispute with the station's programming consultant over playlist philosophy. . . . Eazy-E's Ruthless Records departed Priority and signed a distribution deal with Relativity. . . . Solar Records ended its long relationship with Sony, opting for distribution by Dick Griffey's newly formed J. Hines Co., through INDI. . . . Also



Not So Dirty. DRS has a rough-sounding name, but the group can croon with the best of them.

THE CHART TOPPERS



CYPRESS HILL



TONI BRAXTON

The following is a chronological listing of releases that logged time at No. 1 on the Top R&B Albums chart in 1993. The figures in parentheses are the number of weeks each title spent at No. 1 in 1993. Titles that debuted at No. 1 in 1993 are indicated in bold type. (Note: "The Bodyguard" spent three weeks at No. 1 in 1992.)

- "The Bodyguard," Soundtrack, Arista (5).
- "The Chronic," Dr. Dre, Death Row/Interscope/Priority (8).
- "19 Naughty III," Naughty By Nature, Tommy Boy (2).
- "Till Death Do Us Part," Geto Boys, Rap-A-Lot/Priority (2).
- "Lose Control," Silk, Keia/Elektra (1).
- "14 Shots To The Dome," L.L. Cool J, Def Jam/Columbia (2).
- "Down With The King," Run-D.M.C., Profile (1).
- "Fever For Da Flavor," H-Town, Luke (1).
- "janet.," Janet Jackson, Virgin (3).
- "Menace II Society," Soundtrack, Jive (6).
- "Black Sunday," Cypress Hill, Ruffhouse/Columbia (4).
- "The World Is Yours," Scarface, Rap-A-Lot/Priority (2).
- "Music Box," Mariah Carey, Columbia (2).
- "Toni Braxton," Toni Braxton, LaFace/Arista (3).
- "187 He Wrote," Spice 1, Jive (2).
- "It's On (Dr. Dre 187um) Killa," Eazy-E, Ruthless/Relativity (1).
- "Get In Where You Fit In," Too Short, Jive (2).
- "Midnight Marauders," A Tribe Called Quest, Jive (1).
- "Shock Of The Hour," MC Ren, Ruthless/Relativity (1).
- "DoggyStyle," Snoop Doggy Dogg, Death Row/Interscope (2).
- "Lethal Injection," Ice Cube, Priority (1).

switching affiliation was Ruben Rodriguez' Pendulum Records, which moved from Elektra to EMI Records for distribution. . . . At only 21, Jermaine Dupri began his own label, So So Def Recordings, through Columbia, and scored quickly with the hot new female group Xscape.

ALL GOOD THINGS: Following weeks of rumor and speculation, the chart-topping production team of L.A. & Babyface split, though their partner-

ship in the successful LaFace Records remains intact. . . . After 22 years, Don Cornelius stepped down as host of his popular dance show "Soul Train" in favor of a weekly guest-host format. . . . Dizzy Gillespie died Jan. 6. The jazz trumpeter left an enduring legacy of music and harmonic memories. . . . In a move that caused an outcry in the hip-hop community, Time Warner, owner of the Six Flags theme parks, banned rap concerts at all seven locations fol-

(Continued on page 43)

Our Tool turned GOLD.

78 ENTERTAINMENT WEEKLY

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	12	★ ★ ★ No. 1 ★ ★ ★ CAN WE TALK ● BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
2	1	1	12	GANGSTA LEAN ▲ C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
3	3	5	10	NEVER KEEPING SECRETS BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
4	6	8	5	CRY FOR YOU D. SWING (D. SWING)	◆ JODECI (C) UPTOWN 54723/MCA
5	4	3	13	SHOOP ● A. MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
6	5	4	11	BREATHE AGAIN ● L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
7	9	10	10	HERO ▲ W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
8	15	24	4	WHAT'S MY NAME? DR. DRE (SNOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 98340/ATLANTIC
9	7	6	16	JUST KICKIN' IT ▲ J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
10	13	16	7	GETTO JAM DJ BATTLECAT (DOMINO, K. GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77298/CHAOS
11	8	9	9	SEX ME (PARTS I & II) R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
12	11	12	9	TIME AND CHANGE D.J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (V) GIANT 18339/REPRISE
13	12	13	12	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE, K. MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42178
14	10	7	9	KEEP YA HEAD UP D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345/ATLANTIC
15	20	20	7	U.N.I.T.Y. K. GEE, MUFU (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
16	18	19	12	LOOKING FOR MR. DO RIGHT A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429/REPRISE
17	14	11	10	AGAIN ▲ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
18	16	14	18	COME INSIDE N. HODGE (K. GREENE, C. WIKE, N. HODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
19	17	15	15	ANNIVERSARY ● TONY! TONI! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
20	NEW	1	1	★★★HOT SHOT DEBUT★★★ UNDERSTANDING J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
21	21	21	9	SLOW AND EASY R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
22	23	18	23	RIGHT HERE (HUMAN NATURE)/DOWNTOWN ● B. A. MORGAN, G. PARKER (B. A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	◆ SWV (C) (T) (V) (X) RCA 62614
23	19	17	20	HEY MR. D.J. ● 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
24	25	25	7	THE MORNING AFTER F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
25	22	22	7	MAKE LOVE EASY P. LAURENCE (P. LAURENCE)	◆ FREDDIE JACKSON (C) RCA 62704
26	34	44	4	LET IT SNOW B. MCKNIGHT, BOYZ II MEN (B. MCKNIGHT, W. MORRIS)	◆ BOYZ II MEN (C) (D) MOTOWN 2218
27	26	27	10	YOUR LOVE KEEPS WORKING ON ME ART 'N RHYTHM (J. BARNES, R. WHITE, J. DIGGS)	◆ JODY WATLEY (C) MCA 54744
28	41	77	3	★★★POWER PICK/SALES★★★ YOU DON'T HAVE TO WORRY E. FERRELL (K. GREENE, E. FERRELL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
29	24	23	10	(I KNOW I GOT) SKILLZ DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
30	28	29	8	AWARD TOUR A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
31	27	26	32	WHOOPI! (THERE IT IS) ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
32	29	28	20	DREAMLOVER ▲ M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
33	54	64	3	★★★POWER PICK/AIRPLAY★★★ U SEND ME SWINGIN' MINT CONDITION (K. LEWIS)	◆ MINT CONDITION (C) PERSPECTIVE 7439
34	31	37	8	NEVER LET ME GO L. VANDROSS, M. MILLER (J. SCOTT)	◆ LUTHER VANDROSS (C) (V) LV 77209/EPIC
35	44	58	3	YOU'RE ALWAYS ON MY MIND B. A. MORGAN (B. A. MORGAN, R. WILSON, O. SCOTT)	◆ SWV (C) (D) (T) RCA 62738
36	32	30	21	SOMETHING IN YOUR EYES L. A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
37	37	41	5	WHO'S THE MACK J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ RALPH TRESVANT (C) MCA 54773
38	33	36	7	REAL MUTHAPHUCKKIN G'S RHYTHM D. (EAZY-E, GANGSTA DRESTA, B.G. KNOCC OUT)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
39	48	55	9	BETCHA'LL NEVER FIND S. HURLEY (C. SAVAGE, S. HURLEY)	◆ CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
40	40	34	7	FREAKIT C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
41	45	46	9	AFTER THE LOVE B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 710
42	36	33	11	RUNAWAY LOVE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE FEATURING FMOB (C) EASTWEST 98354
43	38	32	13	FOREPLAY B. DUFAE (RAAB, B. DUFAE)	◆ RAAB (M) (T) (X) RIP-IT 10017/LIC
44	47	56	6	THE ONE FOR ME JOE (K. MILLER, JOE, D. T. GERRELL)	◆ JOE (C) (T) MERCURY 862 740
45	46	49	12	COME BABY COME ● J. GARDNER, K7 (K7, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
46	50	52	9	KEEPIN' MY COMPOSURE J. CATALON (SHAZAM, DINO, G. STICK)	◆ H-TOWN (C) (M) (T) LUKE 473
47	39	35	28	ANOTHER SAD LOVE SONG ● L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
48	43	38	24	IF ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
49	42	42	9	LONG WAY FROM HOME L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	◆ JOHNNY GILL (C) MOTOWN 2221

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	35	39	11	SO HIGH J. SANCHEZ (M. MORALES, M. ROONEY, BIG ANG, EL-BOOG-E, THICKNEZZ, SHORTI 1 FORTI)	◆ 7669 (C) MOTOWN 2217
51	52	59	6	LOVE TONIGHT C. WALKER (C. WALKER)	◆ CHRIS WALKER (C) PENDULUM 58066/ERG
52	68	97	3	PROCESS OF ELIMINATION CHRISTIAN (C. WARREN, Y. T. STYLE)	◆ ERIC GABLE (C) (M) EPIC 77288
53	30	31	3	REALLY DOE L. LAYLAW, D. MCDOWELL (ICE CUBE, LAYLAW, D. MCDOWELL)	◆ ICE CUBE (C) (T) PRIORITY 53843
54	49	40	11	UP ON THE ROOF P. BROWN, J. CARUTHERS (C. KING, G. GOFFIN)	◆ II D EXTREME (C) GASOLINE ALLEY 54738/MCA
55	58	71	5	SPEND THE NIGHT M. WHITE (D. THOMAS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18324
56	77	—	2	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") S. REMI (S. STEWART)	◆ SHABBA RANKS (C) ATLAS 855 232/PLG
57	57	61	8	ALL NIGHT D. GAINES (D. GAINES)	◆ ME-2-U (C) RCA 62680
58	65	67	6	BOOM SHAK A-TACK C. THOMPSON (H. PAYNE, N. HOWELL)	◆ BORN JAMERICANS (M) (T) DELICIOUS VINYL 10139/EASTWEST
59	61	72	5	COME CLEAN DJ PREMIER (K. J. DAVIS, C. MARTIN, C. PARKER, F. SCRUGGS, K. JONES, T. TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 000/FFRR
60	51	50	9	I'M REAL J. DUPRI (J. DUPRI)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77237/COLUMBIA
61	71	73	4	DUNKIE BUTT K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
62	53	51	6	I'M LOOKING FOR THE ONE (TO BE WITH ME) T. RILEY, M. RILEY (W. SMITH, M. SMITH, T. RILEY)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
63	55	54	8	69 T. RILEY (T. RILEY, FATHER M. C., BUTTNAKED TIM DAWG)	◆ FATHER (M) (T) (X) UPTOWN 54751/MCA
64	75	93	3	WHAT I DO BEST N. MARTINELLI (F. WILDHORN, J. MURPHY)	◆ ROBIN S. (C) (V) BIG BEAT 98355/ATLANTIC
65	62	63	16	STAY IN MY CORNER J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
66	66	74	6	BABY I'M BACK K. BAYYAN (J. T. TAYLOR, K. BAYYAN, N. BATTLE)	◆ J.T. TAYLOR (C) MCA 54752
67	56	47	17	COMING HOME TO LOVE KASHIF (M. JONES, A. WILLIS, S. STEIN)	◆ COMING OF AGE (C) ZOO 14099
68	64	70	5	SAME OL' SHIT TOOTIE (MC REN, TOOTIE)	◆ MC REN (C) (T) RUTHLESS 5510/RELATIVITY
69	76	89	4	YOU'LL NEVER FIND ANOTHER E. BAKER (E. BAKER)	◆ Y.T. STYLE (C) THIRD STONE 98358/ATLANTIC
70	67	60	11	I'M A PLAYER THE DANGEROUS CREW (T. SHAW, B. COLLINS, G. COOPER, G. CLINTON, JR.)	◆ TOO SHORT (C) (M) (T) JIVE 45152
71	60	53	13	STRAIGHT FROM MY HEART J. PENN II (J. POWE, J. CLAY, D. PEETE, S. POWE)	◆ UNV (C) (D) (V) MAVERICK/SIRE 18353/WARNER BROS.
72	69	78	7	BROOKLYN BOUNCE DADDY-O (DADDY-O, R. TROUTMAN)	◆ DADDY-O (C) (T) BROOKTOWN/ISLAND 862 684/PLG
73	73	82	3	BORN IN THE GHETTO BETTS, DARLINGTON, GONZALEZ, MURPHY (BETTS, MURPHY, ASHE, FRAZIER, FRAZIER)	◆ FUNKY POETS (C) (M) 550 MUSIC 77094/EPIC
74	72	81	4	HERE COME THE LORDS K-DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
75	63	62	16	METHOD MAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
76	74	69	15	VOODOO G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ TEDDY PENDERGRASS (C) ELEKTRA 64608
77	91	—	2	BELIEVE THAT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ KEITH WASHINGTON (C) QWEST 18252/WARNER BROS.
78	70	65	10	93 'TIL INFINITY A-PLUS (T. MASSEY, O. LINDSEY, D. THOMPSON)	◆ SOULS OF MISCHIEF (C) (T) JIVE 42157
79	87	—	2	NOTHING COMPARES 2 U PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18372/WARNER BROS.
80	78	76	16	SWEAT (A LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
81	94	—	2	CANTALOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (HANCOCK, KELLY, WILKINS, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 15892/CAPITOL
82	93	—	2	DO YOU STILL LOVE ME B. J. EASTMOND (B. J. EASTMOND, W. DOWNING)	◆ WILL DOWNING (C) MERCURY 862 848
83	95	—	2	BLOWIN' MY MIND J. KING, G. JONES (J. KING, A. KING, G. JONES)	◆ ART MADISON (C) (M) (T) (X) JVK 8002/ILC
84	NEW	1	1	SKIP TO MY LU G. SALAH (G. SALAH)	◆ LISA LISA (C) (M) (T) (X) PENDULUM 58094/ERG
85	81	84	13	STAY REAL E. SERMON (E. SERMON, R. TROUTMAN, L. TROUTMAN)	◆ ERICK SERMON (C) (M) (T) RAL/CHAOS 77140/COLUMBIA
86	83	90	3	HUMP WIT' IT THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	◆ 95 SOUTH (C) (T) WRAP 187/CHIBAN
87	98	—	2	ANGEL S. BROWN, D. LAWRENCE (S. BROWN, D. LAWRENCE)	◆ COMPANY (C) GIANT 18392/REPRISE
88	80	79	14	LET ME RIDE DR. DRE (DR. DRE, SNOOP)	◆ DR. DRE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
89	86	92	18	ALL THRU THE NIGHT H. BELL (H. BELL, L. DEVLUT, T. SHIDER)	◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
90	NEW	1	1	SOUND OF DA POLICE SHOWBIZ (L. PARKER, R. LEMAY)	◆ KRS-ONE (C) (T) JIVE 42192
91	NEW	1	1	WHAT CHA MISSIN' CHIP AND LO (A. RAY, C. ALLEN)	◆ III FRUM THA SOUL (C) (M) (T) (X) BROWN STREET 4001/ILC
92	88	88	19	HEAVEN KNOWS L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LV 74996/EPIC
93	NEW	1	1	LET'S MAKE LOVE A. HALL (A. HALL, P. L. STEWART)	◆ AARON HALL (C) SILAS 54783/MCA
94	99	—	2	ONE ON ONE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER, JAH)	◆ TO BE CONTINUED... (C) (M) (T) EASTWEST 98346
95	NEW	1	1	I GO ON T. FYFFE, F. GRANT, M. RILEY (MC LYTE, T. FYFFE, F. GRANT, M. RILEY)	◆ MC LYTE (M) (T) FIRST PRIORITY 95995/ATLANTIC
96	82	75	13	NOBODY DOES IT BETTA MINT CONDITION (STOKELY)	◆ MINT CONDITION (C) PERSPECTIVE 7434
97	85	66	9	HEARTBREAKER W. E. D. (W. WILLIAMS, E. LEVERT, D. MITCHELL, S. WYNN)	◆ THE O'JAYS (C) EMI 58054/ERG
98	79	85	18	SUNDAY MORNING M. WHITE (M. WHITE, S. REYNOLDS, A. WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
99	NEW	1	1	MARTIAL LAW (HEY MAN...SMELL MY FINGER) G. CLINTON, K. GORDY, W. BRYANT (G. CLINTON, W. BRYANT, K. GORDY)	◆ GEORGE CLINTON (C) (D) (T) PAISLEY PARK 18327/WARNER BROS.
100	84	80	15	PINK CASHMERE PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18371/WARNER BROS.

Records with the greatest airplay and sales gains this week. ● Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 76 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	CAN WE TALK	TEVIN CAMPBELL (QWEST) 5 weeks at No. 1
2	2	16	NEVER KEEPING SECRETS	BABYFACE (EPIC)
3	3	18	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
4	6	14	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
5	5	15	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
6	7	5	CRY FOR YOU	JODECI (UPTOWN/MCA)
7	4	12	GANGSTA LEAN	DRS (CAPITOL)
8	13	10	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
9	11	7	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
10	10	12	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
11	8	22	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
12	12	19	COME INSIDE	INTRO (ATLANTIC)
13	22	7	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
14	9	25	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
15	17	11	HERO	MARIAH CAREY (COLUMBIA)
16	18	9	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
17	15	10	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
18	14	9	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
19	20	10	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
20	24	10	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
21	16	23	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
22	38	3	LET IT SNOW	BOYZ II MEN (MOTOWN)
23	39	10	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
24	23	20	DREAMLOVER	MARIAH CAREY (COLUMBIA)
25	26	10	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
26	33	7	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
27	31	5	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
28	21	9	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
29	45	4	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
30	34	27	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
31	35	8	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
32	25	9	SEX ME	R. KELLY (JIVE)
33	27	9	SLOW AND EASY	ZAPP & ROGER (REPRISE)
34	30	7	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
35	19	22	AGAIN	JANET JACKSON (VIRGIN)
36	36	23	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
37	46	9	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA)

Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	8	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
2	2	3	I'M IN LUV	JOE (MERCURY)
3	4	8	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
4	3	2	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)
5	6	2	LAI'D BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)
6	8	20	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
7	20	11	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
8	15	24	DON'T WALK AWAY	JADE (GIANT/REPRISE)
9	11	5	CRY NO MORE	I D EXTREME (GASOLINE ALLEY/MCA)
10	12	18	I'M SO INTO YOU	SWV (RCA)
11	5	2	LOSE CONTROL	SILK (KEIA/ELEKTRA)
12	9	8	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
13	—	1	FOR THE COOL IN YOU	BABYFACE (EPIC)
14	7	2	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
15	10	4	IT'S FOR YOU	SHANICE (MOTOWN)
16	—	9	LET ME BE THE ONE	INTRO (ATLANTIC)
17	13	5	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
18	17	8	LATELY	JODECI (UPTOWN/MCA)
19	19	5	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
20	22	11	ABC-123	LEVERT (ATLANTIC)
21	—	1	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
22	—	11	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
23	14	12	WEAK	SWV (RCA)
24	—	8	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
25	—	37	BABY-BABY-BABY	TLC (LAFACE/ARISTA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

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

63	Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP) WBM
78	93 TIL INFINITY (Soul's Of Mischief, BMI)
41	AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
17	AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
57	ALL NIGHT (Music Corp. Of America, BMI/Bright Light, BMI)
89	ALL THRU THE NIGHT (Ramohak, BMI/Linky D, BMI/Timothy Shider, BMI/Attitudes, BMI/RCM, BMI)
87	ANGEL (Hip City, BMI/Songs By D, ASCAP/Crystal Aire, ASCAP)
19	ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
47	ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
30	AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
66	BABY I'M BACK (Sula, BMI/Kinsman, BMI/Kharana, BMI)
77	BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI)
39	BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
83	BLOWIN' MY MIND (J.King IV, BMI/Music Of The World, BMI/Andre King, ASCAP/Tabraylah, ASCAP)
58	BOOM SHAK A-TACK (Chizied Out, BMI/Mudslide, BMI)
73	BORN IN THE GHETTO (Euparis, ASCAP/Sony Tunes, ASCAP/Warner-Tamerlane, BMI/Nuff Loot, BMI/Nomad-Noman, BMI/EMI April, ASCAP/B-Boy, ASCAP) WBM
6	BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
72	BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/O Dad, BMI/Okedoke, BMI)
81	CANTALOO (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI)
1	CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
45	COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
59	COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)
18	COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
67	COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM
4	CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
82	DO YOU STILL LOVE ME (WB, ASCAP/Heritage Hill, ASCAP/Will Down, ASCAP)
32	DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM
61	DUNKIE BUTT (AMI, BMI)
56	FAMILY AFFAIR (Mijac, BMI/Warner-Tamerlane, BMI)
43	FOREPLAY (Drop Science, ASCAP)
47	FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Cellars To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM
2	GANGSTA LEAN (Rap & More, BMI)
10	GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)
74	HERE COME THE LORDS (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
7	HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM
23	HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)
86	HUMP WIT IT (Pottsburg, BMI/Koke, Moke & Noke, BMI)
48	IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
95	I GO ON (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sound, ASCAP/Quick Time, BMI)
29	(I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
70	I'M A PLAYER (Zomba, BMI/Bridgeport, BMI/Rubber Band, BMI) CPP
62	I'M LOOKING FOR THE ONE (TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP) CPP
60	I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM
9	JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
46	KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, BMI) WBM
14	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM
26	LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI) CPP/HL
88	LET ME RIDE (Sony Tunes, ASCAP) HL
93	LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI)
49	LONG WAY FROM HOME (Kear, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM
16	LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
51	LOVE TONIGHT (CCW, ASCAP/Rogit, ASCAP/EMI Blackwood, BMI)
25	MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)
99	MARTIAL LAW (HEY MAN...SMELL MY FINGER) (Warner-Tamerlane, BMI/Exoskelatel, BMI/Ajouard'Hui, BMI/Yreck, ASCAP)
75	METHOD MAN (Wu-Tang, BMI)
24	THE MORNING AFTER (Amazement, BMI)
3	NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL
34	NEVER LET ME GO (Duchess, BMI)
13	NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP
79	NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP)
44	THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)
94	ONE ON ONE (Two Tuff-Enuff, BMI/Irving, BMI)
52	PROCESS OF ELIMINATION (Louis SL, BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM
53	REALLY DOE (Gangsta Boogie, ASCAP/WB, ASCAP/Lawhouse, ASCAP) WBM

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	11	GANGSTA LEAN	DRS (CAPITOL) 8 weeks at No. 1
2	15	2	WHAT'S MY NAME	SNOOP DOGGY DOGG (DEATH ROW)
3	5	3	CRY FOR YOU	JODECI (UPTOWN/MCA)
4	10	5	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
5	9	8	HERO	MARIAH CAREY (COLUMBIA)
6	3	9	SEX ME	R. KELLY (JIVE)
7	2	11	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
8	8	10	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
9	6	7	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
10	4	12	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
11	7	16	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
12	11	8	AGAIN	JANET JACKSON (VIRGIN)
13	13	8	NEVER KEEPING SECRETS	BABYFACE (EPIC)
14	12	7	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
15	14	32	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
16	16	10	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
17	18	5	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
18	19	7	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
19	21	10	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
20	20	15	COME INSIDE	INTRO (ATLANTIC)
21	23	8	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
22	17	3	REALLY DOE	ICE CUBE (PRIORITY)
23	22	11	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
24	25	16	COME BABY COME	K7 (TOMMY BOY)
25	27	8	SLOW AND EASY	ZAPP & ROGER (REPRISE)
26	31	6	DUNKIE BUTT	12 GAUGE (SCOTTI BROS.)
27	28	7	FREAKIT	DAS EFX (EASTWEST)
28	24	13	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
29	26	18	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
30	32	6	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
31	35	5	COME CLEAN	JERU THE DAMAJA (LONDON/PLG)
32	30	5	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)
33	29	11	FOREPLAY	RAAB (RIP-IT/ILC)
34	39	3	LET IT SNOW	BOYZ II MEN (MOTOWN)
35	45	2	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
36	34	8	69	FATHER (UPTOWN/MCA)
37	33	9	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
38	37	9	UP ON THE ROOF	I D EXTREME (GASOLINE ALLEY/MCA)
39	44	7	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
40	36	19	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
41	40	4	HERE COME THE LORDS	LORDS OF UNDERGROUND (PENDULUM)
42	46	6	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)
43	38	4	I'M LOOKING FOR THE ONE	JAZZY JEFF/FRESH PRINCE (JIVE)
44	42	27	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
45	43	20	DREAMLOVER	MARIAH CAREY (COLUMBIA)
46	41	13	COMING HOME TO LOVE	COMING OF AGE (ZOO)
47	50	13	93 TIL INFINITY	SOULS OF MISCHIEF (JIVE)
48	48	27	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
49	61	18	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
50	49	22	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
51	47	17	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
52	—	1	SOUND OF DA POLICE	KRS-ONE (JIVE)
53	70	2	CANTALOO (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
54	55	22	RIGHT HERE/DOWNTOWN	SWV (RCA)
55	56	13	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
56	68	6	HEAT IT UP	RAKIM (MCA)
57	53	6	NOW I FEEL YA	SCARFACE (RAP-A-LOT/PRIORITY)
58	58	37	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHAN)
59	64	4	LONG WAY FROM HOME	JOHNNY GILL (MOTOWN)
60	59	4	HUMP WIT IT	95 SOUTH (WRAP/ICHIHAN)
61	51	11	I'M A PLAYER	TOO SHORT (JIVE)
62	52	22	I'M IN LUV	JOE (MERCURY)
63	63	29	LATELY	JODECI (UPTOWN/MCA)
64	62	9	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)
65	66	22	IF	JANET JACKSON (VIRGIN)
66	60	26	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
67	65	13	STAY REAL	ERICK SERMON (DEF JAM/RAL/COLUMBIA)
68	71	22	CHECK YO SELF	ICE CUBE (PRIORITY)
69	67	8	RUNAWAY LOVE	EN VOEGUE FEATURING FMOB (EASTWEST)
70	54	7	BROOKLYN BOUNCE	DADDY-O (BROOKTOWN/ISLAND/PLG)
71	—	1	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
72	—	1	ALL NIGHT	ME-2-U (RCA)
73	—	1	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
74	57	35	CRY NO MORE	I D EXTREME (GASOLINE ALLEY/MCA)
75	—	27	DOLLY MY BABY	SUPER CAT (COLUMBIA)

Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 25, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** NO. 1/GREATEST GAINER ***						
1	42	—	2	ICE CUBE	LETHAL INJECTION	1
2	1	1	3	SNOOP DOGGY DOGG	DOGGY STYLE	1
3	2	2	22	TONI BRAXTON	TONI BRAXTON	1
4	4	5	15	MARIAH CAREY	MUSIC BOX	1
5	3	4	5	R. KELLY	12 PLAY	3
6	5	3	7	TEVIN CAMPBELL	I'M READY	3
7	6	14	10	BOYZ II MEN	CHRISTMAS INTERPRETATIONS	6
8	12	13	30	JANET JACKSON	JANET	1
9	7	11	17	BABYFACE	FOR THE COOL IN YOU	2
10	8	8	9	XSCAPE	HUMMIN' COMIN' AT 'CHA	3
11	9	6	5	A TRIBE CALLED QUEST	MIDNIGHT MARAUDERS	1
12	11	12	9	EAZY-E	IT'S ON (DR. DRE 187UM) KILLA	1
13	10	9	7	TDO SHORT	GET IN WHERE YOU FIT IN	1
14	15	22	9	SALT-N-PEPA	VERY NECESSARY	13
*** HOT SHOT DEBUT ***						
15	NEW	—	1	DOMINO	DOMINO	15
16	13	7	5	MC REN	SHOCK OF THE HOUR	1
17	16	16	25	TONY! TONI! TONE!	SONS OF SOUL	3
18	14	10	4	DAS EFX	STRAIGHT UP SEWASIDE	6
19	27	33	56	SOUNDTRACK	THE BODYGUARD	1
20	18	18	7	SHAQUILLE O'NEAL	SHAQ DIESEL	10
21	19	17	16	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	3
22	38	64	3	BEBE & CECE WINANS	FIRST CHRISTMAS	22
23	22	23	4	QUEEN LATIFAH	BLACK REIGN	18
24	17	15	7	ZAPP & ROGER	ALL THE GREATEST HITS	9
25	20	19	6	DRS	GANGSTA LEAN	6
26	30	30	56	KENNY G	BREATHLESS	2
27	21	20	4	COLOR ME BADD	TIME AND CHANCE	20
28	23	21	5	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	9
29	NEW	—	1	MARY J. BLIGE	WHAT'S THE 411? REMIX ALBUM	29
30	24	24	43	2PAC	STRICTLY 4 MY N.I.G.G.A.Z....	4
31	26	25	36	INTRO	INTRO	11
32	36	40	59	SWW	IT'S ABOUT TIME	2
33	25	26	12	SPICE 1	187 HE WROTE	1
34	28	34	58	SADE	LOVE DELUXE	2
*** PACESETTER ***						
35	53	95	3	LAFACE ARTISTS	A LAFACE FAMILY CHRISTMAS	35
36	32	37	52	DR. DRE	THE CHRONIC	1
37	35	36	21	CYPRESS HILL	BLACK SUNDAY	1
38	33	32	12	MARTIN LAWRENCE	TALKIN' SHIT	10
39	29	28	18	SCARFACE	THE WORLD IS YOURS	1
40	31	29	5	II D EXTREME	II D EXTREME	22
41	40	41	28	LUTHER VANDROSS	NEVER LET ME GO	3
42	34	31	8	ERICK SERMON	NO PRESSURE	2
43	52	46	75	BRIAN MCKNIGHT	BRIAN MCKNIGHT	17
44	43	39	17	FOURPLAY	BETWEEN THE SHEETS	15
45	41	38	11	AARON HALL	THE TRUTH	7
46	45	47	27	JOHNNY GILL	PROVOCATIVE	4
47	47	42	9	BLACK MOON WRECK	ENTA DA STAGE	34
48	NEW	—	1	SHAI	RIGHT BACK AT CHA	48

49	57	69	15	SOUNDTRACK	FREE WILLY	49
50	37	27	3	DEL THE FUNKYHOMDSAPIEN	NO NEED FOR ALARM	27
51	48	51	19	KRIS KROSS	DA BOMB	2
52	50	45	11	KRS-ONE	RETURN OF THE BOOM BAP	5
53	49	44	17	JOE MERCURY	EVERYTHING	16
54	44	48	11	E-40	THE MAIL MAN	13
55	75	—	2	US3	HAND ON THE TORCH	55
56	51	53	7	HI-FIVE	FAITHFUL	23
57	46	43	12	KEITH WASHINGTON	YOU MAKE IT EASY	15
58	39	35	10	TEDDY PENDERGRASS	A LITTLE MORE MAGIC	13
59	66	63	13	PRINCE PAISLEY PARK	THE HITS/THE B-SIDES	6
60	65	70	105	MICHAEL JACKSON	DA DANGEROUS	1
61	59	58	32	INNER CIRCLE	BAD BOYS	41
62	54	49	13	EARTH, WIND & FIRE	MILLENNIUM	8
63	NEW	—	1	SOUNDTRACK	SISTER ACT 2: BACK IN THE HABIT	63
64	63	75	9	JAZZY JEFF & FRESH PRINCE	CODE RED	39
65	68	57	10	MINT CONDITION	FROM THE MINT FACTORY	53
66	60	66	13	PRINCE PAISLEY PARK	THE HITS 1	14
67	79	76	21	TAG TEAM	WHOOPI! (THERE IT IS)	28
68	55	50	11	SOULS OF MISCHIEF	93 'TIL INFINITY	17
69	82	84	76	NATALIE COLE	UNFORGETTABLE	5
70	56	56	5	JODY WATLEY	INTIMACY	38
71	64	60	12	EN VOGUE	RUNAWAY LOVE	16
72	69	71	13	PRINCE PAISLEY PARK	THE HITS 2	23
73	77	68	56	SILK	LOSE CONTROL	1
74	73	61	37	ONYX	BACDAFUCUP	8
75	67	52	13	THE ISLEY BROTHERS	LIVE!	34
76	RE-ENTRY	—	7	SOUNDS OF BLACKNESS	THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY	19
77	81	79	36	LORDS OF THE UNDERGROUND	HERE COME THE LORDS	13
78	71	59	19	WILL DOWNING	LOVE'S THE PLACE TO BE	24
79	61	67	56	JADE	JADE TO THE MAX	19
80	62	55	17	EIGHTBALL & MJG	COMIN' OUT HARD	41
81	88	78	5	K7 TOMMY BOY	SWING BATTA SWING	78
82	NEW	—	1	TOTAL DESTRUCTION	LEGALIZE IT!	82
83	96	92	26	TINA TURNER	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
84	89	89	41	MARIAH CAREY	MTV UNPLUGGED EP	16
85	83	65	19	BUJU BANTON	VOICE OF JAMAICA	29
86	87	80	19	OLETA ADAMS	EVOLUTION	20
87	76	74	16	STANLEY CLARKE	EAST RIVER DRIVE	54
88	72	73	3	BOBBY BROWN	REMIXES N THE KEY OF B	72
89	80	77	12	DE LA SOUL	BUHLOONE MIND STATE	9
90	58	—	119	BOYZ II MEN	COOLEYHIGHHARMONY	1
91	NEW	—	1	RAAB	YOU'RE THE ONE	91
92	70	62	20	THE O'JAYS	HEARTBREAKER	7
93	84	82	51	SHAI	IF I EVER FALL IN LOVE	3
94	RE-ENTRY	—	6	RONNY JORDAN	QUIET REVOLUTION	70
95	78	87	40	BLOODS & CRIPS	BANGIN ON WAX	18
96	RE-ENTRY	—	20	NATALIE COLE	TAKE A LOOK	14
97	RE-ENTRY	—	33	H-TOWN	FEVER FOR DA FLAVOR	1
98	94	85	4	CHRIS WALKER	SINCERELY YOURS	75
99	74	54	11	COMING OF AGE	COMING OF AGE	43
100	RE-ENTRY	—	81	EN VOGUE	FUNKY DIVAS	1

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1993, Billboard/BPI Communications, and SoundScan, Inc.



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RHYTHM & THE BLUES

(Continued from page 39)

lowing a melee that broke out last spring at the Six Flags Magic Mountain park in Valencia, Calif.

NEW BEGINNINGS: Billboard launched the **R&B Airplay Monitor**. The Monitor is designed to provide definitive R&B radio data, as accumulated on a weekly basis by Broadcast Data Systems.

THAT'S HOLLYWOOD: The "Tonight Show With Jay Leno" canceled an appearance by Shabba Ranks because of his anti-gay remarks in support of lyrics from artist Buju Banton's single "Boom Boom Bye Bye."

Arsenio Hall continued his commitment to offering a nationally televised late-night forum for hip-hop and rap. "The Arsenio Hall Show" capped its year with "Props 2 Hip-Hop," an all-rap show that featured rappers KRS-One, Eazy-E, and Das EFX. They all performed and were interviewed.

Jimmy Jam & Terry Lewis were honored with the 1,978th star on Hollywood's Walk of Fame.

BET entered the direct marketing business, establishing BET Direct Inc. The spinoff's first two products are two different two-CD/two-cassette compilations as a part of a new BET On Music line. BET also announced the creation of a new jazz network.

Radio industry veteran Lee Bailey celebrated the 10th anniversary of Bailey Broadcasting, the syndication com-

pany that distributes "Radioscope."

Motown Records dropped "Forever Diana," the long-awaited four-CD boxed set highlighting the 30-year singing career of Diana Ross.

The Young Black Programmers Coalition received a \$10,000 donation from AI Bell's Bellmark Records for the organization's scholarship fund. YBPC took steps toward establishing its first West Coast chapter.

EXECUTIVE MOVES: Epic Records promoted Vivian Scott to VP of A&R... Michael Mitchell was promoted to senior VP of communications at Motown. Motown's James Cochran was relocated to the label's Hollywood headquarters to serve as senior VP of promotion. Motown exec Paris Eley was upped to senior VP of marketing. Kenny Ortiz was promoted to VP of black music A&R... Scott Folks departed Capitol Records and landed the VP/GM position with Atlanta-based LaFace Records... Jesus Garber was appointed VP of urban music at Hollywood Records... Independent record producer Andre Fischer was named senior VP of A&R, black music at MCA Records... Sean "Puffy" Combs left his job as Uptown VP of A&R to start his own label/production shop, Bad Boy Entertainment, distributed through Arista... Rachelle Fields was promoted to senior VP of creative at Warner/Chappell in Los Angeles... Stanley Winslow was ele-

vated to VP of promotion and marketing for Pendulum Records... Set To Run's Leyla Turkkan was named VP of national publicity at Columbia Records... and Janine McAdams said farewell as R&B editor for Billboard to make her move into the record-company ranks.

WHAT'S AHEAD: 1993 saw a groundswell of young recording acts that could "sing." The problem, though, is that they all seemed to sound the same, perform the same, and dress the same. With the flood of guy/girl groups with similar personalities into an oversized market, the public should tire of the trend that Take Six and En Vogue pioneered. This opens the door for something fresh. The question is, what will it be?

At the same time, gangsta rap should reach its peak toward the end of next year, and begin to wane as listeners tire of hardcore rappers calling everybody nigga, bitch, and ho. The result of the relentless pounding of profanity on the ears of the young will wear thin and, always looking for something new, young music fans will spend their dollars elsewhere in search of the next evolutionary step in hip-hop. What that is, I don't know. Public Enemy is supposed to be coming out with a new set, so maybe they'll point us all in a more challenging direction.

Then, of course, I could be completely wrong.

ON THE TOP R&B ALBUMS CHART: Ice Cube delivers a "Lethal Injection" (Priority) and moves 42-1, displacing "DoggyStyle" by Snoop Doggy Dogg (Death Row), which shows a slight decline in sales and moves back to No. 2. Uni manages two strong debuts, for remix albums by Mary J. Blige (Uptown) and Shai (Gasoline Alley). Domino's self-titled album charts at No. 15. Ice Cube, along with Naughty By Nature, L.L. Cool J, Scarface, Spice 1, and Eazy-E, had No. 1 debuts spoiled by street-date violations. Five albums by rap artists scored with No. 1 debuts: Too Short, A Tribe Called Quest, Run-DMC, and the Geto Boys. Ice Cube scored last year with "The Predator."

ON THE HOT R&B SINGLES CHART: "Can We Talk" by Tevin Campbell (Qwest) holds on at radio (see R&B Monitor update below) long enough, and this week it closes out 1993 at No. 1. (Isn't real data a great way to measure music!) "Understanding" by Xscape (So So Def) shows up on the chart at No. 20. As has been the pattern this year, conversion of album-track airplay again results in a high chart debut. It ranks No. 9 on the airplay-only chart, where it has been building on the chart for seven weeks. "Seven Whole Days" by Toni Braxton (LaFace) would have had a top 20 debut if it were available commercially. We'll find out if it is going to be a single after the New Year, and if it is, I hope the single includes that mad live version recorded in Chicago. Take a look also at the airplay chart. R. Kelly's current single, "Sex Me," is still receiving airplay, and he also has three other cuts being played.

MORE SINGLES ACTION: This week's Power Pick/Airplay is a good one to get the new Perspective staff up and running. "U Send Me Swingin'" by Mint Condition made a nearly 70% gain in airplay points. Los Angeles airplay takes the lead on this one: It ranks No. 5 at KKBT, and No. 7 at KJLH. Songs by Jodeci (Uptown) and Mariah Carey (Columbia) are in the top 10 and will be around after the holiday. Jodeci's "Cry For You" moves up 6-4 and is No. 1 in airplay at seven stations. Carey's "Hero" is No. 1 at WNOO Chattanooga, Tenn., and has top five reports at 13 other stations.

1993 WAS THE YEAR that very little happened: I had two big highlights. First, the R&B Airplay Monitor was introduced in September. While there was some resistance to BDS from the industry in the beginning, it is almost not worth mentioning compared to the retail conversion to point-of-sale information. Radio programmers and the record industry have embraced this project, and they tell me they love it! The other special event took place in April, at the Impact Super Summit conference. Suzanne Baptiste, Billboard's chart manager for rap, jazz, and gospel, coordinated the first exhibit at an R&B music convention. That event set a new standard for R&B music conventions.

R&B MONITOR UPDATE: The No. 1 song on both the R&B/adult and R&B/mainstream charts is "Can We Talk" by Tevin Campbell (Qwest). "Seven Whole Days" by Toni Braxton (LaFace) is this week's R&B/Adult Airpower song. On the R&B/Mainstream chart, "U.N.I.T.Y." by Queen Latifah (Motown) earns this week's Airpower.

IN THE SPIRIT of Christmas, Hanukkah, and Kwanzaa, I wish you and your families health, wealth, and prosperity in the coming year!

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	—	1	SO MUCH IN LOVE	ALL 4-ONE (BLITZZ)	14	—	1	WHATTA MAN	SALT N' PEPA/EN VOGUE (NEXT PLATEAU)
2	6	6	CARHOPPERS	POSITIVE K (ISLAND/PLG)	15	5	3	LIKWIT	THA ALKAHOLIKS (LOUD/RCA)
3	4	4	FEMALE MAC	SMOOTH (JIVE)	16	13	3	TASTIN' LOVE AGAIN	HERE AND NOW (THIRD STONE/ATLANTIC)
4	—	1	I AIN'T GOIN' OUT LIKE THAT	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	17	—	1	WHAT YOU NEED	MAIN SOURCE (WILD PITCH/ERG)
5	14	4	YOURS	SHAI (GASOLINE ALLEY/MCA)	18	19	2	LOVE CHANGES	MK FEATURING ALANA (VIRGIN)
6	8	3	PHONKIE MELODIA	THA MEXAKINZ (MAD SOUNDS/MOTOWN)	19	24	4	FOR LOVE ALONE	BETTY WRIGHT (MS. B)
7	1	5	LIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND/PLG)	20	10	8	KHADJAH	DIRT NATION (ZOO)
8	9	2	ADDAMS FAMILY (WHOOOP!)	TAG TEAM (ATLAS/PLG)	21	20	2	GONE TOO SOON	MICHAEL JACKSON (MJJ/EPIC)
9	21	2	WE BRING YOU JOY	VARIOUS ARTISTS (LUKE)	22	12	3	THE DEEPER I LOVE	REGINA BELLE (COLUMBIA)
10	—	1	MATTER OF TIME	VERTICAL HOLD (A&M)	23	—	1	PARADISE	BRANDON PARIS (JAMM)
11	—	1	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL)	24	22	2	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)
12	11	5	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	25	18	6	WATCH THE SOUND	FAT JOE (VIOLATOR/RELATIVITY)
13	16	2	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)					

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

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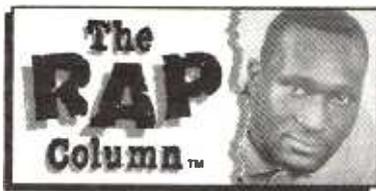
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Hardcore, Gangsta Ruled Rap's Roost; Other Artists Turned Back To Turntables



by Havelock Nelson

1993 *IN* REVIEW

PRAM, PRAM: I'm at the Jamaica Pegasus in Kingston, on the veranda outside my room with a view. The sights include blue skies above and warm, fertile soil below. Green mountains and fresh air are all around. Playing on my box and filling my ear space is side one of Jodeci's "Diary Of A Mad Band," Bob Marley's "Songs Of Freedom," and the "Strictly Dancehall" compilation featuring Shabba Ranks, Josey Wales, and Mad Cobra.

These breezy sound baths are the perfect accompaniment for my laid-



Gangsta Rap Messiah. Death Row's Dr. Dre opened the door for hardcore rap at radio with his album "The Chronic."

back surroundings. Aggressive rap tracks don't fit. But since I am obliged to begin writing about the year in rap, gangsta rhymes are heavy on my mind.

In 1993, hard-edged rap music made its biggest commercial strides in years. The leading success story: Dr. Dre, whose album, "The Chronic," sold more than 3 million units and became the most popular hard rap album in history. After its singles "Nuthin' But A 'G' Thang" and "Dre Day" opened doors at black and pop radio, tough-tongued stylists Spice 1, Onyx, 2Pac, MC Lyte, and the ever-popular Too Numerous To Mention stormed in and also rocked the masses.

But as this coarse music gained acceptance, there were campaigns being waged against some of its ingredients. Just about everyone loved its catchy

sound. But to many, some of the lyrics were problematic.

Unlike previous years, the actions did not come from white, right-wing sources like Dan Quayle and various police groups. It came from within the black community. After a long, silent protest—some people, like the R&B songwriter James Mtume, did speak urgently about the possibility of hip-hop getting out of control as far back as five years ago—blacks finally spoke out in numbers about elements they found troubling in rap. They broke out of an intellectual lockstep that had many flitting between their moral values and the need to be down and accepted.

In July, attendees at a National Assn. Of Black Journalists convention panel walked out of the room after Bushwick Bill from the Geto Boys remarked that all the women he knew were either bitches or hoers. In the fall, the Rev. Calvin Butts steamrolled over cassettes and CDs he felt were negative. Outcries came from individuals who loved hip-hop but not its knucklehead posers, as well as from organized groups like Stop The Violence/Increase The Peace in Los Angeles and the Coalition Of Black Women in Washington, D.C.

By year's end, many urban radio stations, including WBLS New York, KACE Los Angeles, and WCKZ Charlotte, N.C., initiated policies of banning or limiting the exposure of rap titles containing violent imagery or words (bitch, ho, etc.) that make derogatory reference to women. But since many artists record clean versions of hardcore singles and labels routinely perform editing, this policy might not do

much to curb the sales of these songs.

The criticism of hard-edged rap intensified following shooting incidents that involved rappers 2Pac and Snoop Doggy Dogg. Everywhere, television news shows and magazines raised questions about the music. A Newsweek cover asked: "When Is Rap 2 Violent?"

BUT WHILE RAP WAS getting out of hand in some instances, some artists elsewhere were attempting to recapture some of the MC technique and turntable skills that are rap's essence. Opting for substance over style, Pos from De La Soul declared, "Fuck being hard, Posdnous is complicated!"

At the same time, acts like A Tribe Called Quest, Jeru The Damaja, Wu-Tang Clan, and KRS-One displayed



Who's The Boss? Boss laid down the hip-hop law from the female perspective.

roughness without opting for poser antics. In "Come Clean," for instance, Jeru directed, "leave the guns at home and bring a mike to the jam." Meanwhile, in one of the songs on "Midnight Marauders," smooth-voiced Q-Tip urged hardrocks to "unlock the glock" (for the uninformed, a glock is a type of gun).

There was an increasing desire to have fun again, and the battle raps/vid-clips by Dr. Dre, Luke, and Eazy-E (who got dissed for publicly backing Ted Briseno, one of the cops seen beating Rodney King) were amusing.

This climate also influenced the emergence of groups like L.A.'s the Pharcyde; the resurrection of De La Soul; and escapist party anthems from

(Continued on page 59)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	—	2	WHAT'S MY NAME (C) DEATH ROW/INTERSCOPE 98340/AG	◆ SNOOP DOGGY DOGG 1 week at No. 1
2	3	6	4	GETTO JAM (C) (M) (T) OUTBURST/RAL 77298/CHAOS	◆ DOMINO
3	2	2	6	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
4	1	1	10	SHOOP ● (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	◆ SALT-N-PEPA
5	4	4	16	WHOOMP! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
6	6	5	8	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
7	8	8	4	U.N.I.T.Y. (C) (D) (T) MOTOWN 3225	◆ QUEEN LATIFAH
8	9	7	6	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
9	10	9	7	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
10	7	3	3	REALLY DOE (C) (T) PRIORITY 53876	◆ ICE CUBE
11	11	11	4	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
12	14	15	4	DUNKIE BUTT (C) (M) (T) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
13	12	10	6	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	◆ DAS EFX
14	17	16	4	COME CLEAN (C) (T) PAYDAY/FFRR 127 000/PLG	◆ JERU THE DAMAJA
15	13	12	4	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	◆ MC REN
16	16	14	6	69 (M) (T) (X) UPTOWN 54751*/MCA	◆ FATHER
17	15	13	8	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
18	19	22	4	HERE COME THE LORDS ● (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
19	21	21	4	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139*/AG	◆ BORN JAMERICANS
20	18	18	4	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183	◆ JAZZY JEFF/FRESH PRINCE
21	20	17	22	I GET AROUND ● (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
22	25	19	11	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
23	23	20	20	RUFFNECK ● (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
24	24	25	15	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
25	22	23	18	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
26	NEW ▶	1	1	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
27	35	50	3	CANTALOOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPTOL	◆ US3
28	29	27	12	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	◆ DR. DRE
29	33	29	4	HEAT IT UP (C) (T) MCA 54743	◆ RAKIM
30	27	24	5	NOW I FEEL YA (C) RAP-A-LOT 53841/PRIORITY	◆ SCARFACE
31	30	31	22	WHOOT, THERE IT IS (M) (T) WRAP 0150*/CHIBAN	◆ 95 SOUTH
32	31	30	4	HUMP WIT' IT (C) (T) WRAP 187*/CHIBAN	◆ 95 SOUTH
33	26	26	6	I'M A PLAYER (C) (M) (T) JIVE 45152	◆ TOO SHORT
34	32	28	12	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
35	36	32	15	CHECK YO SELF ▲ (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
36	28	37	7	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
37	34	44	4	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
38	42	35	5	THINK (ABOUT IT) (C) (M) (T) EPIC 77161	◆ PATRA
39	43	45	5	DAZZEY DUKS ▲ (C) (T) TMR 3089/BELLMARK	◆ DUICE
40	44	—	2	ADDAMS FAMILY (WHOOMP!) (C) ATLAS 855 138/PLG	◆ TAG TEAM
41	37	33	4	MANY CLOUDS OF SMOKE (C) (M) (T) (X) ARISTA 1-2624	◆ TOTAL DEVASTATION
42	NEW ▶	1	1	PLAYER'S BALL (C) (M) (T) LAFACE 2-4060/ARISTA	◆ OUTKAST
43	RE-ENTRY	3	3	OH CAROLINA (C) (T) VIRGIN 12672	◆ SHAGGY
44	40	36	9	BOOM! SHAKE THE ROOM ● (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
45	38	34	4	KHADIJAH (C) (T) 200 14105	◆ DIRT NATION
46	RE-ENTRY	24	24	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
47	NEW ▶	1	1	FEMALE MAC (C) JIVE 42169	◆ SMOOTH
48	RE-ENTRY	16	16	INSANE IN THE BRAIN ● (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
49	NEW ▶	1	1	I AIN'T GOIN' OUT LIKE THAT (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA	◆ CYPRESS HILL
50	46	—	2	I-GHT (ALRIGHT) (M) (T) GEE STREET/4TH & B'WAY 440 583*/ISLAND	◆ DOUG E. FRESH

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. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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ILLEGAL - Illegal	MARY J. BLIGE - What's The 411-Remixes
DAS EFX - Straight Up Sewasde	SHAI - Right Back At Cha
GURU - Jazzmatazz	BOBBY BROWN - Remixes In The Key
CYPRESS HILL - Black Sunday	ERICK SERMON - No Pressure
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XSCAPE - Hummin' Comin' At Cha	BABYFACE - For The Cool In You
A TRIBE CALLED QUEST - Midnight Marauders	

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- Record Pools -
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Dance Turns The Beat Around, Embraces Disco Roots

FROM A CREATIVE perspective, 1993 was the year that the club community took several steps forward by going back to its roots.

Though elements of the '70s-era disco movement have been seeping back into dance music over the past few years, it reached a fever pitch this year, moving out of the clubs and into the fashion sense and social attitudes of punters around the world. Even snarling ravers softened their approach, donning flared jeans and weaving classic Giorgio Moroder synth licks into their otherwise rebellious anthems.

In house and hi-NRG circles, the resurgence of disco materialized in the form of endless covers, live instrumentation, and enough quasi-symphonic



Luv 4 Michael. EastWest belter Michael Watford brought a decidedly gospel tone to his successful 1993 single, "Luv-4-2." Produced by the Smack Productions posse, the track packed dancefloors throughout the U.S. and much of the U.K. and Europe. His eponymous debut album is slated for release in early 1994.

than a primitive preamble to current dance music. In many ways, it was a reflection of the political changes and sexual growing pains that much of our society experienced. It was hedonism to the *nth* degree, with fashion at the brink of tacky excess. It was as if the world was exploding from the pressure of the oppressive '50s and the crushing political weight of the '60s. Disco was all about joyfully exorcising the bilge of day-to-day suffering. After all, *nothing* mattered—just as long as you were hot stuff, turning the beat around at boogie wonderland.

Actually, the world seems to be at a similar point in its history right now. People need to escape, and return to a place—if only for the length of a record—to a time when life seemed easier. People want to dance, whether it is to rejoice or forget.

What this does is provide the dance music community a valuable chance to strut its stuff and shine while popsters are paying attention. The good news is that many of the majors are acting accordingly. This year saw fewer anonymous, disposable dance acts. Accessibility and image have become key elements in signings. Even 12-inch singles are structured with radio-friendly mixes alongside hip, underground renderings. The battle is still uphill, since budgets haven't expanded to include video clips or tours that go beyond track dates.

This leaves the more experimental music to indie labels and CD compilations. And while some view this as a polarization of watered-down commercial music and innovative material, it seems to be working. Sure, we can join the ranks of pundits who admonish the majors for using dance departments as a remixing venue for their pop and urban rosters. But we also understand the need for a dance artist to put forth a fully realized, marketable image and a set of solid songs before expecting a large financial investment from a major.

Thankfully, there *were* acts that successfully penetrated the mainstream marketplace in 1993. Robin S. brought house music to top 40 formats with the



by Larry Flick

1993 IN REVIEW

THE TOP STORIES

- Disco Roars Back Into Mainstream Consciousness
- Compilations Become A Primary Outlet For Underground Music
- Majors Exert Energy To Give A Face To Dance Acts
- Robin S., RuPaul Bring Dance Music Back To Radio

massive "Show Me Love," while Haddaway's "What Is Love", and Culture Beat's "Mr. Vain" led the way for rave-injected hi-NRG hits on the radio. Also making surprising but solid headway were the Goodmen, with the militaristic "Give It Up."

The true club underground was, of course, also alive and well this year, fostering lots of refreshing sounds. Techno splintered into several intriguing personalities, including trance, which was softer and more melodic, and tribal, which had world-beat vibes. House continued to become a hyphenated term with regional prefixes and stylistic hybrids. Does anyone really make pure house music anymore? Ha!

As we celebrate our diversity and wrestle for respect, one thing remains crystal clear. This *is* one of the few remaining places for alternative musical concepts and exploration. We've never been stronger.

DISHING THE DIRT: Clubland continues to be an area of the industry in

constant motion and evolution. The hotline never, *ever* cools off. With that in mind, buckle up for a quick sprint through some of the highlights of the 1993 dance scene.

After years of sharing the spotlight with acts like C+C Music Factory and Black Box, Martha Wash stepped into the spotlight with a highly successful solo debut on RCA, reaching the top of Billboard's dance charts with "Carry On" and "Give It To You" ... Hot on the heels of the dissolution of Steve "Silk" Hurley's I.D. Productions company came the splintering of Chicago's exalted Mirage Entertainment posse. Mirage principal Georgie Porgie joined forces with Maurice Joshua to form the now-influential Vibe label and management company. Mirage, meanwhile, continues to kick worthwhile records ... David Morales ended a two-year recording spree to release "The Program" on Mercury. The record was a startlingly potent set combining reggae and funk flavors with the producer/remixer's patented house sound ... This year saw no one producer or team rule the remixing roost. Instead, the field broadened to give talents like Mood II Swing, Masters At Work, Todd Terry, Tommy Musto, Darryl James & David Anthony, and DJ Digit & DJ EFX a

Billboard. Dance HOT Breakouts

FOR WEEK ENDING DEC. 19, 1993

CLUB PLAY

1. WELCOME TO MY MIND PSYKOSONIK WAX TRAX
2. POWER NU COLOURS POLYDOR
3. BIG TIME SENSUALITY BJORK ELEKTRA
4. DREAM DRUMS LECTROLUV EIGHT BALL
5. EVERYBODY SAY LOVE MITSOU HOLLYWOOD

MAXI-SINGLES SALES

1. PERE COCHON (I LIKE IT) PASCAL'S BONGO MASSIVE I TRIBAL AMERICA
2. TURN THE BEAT AROUND LIL SUZY WARLOCK
3. SMOOTH CRIMINAL MICROPHONE PRINCE FFRR
4. SKIP TO MY LU LISA LISA PENDULUM
5. WHAT YOU NEED MAIN SOURCE WILD PITCH

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

fair piece of the pie. We'd like to see even more up-and-comers, like the 80 Proof posse, Ralphie Rosario, and (Continued on page 59)

strings to drown a small continent. Compilations shoveled through the catalogs of old labels like TK Records and acts like First Choice, often making us grin and cringe at the same time. One question continually arose: Why was a form of music previously reviled by many being heralded with such unabashed reverence and glee?

While some might disagree, the initial disco craze was a whole lot more

RuPaul Recalls A Year Of Work, Work, Work

BY LARRY FLICK

NEW YORK—In the world of dance music—and in many ways, the industry at large—no single artist could match the impact that RuPaul had in 1993.

Beyond his sterling Tommy Boy debut, "Supermodel Of The World," which spawned three No. 1 club hits, the Atlanta native knocked down numerous barriers built by prejudice and conservative minds by becoming the first-ever openly gay female impersonator to rise from the club scene and entrench himself in the mainstream.

Though his true musical talent has yet to be thoroughly acknowledged, RuPaul has become an icon of sorts. Besides transforming the street term "you better work!" into household words and bringing dance music back to pop radio, he now is warmly embraced by women who want to know his make-up secrets and men who find him amusing and sexually non-threatening. More than anything, RuPaul has emerged as an ambassador for the gay and drag communities in his effort to prove that being unusual or different from the rest does not have to equal negativity or isolation—in fact, it is cause for celebration.

If there is a smudge on his otherwise spotless track record, it is his

on-air exchange with Milton Berle during the MTV Video Music Awards in September, which saw the two slinging jibes at each other through gritted teeth. The incident placed RuPaul at the center of brief, stabbing press criticism that he describes as personally painful.

Looking toward 1994, RuPaul's goal of solidifying his career will be aided by his appearance in Spike Lee's next film, "Crooklyn," as well as a Christmas television variety special that may develop into a regular series. He soon will enter the studio to start his next album. The following is an excerpt from an interview with the artist.

BILLBOARD: How do you feel about the success that you've had this year?

RU PAUL: I feel like my success is for everybody; it's for all the girls who came before me. A lot of what I'm doing is a reflection of them. I guess the high point for me was doing the Gay & Lesbian March On Washington. It marked a lifetime of freedom fighting in so many ways.

BB: In a year full of positive moments, can you name a low point?

R: Oh yes. It was the lashing I got from the press about the Milton Berle thing. I wish it had never happened. If I offended anyone, I'm (Continued on page 59)



Haddaway's NRG. The much-beleaguered hi-NRG club community enjoyed sweet vindication in 1993 when it saw Haddaway's "What Is Love," a record it embraced nearly two years ago, amass massive mainstream pop success. The singer's Arista full-length debut is chock full of similarly upbeat ditties, including the new single, "Life."

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 1 week at No. 1					
1	3	6	8	TRADICION EPIC 77192	◆ GLORIA ESTEFAN
2	5	10	8	SHOW ME WARNER BROS. 41207	ULTRA NATE
3	7	12	6	YOUR LOVE KEEPS WORKING ON ME MCA 54785	◆ JODY WATLEY
4	4	8	7	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
5	9	13	6	LOVE CHANGES VIRGIN 38413	◆ MK FEATURING ALANA
6	8	11	8	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE
7	1	4	8	GO WEST EMI 58084/ERG	◆ PET SHOP BOYS
8	2	1	7	LEMON ISLAND 862 957/PLG	◆ U2
9	13	19	5	I LOVE MUSIC EPIC 77285	◆ ROZALLA
10	14	18	5	I'M BEAUTIFUL DAMMIT! A&M 0411	◆ UNCANNY ALLIANCE
11	16	21	5	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
12	18	20	6	CONGA TE SIRE 41038/WARNER BROS.	◆ DOUBLEPLUSGOOD
13	21	27	4	QUEEN OF THE NIGHT ARISTA PROMO	WHITNEY HOUSTON
14	20	22	5	I LIKE TO MOVE IT STRICTLY RHYTHM 12192 REEL 2 REAL FEATURING MAD STUNTMAN	
15	10	3	10	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
16	23	25	6	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D:REAM
17	15	9	12	THE PROGRAM MERCURY 862 799	◆ DAVID MORALES & THE B.Y.C. W/ PAPA SAN
18	11	2	11	MR. VAIN 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
19	6	5	9	L'ESPERANZA WARNER BROS. 41054	◆ SVEN VATH
20	17	17	8	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	◆ THRILL KILL KULT
21	24	24	7	BETCHA'LL NEVER FIND RCA 62651	◆ CHANTAY SAVAGE
22	12	7	11	FIESTA FATAL ATLANTIC B5721/AG	B-TRIBE
23	25	26	7	U KNOCK ME ANGEL EYES 5412	WARNING
24	29	39	3	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
*** Power Pick ***					
25	37	—	2	JOY CHAMPION IMPORT	STAXX FEATURING CAROL LEEMING
26	30	40	3	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
27	36	46	3	WHITE LOVE FFRR 120 003	◆ ONE DOVE
28	26	30	6	THE KEY, THE SECRET PULSE 8 12445/RADIKAL	◆ URBAN COOKIE COLLECTIVE
29	27	31	4	I WILL BE FREE SOLID PLEASURE IMPORT	BABY JUNE
30	38	45	3	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
31	34	41	3	DON'T GO AMERICAN 41040/WARNER BROS.	AWESOME 3
32	39	—	2	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
33	22	15	12	THROB VIRGIN ALBUM CUT	JANET JACKSON
34	46	—	2	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
35	19	14	13	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
36	40	43	3	69 UPTOWN 54751/MCA	◆ FATHER
37	33	36	4	GROOVE YOUR MIND COLUMBIA 77182	FREEDOM WILLIAMS
38	45	—	2	BOOM Zyx 7117	SATIN & SCARLETT
*** Hot Shot Debut ***					
39	NEW ▶	1	1	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
40	32	29	9	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
41	44	—	2	HOUSE OF LOVE LONDON 869 903/PLG	◆ EAST 17
42	NEW ▶	1	1	ALL OF ME NOTT-US 0006	TY BRUNSON FEATURING CHANELLE
43	NEW ▶	1	1	SELFISH QWEST 41155/WARNER BROS.	THE OTHER TWO
44	47	—	2	GOODY GOODY FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
45	31	28	11	IF I CAN'T HAVE YOU MCA 54737	◆ KIM WILDE
46	NEW ▶	1	1	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
47	NEW ▶	1	1	WHAT'S MY NAME? DEATH ROW PROMO/INTERSCOPE	◆ SNOOP DOGGY DOGG
48	42	34	9	SONG OF LIFE MEDICINE/GIANT PROMO/WARNER BROS.	LEFTFIELD
49	35	33	10	TOO MUCH INFORMATION CAPITOL 16489	◆ DURAN DURAN
50	28	16	14	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 3 weeks at No. 1					
1	1	1	5	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
2	3	8	12	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
3	16	17	5	FUK DAT (M) (T) MAXI 2014	SAGAT
4	2	3	16	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
5	6	5	10	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
6	5	2	4	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	◆ 2PAC
*** Hot Shot Debut ***					
7	NEW ▶	1	1	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
8	10	16	8	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
9	7	14	3	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	◆ TONI BRAXTON
10	14	20	25	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
11	9	11	8	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
12	NEW ▶	1	1	SOUND OF DA POLICE (M) (T) JIVE 42191	◆ KRS-ONE
13	15	18	16	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
14	8	6	13	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	◆ ACE OF BASE
15	4	4	5	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
16	NEW ▶	1	1	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
17	18	13	7	FREAKIT (M) (T) (X) EASTWEST 95984/AG	◆ DAS EFX
18	12	21	18	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
19	24	7	13	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
20	25	25	8	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
21	28	15	7	EVERYBODY DANCE (T) DECONSTRUCTION 62693/RCA	◆ EVOLUTION
22	11	27	8	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
23	19	12	11	GANGSTA LEAN (M) (T) CAPITOL 58045	◆ DRS
24	29	31	3	I LOVE MUSIC (T) (X) EPIC 77285	◆ ROZALLA
25	NEW ▶	1	1	REALLY DOE (T) PRIORITY 53843	◆ ICE CUBE
26	31	32	13	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	◆ XScape
27	23	44	25	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
28	17	23	4	ALL I WANT (T) (X) IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
*** Power Pick ***					
29	45	—	8	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	◆ BORN JAMERICANS
30	46	—	2	LOVE CHANGES (T) (X) VIRGIN 38413	◆ MK FEATURING ALANA
31	27	30	6	GO WEST (T) (X) EMI 58084/ERG	◆ PET SHOP BOYS
32	NEW ▶	1	1	TIME AND CHANCE (M) (T) (X) GIANT 41147/WARNER BROS.	◆ COLOR ME BADD
33	22	24	12	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON
34	33	28	17	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
35	32	9	10	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
36	30	22	8	69 (M) (T) (X) UPTOWN 54751/MCA	◆ FATHER
37	40	29	14	93 'TIL INFINITY (T) JIVE 42158	◆ SOULS OF MISCHIEF
38	26	37	4	I-IIGHT (ALRIGHT) (M) (T) GEE STREET INDEPENDENT 440 583/ISLAND	◆ DOUG E. FRESH
39	NEW ▶	1	1	YOUR LOVE KEEPS WORKING ON ME (T) MCA 54785	◆ JODY WATLEY
40	21	26	6	LEMON (T) ISLAND 862 957/PLG	◆ U2
41	41	—	2	YOU DON'T HAVE TO WORRY (T) UPTOWN 54702/MCA	◆ MARY J. BLIGE
42	34	—	7	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ COOLIO
43	44	—	5	SHOW ME/JOY (T) (X) WARNER BROS. 41207	ULTRA NATE
44	42	39	4	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
45	NEW ▶	1	1	JUST KEEP ME MOVING (T) (X) SIRE 41197/WARNER BROS.	◆ K.D. LANG
46	13	10	5	SHOOTIN' DEUCES (M) (T) 4X4 12469/HOT	◆ ICE DOG
47	38	49	9	SEX ME (T) (X) JIVE 42185	◆ R. KELLY
48	NEW ▶	1	1	GIVE MYSELF TO YOU (T) (X) TRIBAL AMERICA 58085/I.R.S.	THE DAOU
49	35	34	6	WHAT IS LOVE/RUNAWAY LOVE (T) EASTWEST 95981/AG	◆ EN VOGUE
50	39	48	7	DON'T GO (T) (X) AMERICAN 41040/WARNER BROS.	AWESOME 3

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

#1 DANCE club play label.

1993...

#1 DANCE sales label.



#1 DANCE sales single: "Hey Mr. D.J." by Zhané.

thanks to retail, radio, club/mix show dj's, and record pools for another amazing year.

the future...

a new LOGO. a new VISION. a new WAY TO TWIRL!

wishing you the happiest of holidays and the brightest of new years!

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Nashville's Still Booming, But Industry's Leaders Warn Of Creeping Complacency

LOOKING BACK, LOOKING AHEAD, LOOKING GOOD: Another year has swept by, and despite widespread fears that its good fortune was too good to last, country music still floats high on the sea of commerce. The countless construction sites around Music Row and in downtown Nashville tell the story loud and clear: Country music is still booming, and the end is not in sight.

While 1993 didn't see the emergence of another act to rival the sales or notoriety of Garth Brooks and Billy Ray Cyrus, there were some major breakthroughs, among them Confederate Railroad, John Michael Montgomery, Toby Keith, Clay Walker, and Doug Supernaw.

This was also the year that country music finally got around to paying official homage to the '70s pop act that in-

THE TOP STORIES

- Garth Brooks Loses Battle Against Used-CD Sales
- Worley, Butler, Siman Are New Sony Exec Team
- Construction Boom Hits Music Row
- New Country Squeezes Older Hits Off Dial
- Arista Launches New Label In Texas
- BMI Plans Expansion At Nashville HQ
- Vince Gill In A Sweep Of CMA Awards

get complacent," says Tony Brown, president of MCA/Nashville. "Let's hope that all of us new producers and A&R people don't lose sight [of the fact] that what made Nashville grow into this was that there was a bunch of mavericks. I'm talking about Scott Hendricks, Don Cook, Allen Reynolds, [Jimmy] Bowen, and all the new producers.

"We sort of instigated this boom by going out and finding new talent on the leading edge. All of a sudden, I'm starting to notice that we're all falling back in our easy chairs, and it sounds like some of these records are being cut with the producer wearing a smoking jacket... Our job is, yes, to deliver what the public wants to hear, but our real job is to introduce the public to things that they *ought* to hear."

Observes Arista president Tim DuBois, "I don't think we experienced the huge growth as an industry that we did [in 1992], but nobody really expected that. We have had a little bit of a leveling-off, and looking at radio numbers, we may actually even be reaching a saturation point in some markets.

"But '93 has been an absolutely wonderful year for us as a company, and we're still in awe of it... I think that the continued growth of Nashville

as a music center—not just as a country music center—is assured by the fact that a lot of people are making Nashville a lifestyle choice."

Luke Lewis, president of Mercury Records, says, "Quite a few [artists] broke through this year, and we were lucky enough to have a couple. I guess the dilemma that people get into when they start talking about music is whether it needs to re-invent itself to grow any further. But you're talking about a genre that doesn't particularly want to re-invent itself. There have been some artists that broke the mold and were well-received. As long as there's room for that, there's no reason the thing can't continue on the way it has been for the past several years."

Sony Music's new executive VP, Paul Worley, says he is optimistic about country's future. "I think our market share is solid, and our growth in the younger demographic area is real and will continue—those people will stay with us. I think that where we're going is better songs and better quality music, because of the competition we face in the marketplace. Better packaging, better imagery, better videos, all those elements of artistry will be elevated in the future."

And Rick Blackburn, president of Atlantic Records, echoes the general belief that there still is a lot of life left in country. "1993 has exceeded whatever expectations I had," he says. "We've had three platinum records here. I think the year was good for the industry, and I think '94 will be better."

"Somebody is going to emerge in '94 and explode like Billy Ray Cyrus—do 7 or 8 million. The Hollywood/Nashville connection looks good. There's a couple of movie soundtracks in the works that will help in the coming year. We've got to keep making great records. There's no formula."

But Liberty Records president/CEO Jimmy Bowen offers a cautionary note. "I think '93 was a step back, [a time to] have a look [and take a] deep breath. We didn't see the megasales we saw in '92... We're down a lot of units. '93, for me, has been a scary year, because Nashville is starting this cookie-cutter mentality [with] records made for radio. When you do that, the music's standing still."

"You listen to country radio today, and you can go 40 minutes and you're still not sure who you heard. They don't tell you, and you can't tell one from the other. A small group of people are making all the tracks, and that scares me. What got us here was the wide format, where you heard a real traditional record, then you heard Restless Heart, then you heard Wynonna, then you heard Ricky Skaggs. We're losing the width and getting very tunnelled and very traditional and safe. It's very simple—making records for radio as you hear it today means you're standing still. If we overcome that, '94 will be a good year."

KRAGEN KAPERS: Talent manager Ken Kragen is hitting the new year full steam ahead. He and Giant Records' Irving Azoff arranged to get

THE CHART TOPPERS



BILLY RAY CYRUS



WYNONNA

The following is a chronological listing of releases that logged time at No. 1 on the Top Country Albums chart in 1993. The figures in parentheses are the number of weeks each title spent at No. 1 in 1993. Titles that debuted at No. 1 in 1993 are indicated in bold type. (Note: "The Chase" spent 12 weeks at No. 1 in 1992 after debuting at No. 1.)

- "The Chase," Garth Brooks, Liberty (4).
- "Some Gave All," Billy Ray Cyrus, Mercury (16).
- "It's Your Call," Reba McEntire, MCA (1).
- "Tell Me Why," Wynonna, Curb/MCA (5).
- "Pure Country Soundtrack," George Strait, MCA (1).
- "It Won't Be The Last," Billy Ray Cyrus, Mercury (5).
- "A Lot About Livin' (And A Little 'Bout Love)," Alan Jackson, Arista (5).
- "In Pieces," Garth Brooks, Liberty (7).
- "Common Thread: The Songs Of The Eagles," various artists, Giant (8).

the members of the Eagles back together earlier this month to make a music video with Travis Tritt for his "Common Thread" cover of their 1972 hit, "Take It Easy." The video and single will be out in early January. On Jan. 10, longtime Kragen client Kenny Rogers will begin shooting "The Gambler V" in Texas. Casting of supporting players is still in progress. Kragen also will produce "The Dottie West Story," which is to star Michele Lee.

In May, William Morrow will publish Kragen's book, "Life Is A Contact Sport," for which he says he received a six-figure advance. Based on his own experiences and outlook, the book already has led to speaking engagements at IBM, New York Life Insurance, and the Western Fairs Exposition. Kragen says he's considering offers to do an infomercial to promote his how-to-succeed ideas. He also notes that Tritt's biography "Ten

Feet Tall And Bullet Proof," is due out in May. It is written by Michael Bane and published by Warner Books.

NEW FACES: The Country Radio Seminar folks have picked the acts for their New Faces Show March 5. They are Brother Phelps, Joy White, Tim McGraw, John Berry, Clay Walker, Toby Keith, Faith Hill, Gibson Miller Band, Lari White, and Doug Supernaw.

CMT TOPPERS: Country Music Television reports that its top 10 videos for 1993 are (1) "Chattahoochee," Alan Jackson; (2) "One More Last Chance," Vince Gill; (3) "All These Years," Sawyer Brown; (4) "Every Little Thing," Carlene Carter; (5) "My Baby Loves Me," Martina McBride; (6) "In The Heart Of A Woman," Billy Ray Cyrus; (7) "Prop

(Continued on page 50)

1993 IN REVIEW

Nashville Scene



by Ed Morris & Peter Cronin

fluenced virtually all the format's hottest new stars. That tribute took the form of the various-artists compilation album from Giant Records, "Common Thread: The Songs Of The Eagles." It became one of the year's most-played and top-selling collections.

Can country music continue to grow creatively as well as commercially, or will it suffocate under the weight of its own success?

"I just hope that this town doesn't



Pioneer Daze. A still-dazed George Jones displays the Pioneer Award, which the Academy Of Country Music conferred on him at its 1993 awards show. Garth Brooks, left, presented the plaque.



New Faces. A gallery of 1993 country breakthrough artists. Clockwise from top left are John Michael Montgomery, Clay Walker, Doug Supernaw, and Toby Keith.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING DEC. 25, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	9	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1	
				GREATEST GAINER			
2	2	2	15	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
3	4	3	11	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2	
4	3	4	13	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3	
5	5	5	62	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
6	6	6	11	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
7	8	8	9	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	7	
8	7	7	7	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6	
9	9	9	38	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
10	10	12	67	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
11	11	11	31	WYONNONA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
12	12	10	6	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6	
13	14	14	19	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	13	
14	13	15	25	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
15	18	17	42	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
16	15	13	25	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
17	17	18	22	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
18	20	20	31	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14	
19	16	16	65	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
20	21	22	170	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
21	19	19	85	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7	
22	23	23	8	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18	
23	25	24	57	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
24	22	21	40	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
25	27	29	34	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17	
26	24	26	82	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
27	28	25	122	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
28	26	32	6	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	26	
29	29	27	9	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16	
30	32	30	76	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
31	30	31	4	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	29	
32	33	33	18	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
33	31	28	68	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
34	35	36	241	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
35	36	39	118	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
36	34	34	18	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
37	39	38	34	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
38	40	—	2	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	38	
39	37	35	62	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15	
40	38	37	52	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
41	43	41	28	DOUG SUPERNOW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27	
42	41	42	40	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
43	44	43	135	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
44	42	40	6	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35	
45	45	44	64	GARTH BROOKS ▲ ⁸ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
46	46	48	7	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	46	
47	47	45	89	WYONNONA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYONNONA	1	
48	48	47	69	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
49	49	46	12	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27	
50	50	49	96	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
51	52	52	144	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
52	54	62	5	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	52	
53	61	—	2	KATHY MATTEA MERCURY 518059 (9.98/13.98)	GOOD NEWS	53	
54	51	51	13	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50	
				PACESetter			
55	70	59	11	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34	
56	59	61	187	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4	
57	55	50	63	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23	
58	56	54	25	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12	
59	53	56	34	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	
60	58	57	127	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2	
61	57	53	67	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12	
62	60	58	70	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11	
63	63	55	34	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
64	62	60	15	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29	
65	67	67	138	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8	
66	69	—	55	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47	
67	72	72	37	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	
68	68	68	17	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24	
69	71	69	59	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20	
70	66	65	106	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7	
71	65	66	16	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38	
72	64	63	16	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17	
73	75	74	92	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6	
74	RE-ENTRY		110	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3	
75	RE-ENTRY		128	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING DECEMBER 25, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	8
2	2	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	19
3	6	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	19
4	3	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	18
5	5	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	20
6	4	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	18
7	7	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	14
8	8	DOLLY PARTON COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	16
9	9	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	136
10	10	RICKY VAN SHELTON COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	14
11	11	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	134
12	12	RANDY TRAVIS ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	15
13	13	TRAVIS TRITT WARNER BROS. x (10.98/15.98)	TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	3

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	KENNY ROGERS REPRISE 25973*/WARNER BROS. (9.98/13.98)	CHRISTMAS IN AMERICA	13
15	18	KENNY ROGERS ▲ EMI 41*/ERG (5.98/9.98)	CHRISTMAS	7
16	16	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	136
17	14	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	121
18	17	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	136
19	20	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	134
20	21	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	19
21	19	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	135
22	24	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	11
23	23	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	134
24	22	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	27
25	—	ANNE MURRAY CAPITOL 90886* (6.98)	CHRISTMAS	10

Catalog albums are older titles which are registering significant sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Lynn Shults

HOLDING ON TO NO. 1 for the second consecutive week is "I Don't Call Him Daddy" by Doug Supernaw. He joins a select group in holding the No. 1 position for more than one week. A total of 14 tracks held the No. 1 position for two or more weeks in '93. "Chattahoochee" by Alan Jackson laid claim to the top slot for the longest period of time—four weeks. "What Part Of No" by Lorrie Morgan and "I Love The Way You Love Me" by John Michael Montgomery each reigned for three weeks. Garth Brooks led all artists with three solo No. 1 hits. Vince Gill had two solo chart-toppers and one duet with Reba McEntire; the latter singer scored twice with duets, one with Gill and one with Linda Davis. MCA led the labels with nine No. 1s, while Atlantic and Liberty each landed four records in the top spot. A total of 34 different titles reached No. 1 in 1993.

THE MOST ACTIVE TRACK on this week's Hot Country Singles & Tracks chart is "I Swear" (35-16) by John Michael Montgomery, followed by "Rock My World (Little Country Girl)" (59-37) by Brooks & Dunn; "T.L.C.A.S.A.P." (66-50) by Alabama; "They Asked About You" (65-48) by Reba McEntire; "I Just Wanted You To Know" (53-38) by Mark Chesnutt; "He Thinks He'll Keep Her" (64-51) by Mary-Chapin Carpenter; "No Doubt About It" (73-56) by Neal McCoy; "I'd Like To Have That One Back" (34-26) by George Strait; "I've Got It Made" (56-44) by John Anderson; and "The Boys And Me" (8-5) by Sawyer Brown.

ALBUM SALES CONTINUE to increase as the holiday season builds to its climax. This week's retail sales of country albums are up 19% from the previous week. A total of 27 titles sold more than 20,000 units each for the week. The Greatest Gainer on Top Country Albums is "In Pieces" (2-2) by Garth Brooks. The album had a gain of almost 27,000 units over the prior week, pushing the album's total weekly retail sales to just shy of 150,000 units. The Pacesetter award for the greatest percentage increase goes to "Cowgirl's Prayer" (70-55) by Emmylou Harris, with a gain of 55% over the previous week. Albums outside the top 10 showing the strongest retail activity are "Tell Me Why" (11-11) by Wynonna; "No Fences" (21-20) by Brooks; "Hard Workin' Man" (18-13) by Brooks & Dunn; "Life's A Dance" (25-23) by John Michael Montgomery; and "Honky Tonk Attitude" (27-25) by Joe Diffie.

CHRISTMAS IS TIME for much joy and happiness. And thanks to the BDS detection system of actual radio airplay, an unknown group without a major-label deal is experiencing the joy of entering the Billboard Hot Country Singles & Tracks chart. "All I Want For Christmas Is You" (debut-67) by Vince Vance & the Valiants was produced by Giant Records' James Stroud some five or six years ago. The lead vocalist is Lisa Layne, and the track has been a favorite of several insiders since it surfaced on radio via KPLX Dallas. It has been serviced to radio stations via CDX Records' special promotional CD, which features Christmas tunes by Nashville's top artists. There is also a video that CMT gives some play. The track continues to gain fans among major PDs and MDs outside the Dallas/Fort Worth area. Among those playing it the most are Les Acree, WIVK Knoxville, Tenn; Dene Hallam, KKBQ Houston; Bob Moody, WPOC Baltimore; Jay Phillips, WNOE New Orleans; and KXXY Oklahoma City. Thanks, guys, for proving once again that there really is a Santa Claus.

NASHVILLE SCENE

(Continued from page 48)

Me Up Beside The Jukebox," Joe Diffie; (8) "I Love The Way You Love Me," John Michael Montgomery; (9) "It's A Little Too Late," Tanya Tucker; and (10) "Cleopatra, Queen Of Denial," Pam Tillis.

CMT's other year-end honors went to Alan Jackson for male video artist of the year; Tanya Tucker, female artist; Sawyer Brown, group; Tracy Byrd, rising video star; Dolly Parton & Friends, video event; John Gorka, independent video; Jim Witter, Canadian video; and Steve Goldman, video director.

CONGRATULATIONS to David McCormick for his 25 years with the Ernest Tubb Record Shop chain, which he now owns. Recently, Loretta Lynn and Mae Axton threw a party for McCormick at the chain's first store in downtown Nashville.



Soaring To The Top. Epic's Bobbie Cryner is congratulated by members of Sony Nashville's new executive lineup after an acoustic performance at the Bluebird Cafe in Nashville. On hand for the evening, from left, were Scott Siman, senior VP, Sony Music Nashville; Doug Johnson, VP of Epic A&R; Allen Butler, executive VP/GM, Sony Music Nashville; Cryner; and Paul Worley, executive VP, Sony Music Nashville.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
41 I CAN'T TELL YOU WHY (Uddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM	49 I CAN'T TELL YOU WHY (Uddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
26 I'D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL	26 I'D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL
27 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	27 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP
23 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	23 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM
66 ANGELS AMONG US (Beckaroo, BMI/Goodman Walker, BMI)	66 ANGELS AMONG US (Beckaroo, BMI/Goodman Walker, BMI)
5 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	5 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
61 THE BUG (Charis Court, ASCAP/Almo, ASCAP) CPP	61 THE BUG (Charis Court, ASCAP/Almo, ASCAP) CPP
20 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	20 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP
52 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	52 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM
69 CRYIN' TIME (Sony Tree, BMI/Beachaven, ASCAP/Jarest, ASCAP) HL	69 CRYIN' TIME (Sony Tree, BMI/Beachaven, ASCAP/Jarest, ASCAP) HL
59 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	59 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM
72 THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, BMI)	72 THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, BMI)
42 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	42 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM
57 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	57 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL
33 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI)	33 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI)
31 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	31 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
3 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	3 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
71 FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI)	71 FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI)
12 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	12 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
46 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	46 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL
63 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP)	63 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP)
51 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	51 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
35 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM	35 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM
32 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL	32 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
64 HONKY TONK CHRISTMAS (Sony Cross Keys, ASCAP/Coburn, BMI/Acuff-Rose, BMI)	64 HONKY TONK CHRISTMAS (Sony Cross Keys, ASCAP/Coburn, BMI/Acuff-Rose, BMI)
80 MOON (BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM	80 MOON (BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
43 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL	43 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL
18 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/FarrenCurtis, ASCAP/Full Keel, ASCAP)	18 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/FarrenCurtis, ASCAP/Full Keel, ASCAP)
65 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)	65 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
54 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI)	54 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI)
31 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL	31 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
75 SILVER THREADS AND GOLDEN NEEDLES (Trio, BMI/Fort Knox, BMI/Beachwood, BMI)	75 SILVER THREADS AND GOLDEN NEEDLES (Trio, BMI/Fort Knox, BMI/Beachwood, BMI)
9 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP	9 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP
24 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foresadow, BMI)	24 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foresadow, BMI)
55 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL	55 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
2 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	2 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
4 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himowself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)	4 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himowself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
13 STATE OF MIND (Red Barzo, BMI)	13 STATE OF MIND (Red Barzo, BMI)
60 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM	60 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
68 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM	68 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM
47 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI)	47 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI)
48 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/So Hot, BMI/Young World, BMI)	48 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/So Hot, BMI/Young World, BMI)
50 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP)	50 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP)
25 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL	25 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL
40 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)	40 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)
70 WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP)	70 WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP)
39 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL	39 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
6 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI) WBM/HL	6 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI) WBM/HL
74 WIND IN THE WIRE (Ghost Writers In Disguise, ASCAP/TDW, ASCAP/Trouble Clet, BMI/DCW, BMI)	74 WIND IN THE WIRE (Ghost Writers In Disguise, ASCAP/TDW, ASCAP/Trouble Clet, BMI/DCW, BMI)
30 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL	30 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
19 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM	19 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

HOT COUNTRY RECURRENTS

1	2	3	4	5	6	7	8	9	10	11	12	13
1	—	—	1	—	—	—	—	—	—	—	—	—
2	1	—	2	—	—	—	—	—	—	—	—	—
3	—	—	1	—	—	—	—	—	—	—	—	—
4	2	1	5	—	—	—	—	—	—	—	—	—
5	3	—	2	—	—	—	—	—	—	—	—	—
6	5	2	6	—	—	—	—	—	—	—	—	—
7	6	5	13	—	—	—	—	—	—	—	—	—
8	4	3	8	—	—	—	—	—	—	—	—	—
9	—	—	1	—	—	—	—	—	—	—	—	—
10	—	—	1	—	—	—	—	—	—	—	—	—
11	7	4	3	—	—	—	—	—	—	—	—	—
12	8	6	6	—	—	—	—	—	—	—	—	—
13	9	8	7	—	—	—	—	—	—	—	—	—

14	15	16	17	18	19	20	21	22	23	24	25
14	12	9	10	—	—	—	—	—	—	—	—
15	15	12	23	—	—	—	—	—	—	—	—
16	10	7	11	—	—	—	—	—	—	—	—
17	11	10	8	—	—	—	—	—	—	—	—
18	14	13	12	—	—	—	—	—	—	—	—
19	13	11	3	—	—	—	—	—	—	—	—
20	16	14	19	—	—	—	—	—	—	—	—
21	—	23	25	—	—	—	—	—	—	—	—
22	19	19	22	—	—	—	—	—	—	—	—
23	20	15	6	—	—	—	—	—	—	—	—
24	22	16	13	—	—	—	—	—	—	—	—
25	24	—	6	—	—	—	—	—	—	—	—

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

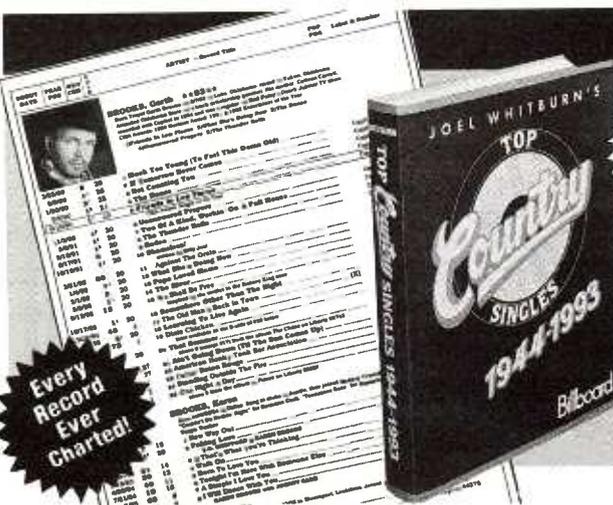
Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 129 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	7	13	★★★ NO. 1 ★★★ I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638
2	4	9	11	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
3	3	8	15	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 1834/WARNER BROS.
4	2	5	12	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
5	8	15	11	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
6	9	14	11	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
7	10	12	10	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
8	12	16	9	IS IT OVER YET T.BROWN (B.KIRSCH)	◆ WYNONNA (V) RCA 54754/MCA
9	11	17	10	SOMEBODY NEW J.SCAIFE,J.COTTON (A.HARVEY,M.CURTIS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 754
10	13	18	9	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
11	15	20	12	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	◆ SHENANDOAH (C) (V) RCA 62636
12	5	4	23	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385
13	18	19	6	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
14	19	25	7	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	◆ JOE DIFFIE (C) (V) EPIC 77235
15	7	10	17	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW (V) MERCURY B62 600
16	35	—	2	★★★ AIRPOWER ★★★ I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
17	23	31	7	★★★ AIRPOWER ★★★ A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
18	22	30	8	★★★ AIRPOWER ★★★ SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE
19	24	29	6	★★★ AIRPOWER ★★★ YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
20	26	24	10	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
21	6	1	17	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
22	25	26	14	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
23	17	3	16	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	◆ GARTH BROOKS (V) LIBERTY 17639
24	27	28	12	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM CURB ALBUM CUT
25	31	37	7	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
26	34	45	4	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	◆ GEORGE STRAIT (C) (V) MCA 54767
27	21	13	17	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
28	14	2	15	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
29	20	11	16	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	◆ ALABAMA (C) (V) RCA 62636
30	30	36	9	WORTH EVERY MILE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
31	28	22	17	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 12602
32	36	43	7	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
33	40	46	7	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
34	29	21	19	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
35	45	53	4	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
36	33	32	19	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	◆ GEORGE STRAIT (C) (V) MCA 54717
37	59	73	3	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	53	70	3	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	◆ MARK CHESNUTT (C) (V) MCA 54768
39	41	44	9	WHY DON'T THAT TELEPHONE RING K.STEGALL (C.QUILLEN,R.HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
40	43	48	7	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
41	39	38	20	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62609
42	38	33	18	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRICTH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
43	47	52	5	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	◆ DIAMOND RIO (V) ARISTA 12610
44	56	69	3	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	◆ JOHN ANDERSON (V) BNA 62709
45	48	50	5	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (V) MCA 54761
46	49	51	6	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
47	57	72	3	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
48	65	—	2	THEY ASKED ABOUT YOU T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER)	◆ REBA MCENTIRE (V) MCA 54769
49	44	42	9	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	◆ VINCE GILL GIANT ALBUM CUT
50	66	—	2	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	◆ ALABAMA (V) RCA 62712
51	64	—	2	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
52	50	54	6	CONFESSION MY LOVE M.WRIGHT (S.CAMP,J.S.HERRILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
53	54	57	5	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
54	55	62	3	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC X
55	37	27	15	SOMETHING'S GONNA CHANGE HER MIND D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE (V) MCA 54720
56	73	—	2	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
57	51	39	18	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	◆ PAM TILLIS (C) (V) ARISTA 1-2606
58	58	49	18	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLEY,J.STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
59	60	58	9	DESPERADO J.STROUD (D.HENLEY,G.FREY)	◆ CLINT BLACK GIANT ALBUM CUT
60	62	60	9	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	◆ TRAVIS TRITT GIANT ALBUM CUT
61	61	55	19	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
62	52	47	15	JUST ENOUGH ROPE S.BUCKINGHAM (K.STALEY,S.DEAN)	◆ RICK TREVIN (C) (V) COLUMBIA 77159
63	72	—	2	HAVE YOURSELF A MERRY LITTLE CHRISTMAS T.BROWN (H.MARTIN,R.BLANE)	◆ VINCE GILL MCA ALBUM CUT
64	69	—	2	HONKY TONK CHRISTMAS K.STEGALL (K.WILLIAMS,Z.TURNER,B.BROCK)	◆ ALAN JACKSON (V) ARISTA 12611
65	71	71	3	SHE LOVES TO HEAR ME ROCK K.STEGALL (Z.TURNER,T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 62708
66	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ ANGELS AMONG US J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	◆ ALABAMA (C) RCA PROMO SINGLE
67	NEW	1	1	ALL I WANT FOR CHRISTMAS IS YOU J.STROUD (STONE,POWERS)	◆ VINCE VANCE & THE VALIANT WALDOXY/CDX
68	70	67	9	TEQUILA SUNRISE K.STEGALL (D.HENLEY,G.FREY)	◆ ALAN JACKSON GIANT ALBUM CUT
69	63	59	5	CRYIN' TIME R.LANDIS (B.OWENS)	◆ LORRIE MORGAN (V) FOX 62707/BNA
70	75	—	2	WHATEVER IT TAKES B.BECKETT (K.CHESEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) CAPRICORN 18323
71	NEW	1	1	FOR YOUR LOVE J.BOWEN,J.CRUTCHFIELD (J.ELY)	◆ CHRIS LEDOUX (V) LIBERTY 79014
72	NEW	1	1	THE DEVIL COMES BACK TO GEORGIA M.O'CONNOR,G.BROWN,J.E.NORMAN (C.DANIELS)	◆ MARK O'CONNOR (V) WARNER BROS. 18342
73	RE-ENTRY	2	2	PEACEFUL EASY FEELING C.DINAPOLI (J.TEMPCHIN)	◆ LITTLE TEXAS GIANT ALBUM TRACK
74	NEW	1	1	WIND IN THE WIRE S.GIBSON (D.WILKIE,S.MACDOUGALL)	◆ RANDY TRAVIS (V) WARNER BROS. 18274
75	NEW	1	1	SILVER THREADS AND GOLDEN NEEDLES S.BUCKINGHAM,D.PARTON (J.RHODES,D.REYNOLDS)	◆ PARTON, LYNN, WYNETTE (C) (V) COLUMBIA 77294

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.



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U.S. Media Hunt The Hot Latin Sound, While Anglo Acts Score Big South Of The Border

THE GOLD RUSH OF '93: Like the fortune seekers who poured into California looking for gold back in 1849, the Anglo record and TV executives scoured Latin America this year for opportunities to strike it rich.

Several companies have staked a claim in Latin America. MTV planted its flag of commitment to the region by launching its Spanish-language channel, MTV Latino. Tower Records became the first Anglo retail chain to set up shop in Mexico City. Other Anglo retailers and distributors are sure to follow.

Concert promotion company Ogden Entertainment Services and its partner OCESA opened a new venue in Monterrey, Mexico, while receiving increased competition from Canto Nuevo, which opened its own facility in Guadalajara. Moreover, a slew of Anglo labels began exploring ways to break their non-Latino artists throughout the region.

Fact is, anything emitting a Latino scent was hot in the U.S. music industry in 1993. National consumer publications such as The Wall Street Journal and The New York Times noted the strength of the U.S. Latin record market, as well as the coming of age of Spanish-language radio. Banda

1993 *IN* REVIEW



by John Lannert

THE TOP STORIES

- Billboard Album Chart Converts To POS Data
- U.S. Congress Passes NAFTA Legislation
- MTV Launches Spanish-Language Channel
- Tower Records Opens Mexico City Store
- SBK Signs Selena With Eye Toward Pop Market

music was being trumpeted by numerous newspapers from New York City to Mexico City as the Next Big Thing.

But what actually overran Mexico City in 1993 was a veritable, venerable host of American and British notables such as Michael Jackson, Madonna, Guns N' Roses, Metallica, Paul McCartney, Michael Bolton, Duran Duran, Bon Jovi, and Frank Sinatra. The primary attraction for such a big-name migration? Stratospheric ticket prices that often quintupled the going rate in the U.S.

Indeed, according to Amusement Business, three of the four top-grossing concert stands of 1993 took place in Mexico City. Jackson's five dates (Oct. 29, 31, Nov. 7, 9, 11) at Azteca Stadium took in \$12,543,400. Ticket prices ranged from \$12 to \$111.

Madonna's Mexico City premiere grossed \$8,927,703 for her three shows Nov. 10, 12, and 13 at the Hermanos Rodriguez Autodromo. Ticket prices for her sets varied from \$28.13 to \$125. Finally, Metallica hauled in \$3,562,734 for its five shows, staged Feb. 25-27 and March 1-2 at El Palacio De Los Deportes or the Sports Palace. Ticket prices for Metallica's concerts went for \$21.87 and \$53.12.

For concert-hungry fans in Mexico City, the absence of prominent non-

(Continued on next page)

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** GREATEST GAINER/NO. 1 ***					
1	1	25	GLORIA ESTEFAN	EPIC 53807/SONY	17 weeks at No. 1 MI TIERRA
2	2	5	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
3	5	7	JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NINO
4	3	4	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
5	4	2	BRONCO	FONOVISIA 6015	PURA SANGRE
6	10	25	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
7	6	25	LUIS MIGUEL	WEA LATINA 92993	ARIES
8	11	25	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
9	9	16	LOS BUKIS	FONOVISIA 6002	INALCANZABLE
10	7	25	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
11	12	25	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
12	13	16	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
13	8	25	SELENA	EMI LATIN 42770	LIVE!
14	14	25	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
15	15	25	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
*** PACESETTER ***					
16	23	25	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
17	20	25	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
18	27	25	GIPSY KINGS	ELEKTRA 61390	LIVE!
19	16	10	FAMA	SONY DISCOS 81134/SONY	EN GRANDE
20	19	25	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
21	18	25	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
22	17	10	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA
23	22	4	ANA GABRIEL	SONY LATIN 81152/SONY	LUNA
24	24	25	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
25	29	5	WILLY CHIRINO	SONY TROPICAL 81147/SONY	SOUTH BEACH
26	25	25	LINDA RONSTADT	ELEKTRA 61383	FRENESI
27	41	2	VARIOS ARTISTAS	EMI LATIN 27718	PARRANDA NAVIDENA
28	30	25	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
29	37	25	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
30	26	25	BANDA MACHOS	FONOVISIA 9069	CON SANGRE DE INDIO
31	36	25	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
32	21	25	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
33	28	25	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
34	31	25	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
35	35	6	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
36	40	25	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
37	44	3	ABBA	POLYGRAM LATINO 519 955/PGD	ORO
38	33	23	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE
39	32	25	BANDA MACHOS	FONOVISIA 6161	CASIMIRA
40	39	25	BRONCO	FONOVISIA 3032	POR EL MUNDO
41	34	25	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
*** HOT SHOT DEBUT ***					
42	NEW		RICK TREVINO	SONY DISCOS 81105/SONY	DOS MUNDOS
43	45	25	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
44	46	8	MARC ANTHONY	SOHO SOUNDS 80958/SONY	OTRA NOTA
45	43	7	BRONCO	FONOVISIA 6007	EN LA PLAZA MEXICO VOL. 1
46	RE-ENTRY		JULIO IGLESIAS	SONY LATIN 39570/SONY	IN CONCERT
47	38	13	BANDA MACHOS	FONOVISIA 9097	PACAS DE A KILO
48	49	25	LOS BUKIS	FONOVISIA 9040	QUIEREME
49	RE-ENTRY		RAUL DI BLASIO	ARIOLA 3466/BMG	EN TIEMPO DE AMOR
50	RE-ENTRY		GILBERTO SANTA ROSA	SONY TROPICAL 81103/SONY	NACE AQUI
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1			GIPSY KINGS	GLORIA ESTEFAN	MAZZ
2			GIPSY KINGS	JERRY RIVERA	BRONCO
3			LUIS MIGUEL	JERRY RIVERA	BRONCO
4			LOS BUKIS	CARA DE NINO	PURA SANGRE
5			LUIS MIGUEL	SOUNDTRACK	LINDA RONSTADT
6			MANA	THE MAMBO KINGS	CANCIONES DE MI PADRE
7			JULIO IGLESIAS	WILLY CHIRINO	EMILIO NAVAIRA
8			GIPSY KINGS	SOUTH BEACH	SOUTHERN EXPOSURE
9			GIPSY KINGS	LINDA RONSTADT	SELENA
10			JON SECADA	FRENESI	LIVE!
11			ANA GABRIEL	VARIOS ARTISTAS	LINDA RONSTADT
12			JULIO IGLESIAS	PARRANDA NAVIDENA	MAS CANCIONES
13			GIPSY KINGS	JERRY RIVERA	FAMA
14			JULIO IGLESIAS	CUENTA CONMIGO	EN GRANDE
15			ABBA	JUAN LUIS	SELENA
				KAREN/BMG	ENTRE A MI MUNDO
				BACHATA ROSA	VICENTE FERNANDEZ
				MARC ANTHONY	LASTIMA QUE SEAS AJENA
				OTRA NOTA	CULTURAS
				NACE AQUI	MANNY/WEA
				PERFECTA	CULTURE SHOCK
				CADA VEZ OTRA VEZ	BANDA MACHOS
				MERENGUISIMO	CON SANGRE DE INDIO
				ALL THE BEST FROM CUBA	LA MAFIA
					AHORA Y SIEMPRE
					TE VAS A ACORDAR
					BANDA MACHOS
					CASIMIRA
					POR EL MUNDO

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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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI Communications and SoundScan, Inc.

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		
1	1	2	13	THE BARRIO BOYZZ SBK/EMI LATIN	*** NO. 1 *** CERCA DE TI	2 weeks at No. 1	
2	2	1	10	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA		
3	3	4	12	LAS TRIPLETS EMI LATIN	ALGO MAS QUE AMOR		
4	6	6	8	BRONCO FONOVISIA	DOS MUJERES UN CAMINO		
5	5	5	9	PIMPINELA POLYGRAM LATINO/PGD	EL AMOR NO SE PUEDE OLVIDAR		
6	7	8	7	JERRY RIVERA SONY TROPICAL/SONY	QUE HAY DE MALO		
7	8	13	5	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE		
8	9	9	10	LOURDES ROBLES SONY LATIN/SONY	DONDE SE HA IDO TU AMOR		
9	4	3	15	GLORIA ESTEFAN EPIC/SONY	CON LOS AÑOS QUE ME QUEDAN		
10	12	17	4	YURI SONY LATIN/SONY	DETRAS DE MI VENTANA		
11	16	18	4	ANA GABRIEL SONY LATIN/SONY	LUNA		
12	10	10	14	ALVARO TORRES EMI LATIN	QUE LASTIMA		
13	13	20	4	PANDORA EMI LATIN	CUANDO QUIERAS DEJAME		
14	22	33	3	LUIS MIGUEL WEA LATINA	SUAVE		
15	14	15	11	LA MAFIA SONY DISCOS/SONY	GRACIAS		
16	18	24	4	VICENTE FERNANDEZ SONY DISCOS/SONY	TE ME VAS AL DIABLO		
17	23	23	5	MARCOS LLUNAS POLYGRAM LATINO/PGD	RECONQUISTARTE		
18	25	31	6	FAMA SONY DISCOS/SONY	LLORANDO		
19	15	11	12	ROXIE Y LOS FRIJOLITOS RODVEN	NUNCA DEJES DE SONAR		
				*** POWER TRACK ***			
20	37	—	2	ROCIO DURCAL ARIOLA/BMG	DESAIRE		
21	11	12	13	SELENA EMI LATIN	LA LLAMADA		
22	19	16	20	CRISTIAN MELODY/FONOVISIA	NUNCA VOY A OLVIDARTE		
23	21	19	7	BANDA MACHOS FONOVISIA	LOS MACHOS TAMBIEN LLORAN		
24	26	—	2	FRANCO DE VITA SONY LATIN/SONY	CALIDO O FRIO		
25	30	26	4	VICTOR MANUELLE SONY TROPICAL/SONY	ME DARA EL CONSENTIMIENTO		
26	27	22	7	EDDIE SANTIAGO EMI LATIN	JAMAS		
27	34	37	3	PAULINA RUBIO EMI LATIN	NIEVA NIEVA		
28	28	29	6	LUCERO MELODY/FONOVISIA	EL NUMERO UNO		
29	32	34	3	DYANGO POLYGRAM LATINO/PGD	REY DE CORAZONES		
30	31	—	2	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ACABE POR LLORAR		
31	24	28	4	CRISTIAN MELODY/FONOVISIA	ES MEJOR ASI		
32	17	14	16	LOS BUKIS FONOVISIA	ACEPTO MI DERROTA		
33	40	—	2	LOS BUKIS FONOVISIA	TU INGRATITUD		
34	33	32	5	EDNITA NAZARIO EMI LATIN	Y TE VAS		
				*** HOT SHOT DEBUT ***			
35	NEW ▶	1	1	OLGA TANON WEA LATINA	MUCHACHO MALO		
36	NEW ▶	1	1	EROS RAMAZZOTTI ARISTA/BMG	OTRA COMO TU		
37	36	25	8	BANDA SUPERBANDIDO ANDREA/FONOVISIA	COSAS		
38	NEW ▶	1	1	LIBERACION FONOVISIA	ESE LOCO SOY YO		
39	NEW ▶	1	1	GILBERTO SANTA ROSA SONY TROPICAL/SONY	BUSCAME		
40	29	30	9	LOS REHENES FONOVISIA	VERDADES QUE DUELEN		

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

LATIN NOTAS

(Continued from preceding page)

Latino artists made their hearts grow fonder—and the wallets of their idols grow sinfully fatter. This happened despite the fact that Mexico's economy shrunk 1.2% in the third quarter. That dismal dropoff adds only more insult to the already gravely injured Mexican record industry.

Fortunately, the signing of the NAFTA pact and its copyright protection tenets at least marked the serious advent of the fight against domestic piracy.

But Mexico is not the only market coveted by the U.S. record industry. Booming Argentina has become a strong album and touring market, along with ever-steady Chile. Even Brazil gradually is resurfacing as a promising recording market, even though it remains beset by chronic corruption scandals and obsolete protectionist attitudes.

In short, the real fire that has fueled the Latino enthusiasm of so many Anglo music executives is the

heretofore unseen political and economic stability in the major Latin American countries. That stability has been brought about by freer trade practices that allow foreign companies to invest. If Latin American countries hold firm to their new-found economic practices, then expect the gold rush of '93 to extend well into the rest of the decade.

MEANWHILE, BACK IN THE STATES: Billboard converted its retail charts to SoundScan data in July. Independent Latino retailers are starting to consider signing up with SoundScan now that the point-of-sale reality has sunk in a trifle. Sales information from Ritmo Latino's eight California stores will be included in The Billboard Latin 50 within the next few weeks. By the way, Gloria Estefan's "Mi Tierra" has topped The Billboard Latin 50 every week since the chart's inception 24 weeks ago.

Additionally, Billboard—in recognition of the rise of Spanish-language radio—introduced Spanish-language radio categories at the Billboard Radio Awards Sept. 9 in Dallas.

In November, SBK signed Selena, making her the first Latino star to be signed by an Anglo major since Julio Iglesias was inked by Columbia 10 years ago. If Selena hits it big in the pop arena, watch for other Anglo majors to start actively signing up bilingual talent from their sister Latin imprints.

LET'S GO TO THE CHARTS: Last year, Sony Discos Inc., culminated its three-year domination of the year-end chart results, winning 12 of 16 categories. In 1993, Sony and EMI Latin concluded the year with five first-place finishes each. The deadlock marked the first time since 1989 that two labels tied in year-end chart tabulations.

EMI achieved the company's inaugural first-place feat by winning the Hot Latin Tracks label of the year, as well as sweeping the four regional Mexican categories, including top regional Mexican label for the third successive year. Selena won in the top regional Mexican album ("Entre A Mi Mundo") and top regional Mexican artist categories.

Sony, meanwhile, topped the tropical/salsa category for the fourth consecutive year and was the top tropical/salsa distributing label for the second straight year. Jerry Rivera's Sony smash "Cuenta Conmigo" won the Top Tropical/Salsa category, while Rivera's Tejano star label mates La Mafia reigned the top Hot Latin Tracks classification with "Me Estoy Enamorando."

In the pop category, WEA Latina rode the shoulders of Luis Miguel to win three out of four categories—the label's highest number of first-place triumphs ever. Luis Miguel's 1991 blockbuster album "Romance" again won as Top Pop Latin Album for an unprecedented second year in a row.

First-time winners were Elektra Musician's Gipsy Kings in the top pop Latin artist category and Ricardo Montaner as the top Hot Latin Tracks artist. Thanks to its huge non-Latino following, the Gipsy Kings own six titles on the Billboard Latin 50 retail chart headed up by the band's latest album "Love And Liberté." Montaner, a former Rodven artist who signed with EMI Music Intl. in November, landed two chart-toppers in 1993: "Castillo Azul" and "Piel Adentro." Karen's redoubtable merengue outfit Juan Luis Guerra Y 4.40 won as top tropical/salsa artist for the second time in three years.

SPECIAL THANKS: To Ricardo Companioni, Trevor Hough, Roger Fitton, and Kevin Jiménez for their invaluable aid in compiling the charts. Also muchísimas gracias to Oriana Díaz Cid for her Herculean assistance during the Viña Del Mar songfest in February. Lastly, a warm abrazo to Spec's chairman/CEO Martin Spector who, during the company's awards banquet in October, kindly (and unexpectedly) acknowledged this columnist's coverage of the Latin music industry.

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Music Beats Business For A Change

AND WHAT A YEAR it was! For the first time in years, musicians and their music dominate the year-end wrap up—not business decisions or legal wranglings.

It was, in fact, the strongest year musically in a long, long time, with a wonderful mix of bold new releases by relative unknowns and aggressive releases by best-selling perennials.

Oh, there was some movement in the ranks. The Benson Co. became the last of contemporary Christian music's Big Three either to affiliate or to be purchased outright by an outside organization when it was sold this summer to M.E.G. Under the leadership of industry vet Wes Farrell, M.E.G. already has provided a welcome cash influx, enabling Benson to sign several first-rate artists, as well as allow the label to keep its first-rate message- and church-oriented artists.

Also this summer, industry giant Word Records relocated from Dallas to Nashville. Maybe it was the move, maybe it was the purchase last year by Thomas Nelson that ended years of speculation, or maybe it was the increased input by the likes of Dan Postuma and Tom Willett—whatever the reason, this was Word's best year from a musical standpoint. By year's end, stunning new releases from the Lost Dogs, Mark Heard, Bruce Cockburn (through Sony), Soul Mission, and others seemed to mark a reinvigoration of the label's rock imprint, the powerful Myrrh label.

But there's more ahead for Myrrh. Amy Grant's long-awaited new studio release for A&M/Myrrh is a boost for the entire contemporary Christian music industry. Grant is one of the few artists who brings people into stores, and a new release from her is set for early 1994.

On a much smaller scale, R.E.X. also relocated to Nashville. By year's end, R.E.X. was rivaling Myrrh in the quality of its releases and new signings. Other labels were noticing, too. At year's end, indie giant Relativity inked a deal with R.E.X. to distribute selected R.E.X. product in the mainstream marketplace.

From a chart standpoint, the year belonged to DC Talk. Forefront's racially mixed rap/dance/pop trio dominated sales like few artists have done in the past decade. Along the way, DC Talk successfully defended its title against powerhouse new releases by the likes of Sandi Patti, Carman, Michael English, Michael W. Smith, and Petra. Not bad for a project originally released in 1992.

DC Talk's success marked another nifty milestone for '93. Whereas the same handful of artists once sold 85% of the units in contemporary Christian music every year, the Talk has joined English, Steven Curtis Chapman, and 4Him as new sales contenders.

More good news in '93: the apparent breakthrough of Z Music, the 24-hour contemporary Christian video network.



Anticipation. As 1993 drew to Amy Grant's new studio album hitting retail.

As each major cable market signs up, contemporary Christian is one step closer to across-the-board commercial acceptance. A successful Z Music could do for contemporary Christian music what TNN and CMT have done for country music.

Also making news was the fact that there was no news on the other label fronts. Sparrow, Warner Alliance, Reunion, Star Song, and several others worked quietly and strongly in '93, consolidating gains, breaking new artists—staying in the black. All effectively cemented their places in the marketplace by pushing sales leaders to new levels and bringing in new acts.

For Sparrow, it was Chapman and BeBe & CeCe Winans. For Warner Alliance, it was England and Steve Taylor. For Reunion, it was Smith, along with Ashley Cleveland and Rick Mullins. And for Star Song, it was a breakthrough year for Twila Paris, White Heart, and the Newsboys.

Again: The deeper a label's roster, the better-positioned it was to withstand the inevitable sales slowdowns. For the first time in years, the industry leaders all look strong and confident.

The niche-building that began several years ago in contemporary Christian music continued unabated in '93. Labels like Integrity and Maranatha! continued to mine the fertile ore of children's programming—a vein that meant increased crossover acceptance and sales. Both also sold an untold number of units directly to consumers—mostly their praise and worship lines.

Christmas music flourished—witness the extraordinary new releases from Cockburn and Thom Schuyler, and Craig Bickhardt's "Precious Child" (Warner Alliance) and Kurt Kaiser's "Christmas Favorites" (Sparrow), BeBe & CeCe Winans' "First Christmas" (Sparrow), and others. It seems natural for gospel music to exploit its logical connection with the most spiritual season of the year.

What's ahead for '94? My informal poll of industry insiders produced mixed predictions.

Look for Word and Benson to be revitalized, though they represent two different philosophies. Word's roster is the industry's strongest, ranging from AC crowd-pleasers like Patti and Wayne Watson to evangelistic thrash-metal distributed labels.

Benson is more focused on churchgoing kids, with Larnelle Harris and 4Him. Both approaches should do well now that the shifting of labels appears to be over.

Sparrow seems poised for a monster first quarter after a relatively quiet second half in '93. Sparrow has always released fewer projects than any other major—but it works the ones it does release with a passion. Warner Alliance will continue to be the most eclectic major, signing artists by talent and ministry rather than by any particular genre, race, sex, musical style, or political preference. Consequently, it will remain one of the most interesting labels to watch—and listen to—in '94.

Star Song has made a mini-industry out of signing fine artists who previously had stalled at a certain sales level, then jump-starting their careers. But in '94, look for more of their younger acts and recent signings to get a boost. Almost lost amid the hoopla over Smith and Cleveland, Reunion has effectively positioned Mullins for contender status. Forefront has done much the same thing for Geoff Moore.

And so it goes through the rest of the industry: Frontline, R.E.X., Integrity, Maranatha!, Broken, Diadem—indies and majors alike. Virtually everybody is upbeat and aggressive.

All in all, 1993 was a heckuva good year, one of the most positive on every front that I can remember in 20 years of covering contemporary Christian music. The enthusiasm I heard from virtually every artist/label/fan/announcer I talked to reminded me of nothing less than the exhilarating buzz I heard and felt when Amy Grant's "Age To Age" first came out a decade ago.

And if it weren't for that excited buzz for the future, I think I'd be kinda sorry to see the old year go!

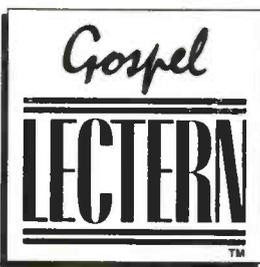


Happy Holiday. Bruce Cockburn's latest helped reinvigorate Myrrh and add joy to the holiday season.



by Bob Darden

1993 ★ IN ★ REVIEW



Not Just Talking. Forefront's racially-mixed DC Talk dominated sales like few artists have done in the past decade.

Top Contemporary Christian

			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	MICHAEL W. SMITH REUNION 0086/WORD	5 weeks at No. 1	FIRST DECADE 1983-1993	
2	4	5	PETRA DAYSPRING 4238/WORD		WAKE-UP CALL	
3	3	11	VARIOUS ARTISTS REUNION 0083/WORD		SONGS FROM THE LOFT	
4	2	9	CARMAN SPARROW 1387		THE STANDARD	
5	5	55	D.C. TALK ● FOREFRONT 3002/STARSONG		FREE AT LAST	
6	7	9	4 HIM BENSON 2187		SEASON OF LOVE	
7	12	25	AMY GRANT MYRRH 6962/WORD		HOME FOR CHRISTMAS	
8	11	11	VARIOUS ARTISTS SPARROW 1404		NEW YOUNG MESSIAH	
9	6	9	WHITE HEART STARSONG 8277		HIGHLANDS	
10	9	5	SUSAN ASHTON SPARROW 1388		SUSAN ASHTON	
11	8	9	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND		
12	18	3	BEBE & CECE WINANS SPARROW 1340		FIRST CHRISTMAS	
13	13	7	WAYNE WATSON DAYSPRING 4239/WORD		A BEAUTIFUL PLACE	
14	10	11	STEVEN CURTIS CHAPMAN SPARROW 1384		LIVE ADVENTURE	
15	14	33	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW		HOPE	
16	15	5	GLAD BENSON 2227		ACAPELLA HYMNS	
17	16	9	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG		EVOLUTION	
18	32	7	BRUCE CARROLL WORD 9381		WALK ON	
19	20	9	CHRISTAFARI FRONTLINE 9440		REGGAE WORSHIP	
20	21	139	D.C. TALK FOREFRONT 2682*/STARSONG		NU THANG	
21	19	29	SANDI PATTI WORD 9361		LEVOYAGE	
22	22	39	CARMAN SPARROW 1339		ABSOLUTE BEST	
23	23	67	MICHAEL W. SMITH ● REUNION 0071/WORD		CHANGE YOUR WORLD	
24	24	9	HELEN BAYLOR WORD 57463/EPIC		START ALL OVER	
25	NEW ▶		KATHIE LEE GIFFORD WARNER ALLIANCE 4155/SPARROW		CHRISTMAS CAROLS	
26	17	61	4 HIM BENSON 2960		THE BASICS OF LIFE	
27	27	53	TWILA PARIS STARSONG 8252		HEART THAT KNOWS YOU	
28	25	75	STEVEN CURTIS CHAPMAN ● SPARROW 1328		GREAT ADVENTURE	
29	RE-ENTRY		TWILA PARIS STARSONG 8128*		IT'S THE THOUGHT	
30	26	59	NEWSBOYS STARSONG 8251		NOT ASHAMED	
31	NEW ▶		PHIL DRISCOLL WORD 9416		HEAVEN AND NATURE SWING	
32	33	15	THE WINANS WARNER ALLIANCE 4151/SPARROW		ALL OUT	
33	29	29	MARGARET BECKER SPARROW 1343		SOUL	
34	28	75	RON KENOLY INTEGRITY 044/SPARROW		LIFT HIM UP WITH RON KENOLY	
35	34	13	ANGIE & DEBBIE FRONTLINE 9470		ANGIE & DEBBIE	
36	30	31	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS		
37	37	17	CINDY MORGAN WORD 9386		A REASON TO LIVE	
38	38	91	RAY BOLTZ DIADEM 2094		MOMENTS FOR THE HEART	
39	35	19	FIRST CALL MYRRH 6968/WORD		SACRED JOURNEY	
40	31	17	MICHAEL CARD SPARROW 1373		COME TO THE CRADLE	

● 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 available. © 1993, Billboard/BPI Communications.

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Major Labels Begin To See The Light After Gospel Indies' Inspiring Successes

THE MAJORS ARE COMING! The majors are coming? That, in a nutshell, is the paradox of the gospel industry. In the past year alone, three major labels have invested in gospel.

The biggest commitment was made by *Jive/Zomba* in gospel's top-selling artist, **John P. Kee**. *Jive* launched into the gospel orbit in August with a seven-year pact with Indianapolis-based *Tyscot Records*, giving them worldwide rights to all of Kee's recordings.

Sony's big move came last year with the signing of gospel diva **Tramaine Hawkins**, who is in a Los Angeles studio keying up for a March debut.

Finally, California-based *Giant Records* is in the midst of a campaign to launch *the Company*, an all-male inspirational group led by **Donald Lawrence**, whose *Tri-City Singers* soared up the gospel music chart earlier this year.

Stories like these sparked a great deal of press attention, but what impact, if any, is being made or expected? The answer, as it now stands, is none.

But if the involvement of the majors brings the future standardization and expansion of gospel radio and a broadening of the marketplace at large, with emphasis on placement and point-of-purchase promotion with major retailers, that's another story. Those are the key issues facing gospel music.

OF COURSE, ALL this attention is good for the cause. Nevertheless, musically, the irony is that the perception of success in gospel lies outside the gospel marketplace. What Sony will do for Hawkins or what Kee does for *Jive*, notwithstanding the *Company* that *Giant* keeps, will directly affect the industry only in its escalating demand for more gospel in general.

In fact, gospel's proven staying power got a solid, sonic boost in 1993, propelled by a bumper crop of releases from **Rev. Milton Brunson & the Thompson Community Singers**, **Shirley Caesar**, the **Mississippi Mass Choir**, and **Hezekiah Walker**. The biggest surprise of all is the success of **Kirk Franklin & the Family**. In less than a year, the 23-year-old Fort Worth, Texas, native exploded onto the gospel music scene, with sales surpassing the **Mississippi Mass Choir**. Franklin himself was surprised, stating, "I never thought it could happen so quickly," and asking, "Do you think it's real?"



Freshly Minted. At 23, Kirk Franklin is the year's brightest new gospel star.

It's about as real as the explosive evolution of gospel that has been simmering for the past few years. It's also reflective of a growing church youth movement that is more and more affecting unit sales. And while the majors calculate the risks, those like **Platinum Entertainment (CGI Records)** are counting up the profits. CEO **Steve Devick** took a solid bite of gospel last year with the purchase of *A&M's* gospel division (also attaining distribution rights to *Benson Music's* black gospel catalog in the deal) and the subsequent acquisition of *Newbury Park, Calif.-based Lexicon-Light Records*. *Light's* catalog of early contemporary gospel classics from **Andrae Crouch**, the **Winans**, the **Hawkins Family**, **Vickie Winans**, and **Commissioned** is among gospel's most valued. Reconfiguring the catalog, previously unreleased on CD, is infusing *CGI* with healthy balance statements. And **Devick** is not stop-

ping there. He's in the midst of hush-hush negotiations with a potential major purchase.

Georgia-based **Intersound Entertainment**, whose involvement in gospel had been limited to its distribution of **Fit It Records**, also has caught the vision and is in the midst of staffing a full-blown gospel division. Snagging pioneer gospel executive **James Bullard**, the label hopes to become a major force in gospel in 1994.

ALL WILL SEE the bulk of their competition from smaller, independent labels like **Blackberry** and **Gospo-Centric**, gospel's own "little engines that could."

While operating on a shoestring budget, **GospoCentric**, founded last year by former *Sparrow* executive **Vicki Mack-Latailade**, has enjoyed success with two of the year's biggest releases by **Kirk Franklin & the Family** and the **Tri-City Singers**. **Blackberry Records**, a small independent label founded by **Doug Williams** and **Melvin Williams** of the **Williams Brothers** just three years ago, was on the verge of collapse earlier this year when its distributor, **Spectra**, went belly up in what was one of the year's biggest stories. Now, distributed by **Malaco Records**, it is thriving with a top 10 release and three additional charted singles (among them, their own "Best Of & More Live" release).



Fruits Of Labor. The Williams Brothers are enjoying a hit album on their own *Blackberry* label.

Reflected in these stories is a solidification within the unfolding gospel-church marketing base as efforts to tap the growing church marketplace are paying off. So, too, is the trend toward combining resources and becoming more politically savvy. Such is the thinking that spurred the **United Gospel Industry Council** and the **Gospel Music Assn.** to link for a campaign designed to broaden the awareness of the music with key retail and promotional radio campaigns. To that end, a joint resolution was made in Congress Nov. 19, designating 1994 as "the year of gospel music."

The year-long campaign, which kicked off earlier this month with press conferences in Los Angeles and Nashville, has already served to unite the **UGIC** and the **GMA** in a joint goal. This in itself is indicative of the strides being made in the industry. Over the next 12 months, the campaign is expected to push sales of the genre as high as \$1 billion. Numerous events include a **Disney World** gospel spectacular, the nationally televised 25th anniversary **Dove Awards**, and a **South African** music jubilee slated for **Johannesburg**.

The Los Angeles press conference also provided a forum for **Motown Records** to announce its launch into the gospel music industry, with a release and subsequent televised special featuring legendary and contemporary artists paying tribute to gospel.

And while gospel is thrilled with the attention, it is a movement that seeks no validation from the mainstream record community, hoping instead to follow the path of its country music cousins. Sure enough, if organizers of the "year of gospel music" have their way, all eyes will be focused on gospel during the coming year. Of course, the biggest challenge remains, as always, the opportunity to show its full range, shirking the often one-sided perception of those who shriek "gospel!" (And believe me, it ain't like you thought it was).

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	23	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY 3 weeks at No. 1
2	2	27	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	3	7	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	5	7	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
5	4	25	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
6	6	13	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
7	7	29	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
8	9	31	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
9	8	25	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
10	12	5	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
11	11	19	WITNESS CGI 0102	STANDARD
12	10	35	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
13	13	15	RICHARD SMALLWOOD SPARROW 1352	LIVE
14	15	13	JOHN P. KEE/VIP MASS CHOIR TYSOT 8800/STARSONG	LILLY IN THE VALLEY
15	17	5	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
16	18	5	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
17	16	51	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
18	20	19	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
19	14	21	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
20	19	15	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
21	25	7	THE ORIGINAL SOUL STIRRERS THISIT 777	SING
22	26	3	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
23	NEW		LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
24	21	13	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
25	22	29	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
26	28	9	REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
27	24	59	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
28	30	5	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
29	27	37	BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108/MALACO	HE'S ALL OVER ME
30	23	17	TYRONE BLOK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
31	34	25	DOUGLAS MILLER CGI 0091	VICTORY
32	32	5	DOTTIE JONES BELLMARK 77005	ON MY OWN
33	40	3	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
34	33	27	TRINITY TEMPLE GOSPEL CHOIR TYSOT 4037/ATLANTA INT'L	HOLY ONE
35	29	11	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
36	35	23	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
37	38	9	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
38	36	45	DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
39	37	21	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
40	39	3	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II

● 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 available. © 1993, Billboard/BPI Communications.

1993 ★ IN ★ REVIEW



by Lisa Collins

is a solidification within the unfolding gospel-church marketing base as efforts to tap the growing church marketplace are paying off. So, too, is the trend toward combining resources and becoming more politically savvy.

Such is the thinking that spurred the **United Gospel Industry Council** and the **Gospel Music Assn.** to link for a campaign designed to broaden the awareness of the music with key retail and promotional radio campaigns. To that end, a joint resolution was made in Congress Nov. 19, designating 1994 as "the year of gospel music."

The year-long campaign, which kicked off earlier this month with press conferences in Los Angeles and Nashville, has already served to unite the **UGIC** and the **GMA** in a joint goal. This in itself is indicative of the strides being made in the industry. Over the next 12 months, the campaign is expected to push sales of the genre as high as \$1 billion. Numerous events include a **Disney World** gospel spectacular, the nationally televised 25th anniversary **Dove Awards**, and a **South African** music jubilee slated for **Johannesburg**.

The Los Angeles press conference also provided a forum for **Motown Records** to announce its launch into the gospel music industry, with a release and subsequent televised special featuring legendary and contemporary artists paying tribute to gospel.

And while gospel is thrilled with the attention, it is a movement that seeks no validation from the mainstream record community, hoping instead to follow the path of its country music cousins.

Sure enough, if organizers of the "year of gospel music" have their way, all eyes will be focused on gospel during the coming year. Of course, the biggest challenge remains, as always, the opportunity to show its full range, shirking the often one-sided perception of those who shriek "gospel!" (And believe me, it ain't like you thought it was).

Myrna Summers
and
The Dallas-Fort Worth
Mass Choir

DELIVERANCE



14816

Gospel Magic
Delivered with the
Style and Grace
You've Come To
Expect
From...



Billboard Honors Music's Best

LOS ANGELES—The 1993 Billboard Music Awards held here Dec. 8 at Universal Amphitheater was flooded with the year's chart-topping artists and hottest performers. The event was preceded by the first Billboard Year In Music Dinner, held Dec. 7 at the Beverly Hilton Hotel, where blues legend Buddy Guy was awarded with the Century Award, Billboard's highest honor for distinguished creative achievement. (Photos: Glenn Waggoner and Howard Waggoner/BPI)



Junior Wells, Lou Rawls, and Buddy Guy laugh it up at the awards dinner, where Guy was presented with The Century Award. Wells joined his old cohort Guy for a show-stopping blues jam.



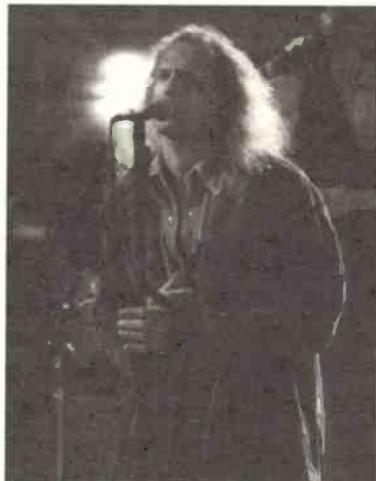
Garth Brooks looks surprised to receive five honors, including the award for No. 1 pop artist.



Ex-Eagle Don Henley, above, introduces the "Common Thread" medley featuring top country acts including Travis Tritt, right, shown performing "Take It Easy."



Linda Perry of 4 Non Blondes belts out the group's hit, "What's Up."



Columbia Records' crooner Michael Bolton kicks off the show with his new single, "Said I Loved You ... But I Lied."



Phil Collins outdoes himself as host for the second year in a row.



Performing at the Billboard Awards Dinner, from left, are Lou Rawls, Joe Henderson, an unidentified session musician, Junior Wells, Brian Setzer, Ron Thompson of Mick Fleetwood's band the Blue Whale, and Buddy Guy. Playing drums, but not visible in photo, is Mick Fleetwood.



Whitney Houston, winner of 11 Billboard trophies, rejoices with her happy husband, fellow superstar Bobby Brown.



At the awards dinner, Henry Mancini, left, presents Joe Henderson with the awards for top jazz artist and top jazz album.



The members of Tag Team, shown backstage, performed their hit "Whoomp! There It Is" during the R&B medley.

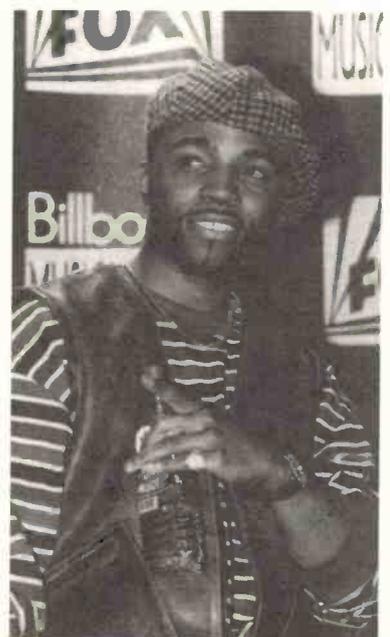


Stone Temple Pilots drummer Eric Kretz, center, and singer Weiland, right, accept the award honoring "Plush" as the No. 1 rock track. Actor Dennis Hopper, left, presented.



The members of SWV pose backstage after performing "I'm So Into You" for the R&B medley.

Rowdy Records' act Illegal takes its award for "We Getz Buzy/Head Or Gut," the year's No. 1 rap single.



Teddy Riley served as musical director for the R&B medley featuring Brian McKnight, SWV, Wreckx-N-Effect, Robin S, Tag Team, H-Town, and Zhane.

Music Video

ARTISTS & MUSIC

For Beavis And Butt-head, 1993 Didn't Suck; Biz Looks To Future With Mergers, Interactive

HEH, HEH, HEH, Mm Heh, Heh, Yeah: Who could've anticipated that two animated morons named **Beavis and Butt-head** would dominate the news in music video in 1993, jacking up the ratings at MTV with their nonsensical antics and even gracing the cover of *Rolling Stone*?

When "Beavis And Butt-head," created by animator **Mike Judge**, debuted as a half-hour cartoon series early this year, recording artists and their labels soon saw the value in a review—good or bad—by the brain-damaged pair. **Rockers White Zombie, Babes In Toyland, Butthole Surfers, and Corrosion Of Conformity** all credited MTV's highest-rated series with boost-

world with "This Book Sucks," released by MTV Books/Callaway/Pocket Books.

BACK IN THE REAL WORLD: News of mergers between cable companies and telephone carriers domina-

1993 IN REVIEW

ted the business/media press this year: Cable giant **Tele-Communications Inc.** and its sister company, **Liberty Media**, pacted with **Bell Atlantic**, while **Viacom International Inc.** allied with **AT&T**. **Bell Canada** is looking to acquire a 30% stake in **Jones Intericable**, **Time Warner** has linked arms with **U S West**, and **Cox Cable** recently established a joint venture with **Southwestern Bell**.

Viacom, meanwhile, is engaged in a bidding war with **QVC International Inc.** to acquire **Paramount Communications Inc.** **Viacom** rival **TCI** is an infusion investor in the **QVC** deal.

As music video programmers and record labels began to conceptualize what impact the introduction of interactive technology could have on the promotion, programming, and distribution of music video, networks such as **MOR Music TV, BET, and Z Music** explored interactive technology's most immediate application—the direct marketing of music and merchandise via toll-free telephone sales. **BET** also announced an agreement to develop a service with the **Home Shopping Network**.

BMG and **TCI** announced plans to launch a home shopping/music video network in 1994, while other cable nets, such as the **Inspirational Network** and the **Home Music Channel**, began testing the direct-marketing waters using music video.

SPEAKERS AT Billboard's 15th Annual Music Video Conference & Awards, Nov. 3-5 in L.A., revealed a slate of more detailed and complex services coming down the hi-tech pipeline.

"Interactivity will be embraced be-

cause choice and convenience are desirable," said conference keynote speaker **Frank Biondi**, president/CEO of **Viacom International Inc.** **Viacom** and **AT&T** are outfitting some 13,000 homes in **Castro Valley, Calif.**, with equipment to test 77 programming options, including interactive versions of **Viacom's MTV, VH-1, Nickelodeon, and Showtime** networks.

Conference speaker **Greg Riker**, director of future home technology for **Microsoft Corp.**, demonstrated some interactive applications of the future and noted that the intelligent TV of tomorrow will be able to program a personal music video slate for viewers based on each individual's habits.

As a viewer watches a music video, he/she could "dive into" the channel, accessing an artist's discography, lyrics, biographical data, and touring updates. Ticket and merchandise purchases could be made without picking up the phone.

Speaker **Ed Newquist**, VP of films at **Burbank, Calif.**-based **Iwerks Entertainment**, descri-

bed his company's foray into the movie theme park business with its **Cinetropolis**, which features outlets for large-format concert films and simulator rides, such as the ride-motion video "Kiss That Frog" by **Peter Gabriel**.

Chris Castle, **A&M's** VP of business and legal affairs, explained how his label is exploring using the videogame format to cross-promote artists.

NEW MUSIC NETWORKS CROPPED up all over the programming universe in 1994. Contemporary Christian outlet **Z Music** appeared in **Lake Helen, Fla.**, March 1; in September, **BET** announced its plans to unveil **BET On Jazz**; in October, **MTV: Music Television** launched **Miami-based MTV Latino**, a Spanish-language music service; and in November, **St. Petersburg, Fla.-based MOR Music TV** announced its plans to launch six additional genre-specific networks. Sadly, the **NBC** music video show "Friday Night Videos" was canceled in late 1993.

HOORAY FOR HOLLYWOOD: **MTV** created **MTV Productions**, a film/TV unit whose initial theatrical output likely will be a movie based on the network's short "Joe's Apartment."

BET, the cable channel **Encore**, and **LIVE Home Video** created **BET Film Productions**. Its first movie, set for early 1994, will be directed by **Debbie Allen**, and likely will feature a soundtrack on **Motown**.

GANGSTA RAP got a bad rap from video programmers at the end of the



A Jones For Music History. February marked the triumphant return of "Jones The Voice" to the video airwaves, when **VH-1** picked up **Tom Jones'** music history series "The Right Time." Pictured at the **VH-1** offices, from left, are **Ed Bennett**, president of the network; **Eddie Dalva**, VP of acquisitions and co-productions; **Jones**; and **Sal LoCurto**, VP of programming and scheduling.

year, as **BET** and **The Box** announced aggressive policies to cope with violent imagery on the air. **The Box** launched its "Guns Suck" promotional campaign Dec. 8, and **BET** executives said they will formalize an antiviolence stance Jan. 1.

Record labels even started shooting videos tagged "with guns" and "without guns" to satisfy video outlets' divergent needs.

THE REVOLVING DOOR in the land of production companies continued to spin madly. **Fragile Films** co-owner/director **Rupert Wainwright** and **Propaganda Films** dissolved their partnership, and **Wainwright** signed to **Limelight Inc.** **Wainwright's** executive producer, **Terry Power**, formed **Power Films**, while former **Fragile** director **Rich Murray** linked with **Joseph Uliano** to form **One World Productions**... **Freedman Productions** acquired **Flashframe Films**, and **Flashframe** principal **Len Epan** moved to **Arista Records** as its VP of video and film... **Andy Scott**, formerly of the L.A.-based office of the **End**, formed **HSI Productions**... **Midnight Films** closed its music video production arm... **fai Films** closed in September... **Spellbound Pictures** closed its doors and merged with **Chelsea Pictures** and U.K.-based **Media Lab**... **Hero Films** partnered with the **Company**... **Public Pictures**, **Notorious Pictures**, and **Total EFX Films** appeared in **New York**... **Starving Artists** and **N.I.C. Produc-**

tions opened in L.A.

CROSS COUNTRY: Country Music Television launched "Saturday Nite Dance Ranch," its first foray into dance-oriented programming... **The Nashville Network** replaced **Ralph Emery's** "Nashville Now" with **Charlie Chase** and **Lorianne Crook's** "Music City Tonight," and began looking to a younger demo, planning a 1994 Spring Break event on **South Padre Island, Texas**... **CMT Europe** brought America's music to European ears... **VH-1** even launched a country show in response to viewers' interest in the popular genre.

REGIONAL VIDEO SHOWS continued to sell records for the industry. A national consumer study released in the summer by **SoundData** revealed that 17% of its 1,000 respondents said a local music video program influenced them to buy an album. Some 21% of all respondents under age 18 said they purchased an album due to local video play, and 44% of all African-American respondents said local video play inspired a purchase.

THE MUSIC VIDEO ASSN. linked with the **Recording Industry Assn. Of America** to convince the **New York City Office Of Telecommunications** that music videos are not commercials, and do deserve a slice of the public-access programming pie... **The Music Video Producers Assn.** reorganized and eliminated the position of executive director.

TOP 10 VIDEOS: The record-breaking, chart-topping "Vs." by **Pearl Jam** may not have been supported by a music video, but that does not mean the programming universe was without its bright spots. Our fave clips:

1. "Kiko And The Lavender Moon," **Los Lobos** (Slash/Warner Bros.).
2. "Wonder," **Giant Sand** (Restless).
3. "Runaway Train," **Soul Asylum** (Columbia).
4. "Heart-Shaped Box," **Nirvana** (DGC/Geffen).
5. "World Class Fad," **Paul Westerberg** (Sire/Reprise).
6. "Who Was In My Room Last Night," **Butthole Surfers** (Capitol).
7. "Mr. Wendal," **Arrested Development** (Chrysalis/ERG).
8. "Steppin' Out With My Baby," **Tony Bennett** (Columbia).
9. "Rain," **Madonna** (Maverick/Sire/Warner Bros.).
10. "Dreamlover," **Mariah Carey** (Columbia).



Runaway Success. **Soul Asylum's** Columbia video "Runaway Train," voted the **Billboard Music Video Awards'** "Maximum Impact Clip Of The Year," featured photos of actual missing persons. Several people pictured in the clip have contacted their families since it began airing. Pictured here is **Soul Asylum's** **Dave Pirner**.

THE TOP STORIES

- **Beavis And Butt-head Break Bands, Go Top 5**
- **Networks Ponder Their Interactive Futures**
- **It's Viacom Vs. QVC In Race For Paramount**
- **BET Plans Jazz Net, Gets Into Movies, PPV**
- **Shows Tighten Standards On 'Gangsta' Rappers**
- **Pearl Jam Skips Videos And Soars To No. 1**

ing their album sales.

But the duo's monosyllabic musings on music video incited both manic praise and passionate criticism inside the industry and out. Some video promoters took issue with the fact that **B&B's** entire appeal was couched in the ridicule of music video itself, while an Ohio woman blamed the show for a fatal fire set by her 5-year-old son.

MTV executives wound up removing references to fire from the series and pushing the show into a late-night time slot to restrict viewing by youngsters. The end of the year saw **B&B's** debut on **The Billboard 200** with **Geffen's** "The Beavis And Butt-head Experience" and an entree into the print



They're The Tops. Regional music video programmers celebrate their victories as "best local/regional shows" at the 1993 **Billboard Music Video Awards** Nov. 5. Pictured in the front row, from left, are **Mike Drumm**, "Music Link"; **Kris Harris**, "30 Minutes Of Rock"; researcher **Nicole Waite**; **MVA** executive director **Jill Karagezian**; and **Tom Green**, "Lightmusic." In back, from left, are **David Law**, "Hot Traxx"; **Tom Phillips**, "The Chattanooga Tom Show"; and **Billy Soule**, "TV23 Videos."

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



Black Entertainment Television

14 hours daily
 1899 9th Street NE,
 Washington, DC 20018

1 Babyface, Never Keeping Secrets
 2 Snoop Doggy Dogg, What's My...
 3 Domino, Getto Jam
 4 Salt-N-Pepa, Shoop
 5 Mariah Carey, Hero
 6 Jodeci, Cry For You
 7 Mary J. Blige, You Don't Have...
 8 Jade, Looking For Mr. Do Right
 9 7669, So High
 10 Color Me Badd, Time And Chance
 11 B. Brown/W. Houston, Something...
 12 Jody Watley, Your Love Keeps...
 13 Brian McKnight, After The Love
 14 Tevin Campbell, Can We Talk
 15 Hi-Five, Never Should've Let You Go
 16 R. Kelly, Sex Me
 17 Freddie Jackson, Make Love Easy
 18 Will Downing, Do You Still Love Me
 19 Lords Of Underground, Here...
 20 J.T. Taylor, Baby I'm Back
 21 Maze/Frankie Beverly, The Morn
 22 Jade, I Want'cha Baby
 23 Queen Latifah, U.N.I.T.Y.
 24 Janet Jackson, Again
 25 Johnny Gill, Long Way From Home
 26 Funky Poets, Born In The Ghetto
 27 Toni Braxton, Breathe Again
 28 Shaquille O'Neal, (I Know I Got)...
 29 Motif, You Told Me
 30 A Tribe Called Quest, Award Tour

★★ NEW ADDS ★★

BBD, Show Me The Way
 Boyz II Men, Silent Night
 George Clinton, Martial Law
 Keith Washington, Believe That
 Prince/Rosie Gaines, Nothing...
 Ralph Tresvant, Who's The Mack?
 Shai, Yours
 US3, Cantaloup



COUNTRY MUSIC TELEVISION

Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

1 Tanya Tucker, Soon
 2 Little Texas, God Blessed Texas
 3 Dwight Yoakam, Fast As You
 4 Tracy Lawrence, My Second Home
 5 Sammy Kershaw, Queen Of My...
 6 Faith Hill, Wild One
 7 Doug Supernaw, I Don't Call...
 8 Sawyer Brown, The Boys And Me
 9 Doug Stone, I Never Knew Love
 10 Clay Walker, Live Until I Die

11 Clint Black, State Of Mind
 12 Boy Howdy, She'd Give Anything
 13 Trisha Yearwood, The Song...
 14 Chris LeDoux, For Your Lovet
 15 Aaron Tippin, The Call Of The Wild
 16 Mark O'Connor, The Devil Comes...
 17 Suzy Bogguss, Hey Cinderella
 18 John Michael Montgomery, I...
 19 Randy Travis, Wind In The Wire
 20 Brooks & Dunn, Rock My World
 21 Parton, Wynette, Lynne, Silver T
 22 Lorie Morgan, My Favorite Things
 23 Shawn Camp, Confessin' My Love
 24 McBride & The Ride, No More...
 25 Mavericks, What A Crying Shame
 26 Travis Tritt, Worth Every Mile
 27 Tracy Byrd, Why Don't That...
 28 Larry Stewart, We Can Love
 29 John Berry, Kiss Me In The Car
 30 Carlene Carter, Unbreakable Heart
 31 Pirates Of Mississippi, Dream...
 32 Twister Alley, Nothing In Common...
 33 Bobbie Cryner, He Feels Guilty
 34 Toby Keith, A Little Less Talk
 35 Kenny Chesney, Whatever It Takes
 36 George Jones, High Tech Redneck
 37 Brother Phelps, Were You Really...
 38 Ronnie Milsap, I'm Playing For You
 39 Cleve Francis, I Won't Let You...
 40 Ricky Lynn Gregg, Three Nickels...
 41 Billy Dean, We Just Disagree
 42 Daron Norwood, If It Wasn't For...
 43 Becky Williams, The Trouble With...
 44 Dennis Robbins, Mona Lisa On...
 45 Steve Wariner, Drivin' And Cryin'
 46 Eddy Arnold, Out Of The Blue
 47 Shelby Lynne, Tell Me I'm Crazy
 48 Blackhawk, Goodbye Says It All
 49 Turner Nichols, She Loves To...
 50 Collin Raye, That's My Story

† Indicates Hot Shots

★★ NEW ADDS ★★

A. Jackson/A. Krauss, The Angels...
 Dale Daniel, You Gave Her Your Name
 Jimmie Dale Gilmore, I'm So...
 Lee Roy Parnell, I'm Holding My Own
 Neal McCoy, No Doubt About It
 Shaver, Live Forever



MUSIC TELEVISION

Continuous programming
 1515 Broadway, NY, NY 10036

1 Aerosmith, Amazing**
 2 Snoop Doggy Dogg, What's My...
 3 Guns N' Roses, Estranged**
 4 Janet Jackson, Again
 5 Nirvana, Heart-Shaped Box
 6 "Weird Al" Yankovic, Bedrock...
 7 Salt-N-Pepa, Shoop
 8 Ace Of Base, All That She Wants
 9 Gin Blossoms, Found Out About...
 10 Stone Temple Pilots, Creep
 11 The Breeders, Cannonball*
 12 10,000 Maniacs, Because The...
 13 U2, Stay

14 The Lemonheads, Into Your Arms*
 15 Toni Braxton, Breathe Again
 16 Mariah Carey, Hero
 17 Bryan Adams, Please Forgive Me
 18 B. Adams/R. Stewart/Sling, All...
 19 The Cranberries, Linger*
 20 Blind Melon, Tones Of Home
 21 DRS, Gangsta Lean
 22 Danzig, Mother
 23 Tevin Campbell, Can We Talk
 24 Metallica, Fade To Black**
 25 Metallica, For Whom The Bell Tolls
 26 Megadeth, 99 Ways To Die
 27 Rush, Stick It Out
 28 US3, Cantaloup*
 29 Matthew Sweet, Time Capsule
 30 Cracker, Low
 31 2Pac, Keep Ya Head Up
 32 Cher/Beavis & Butt-Head, I Got...
 33 B. Brown/W. Houston, Something...
 34 Cypress Hill, Insane In The Brain
 35 Urge Overkill, Positive Bleeding
 36 Red Hot Chili Peppers, Soul To...
 37 Cypress Hill, I Ain't Goin' Out...
 38 Candlebox, You
 39 Aerosmith, Cryin'
 40 Buffalo Tom, Soda Jerk
 41 Red Hot Chili Peppers, Under The...
 42 Soul Asylum, Runaway Train
 43 K7, Come Baby Come
 44 James, Laid
 45 Kate Bush, Rubberband Girl
 46 Concrete Blonde, Heal It Up
 47 Afghan Whigs, Debonair
 48 A Tribe Called Quest, Award Tour
 49 Adam Sandler, Lunchlady Land
 50 Pearl Jam, Even Flow

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

Mellencamp/Sounds Of..., When
 Rod Stewart, Having A Party
 Joan Jett, I Love Rock And Roll
 Shai, Yours
 Rage Against The Machine, Freedom
 Gabrielle, Dreams



THE NASHVILLE NETWORK
 The Heart of Country

30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

1 Parton, Wynette, Lynne, Silver T
 2 Doug Stone, I Never Knew Love
 3 Faith Hill, Wild One
 4 Brother Phelps, Were You Really...
 5 Travis Tritt, Worth Every Mile
 6 Martina McBride, My Baby Loves...
 7 Sammy Kershaw, Queen Of My...
 8 Doug Supernaw, I Don't Call...
 9 Toby Keith, A Little Less Talk
 10 Clay Walker, Live Until I Die
 11 Turner Nichols, She Loves To...
 12 Alan Jackson, Mercury Blues
 13 Dwight Yoakam, Fast As You

14 Tracy Lawrence, My Second Home
 15 Little Texas, God Blessed Texas
 16 Larry Stewart, We Can Love
 17 John Berry, Kiss Me In The Car
 18 Tanya Tucker, Soon
 19 Pirates Of Mississippi, Dream...
 20 Sawyer Brown, The Boys And Me
 21 Aaron Tippin, The Call Of The Wild
 22 George Jones, High Tech Redneck
 23 Billy Dean, We Just Disagree
 24 Clint Black, State Of Mind
 25 Chris LeDoux, For Your Love
 26 Trisha Yearwood, The Song...
 27 Vince Gill, Have Yourself A...
 28 Collin Raye, That's My Story
 29 Lorie Morgan, My Favorite Things
 30 Randy Travis, Wind In The Wire

★★ NEW ADDS ★★

Mary-Chapin Carpenter, He Thinks...
 Evangeline, Let's Go Spend Your...



VIDEO HITS ONE

Continuous programming
 1515 Broadway, NY, NY 10036

1 Mariah Carey, Hero
 2 Michael Bolton, Said I Loved...
 3 Janet Jackson, Again
 4 B. Adams/R. Stewart/Sling, All...
 5 Phil Collins, Both Sides Of...
 6 Billy Joel, All About Soul
 7 Kenny G, Sentimental
 8 Bryan Adams, Please Forgive Me
 9 Jimmy Cliff, I Can See Clearly Now
 10 Donald Fagen, Snowbound
 11 Meat Loaf, I'd Do Anything For Love
 12 Elton John & Kiki Dee, True Love
 13 Aaron Neville, Don't Fall Apart...
 14 Toni Braxton, Breathe Again
 15 Joshua Kadison, Jessie
 16 Frank Sinatra/Bono, I've Got...
 17 Jackson Browne, I'm Alive
 18 Celine Dion, The Power Of Love
 19 k.d. lang, Just Keep Me Moving
 20 Daryl Hall, Stop Loving Me...
 21 Expose, As Long As I Can Dream
 22 Ace Of Base, All That She Wants
 23 B. Brown/W. Houston, Something...
 24 Tony Bennett, Steppin' Out With...
 25 Tina Turner, I Don't Wanna Fight
 26 Proclaimers, I'm Gonna Be
 27 UB40, Can't Help Falling In Love
 28 Janet Jackson, If
 29 Carnie & Wendy Wilson, Hey Santa
 30 Bee Gees, Stayin' Alive
 † Indicates Five Star Video

★★ NEW ADDS ★★

Gin Blossoms, Found Out About You
 Eleanor McEvoy, Only A Woman's...

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DEC. 18, 1993.



THE BOX

Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Eazy-E, Real Compton City G's

BOX TOPS

2 Pac, Keep Ya Head Up
 A Tribe Called Quest, Award Tour
 Babyface, Never Keeping Secrets
 Blood And Crips, Piru Love
 Blood And Crips, Steady Dippin'
 B. Brown/W. Houston, Something...
 Das EFX, Freakit
 Dirty Rotten Scoundrels, Gangsta Lean
 Domino, Ghetto Jam
 Ice Cube/Really Doe
 Luke, The Hop
 Luke/H-Town/U-Mynd, We Bring...
 MC Ren, Same Ol'
 Meat Loaf, I'd Do Anything For Love
 Positive K, Carhoppers
 Queen Latifah, U.N.I.T.Y.
 R. Kelly, Sex Me (Part I)
 Ren & Stimpy, Happy Happy Joy Joy
 Salt-N-Pepa, Shoop
 Shaquille O'Neal, Skillz
 Snoop Doggy Dogg, What's My Name
 Spice 1, The Show
 Terror Fabulous, Gangster's Anthem
 Tevin Campbell, Can We Talk
 TLC, Sleight Ride
 Toni Braxton, Breathe Again
 Too Short, I'm A Player
 X-Scape, Just Kickin' It

ADDS

Boyz II Men, Silent Night
 Frank Sinatra/Bono, I've Got You...
 Jordy, It's Christmas, C'est Noel
 Joshua Kadison, Jessie
 K7, Zunga Zeng
 Ren & Stimpy, Cat Hairballs
 Run DMC, Christmas Is
 Shai, Yours
 Tom Petty/The Heartbreakers, Mary...



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 Bryan Adams, Please Forgive Me
 La Ley, Tejedores De Ilusion
 Bon Jovi, I Believe
 Ratonos Paranoicos, Vicio
 Leon Gieco, Los Salieris De Charly

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 Tom Petty/The Heartbreakers, Mary...
 Aimee Mann, Stupid Thing
 Mavis Staples, Blood Is Thicker...
 The Wonder Stuff, Full Of Life
 Porno For Pyros, A Little Sadness
 Juliana Hatfield Three, For The Birds
 Urge Overkill, Positive Bleeding
 Celine Dion, Power Of Love
 Bjork, Big Time Sensuality
 Cyndi Lauper, That's What I Think
 Frank Sinatra/Bono, I've Got You...
 Cry Of Love, Bad Thing
 Tiger, Nobody Move
 Matthew Sweet, Super Deformed
 Fern II Fern, Obsession
 Bryan Adams, Please Forgive Me
 Frank Zappa, Dog Meat Variations
 King Jay, Lick Me
 Psykosnik, Welcome To My Mind



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 Jimmy Cliff, I Can See Clearly Now
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 Ottmar Liebert, Snakecharmer
 Anne Murray, Make Love To Me
 Parton, Lynn, Wynette, Silver...
 Frank Sinatra/Bono, I've Got You...
 10,000 Maniacs, Because The Night
 Tony Bennett, Steppin' Out
 Michael Crawford, With Your Hand...
 Candy Dulfer, Pick Up The Pieces
 Alan Jackson, Mercury Blues
 Elton John, True Love
 Joshua Kadison, Jessie
 Dwight Yoakam, Fast As You
 Ace Of Base, All That She Wants
 Jackson Browne, I'm Alive
 Mary Chapin Carpenter, He Thinks...
 Phil Collins, Everyday
 Dave Koz, You Make Me Smile
 k.d. lang, Just Keep Me Moving
 Clay Walker, Live Until I Die
 Trisha Yearwood, The Song...
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 Windham Hill Artists, Carol Of...
 Szaksics, It Came Upon A...
 Mark Igan, What Child Is This
 Harry Connick Jr., When My Heart...
 Bruce Cockburn, Joy To The World
 Gloria Estefan, This Christmas
 Amy Grant, Grown Up Christmas
 Boyz II Men, Let It Snow
 Tony Bennett, Steppin' Out
 John Tesh, In A Child's Eyes

Mark Heard, Treasure...
 Holly Cole Trio, I Can See Clearly...
 Dirty Rotten Scoundrels, Gangsta Lean



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 Bjork, Big Time Sensuality
 Three Walls Down, Wooden Nails
 Ocean Blue, Don't Believe Everything
 Matthew Sweet, Super Deformed
 Dig, Believe
 Afghan Whigs, Debonair
 Porno For Pyros, Little Sadness
 Blind Melon, Tones Of Home
 Kate Bush, Rubberband Girl
 Candy Dulfer, Pick Up The Pieces
 Cleo
 Monsterland, Insulation
 James, Laid

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 Dan Fogelberg, Go Down Easy
 Kathy Mattea, There's A New Kid...
 John Tesh, In A Child's Eyes
 Jackson Browne, I'm Alive
 Mavis Staples, Blood Is Thicker...
 Faith Hill, Wild One
 Marc Cohn, The Rainy Season
 Anne Murray, Make Love To Me
 Carlene Carter, Unbreakable Heart
 Adrian Legg, Silent Night
 The Mavericks, What A Crying Shame
 BeBe & CeCe Winans, Jingle Bells
 Sawyer Brown, The Boys And Me
 Joe Diffie, Ships That Don't Come In
 Jeff Foxworthy, Check Your Neck
 B.B. King, Paying The Cost To Be...
 K.T. Oslin, Mary And Willi
 Trisha Yearwood, The Song...
 Dayri Stuermer, Little Drummer Boy

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Labels, Artists Reap Benefits As Media Glut Intensifies

BY ERIC BOEHLERT

REWIND: If, for record companies, the media equals exposure, then 1993 was a fruitful year. From the flood of television shows gladly booking recording artists to the wave of new magazine and fanzines, lots of artists who not long ago would not have bothered seeking the benign warmth of the media spotlight were shone upon this year.

For instance, it must be encouraging when a new band such as Boston's moody-sounding **Morphine** can amass a press packet *this thick*, complete with profiles, or at least favorable mentions, in virtually every major music magazine. (Unless, that is, you subscribe to the theory that editors are simply reading each others' clips and playing follow-the-leader.)

TV talent bookers became even more popular at record companies this year, helping boost sales virtually every time they penned in a guest for a performance. And boy, were they busy penning.

The late-night stable of hosts alone—**David Letterman**, **Jay Leno**, **Conan O'Brien**, and **Arsenio Hall**—has been booking close to 20 acts a week. Add to that mix the weekly outlets like "Saturday Night Live," daytime talk programs ("Regis And Kathie Lee," "Oprah"), wake-up programs ("Today" and "Good Morning America"), locally originated morning shows (such as "Good Day L.A." on KTTV and "Broadcast House Live" on WUSA Washington, D.C.), and the occasional prime-time awards special or variety show devoted to the true heavy hitters, and, day after day, week after week, the opportunities appeared endless.

Sometimes it seemed impossible for a label *not* to get a performer booked on a program.

ON THE PUBLISHING front, a major trend in '93 was marketing toward the young, as more and more magazines made entries into the teen category—despite the fact that it has served as a graveyard for so many over the years. Among the new hopefuls are **Warp**, **Bark**, **Dirt**, **Mouth2Mouth** (set for '94), **Quake**, and **Tell** (notice a short-attention-span theme among those titles?). Virtually all of them use new-music coverage as an editorially cornerstone. And not just "teen" music—the magazines are becoming increasingly sophisticated for an audience that continues to devour news of the new, regardless of genre. For instance, the debut issue of **Tell** trumpeted **Redd Kross**, **Yo-Yo**, and **Smashing Pumpkins** to its junior high and high school readers. (Summing it all up was **Heather DeLoach**, the 10-year-old bee girl from **Blind Melon's** "No Rain" video, who, when asked about her musical taste, told **Spin**, "I like alternative pretty much.")

Country continued in 1993 to be treated by much of the mainstream press as if it were a weak stepchild, rather than one of the most popular—and prosperous—forms of music

around. (You can count on one hand the artists deemed "cool" enough to garner consistent magazine coverage—**Jimmie Dale Gilmore**, **Dwight Yoakam**, **Kelly Willis**.) However, the year did see the birth of one new major player in country media. With the backing of **Warner Music Enterprises**, the creators of **New Country Music** magazine are projecting a circulation of nearly half a million within a few years. That would make it the largest Nashville-flavored music publication of its kind.

On a much smaller scale, scores of people jumped into the never-ending stream of those who, out of love, are moved to start their own music magazines. Publications such as the hip-hop news of **One Nut Network**, the underground rave happenings of **Under One Sky**, and the reggae updates of **Dub Catcher** were just some that continued to carve out their niches in '93. Even **Crawdaddy**, founded in 1966, made a comeback this year, with founder Paul Williams offering quarterly issues out of his California home.

In another form of exposure, magazines delved deeper into the record

1993 IN REVIEW

business, via CD samplers that continued to fill subscribers' mail boxes. **Musician**, **Out**, **BBC Music**, **Pulse**, **Spin**, **Details**, **Rolling Stone**, **Entertainment Weekly**, and **CD Review** were among those that, for a fee, invited labels to contribute sampler tracks in an effort to reach potential record buyers.

RESPECT: For years, hip-hop seemed to routinely fall outside the media's radar screen as the mainstream press, by and large, passed on profiling hip-hop artists, their music, and their cultural contributions. This year saw that trend change dramatically. To witness that courtship, you just needed to watch **Rosie Perez**, Brooklyn's hip-hop ambassador, visit "The Tonight Show" and tell Jay Leno, the embodiment of White Middle America, about what's fly, 24-7, in the ghetto these days. (With such a saturation today, it's hard to recall a pre-"Arsenio Hall Show" time when R&B and hip-hop acts were kept well hidden.)

The other major hip-hop-flavored step, of course, was the launch of **Time Warner** and **Quincy Jones' Vibe** magazine, while **The Source** celebrated its 50th issue with a much-talked about special: a tribute to the old school rap pioneers.

With this overdue hip-hop recognition came the usual problems that accompany media interest. For instance, in a handful of unrelated cases, several rappers made the evening news as they were brought up on charges of murder and sexual assault. This set off the inevitable theorizing about the music's negative effects on society. The debate continues.

OUR wish for the new media year: May it be Cindy-free.

RUPAUL RECALLS A YEAR OF WORK, WORK, WORK

(Continued from page 46)

sorry.

The thing that hurt was that people tried to make me out to be evil, and I'm not. I was very nervous that day, and I tried to be on the level of what he was doing, and I didn't wear it very well—his type of humor didn't look good on me. I wish the whole thing hadn't happened, but you have to move on.

BB: Do you feel like people have moved away from it?

R: Yeah. One thing I've learned about being in the spotlight is that things do change, and today's press is tomorrow's poopie litter. I can't keep my panties in a bunch over anything. For some people, it was a chance to punch at me.

BB: Are you worried that Middle America embraces you more as a celebrity than as a musical artist?

R: I think my image is so strong and out there that, unfortunately, a lot of people have not heard the music as much. The issue of who I am is more important to some people than what I actually do. Here I am, the first drag queen that you can talk to and really get some straight answers from. That, so far, is the most revolutionary thing about my being a celebrity. Hopefully, they will stick around to hear my music.



Workin' Girl. Drag performer RuPaul saw three singles from his Tommy Boy debut, "Supermodel Of The World," reach the top of Billboard's Dance Music Charts. Among them was the title track, which also made considerable noise at top 40 radio.

BB: Do you feel like your music is getting a fair shake in the industry?

R: Fair, schmair! I've been doing this for 12 years, and I've had some success this year. If it stops tomr-

row, I'll just keep on working. I would love to be Snoop Doggy Dogg and sell a million records my first day out, but I'm very happy knowing that there's a 13-year-old kid somewhere saying, "Thank God you're out there, because my parents don't understand me." At least [my music] is speaking to somebody. That what's really important.

BB: Because you are an openly gay man, do you feel there is pressure to do more in terms of AIDS benefits, and stuff like that?

R: Yeah, but I don't mind. If I have the energy, I do it. The fact of the matter is that there's so much work to be done. The main thing I can do is try to live my life right, and set a good example. Showing love for myself, and love for life, is more valuable in the end than money I can raise. Everyone has the ability to enjoy life no matter what state you're in. It gets kind of blurry when it comes down to all of the issues we have to face. But [what] it really gets down to [is], how do you feel right now? Do you like yourself? What will it take to feel good about yourself? The revolution starts from within.

BB: Let's talk about the album. What are your thoughts about the singles that have been released? We haven't really heard much of the stronger, more traditionally song-oriented material.

R: My core fans understand my image, and they're ready for me to move on. The singles that have come out

were there to solidify my image in Middle America and the public at large. It's frustrated my core fans, because they're ready to move on with how I'm being presented. But I feel like I'm here for the duration, and there's so much more to me than that, and I think they'll eventually see it.

BB: Are we ever going to see you

performing without the wigs and make-up?

R: I like to explore all facets of my persona. Right now, I'm going to give the children what they want. And what they want is the glamour, the gowns, and the hair... the ooh, la, la... you never can tell what might happen.

DANCE TRAX

(Continued from page 46)

Bobby D'Ambrosio, get a shot at the big bucks, too... Although freestyle continued to elicit groans from mainstream programmers, Latin artists continued to carry weight in dance music, as **Lisette Melendez**, **Lisa Lisa**, and **Tony Moran** issued compelling, credible records... Finally, dance music once again was refused a category at the Grammy Awards. Seems like we're real enough to turn pop and urban music into hip hits, but not artistic enough to merit acknowledgement alongside polka and heavy metal acts.

PARTING GLANCES: There have been moments this year when it seemed like we spent more time saying goodbye to friends and colleagues than hello. More times than not, complications resulting from AIDS cut these (mostly young) lives short. Continual news of additional deaths brought us close to a state of protective numbness.

There is solace in the fact that much of the club community has mobilized to raise money and public awareness for the cause. But for every day that passes with death and AIDS as an omnipresent cloud, we all move frighteningly close to taking a casual attitude to the losses we experience—be they personal or as a creative community.

The number of lives extinguished this year is too great to offer a full list of remembrance here. And while the sight of an individual name may drive home the weight of this problem, we urge you to move beyond that and grab hold of the bigger picture. The folks at **LIFEbeat** and **MusiCares** continue to assist people in the music industry. They need your support—as do the people who must live with AIDS on a daily basis. In 1994, we will remain an active voice for those in our community fighting and enduring this epidemic. We hope you will join us.

THE RAP COLUMN

(Continued from page 44)

95 South ("Whoot, There It Is"), **Tag Team** ("Whoomp! (There It Is)"), and **Duice** ("Dazzey Duks"), three left-field hits from the South. The "whoops" played a role in the incidents of so-called "whirlpooling" in New York last summer. Teen-aged boys in pools would run up to young girls, pull their tops down, and declare, "Whoot, there it is!"

The records were huge, and the "Whoot"/"Whoomp" phenomenon testified to the enduring influence of "Grandpa" **Afrika Bambaataa**. The songs sampled "Planet Rock" and "Looking For The Perfect Beat," two electro hits by the seminal Bronx DJ. Bambaataa was featured on a cover of *The Source* magazine with two other rap pioneers, **Grandmaster Flash** and **Kool Herc**. All were featured in other magazine stories during the year.

Meanwhile, the members of **Run-DMC** were busy proving they weren't over the hill, either. The crew thrilled audiences wherever they performed and sold high with "Down With The King." Next year, **Whodini**, **Cold Crush**, **Fantastic Four**, and **Stetsasonic** will attempt to do the same thing. The first three acts will be featured on the **Terminator X** album "Terminator X And The Godfathers Of Threat Super Bad." Stet is in group member **Daddy-O's** studio in Brooklyn.

BUT BACK TO wrapping up '93. A dispute over album artwork reportedly led to **Ice-T** and his metal band **Body Count** being released from a contract with Sire/Warner Bros. Ice-T and his Rhyme Syndicate label were later picked up by Priority Records for distribution. Priority also inked a deal with **Paris**, another controversial rapper jettisoned by Time Warner. He was on Tommy Boy Records, which also released **Queen Latifah** from her contract.

Latifah wound up on Motown, which is trying to turn itself back into "the sound of young America." To that end, Motown created the **Mad Sounds** imprint, which has **Trends Of Culture**.

Besides a change of labels and the release of a new album, "Black Reign," **Latifah** also landed a role on the Fox-TV series "Living Single." Meanwhile, the rapper's own label, **Flavor Unit**, hooked up with Epic and dropped "Roll Wit Tha Flavor," a compilation set that spawned "Hey Mr. DJ," the R&B cruising jam by **Zhane**.

Boss ruled the pack of female MCs who made records in '93. Her "Born Gangstaz" album is almost gold. **Salt-N-Pepa** (the only platinum-selling dames of chat) also fared well with "Very Necessary." The album's second single, "Whatta Man," is building steam.

There were a number of key hip-hop-driven movie soundtracks—"CB 4," "South Central," "Who's The Man," and "Menace II Society"—and some projects that mixed rap and rock, including "Playin' For Foolz" by **SSL** and the "Judgment Night" soundtrack, which served as a summit between alternative musicians and hip-hop MCs.

IN AN INDUSTRY known for hype, everyone was looking at jazz-rap as the "next big thing" in '93. There were some good records, like **Digable Planets'** "Rebirth Of Slick," **Guru's** "Jazzmatazz," saxophonist **Greg Osby's** "3-D Lifestyles," and **US 3's** "Hand On The Torch," which contained songs sampled from the **Blue Note Records** archives.

So what's gonna be trumpeted as the thing for next year? I don't know. All I can think of is home-folks are probably still gonna be listening to Snoop Doggy Dogg's "DoggyStyle" (the most anticipated album of '93) while drinking gin and juice. Cheers!



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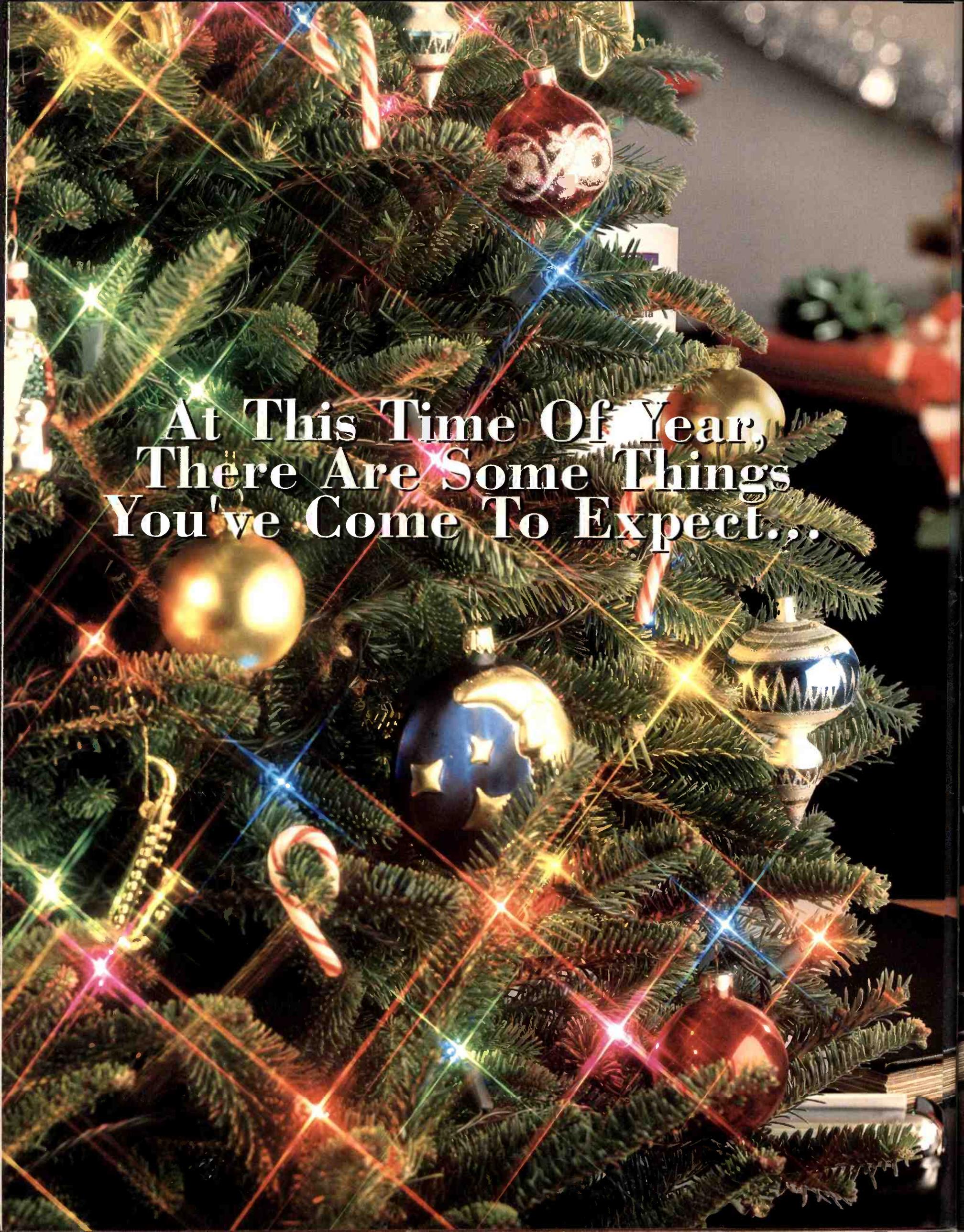
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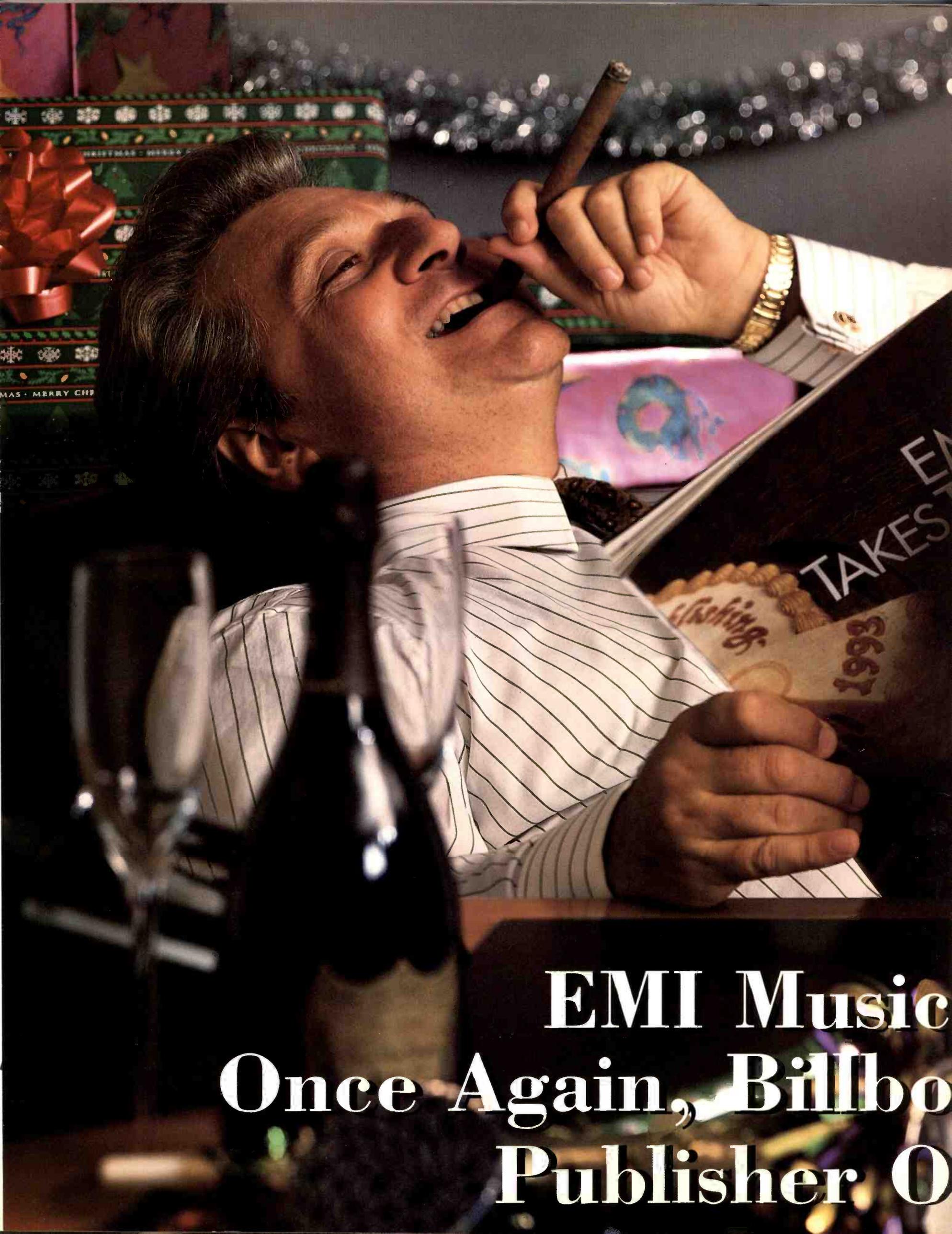
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THE YEAR IN MUSIC 1993





At This Time Of Year,
There Are Some Things
You've Come To Expect...



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JUNE 5, 1993

IN THE NEWS

Exclusive Photos of
EMI Music Publishing's
CEO, Marty Bandler
Wearing Fuzzy Santa
Slippers!
PAGE 5



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The Year In mUSIC

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HOW THE CHARTS ARE COMPILED

The 1993 year-end charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period, which is Dec. 5, 1992, through Nov. 27, 1993, for all charts.

On all Billboard albums and singles charts, a distributing label is defined as one that provides marketing, sales and distributing services for another label or for a subsidiary label. Distributing labels are different from distributing 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 sales data from SoundScan and monitored airplay data from BDS for many charts (The Billboard 200, Hot 100 Singles, Hot 100 Airplay, Hot 100 Singles Sales, Hot R&B Singles, Hot R&B Airplay, Hot R&B Singles Sales, Top R&B Albums, Hot Singles Sales, Hot Country Singles & Tracks, Top Country Albums, Album Rock Tracks, Top Pop Catalog Albums), we now use the following year-end methodology for those charts:

For the Billboard 200, Top Pop Catalog Albums, the R&B and Country albums charts, and the 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. Top Reggae Albums has been compiled by SoundScan throughout the same time period that the

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other charts were compiled.

For the Hot 100 Airplay and Hot R&B Airplay charts, rankings are determined by accumulating the total number of gross impressions registered during 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 detections registered during each title's chart weeks.

For the Hot 100 and Hot R&B Singles charts, gross impressions are accumulated in combination with accumulated unit sales and weekly small-market radio playlist points.

Top Reggae Albums is an accumulation by SoundScan of sales in the chart year.

Year-end rankings for charts that had not converted to BDS and/or SoundScan at the start of the 1993 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 not yet converted to the newer systems has its own unique point system, with points assigned to each rank on a chart based on the actual 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, country, R&B and dance 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. ■



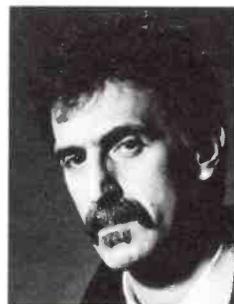
Dizzy Gillespie (1917-1993)



Conway Twitty (1933-1993)



Billy Eckstine (1914-1993)



Frank Zappa (1940-1993)



Carlos Montoya (1903-1993)



Arthur Alexander (1940-1993)



Sun Ra (1914-1993)



Janna Allen (1957-1993)

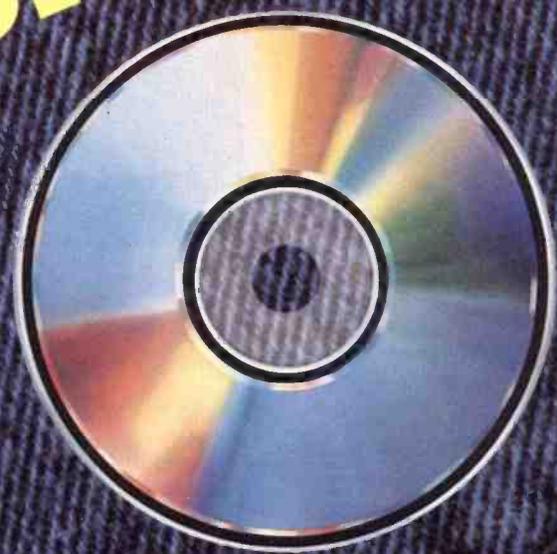


Clifford Jordan (1931-1993)

This year included its share of artists' passings. Among those whose creative efforts will be missed are trumpeter Dizzy Gillespie, country legend Conway Twitty, jazz singer Billy Eckstine, rock iconoclast Frank Zappa, contralto Marian Anderson, big-band vocalist Helen O'Connell, blues guitarist Albert Collins, flamenco guitarist Carlos Montoya and the acknowledged "father of gospel music," Thomas Dorsey.

The obituaries of 1993 also included pop-R&B singer-writer Arthur Alexander, zydeco star Rockin' Dopsie, country singer David Rogers, composer-orchestra leader Sun Ra, jazz and blues vocalist Adelaide Hall, salsa vocalist Hector Lavoe, singer-guitarist Toy Caldwell and bandleaders Mario Bauza and Bob Crosby. The songwriter ranks were thinned by the loss of Janna Allen, Sammy Cahn, Marvin Fisher, Mitchell Parish, Harold Rome and Bernie Wayne, and the roster of valued musicians diminished by the deaths of pianist-arranger Sid Bass, session saxophonist Steve Douglas, jazz saxophonist and bandleader Clifford Jordan, guitarist Mick Ronson, pianist Richard Tee and electronic-instrument inventor Leon Theremin. ■

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The Year In **mUSIC**

1993 THE YEAR IN CHARTS

By
Fred Bronson

The race for the No. 1 single of 1993 was over when the year began. Whitney Houston's "I Will Always Love You" moved to the top of the Hot 100 at the end of November 1992 and remained there through March 1993. It didn't matter that other singles had seven- or eight-week runs at No. 1; Houston's 14-week stay not only assured it would be the year's most successful pop single, it earned the disc a place in the record books as the longest-running No. 1 single of the rock era.

It's the third year in a row that a soundtrack single has topped the annual chart. In 1992, "End Of The Road" by Boyz II Men from "Boomerang" was the year's No. 1 pop single. In 1991, "(Everything I Do) I Do It For You" by Bryan Adams from "Robin Hood—Prince Of Thieves" was the most successful pop single. Unlike those film themes, "I Will Always Love You" shares year-end honors with its parent album: "The Bodyguard" is the No. 1 pop album of 1993. It's the first time a soundtrack album has been the top pop disc of the year since 1978, when "Saturday Night Fever" took that honor.

The runner-up pop album of the year is "Breathless" by Kenny G. That gives Arista the year's top two albums—the first time that the same label has captured the top two positions since 1978, when the soundtracks to "Saturday Night Fever" and "Grease" were No. 1 and No. 2 for RSO. Arista also has the No. 1 pop, country and R&B singles of the year.

Garth Brooks repeats as the year's top artist for combined singles and albums activity in pop and country. Last year, Brooks became the first artist to take the sweepstakes award for combined pop singles and albums artist since



Top Contemporary Jazz Artist Kenny G also took the No. 2 pop spot.



Top New Age Artist Enya had the Top New Age Album.



Top Adult Contemporary Artist Jon Secada



UB40 topped Billboard's first year-end reggae chart.

Continued on page YE-10



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DEMAND IT.



The Year In mUSIC

YEAR IN CHARTS

Continued from page YE-8

it was initiated in 1981. And just like last year, he managed to be No. 1 on the combined list without any pop singles activity. All six of Brooks' albums are listed on the year-end pop and country albums rankings.

Here's a closer look at the top formats:

POP

Garth Brooks and Janet Jackson are the top male and female pop artists for combined albums/singles activity. Pearl Jam is the top pop group in that same category, and Dr. Dre is the top new pop artist. It's the second year in a row that a rap artist has taken this honor; last year Kris Kross was in first place. It's the third time in chart history that a rap artist is the top new pop artist of the year for combined albums and singles activity; the Beastie Boys were in first place in 1987.

Brooks is the top pop album artist for the third year in a row. When he took this honor for the second consecutive year in 1992, he was the first artist to repeat in this category in more than 20 years.

Whitney Houston's "I Will Always Love You" helped her win the title of top pop singles artist, but so did her other singles from "The Bodyguard," including "I'm Every Woman," "I Have Nothing" and "Run To You." With Houston taking the top female pop singles artist honors, the male honors fall to Dr. Dre. SWV ranks No. 1 among top pop singles groups. David Foster, who helmed Houston's "I Will Always Love You," is the top pop singles producer, and Arista, the label that issued Houston's top-ranked single as well as "The Bodyguard" soundtrack, is the year's top pop label for singles and albums.

Although it never reached No. 1 on the Hot 100, Tag Team's "Whoomp! (There It Is)" had a very long run in the Top 10 and ranks No. 2 for the year. It was an incredible year for R&B songs on the pop chart—19 of the top 20 pop singles of 1993 also charted R&B during the year. That's a record.

COUNTRY

Garth Brooks shows up at the top of three year-end country lists. He's the No. 1 artist for combined albums/singles activity, the No. 1 singles artist and the No. 1 albums artist. After capturing the top album spot in 1991 and 1992, he has to settle for the runner-up position in 1993 with "The Chase." The No. 2 album of 1992, "Some Gave All" by Billy Ray Cyrus, is the No. 1 country album of the year. Alan Jackson, who had the No. 1 country single of 1991 with "Don't Rock The Jukebox," repeats that honor with "Chattahoochee" on Arista.

The top female country artist for combined albums and singles activity is Reba McEntire. She must be used to this honor—it's the ninth year in a row she's been the top female. Brooks & Dunn are the top country group on the combined list for the second year in a row. Since 1980, they are the only group to repeat this honor other than Alabama or the Judds. Tony Brown is the top country singles producer for the fourth consecutive year, and MCA is the top country label for the third year in a row.

R&B

Dr. Dre is the year's top R&B artist for combined albums/singles activity. It's only the second time in chart history that a new act has claimed the sweepstakes title. The first time was last year, when Jodeci ranked at the top. The runner-up R&B artist for combined activity is SWV, making this the first time that the top two spots were captured by new artists. Janet Jackson is the top female R&B artist on the combined activity list.

Whitney Houston has the No. 1 R&B single of the year with "I Will Always Love You," while "The Bodyguard" is the No. 1 R&B album of the year. Houston is the top R&B singles artist of the year. SWV is the top singles group and Dr. Dre is the top male singles artist as well as the top R&B album artist. Sade is the top female R&B album artist and Silk is the top R&B album group.

David Foster is the top R&B singles producer. MCA is the top R&B singles label, and Arista is the top R&B album label. Arista is also the top combined albums/singles label.

ADULT CONTEMPORARY

Vanessa Williams triumphs with the top adult contemporary single for the second consecutive year. She was No. 1 last year with her solo recording of "Save The Best For Last." This year her duet with Brian McKnight of "Love Is," from the soundtrack to television's "Beverly Hills 90210," is the top AC single.

Jon Secada, ranked No. 11 last year, is the top adult contemporary artist. Whitney Houston is the top female AC artist, and Restless Heart



Supermodel RuPaul worked the Dance Club-Play charts and hit No. 1.

is the top AC group. Arista is the top AC label.

ROCK

Aerosmith takes the top album-rock tracks artists honors, while Soul Asylum heads the list of modern-rock tracks artists. The top album-rock track of the year is "Plush" by the Stone Temple Pilots, while the top modern-rock track is "Regret" by New Order. Geffen is the top album-rock tracks label, and Virgin is the top modern-rock tracks label.

RAP

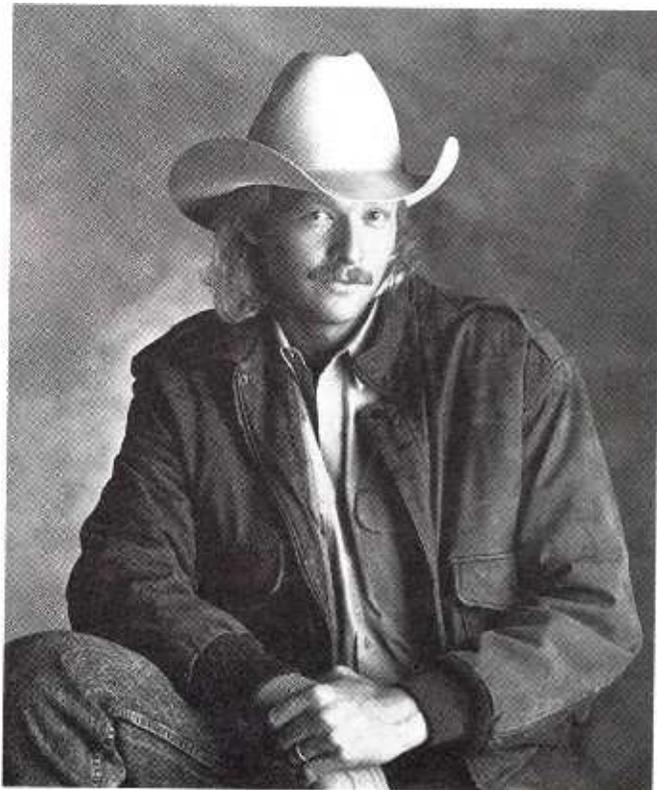
Onyx is the top rap act of the year, while the No. 1 rap single of the year is "We Getz Buzy/Head Or Gut" by Illegal. EastWest is the year's top rap label.

DANCE MUSIC

RuPaul is the top dance club-play artist, and Robin S. is the top dance sales artist. The No. 1 maxi-single of the year in the sales category is "Hey Mr. D.J." by Zhane; the No. 1 dance club-play single of the year is "Supermodel (You Better Work)" by RuPaul. Epic is the top dance label, the top dance sales label and the top club-play label.

JAZZ

Joe Henderson has the top jazz album of the year with "So Near, So Far." Henderson is also the top jazz artist of the year; Natalie Cole is the top female jazz artist. Columbia is the top jazz label. The No. 1 contemporary jazz album is "Breathless" by Kenny G, who is the top contemporary jazz artist. It's a repeat honor for Kenny, who was at the top of both categories in 1987, thanks to his "Duotones" album, and in 1989, when his "Silhouette" album was top-ranked.



Alan Jackson took "Chattahoochee" to the top of the Country Singles chart.

NEW AGE

"Shepherd Moons" is the No. 1 new age album for the second consecutive year, and Enya moves up from No. 2 to become the top new age artist. With her previous album, "Watermark," ranked in second place, it's the first time in chart history that the same artist has the top two new age albums of the year. Reprise is the top new age label.

CLASSICAL

"If You Love Me" by Cecilia Bartoli is the top classical album. Bartoli is also the No. 1 classical artist of the year. The top classical crossover album is the Hollywood Bowl Orchestra's updating of "The King And I," and Ute Lemper is the top classical crossover artist. London is the top classical label, the top classical crossover label and the top combined classical label.

REGGAE

UB40 tops the first year-end reggae album chart with "Promises & Lies." The top three reggae albums of 1993 all experienced crossover success on the

pop chart: "Bad Boys" by Inner Circle is No. 2, and "12 Inches Of Snow" by Snow is No. 3.

CATALOG ALBUMS

This is also the first time that a list of the top catalog albums of the year has been compiled. "Time Pieces—The Best Of Eric Clapton" is the No. 1 catalog album of the year, while Metallica is the top catalog artist of 1993. Metallica reached the pinnacle by placing four albums on the year-end list, topped by "...And Justice For All," which ranked No. 12 for the year. ■

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The Year In **mUSIC**

1993 THE YEAR IN BUSINESS

By
Susan Nunziata

In a year of potentially precedent-setting lawsuits, governmental investigations, continued outcry over rap lyrics and the accelerated development of technologies that could change the way music and videos are delivered, 1993 can be seen as a harbinger of change for the entertainment industry.

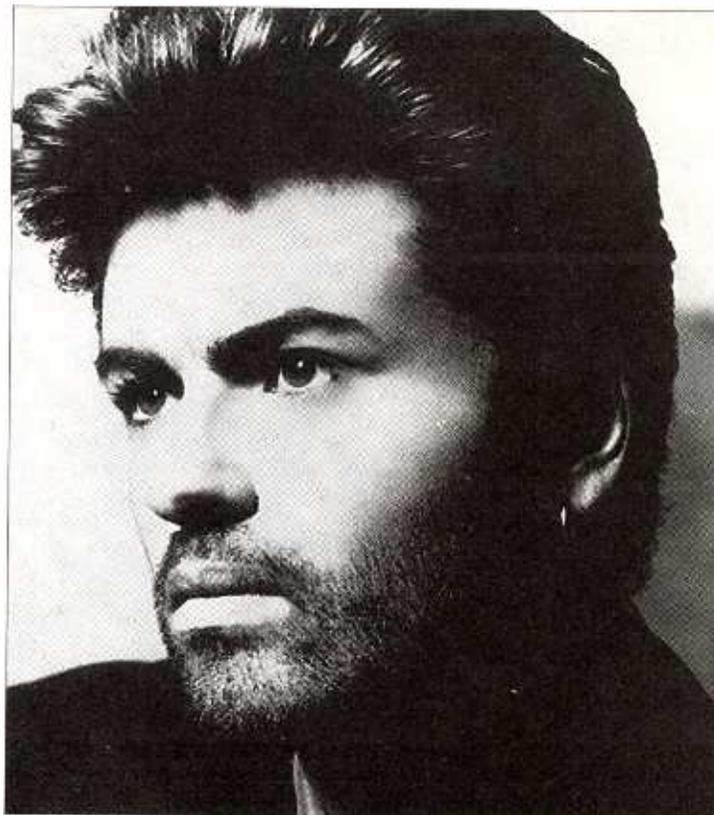
Conflicts of interest, record company contracts and the definition of parody were some of the issues that cropped up in high-profile lawsuits this year.

A lawsuit filed by George Michael against Sony Music in London went to trial beginning in mid-October. At press time, the trial was still underway. The suit charges Sony with restraint of trade and raises questions about the terms of Michael's recording contract with the company.

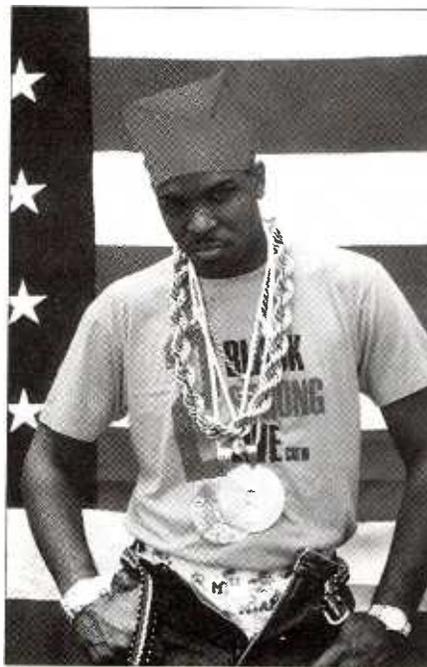
Although its outcome will set no legal precedent in the U.S., if the courts rule in favor of Michael, the case could open the doors for similar action on the part of artists dissatisfied with their record company deals. The case is also notable in that a U.S. court ruled in favor of a request by Michael's attorneys that Sony Music turn over a number of artists' contracts to the London High Court. It was unclear at press time exactly how the documents would be used in the trial.

In the U.S., Geffen filed a breach-of-contract suit against Don Henley, seeking at least \$30 million in damages and an injunction barring him from recording for another label. Henley filed a cross complaint alleging conspiracy on the part of Geffen. The FTC is reportedly looking into the matter. No court date has yet been set.

Although neither artist has recorded a new album since their respective suits, both Michael and Henley have managed to remain high-profile due to their involvement in charity-related efforts and side projects.



George Michael vs. Sony



Was Luther Campbell's use of "Pretty Woman" fair?



Billy Joel dropped suit against his lawyers.

Continued on page YE-38

We're Name Dropping



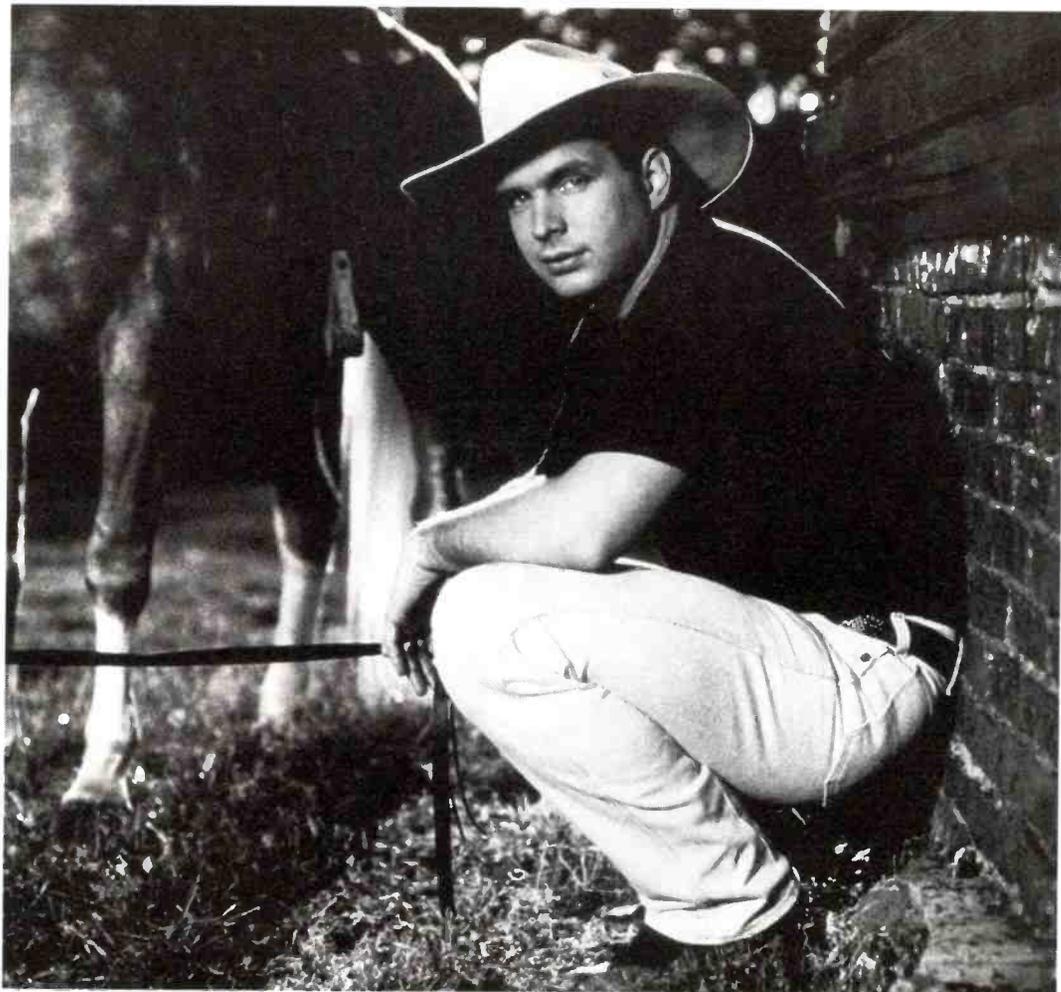
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Thanks For A Record Year!

The Year In mUSic



GARTH BROOKS: Top Pop Artist

Top Pop Artists

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

- 1 GARTH BROOKS (6) Liberty
- 2 KENNY G (3) Arista
- 3 PEARL JAM (2) Epic
- 4 ERIC CLAPTON (2) Duck
- 5 BILLY RAY CYRUS (5) Mercury
- 6 JANET JACKSON (4) Virgin
- 7 MICHAEL BOLTON (5) Columbia
- 8 DR. DRE (4) Death Row
- 9 SPIN DOCTORS (5) Epic
- 10 REBA McENTIRE (3) MCA
- 11 BROOKS & DUNN (2) Arista
- 12 GEORGE STRAIT (3) MCA
- 13 U2 (3) Island
- 14 SWV (5) RCA
- 15 SADE (3) Epic
- 16 STONE TEMPLE PILOTS (1) Atlantic
- 17 ALAN JACKSON (4) Arista
- 18 AEROSMITH (3) Geffen
- 19 ROD STEWART (1) A&M
(4) Warner Bros.
- 20 MARIAH CAREY (5) Columbia
- 21 SHAI (4) Gasoline Alley
- 22 STING (6) A&M
- 23 CYPRESS HILL (3) Ruffhouse
- 24 ARRESTED DEVELOPMENT (5) Chrysalis
- 25 R.E.M. (5) Warner Bros.
- 26 BILLY JOEL (3) Columbia
- 27 SILK (4) Keia
- 28 WYNONNA (1) RCA
(4) Curb/MCA
- 29 ICE CUBE (4) Priority
- 30 GLORIA ESTEFAN (5) Epic
- 31 NIRVANA (3) DGC
- 32 JON SECADA (5) SBK
- 33 SOUL ASYLUM (2) Columbia
- 34 MICHAEL JACKSON (3) Epic
(1) MJJ
- 35 MARY J. BLIGE (5) Uptown
- 36 SNOW (3) EastWest
- 37 MADONNA (1) Sire
(5) Maverick
- 38 EN VOGUE (6) EastWest
- 39 METALLICA (1) Elektra
- 40 KRIS KROSS (5) Ruffhouse
- 41 WRECKX-N-EFFECT (3) MCA
- 42 VINCE GILL (3) MCA
- 43 QUEEN (4) Hollywood
- 44 DURAN DURAN (4) Capitol
- 45 BOYZ II MEN (3) Motown
(1) Biv 10
- 46 LENNY KRAVITZ (2) Virgin
- 47 ALICE IN CHAINS (2) Columbia
- 48 BON JOVI (5) Jambco
- 49 NEIL YOUNG (2) Reprise
- 50 BLIND MELON (2) Capitol

ARISTA

Top Pop Labels

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

- 1 ARISTA (39)
- 2 COLUMBIA (71)
- 3 EPIC (58)
- 4 MCA (51)
- 5 ATLANTIC (56)
- 6 LIBERTY (16)
- 7 WARNER BROS. (43)
- 8 VIRGIN (24)
- 9 REPRIZE (37)
- 10 MERCURY (30)
- 11 A&M (34)
- 12 CAPITOL (38)
- 13 GEFEN (18)
- 14 EASTWEST (29)
- 15 RCA (27)



Top Pop Distributing Labels

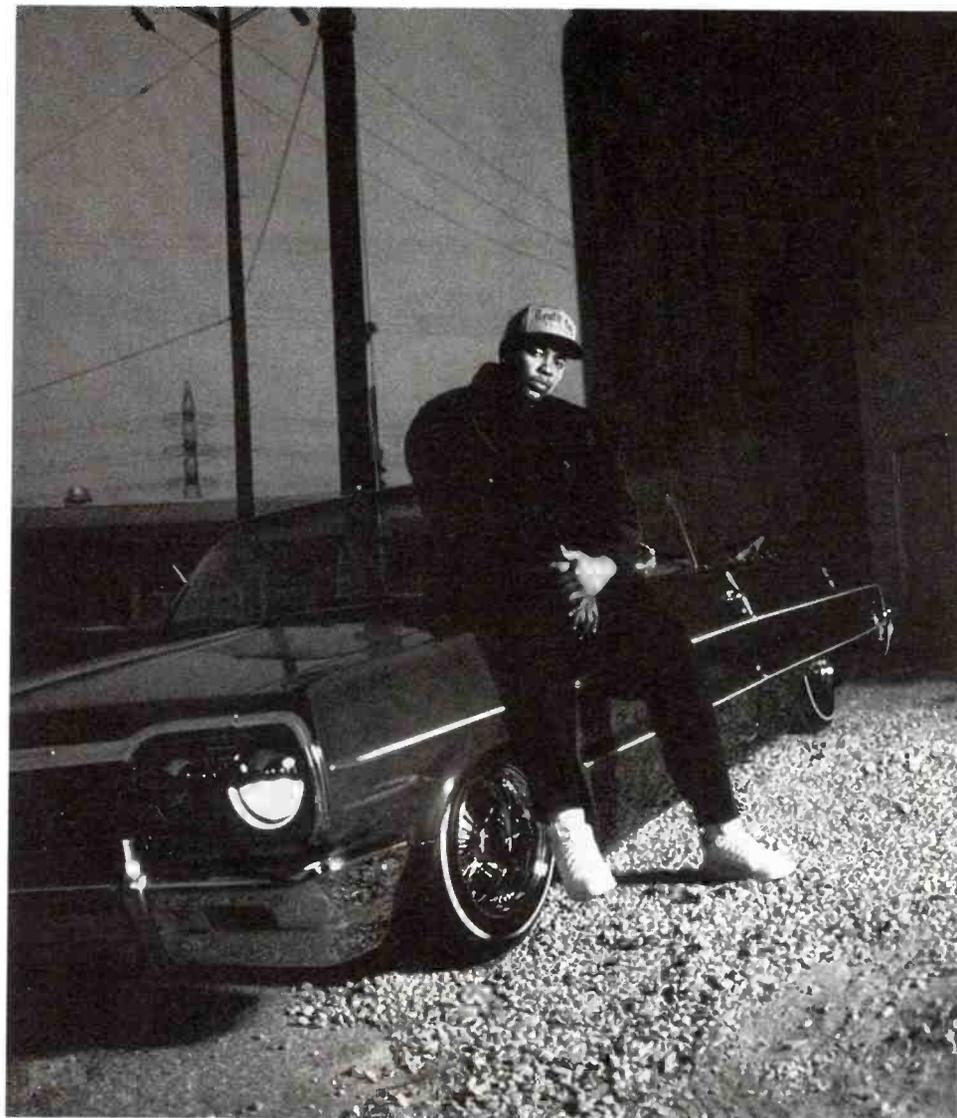
Pos. DISTRIBUTING LABEL (No. Of Charted Albums & Singles)

- 1 WARNER BROS. (122)
- 2 ARISTA (55)
- 3 COLUMBIA (95)
- 4 EPIC (81)
- 5 MCA (89)

Top New Pop Artists

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

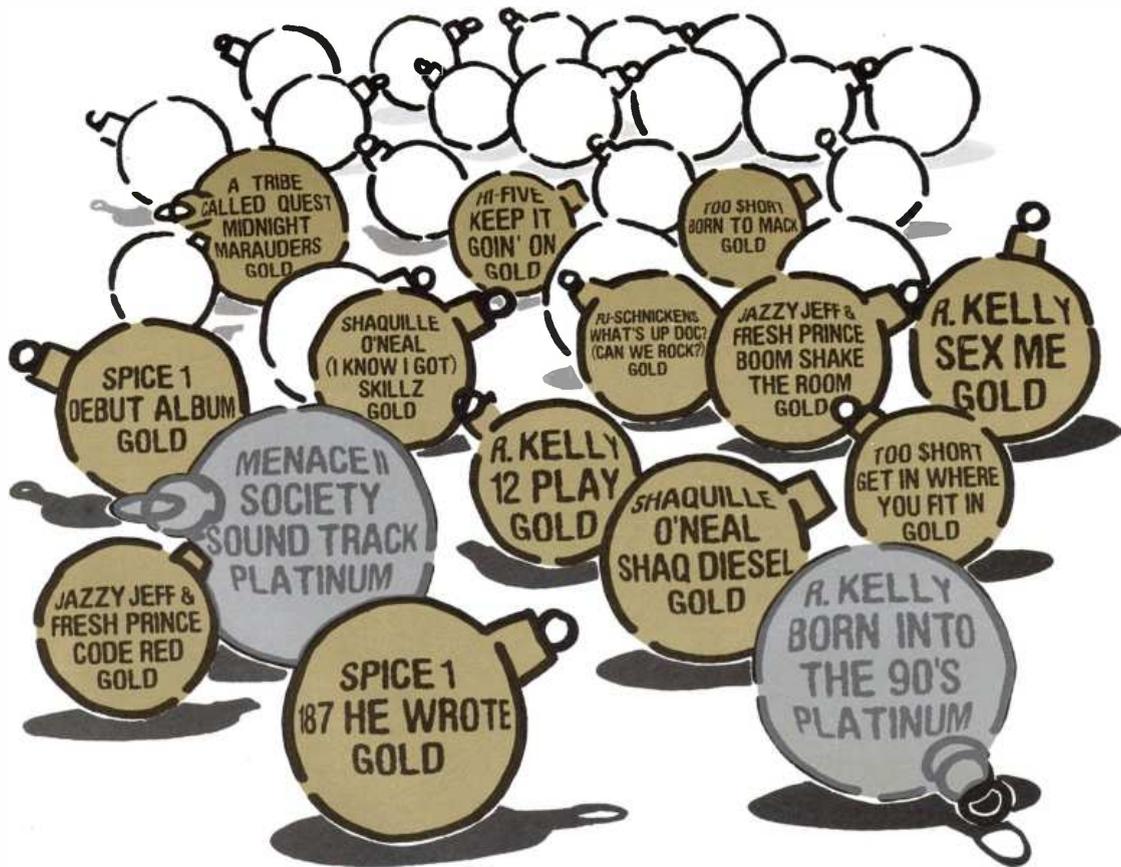
- 1 DR. DRE (4) Death Row
- 2 SWV (5) RCA
- 3 STONE TEMPLE PILOTS (1) Atlantic
- 4 SHAI (4) Gasoline Alley
- 5 SILK (4) Keia
- 6 SNOW (3) EastWest
- 7 BLIND MELON (2) Capitol
- 8 4 NON BLONDES (2) Interscope
- 9 TONI BRAXTON (4) LaFace
- 10 ONYX (1) Def Jam
(2) RAL
(1) JMJ



DR. DRE: Top New Pop Artist

(p o p)

JIVE RECORDS WISHES YOU A GOLD AND PLATINUM NEW YEAR.



The Year In mUSIC

Top Billboard 200 Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GARTH BROOKS (6) Liberty
- 2 KENNY G (1) Arista
- 3 PEARL JAM (2) Epic
- 4 ERIC CLAPTON (1) Duck
- 5 BILLY RAY CYRUS (2) Mercury
- 6 MICHAEL BOLTON (3) Columbia
- 7 JANET JACKSON (1) Virgin
- 8 DR. DRE (1) Death Row
- 9 SPIN DOCTORS (2) Epic
- 10 REBA McENTIRE (3) MCA
- 11 BROOKS & DUNN (2) Arista
- 12 GEORGE STRAIT (2) MCA
- 13 U2 (2) Island
- 14 STONE TEMPLE PILOTS (1) Atlantic
- 15 SADE (1) Epic
- 16 ALAN JACKSON (3) Arista
- 17 AEROSMITH (1) Geffen
- 18 SWV (1) RCA
- 19 ROD STEWART (2) Warner Bros.
- 20 CYPRESS HILL (2) Ruffhouse
- 21 STING (2) A&M
- 22 MARIAH CAREY (3) Columbia
- 23 R.E.M. (2) Warner Bros.
- 24 WYNONNA (2) Curb
- 25 ARRESTED DEVELOPMENT (2) Chrysalis
- 26 NIRVANA (3) DGC
- 27 GLORIA ESTEFAN (3) Epic
- 28 BILLY JOEL (1) Columbia
- 29 ICE CUBE (1) Priority
- 30 SHAI (1) Gasoline Alley
- 31 SILK (1) Keio
- 32 JON SECADA (1) SBK
- 33 METALLICA (1) Elektra
- 34 VINCE GILL (3) MCA
- 35 SOUL ASYLUM (1) Columbia
- 36 QUEEN (3) Hollywood
- 37 KRIS KROSS (2) Ruffhouse
- 38 EN VOGUE (2) EastWest
- 39 MARY J. BLIGE (1) Uptown
- 40 LENNY KRAVITZ (1) Virgin
- 41 MICHAEL JACKSON (1) Epic
- 42 ALICE IN CHAINS (2) Columbia
- 43 MADONNA (1) Sire
(1) Maverick
- 44 SNOW (1) EastWest
- 45 NEIL YOUNG (2) Reprise
- 46 AMY GRANT (2) A&M
- 47 WRECKX-N-EFFECT (1) MCA
- 48 BLIND MELON (1) Capitol
- 49 10,000 MANIACS (2) Elektra
- 50 BOYZ II MEN (2) Motown
- 51 DURAN DURAN (1) Capitol
- 52 BON JOVI (1) Jambco
- 53 MEAT LOAF (1) MCA
- 54 BOBBY BROWN (1) MCA
- 55 TLC (1) LaFace
- 56 4 NON BLONDES (1) Interscope
- 57 BARBRA STREISAND (1) Columbia
- 58 PRINCE (4) Paisley Park
- 59 GENESIS (3) Atlantic
- 60 NEIL DIAMOND (3) Columbia
- 61 MARY-CHAPIN CARPENTER (1) Columbia
- 62 GUNS N' ROSES (2) Geffen
- 63 RED HOT CHILI PEPPERS (1) Warner Bros.
(1) EMI
- 64 ONYX (1) RAL
- 65 NAUGHTY BY NATURE (1) Tommy Boy
- 66 AC/DC (2) EastWest

- 67 TONI BRAXTON (1) LaFace
- 68 ANNIE LENNOX (1) Arista
- 69 CLINT BLACK (2) RCA
- 70 DEF LEPPARD (2) Mercury
- 71 TRAVIS TRITT (3) Warner Bros.
- 72 ENYA (1) Reprise
- 73 JOHN MICHAEL MONTGOMERY (1) Atlantic
- 74 UB40 (1) Virgin
- 75 HOUSE OF PAIN (1) Tommy Boy
- 76 PETER GABRIEL (1) Geffen
- 77 VAN MORRISON (3) Polydor
- 78 LORRIE MORGAN (1) RCA
(1) BNA
- 79 DWIGHT YOAKAM (1) Reprise
- 80 UGLY KID JOE (1) Stardog
- 81 TRACY LAWRENCE (2) Atlantic
- 82 DEPECHE MODE (1) Sire
- 83 ELTON JOHN (1) MCA
- 84 K.D. LANG (2) Sire
- 85 SMASHING PUMPKINS (1) Virgin
- 86 TONY! TONI! TONE! (1) Wing
- 87 JOHN ANDERSON (2) BNA
- 88 2PAC (1) Interscope
- 89 TANYA TUCKER (3) Liberty
- 90 HARRY CONNICK JR. (3) Columbia
- 91 TRISHA YEARWOOD (3) MCA
- 92 LUTHER VANDROSS (1) LV
- 93 YANNI (2) Private Music
- 94 NATALIE COLE (2) Elektra
- 95 JACKYL (1) Geffen
- 96 ALABAMA (2) RCA
- 97 H-TOWN (1) Luke
- 98 GETO BOYS (2) Rap-A-Lot
- 99 COVERDALE/PAGE (1) Geffen
- 100 BONNIE RAITT (2) Copitol

Top Billboard 200 Albums

Pos. TITLE—Artist—Label

- 1 THE BODYGUARD—Soundtrack—Arista
- 2 BREATHELESS—Kenny G—Arista
- 3 UNPLUGGED—Eric Clapton—Duck/Reprise
- 4 JANET.—Janet Jackson—Virgin
- 5 SOME GAVE ALL—Billy Ray Cyrus—Mercury
- 6 THE CHRONIC—Dr. Dre—Death Row/Interscope
- 7 POCKET FULL OF KRYPTONITE—Spin Doctors—Epic
- 8 TEN—Pearl Jam—Epic
- 9 THE CHASE—Garth Brooks—Liberty
- 10 CORE—Stone Temple Pilots—Atlantic
- 11 TIMELESS (THE CLASSICS)—Michael Bolton—Columbia
- 12 LOVE DELUXE—Sade—Epic
- 13 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
- 14 GET A GRIP—Aerosmith—Geffen
- 15 VS.—Pearl Jam—Epic
- 16 IT'S ABOUT TIME—SWV—RCA
- 17 IN PIECES—Garth Brooks—Liberty
- 18 SLEEPLESS IN SEATTLE—Soundtrack—Epic Soundtrax
- 19 IT'S YOUR CALL—Reba McEntire—MCA
- 20 ALADDIN—Soundtrack—Walt Disney
- 21 TEN SUMMONER'S TALES—Sting—A&M
- 22 UNPLUGGED... AND SEATED—Rod Stewart—Warner Bros.
- 23 RIVER OF DREAMS—Billy Joel—Columbia
- 24 THE PREDATOR—Ice Cube—Priority
- 25 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista
- 26 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...—Arrested Development—Chrysalis
- 27 AUTOMATIC FOR THE PEOPLE—R.E.M.—Warner Bros.
- 28 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 29 ZOOROPA—U2—Island
- 30 LOSE CONTROL—Silk—Keio



GARTH BROOKS: Top Album Artist



THE BODYGUARD: Top Album

- 31 JON SECADA—Jon Secada—SBK
- 32 METALLICA—Metallica—Elektra
- 33 BLACK SUNDAY—Cypress Hill—Ruffhouse
- 34 BRAND NEW MAN—Brooks & Dunn—Arista
- 35 GRAVE DANCERS UNION—Soul Asylum—Columbia
- 36 WHAT'S THE 411?—Mary J. Blige—Uptown
- 37 ARE YOU GONNA GO MY WAY?—Lenny Kravitz—Virgin
- 38 DANGEROUS—Michael Jackson—Epic
- 39 DIRT—Alice In Chains—Columbia
- 40 MUSIC BOX—Mariah Carey—Columbia
- 41 12 INCHES OF SNOW—Snow—EastWest
- 42 GREATEST HITS—Gloria Estefan—Epic
- 43 I STILL BELIEVE IN YOU—Vince Gill—MCA
- 44 HARD OR SMOOTH—Wreckx-N-Effekt—MCA
- 45 BLIND MELON—Blind Melon—Capitol
- 46 FUNKY DIVAS—En Vogue—EastWest
- 47 NO FENCES—Garth Brooks—Liberty
- 48 DURAN DURAN—Duran Duran—Capitol
- 49 KEEP THE FAITH—Bon Jovi—Jambco
- 50 BAT OUT OF HELL II: BACK INTO HELL—Meat Loaf—MCA
- 51 HARD WORKIN' MAN—Brooks & Dunn—Arista
- 52 BOBBY—Bobby Brown—MCA
- 53 COOLEYHIGHARMONY—Boyz II Men—Motown
- 54 OOOOOHHH... ON THE TLC TIP—TLC—LaFace
- 55 BIGGER, BETTER, FASTER, MORE!—4 Non Blondes—Interscope
- 56 BACK TO BROADWAY—Barbra Streisand—Columbia
- 57 OUR TIME IN EDEN—10,000 Maniacs—Elektra
- 58 HOME FOR CHRISTMAS—Amy Grant—A&M
- 59 COME ON COME ON—Mary-Chapin Carpenter—Columbia
- 60 GREATEST HITS—Queen—Hollywood
- 61 EROTICA—Madonna—Maverick/Sire
- 62 TOTALLY KROSSED OUT—Kris Kross—Ruffhouse
- 63 HARVEST MOON—Neil Young—Reprise
- 64 WYNONNA—Wynonna—Curb
- 65 BACDAFUcup—Onyx—RAL/Chaos

- 66 BOOMERANG—Soundtrack—LaFace
- 67 19 NAUGHTY III—Naughty By Nature—Tommy Boy
- 68 ROPIN' THE WIND—Garth Brooks—Liberty
- 69 TONI BRAXTON—Toni Braxton—LaFace
- 70 DIVA—Annie Lennox—Arista
- 71 A VERY SPECIAL CHRISTMAS 2—Various Artists—A&M
- 72 BEYOND THE SEASON—Garth Brooks—Liberty
- 73 IT WON'T BE THE LAST—Billy Ray Cyrus—Mercury
- 74 IN UTERO—Nirvana—DGC
- 75 SHEPHERD MOONS—Enya—Reprise
- 76 LIFE'S A DANCE—John Michael Montgomery—Atlantic
- 77 PROMISES AND LIES—UB40—Virgin
- 78 TIME, LOVE AND TENDERNESS—Michael Bolton—Columbia
- 79 HOUSE OF PAIN—House Of Pain—Tommy Boy
- 80 TELL ME WHY—Wynonna—Curb
- 81 US—Peter Gabriel—Geffen
- 82 ACHTUNG BABY—U2—Island
- 83 LAST ACTION HERO—Soundtrack—Columbia
- 84 LIVE—AC/DC—EastWest
- 85 CHRISTMAS ALBUM—Neil Diamond—Columbia
- 86 MENACE II SOCIETY—Soundtrack—Jive
- 87 THIS TIME—Dwight Yoakam—Reprise
- 88 AMERICA'S LEAST WANTED—Ugly Kid Joe—Stardog
- 89 SONGS OF FAITH AND DEVOTION—Depeche Mode—Sire/Reprise
- 90 THE ONE—Elton John—MCA
- 91 SIAMESE DREAM—Smashing Pumpkins—Virgin
- 92 ALIBIS—Tracy Lawrence—Atlantic
- 93 SONS OF SOUL—Tony! Toni! Tone!—Wing
- 94 STRICTLY 4 MY N.I.G.G.A.Z.....—2Pac—Interscope
- 95 INGENUE—k.d. lang—Sire
- 96 GARTH BROOKS—Garth Brooks—Liberty
- 97 PHANTOM OF THE OPERA HIGHLIGHTS—Original London Cast—Polydor
- 98 NEVER LET ME GO—Luther Vandross—LV
- 99 WATCH ME—Lorrie Morgan—BNA
- 100 LIVE: THE WAY WE WALK VOLUME 1—Genesis—Atlantic

(a l b u m s)

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The Year In mUSic

Top Billboard 200 Album Artists - Duo/Group

Pos. ARTIST (No. Of Charted Albums) Label

- 1 PEARL JAM (2) Epic
- 2 SPIN DOCTORS (2) Epic
- 3 BROOKS & DUNN (2) Arista
- 4 U2 (2) Island
- 5 STONE TEMPLE PILOTS (1) Atlantic
- 6 SADE (1) Epic
- 7 AEROSMITH (1) Geffen
- 8 SWV (1) RCA
- 9 CYPRESS HILL (2) Ruffhouse
- 10 R.E.M. (2) Warner Bros.
- 11 ARRESTED DEVELOPMENT (2) Chrysalis
- 12 NIRVANA (3) DGC
- 13 SHAI (1) Gasoline Alley
- 14 SILK (1) Keia
- 15 METALLICA (1) Elektra
- 16 SOUL ASYLUM (1) Columbia
- 17 QUEEN (3) Hollywood
- 18 KRIS KROSS (2) Ruffhouse
- 19 EN VOGUE (2) EastWest
- 20 ALICE IN CHAINS (2) Columbia
- 21 WRECKX-N-EFFECT (1) MCA
- 22 BLIND MELON (1) Capitol
- 23 10,000 MANIACS (2) Elektra
- 24 BOYZ II MEN (2) Motown
- 25 DURAN DURAN (1) Capitol

Top Billboard 200 Album Artists - Female

Pos. ARTIST (No. Of Charted Albums) Label

- 1 JANET JACKSON (1) Virgin
- 2 REBA McENTIRE (3) MCA
- 3 MARIAH CAREY (3) Columbia
- 4 WYONNA (2) Curb
- 5 GLORIA ESTEFAN (3) Epic

- 6 MARY J. BLIGE (1) Uptown
- 7 MADONNA (1) Sire
(1) Maverick
- 8 AMY GRANT (2) A&M



GARTH BROOKS: Top Male Album Artist

- 9 BARBRA STREISAND (1) Columbia
- 10 MARY-CHAPIN CARPENTER (1) Columbia
- 11 TONI BRAXTON (1) LaFace
- 12 ANNIE LENNOX (1) Arista

- 13 ENYA (1) Reprise
- 14 LORRIE MORGAN (1) RCA
(1) BNA
- 15 K.D. LANG (2) Sire
- 16 TANYA TUCKER (3) Liberty
- 17 TRISHA YEARWOOD (3) MCA
- 18 NATALIE COLE (2) Elektra
- 19 BONNIE RAITT (2) Capitol
- 20 TINA TURNER (1) Virgin
- 21 DOLLY PARTON (2) Columbia
- 22 CELINE DION (1) Epic
(1) 550 Music
- 23 BETTE MIDLER (1) Atlantic
- 24 SUZY BOGGUSS (3) Liberty
- 25 PAM TILLIS (1) Arista

Top Billboard 200 Album Artists - Male

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GARTH BROOKS (6) Liberty
- 2 KENNY G (1) Arista
- 3 ERIC CLAPTON (1) Duck
- 4 BILLY RAY CYRUS (2) Mercury
- 5 MICHAEL BOLTON (3) Columbia
- 6 DR. DRE (1) Death Row
- 7 GEORGE STRAIT (2) MCA
- 8 ALAN JACKSON (3) Arista
- 9 ROD STEWART (2) Warner Bros.
- 10 STING (2) A&M
- 11 BILLY JOEL (1) Columbia
- 12 ICE CUBE (1) Priority
- 13 JON SECADA (1) SBK
- 14 VINCE GILL (3) MCA
- 15 LENNY KRAVITZ (1) Virgin
- 16 MICHAEL JACKSON (1) Epic
- 17 SNOW (1) EastWest
- 18 NEIL YOUNG (2) Reprise
- 19 MEAT LOAF (1) MCA
- 20 BOBBY BROWN (1) MCA
- 21 PRINCE (4) Paisley Park
- 22 NEIL DIAMOND (3) Columbia
- 23 CLINT BLACK (2) RCA
- 24 TRAVIS TRITT (3) Warner Bros.
- 25 JOHN MICHAEL MONTGOMERY (1) Atlantic

ARISTA

Top Billboard 200 Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (20)
- 2 COLUMBIA (48)
- 3 EPIC (40)
- 4 MCA (32)
- 5 LIBERTY (16)



JANET JACKSON: Top Female Album Artist

- 6 ATLANTIC (39)
- 7 WARNER BROS. (28)
- 8 REPRISE (32)
- 9 MERCURY (19)
- 10 VIRGIN (12)
- 11 A&M (20)
- 12 CAPITOL (23)
- 13 GEFLEN (13)
- 14 EASTWEST (17)
- 15 ELEKTRA (17)



Top Billboard 200 Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WARNER BROS. (93)
- 2 COLUMBIA (64)
- 3 ARISTA (25)
- 4 EPIC (54)
- 5 MCA (50)



PEARL JAM: Top Album Group

(a l b u m s)

Top Pop Catalog Artists

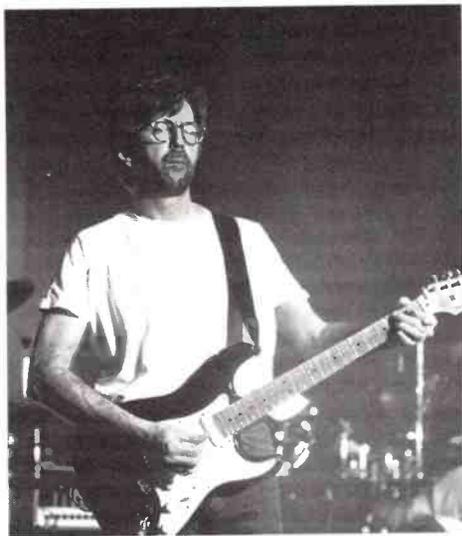
Pos. ARTIST (No. Of Charted Albums) Label

- 1 METALLICA (4) Elektra
- 2 THE EAGLES (3) Elektra
- 3 THE BEATLES (7) Capitol
- 4 ENYA (1) Atlantic
(1) Reprise
- 5 PINK FLOYD (1) Columbia
(1) Capitol
- 6 MANNHEIM STEAMROLLER (2) American Gramophone
- 7 ERIC CLAPTON (2) Polydor
- 8 BOB MARLEY AND THE WAILERS (1) Tuff Gong/Island
- 9 ELTON JOHN (1) MCA
(1) Polydor
- 10 MEAT LOAF (1) Cleveland International

Top Pop Catalog Albums

Pos. TITLE—Artist—Label

- 1 TIME PIECES—THE BEST OF ERIC CLAPTON—Eric Clapton—Polydor
- 2 LEGEND—Bob Marley And The Wailers—Tuff Gong/Island
- 3 WATERMARK—Enya—Reprise
- 4 BAT OUT OF HELL—Meat Loaf—Cleveland International
- 5 SONGS YOU KNOW BY HEART—Jimmy Buffett—MCA
- 6 JOURNEY'S GREATEST HITS—Journey—Columbia
- 7 GREATEST HITS—James Taylor—Warner Bros.
- 8 GREATEST HITS 1971-1975—The Eagles—Elektra
- 9 GREATEST HITS—Steve Miller Band—Capitol
- 10 DARK SIDE OF THE MOON—Pink Floyd—Capitol
- 11 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
- 12 ...AND JUSTICE FOR ALL—Metallica—Elektra
- 13 THE WALL—Pink Floyd—Columbia
- 14 GREATEST HITS—Aerosmith—Columbia
- 15 CHRISTMAS—Mannheim Steamroller—American Gramophone
- 16 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
- 17 RIDE THE LIGHTNING—Metallica—Elektra
- 18 GREATEST HITS VOL. I & II—Billy Joel—Columbia
- 19 MASTER OF PUPPETS—Metallica—Elektra
- 20 THE JOSHUA TREE—U2—Island
- 21 GREATEST HITS VOL. 2—The Eagles—Elektra
- 22 BEST OF THE DOORS—The Doors—Elektra



ERIC CLAPTON: "Time Pieces—The Best Of Eric Clapton" is the Top Pop Catalog Album.



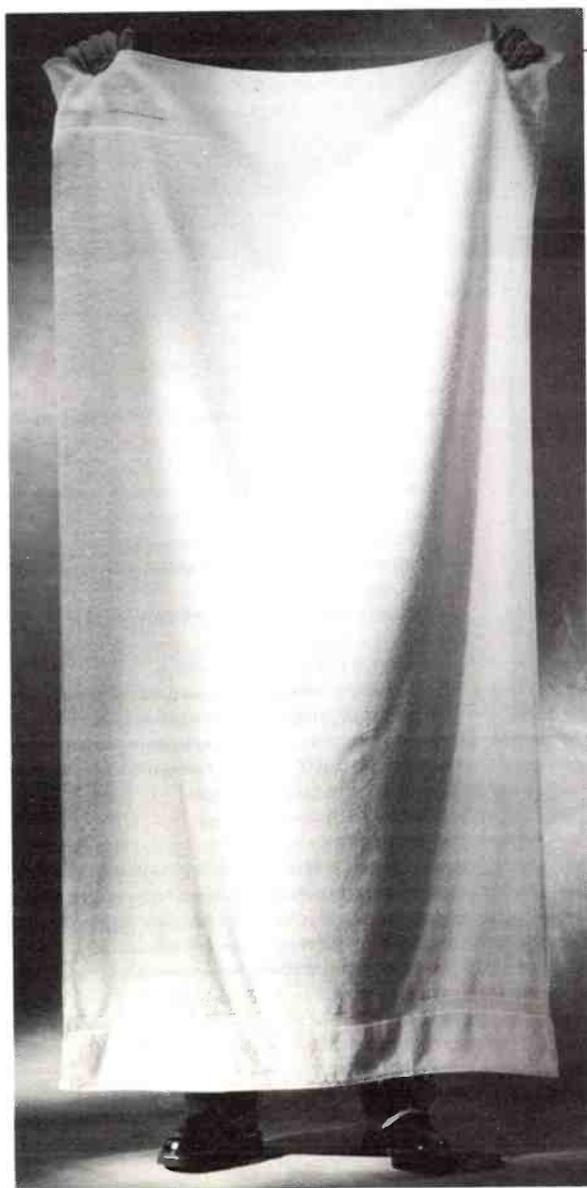
METALLICA: Top Pop Catalog Artists

The Year In mUSIC

- 23 A VERY SPECIAL CHRISTMAS—Various Artists—A&M
- 24 GREATEST HITS—Elton John—Polydor
- 25 SGT. PEPPER'S LONELY HEARTS CLUB BAND—The Beatles—Capitol
- 26 GREATEST HITS—Patsy Cline—MCA
- 27 GREATEST HITS—Janis Joplin—Columbia
- 28 ENYA—Enya—Atlantic

- 29 GREATEST HITS—Fleetwood Mac—Warner Bros.
- 30 GREATEST HITS 1976-1986—Elton John—MCA
- 31 THRILLER—Michael Jackson—Epic
- 32 HYSTERIA—Def Leppard—Mercury
- 33 CHRONICLES VOL. 1—Creedence Clearwater Revival—Fantasy
- 34 CHRISTMAS SONG—Nat King Cole—Capitol
- 35 GREATEST HITS 1982-1989—Chicago—Reprise
- 36 LED ZEPPELIN IV—Led Zeppelin—Atlantic
- 37 LICENSED TO ILL—Beastie Boys—Def Jam
- 38 ABBEY ROAD—The Beatles—Capitol
- 39 BEST OF RIGHTEOUS BROTHERS—Righteous Brothers—Curb
- 40 SMASH HITS—Jimi Hendrix—Reprise
- 41 KILL 'EM ALL—Metallica—Elektra
- 42 EVERY BREATH YOU TAKE—THE SINGLES—The Police—A&M
- 43 SLIPPERY WHEN WET—Bon Jovi—Mercury
- 44 CHRISTMAS PORTRAIT—The Carpenters—A&M
- 45 THE BEATLES—The Beatles—Capitol
- 46 DECEMBER—George Winston—Windham Hill
- 47 CHRISTMAS ALBUM—Barbra Streisand—Columbia
- 48 BEST—SKYNYRD'S INNYRDS—Lynyrd Skynyrd—MCA
- 49 SO—Peter Gabriel—Geffen
- 50 IT'S CHRISTMAS TIME—Crosby/Sinatra/Cole—Lasertight

(a l b u m s)



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The Year In mUSIC

Hot 100 Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 WHITNEY HOUSTON (4) Arista
- 2 SWV (4) RCA
- 3 JANET JACKSON (3) Virgin
- 4 SHAI (3) Gasoline Alley
- 5 DR. DRE (3) Death Row
- 6 SILK (3) Keia
- 7 TAG TEAM (1) Life
- 8 UB40 (2) Virgin
- 9 DURAN DURAN (3) Capitol
- 10 MARIAH CAREY (2) Columbia
- 11 SNOW (2) EastWest
- 12 P.M. DAWN (3) Gee Street
- 13 JADE (3) Giant
- 14 BOYZ II MEN (1) Motown
(1) Biv 10
- 15 JON SECADA (4) SBK
- 16 WRECKX-N-EFFECT (2) MCA
- 17 MICHAEL JACKSON (2) Epic
(1) MJJ
- 18 MADONNA (4) Maverick
- 19 MARY J. BLIGE (4) Uptown
- 20 ROD STEWART (1) A&M
(2) Warner Bros.
- 21 H-TOWN (2) Luke
- 22 TONI BRAXTON (3) LaFace
- 23 SPIN DOCTORS (3) Epic
- 24 BOBBY BROWN (4) MCA
- 25 TONY! TONI! TONE! (2) Wing
- 26 ROBIN S. (2) Big Beat
- 27 JODECI (4) Uptown
- 28 EXPOSE (3) Arista
- 29 BRIAN MCKNIGHT (1) Mercury
(1) Giant
- 30 TLC (4) LaFace
- 31 BON JOVI (4) Jambco
- 32 DUICE (1) TMR
- 33 ARRESTED DEVELOPMENT (3) Chrysalis
- 34 INNER CIRCLE (2) Big Beat
- 35 AEROSMITH (2) Geffen
- 36 BILLY JOEL (2) Columbia
- 37 PRINCE (4) Paisley Park
- 38 SHANICE (1) Motown
(1) Giant
- 39 SOUL ASYLUM (1) Columbia
- 40 PAPERBOY (1) Next Plateau
- 41 STING (4) A&M
- 42 SNAP (1) Arista
- 43 THE PROCLAIMERS (1) Chrysalis
- 44 EN VOGUE (4) EastWest
- 45 ONYX (1) Def Jam
(1) RAL
(1) MJJ
- 46 NAUGHTY BY NATURE (3) Tommy Boy
- 47 MEAT LOAF (1) MCA
- 48 TINA TURNER (2) Virgin
- 49 2PAC (2) Interscope
- 50 DEF LEPPARD (1) Columbia
(3) Mercury
- 51 JEREMY JORDAN (2) Giant
- 52 ICE CUBE (3) Priority
- 53 95 SOUTH (1) Wrap
- 54 4 NON BLONDES (1) Interscope
- 55 ACE OF BASE (1) Arista
- 56 R.E.M. (3) Warner Bros.
- 57 XSCAPE (1) So So Def
- 58 REGINA BELLE (2) Columbia
- 59 PEABO BRYSON (1) Columbia
(1) Arista

- 60 KENNY G (2) Arista
- 61 BOY KRAZY (2) Next Plateau
- 62 PORTRAIT (1) Capitol
- 63 UGLY KID JOE (1) Stardog
- 64 MICHAEL BOLTON (2) Columbia
- 65 RESTLESS HEART (2) RCA
- 66 POSITIVE K (1) Island
- 67 ZHANE (1) Flavor Unit
- 68 CYPRESS HILL (1) Ruffhouse
- 69 JOEY LAWRENCE (2) Impact
- 70 ELTON JOHN (2) MCA
- 71 STEREO MC'S (2) Gee Street
- 72 GO WEST (2) EMI
- 73 TAYLOR DAYNE (2) Arista
- 74 JAZZY JEFF & FRESH PRINCE (1) Jive
- 75 VANESSA WILLIAMS (1) Wing
(1) Giant
- 76 CAPTAIN HOLLYWOOD PROJECT (1) Imago
- 77 THE HEIGHTS (1) Capitol
- 78 BELL BIV DEVOE (2) MCA

- 87 TEARS FOR FEARS (1) Mercury
- 88 GREEN JELLY (1) Zoo
- 89 CELINE DION (2) Epic
(1) Epic Soundtrax
(1) 550 Music
- 90 TOAD THE WET SPROCKET (2) Columbia
- 91 HI-FIVE (4) Jive
- 92 DRS (1) Capitol
- 93 BIG DADDY KANE (1) Cold Chillin'
- 94 SALT-N-PEPA (1) Next Plateau
- 95 UNV (1) Maverick
- 96 SADE (2) Epic
- 97 RED HOT CHILI PEPPERS (1) Warner Bros.
- 98 BOY GEORGE (1) SBK
- 99 BLIND MELON (1) Capitol
- 100 MC LYTE (1) First Priority

Hot 100 Singles

Pos. TITLE—Artist—Label

- 1 I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)—Whitney Houston—Arista
- 2 WHOOMP! (THERE IT IS)—Tag Team—Life
- 3 CAN'T HELP FALLING IN LOVE (FROM SLIVER)—UB40—Virgin
- 4 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 5 FREAK ME—Silk—Keia
- 6 WEAK—SWV—RCA
- 7 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 8 DREAMLOVER—Mariah Carey—Columbia
- 9 RUMP SHAKER—Wreckx-N-Effect—MCA
- 10 INFORMER—Snow—EastWest
- 11 NUTHIN' BUT A G THANG—Dr. Dre—Death Row
- 12 IN THE STILL OF THE NITE (FROM THE JACKSONS)—Boyz II Men—Motown

- 24 DITTY—Paperboy—Next Plateau/FFRR
- 25 RHYTHM IS A DANCER—Snap—Arista
- 26 THE RIVER OF DREAMS—Billy Joel—Columbia
- 27 I'M GONNA BE (500 MILES)—The Proclaimers—Chrysalis
- 28 TWO PRINCES—Spin Doctors—Epic
- 29 RIGHT HERE (HUMAN NATURE)/DOWNTOWN—SWV—RCA
- 30 I HAVE NOTHING (FROM THE BODYGUARD)—Whitney Houston—Arista
- 31 MR. WENDAL—Arrested Development—Chrysalis
- 32 HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.
- 33 SAVING FOREVER FOR YOU (FROM BEVERLY HILLS, 90210)—Shanice—Giant
- 34 ORDINARY WORLD—Duran Duran—Capitol
- 35 IF I HAD NO LOOT—Tony! Toni! Tone!—Wing
- 36 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—Meat Loaf—MCA
- 37 SLAM—Onyx—JMJ/RAL
- 38 LOOKING THROUGH PATIENT EYES—P.M. Dawn—Gee Street/Island
- 39 I'M EVERY WOMAN (FROM THE BODYGUARD)—Whitney Houston—Arista
- 40 BABY I'M YOURS—Shai—Gasoline Alley
- 41 COME UNDONE—Duran Duran—Capitol
- 42 I DON'T WANNA FIGHT (FROM WHAT'S LOVE GOT TO DO WITH IT)—Tina Turner—Virgin
- 43 I'D DIE WITHOUT YOU (FROM BOOMERANG)—P.M. Dawn—Gee Street/LaFace
- 44 WHOOT, THERE IT IS—95 South—Wrap
- 45 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 46 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 47 WILL YOU BE THERE (FROM FREE WILLY)—Michael Jackson—MJJ/Epic Soundtrax
- 48 COMFORTER—Shai—Gasoline Alley
- 49 GOOD ENOUGH—Bobby Brown—MCA
- 50 WHAT'S UP—4 Non Blondes—Interscope
- 51 ALL THAT SHE WANTS—Ace Of Base—Arista
- 52 7—Prince & The New Power Generation—Paisley Park
- 53 DRE DAY—Dr. Dre—Death Row
- 54 ONE LAST CRY—Brian McKnight—Mercury
- 55 JUST KICKIN' IT—Xscape—So So Def
- 56 I GET AROUND—2Pac—Interscope
- 57 BED OF ROSES—Bon Jovi—Jambco
- 58 REAL LOVE—Mary J. Blige—Uptown
- 59 HERE WE GO AGAIN!—Portrait—Capitol
- 60 CRYIN'—Aerosmith—Geffen
- 61 CAT'S IN THE CRADLE—Ugly Kid Joe—Stardog
- 62 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
- 63 I GOT A MAN—Positive K—Island
- 64 HEY MR. D.J.—Zhane—Flavor Unit
- 65 INSANE IN THE BRAIN—Cypress Hill—Ruffhouse
- 66 DEEPER AND DEEPER—Madonna—Maverick/Sire
- 67 RAIN—Madonna—Maverick/Sire
- 68 THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210)—Jeremy Jordan—Giant
- 69 BAD BOYS (THEME FROM COPS)—Inner Circle—Big Beat
- 70 THAT'S WHAT LOVE CAN DO—Boy Krazy—Next Plateau/London
- 71 DO YOU BELIEVE IN US—Jon Secoda—SBK
- 72 ANGEL—Jon Secoda—SBK
- 73 FOREVER IN LOVE—Kenny G—Arista
- 74 AGAIN—Janet Jackson—Virgin
- 75 BOOM! SHAKE THE ROOM—Jazzy Jeff & Fresh Prince—Jive
- 76 WHEN SHE CRIES—Restless Heart—RCA
- 77 SWEAT (A LA LA LA LA LONG)—Inner Circle—Big Beat
- 78 IT WAS A GOOD DAY—Ice Cube—Priority
- 79 MORE AND MORE—Captain Hollywood Project—Imago
- 80 HOW DO YOU TALK TO AN ANGEL—The Heights—Capitol
- 81 REBIRTH OF SLICK (COOL LIKE DAT)—Digable Planets—Pendulum
- 82 WHAT IS LOVE—Haddaway—Arista
- 83 TO LOVE SOMEBODY—Michael Bolton—Columbia
- 84 GIVE IT UP, TURN IT LOOSE—En Vogue—EastWest
- 85 ALRIGHT—Kris Kross Featuring Supercat—Ruffhouse
- 86 CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
- 87 FIELDS OF GOLD—Sting—A&M
- 88 OOH CHILD—Dino—EastWest
- 89 FAITHFUL—Go West—EMI
- 90 REASON TO BELIEVE—Rod Stewart—Warner Bros.
- 91 BREAK IT DOWN AGAIN—Tears For Fears—Mercury
- 92 NOTHIN' MY LOVE CAN'T FIX—Joey Lawrence—Impact
- 93 THREE LITTLE PIGS—Green Jelly—Zoo
- 94 LIVIN' ON THE EDGE—Aerosmith—Geffen
- 95 HEY JEALOUSY—Gin Blossoms—A&M
- 96 IF I EVER LOSE MY FAITH IN YOU—Sting—A&M
- 97 ANNIVERSARY—Tony! Toni! Tone!—Wing
- 98 ONE WOMAN—Jade—Giant
- 99 CAN'T GET ENOUGH OF YOUR LOVE—Taylor Dayne—Arista
- 100 TWO STEPS BEHIND (FROM LAST ACTION HERO)—Def Leppard—Columbia



WHITNEY HOUSTON: Top Singles Artist. Her "I Will Always Love You (From The Bodyguard)" is the Top Single.

- 79 DIGABLE PLANETS (1) Pendulum
- 80 HADDAWAY (1) Arista
- 81 PATTY SMYTH (3) MCA
- 82 ANNIE LENNOX (2) Arista
- 83 KRIS KROSS (1) Ruffhouse
- 84 ICE CUBE (1) Priority
- 85 DINO (1) EastWest
- 86 GIN BLOSSOMS (2) A&M

- 13 DON'T WALK AWAY—Jade—Giant
- 14 KNOCKIN' DA BOOTS—H-Town—Luke
- 15 LATELY—Jodeci—Uptown
- 16 DAZZEY DUKS—Duice—TMR
- 17 SHOW ME LOVE—Robin S.—Big Beat
- 18 A WHOLE NEW WORLD (ALADDIN'S THEME)—Peabo Bryson & Regina Belle—Columbia
- 19 IF—Janet Jackson—Virgin
- 20 I'M SO INTO YOU—SWV—RCA
- 21 LOVE IS (FROM BEVERLY HILLS, 90210)—Vanessa Williams/Brian McKnight—Giant
- 22 RUNAWAY TRAIN—Soul Asylum—Columbia
- 23 I'LL NEVER GET OVER YOU (GETTING OVER ME)—Expose—Arista

(s i n g l e s)

MUSIC CITY



3:22 P.M.
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USA

It's a major music force that's got the attention of the country and the world. It's a place where people want to live, work and raise families. And it's an accessible hub, where daily you can fly non-stop from L.A., New York and London. It's Music City USA.

Every major record company and music publisher has offices here. There are over 200 recording studios and nearly 20% of the music produced in the nation comes from Music City. This is a mecca for songwriting, and top artists in jazz, pop, gospel, contemporary Christian, classical and country make their records here. Over 5,200 members of AFTRA/SAG and AFM work out of Nashville. And film and video production in the city has gone up 200% in the past five years.

Whether you're heading for Music Row from the coast or a different country altogether, if music is your business, Music City's where you need to be.

For more on the entertainment business in Music City, contact Will Beasley, Nashville Area Chamber of Commerce, 161 4th Avenue N., Nashville, TN 37219-2485. (615) 259-4781; FAX (615) 256-3074.

The Year In mUSIC

Hot 100 Singles Artists - Duo/Group

Pos. ARTIST (No. Of Charted Singles) Label

- 1 SWV (4) RCA
- 2 SHAI (3) Gasoline Alley
- 3 SILK (3) Keia
- 4 TAG TEAM (1) Life
- 5 UB40 (2) Virgin
- 6 DURAN DURAN (3) Capitol
- 7 P.M. DAWN (3) Gee Street
- 8 JADE (3) Giant
- 9 BOYZ II MEN (1) Motown
- 10 WRECKX-N-EFFECT (2) MCA
- 11 H-TOWN (2) Luke
- 12 SPIN DOCTORS (3) Epic
- 13 TONY! TONI! TONE! (2) Wing
- 14 JODECI (4) Uptown
- 15 EXPOSE (3) Arista
- 16 TLC (4) LaFace
- 17 BON JOVI (4) Jambco
- 18 DUICE (1) TMR
- 19 ARRESTED DEVELOPMENT (3) Chrysalis
- 20 INNER CIRCLE (2) Big Beat
- 21 AEROSMITH (2) Geffen
- 22 SOUL ASYLUM (1) Columbia
- 23 SNAP (1) Arista
- 24 THE PROCLAIMERS (1) Chrysalis
- 25 EN VOGUE (4) EastWest

Hot 100 Singles Artists - Female

Pos. ARTIST (No. Of Charted Singles) Label

- 1 WHITNEY HOUSTON (4) Arista
- 2 JANET JACKSON (3) Virgin
- 3 MARIAH CAREY (2) Columbia
- 4 MADONNA (4) Maverick
- 5 MARY J. BLIGE (4) Uptown
- 6 TONI BRAXTON (3) LaFace
- 7 ROBIN S. (2) Big Beat
- 8 SHANICE (1) Motown
- 9 TINA TURNER (2) Virgin
- 10 REGINA BELLE (2) Columbia
- 11 TAYLOR DAYNE (2) Arista
- 12 VANESSA WILLIAMS (1) Wing
(1) Giant
- 13 PATTY SMYTH (3) MCA
- 14 ANNIE LENNOX (2) Arista
- 15 CELINE DION (2) Epic
(1) Epic Soundtrax
(1) 550 Music



SWV: Top Singles Group

- 16 MC LYTE (1) First Priority
- 17 LISA KEITH (1) Perspective
- 18 TASMINE ARCHER (1) SBK
- 19 GLORIA ESTEFAN (2) Epic
- 20 NENEH CHERRY (1) Virgin
- 21 WENDY MOTEN (1) EMI
- 22 DOLLY PARTON (1) Columbia
- 23 KAREN ANDERSON (1) Cold Chillin'
- 24 WYNNONNA (1) RCA
(2) Curb/MCA
- 25 MARY-CHAPIN CARPENTER (1) Columbia

Hot 100 Singles Artists - Male

Pos. ARTIST (No. Of Charted Singles) Label

- 1 DR. DRE (3) Death Row
- 2 SNOW (2) EastWest
- 3 JON SECADA (4) SBK
- 4 MICHAEL JACKSON (2) Epic
(1) MJJ
- 5 ROD STEWART (2) Warner Bros.



DR. DRE: Top Male Singles Artist

- 6 BOBBY BROWN (4) MCA
- 7 BRIAN MCKNIGHT (1) Mercury
(1) Giant
- 8 BILLY JOEL (2) Columbia
- 9 PRINCE (4) Paisley Park
- 10 PAPERBOY (1) Next Plateau
- 11 STING (3) A&M
- 12 MEAT LOAF (1) MCA
- 13 2PAC (2) Interscope
- 14 JEREMY JORDAN (2) Giant
- 15 ICE CUBE (3) Priority
- 16 PEABO BRYSON (1) Columbia
(1) Arista
- 17 KENNY G (2) Arista
- 18 MICHAEL BOLTON (2) Columbia
- 19 POSITIVE K (1) Island
- 20 JOEY LAWRENCE (2) Impact
- 21 ELTON JOHN (2) MCA
- 22 HADDAWAY (1) Arista
- 23 DINO (1) EastWest
- 24 BIG DADDY KANE (1) Cold Chillin'
- 25 BOY GEORGE (1) SBK

ARISTA

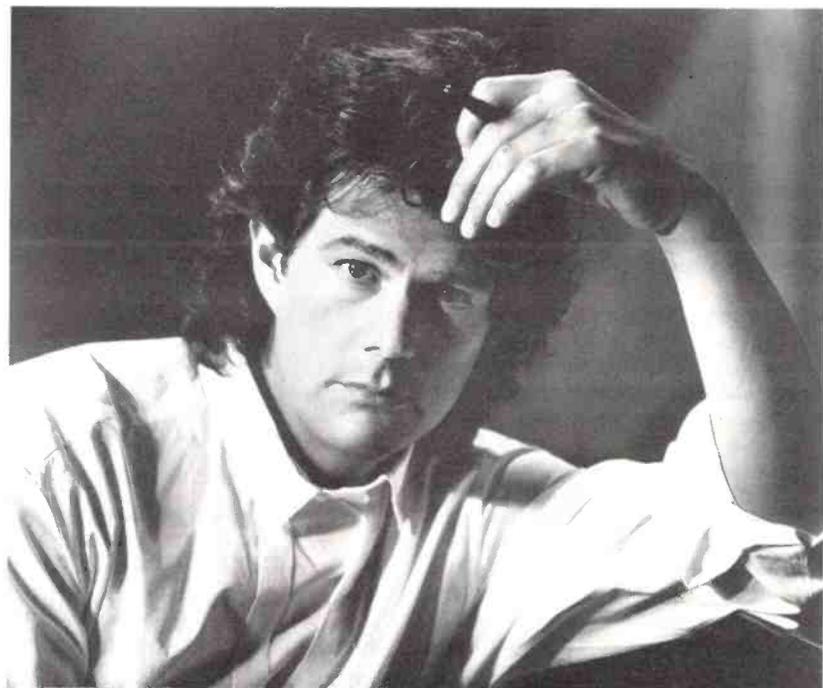
Hot 100 Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 ARISTA (19)
- 2 COLUMBIA (23)



WHITNEY HOUSTON: Top Female Singles Artist



DAVID FOSTER: Top Singles Producer

- 3 VIRGIN (12)
- 4 MCA (19)
- 5 RCA (11)
- 6 CAPITOL (15)
- 7 GIANT (11)
- 8 EASTWEST (12)
- 9 EPIC (18)
- 10 GASOLINE ALLEY (4)
- 11 WARNER BROS. (15)
- 12 UPTOWN (10)
- 13 LAFACE (8)
- 14 BIG BEAT (6)
- 15 SBK (9)

Hot 100 Singles Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 ARISTA (30)
- 2 MCA (39)
- 3 COLUMBIA (31)
- 4 VIRGIN (12)
- 5 WARNER BROS. (29)

Hot 100 Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 DAVID FOSTER (13)
- 2 CARL MARTIN (3)
- 3 BRIAN A. MORGAN (5)
- 4 DR. DRE (3)
- 5 TAG TEAM (1)
- 6 WALTER AFANASIEFF (6)
- 7 UB40 (2)
- 8 M.C. SHAN (2)
- 9 P.M. DAWN (3)
- 10 VASSAL BENFORD (2)
- 11 DURAN DURAN (3)
- 12 PAUL LEONARD (2)
- 13 BISHOP BURRELL (2)
- 14 BOYZ II MEN (1)
- 15 TONY! TONI! TONE! (2)
- 16 DEVANTE SWING (4)
- 17 TERRY LEWIS (7)
- 18 JIMMY JAM (7)
- 19 JERMAINE DUPRI (4)
- 20 DARYL SIMMONS (12)
- 21 BABYFACE (11)
- 22 BOB ROCK (4)
- 23 PARAGON PRODUCTIONS (1)
- 24 JANET JACKSON (3)
- 25 SPEECH (3)

(singles)

1 Billboard Hot 100
Singles Artists-Duo/Group



*Longstanding
Artists*

- ◆ 1993 **THE YEAR OF SWV**
- ◆ # 2 Top R&B Artists
- ◆ # 2 Top New Pop Artists
- ◆ # 2 R&B Singles Artists



Singleton Entertainment

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Hot 100 Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WB, ASCAP (58)
- 2 MCA, ASCAP (36)
- 3 VELVET APPLE, BMI (2)
- 4 WARNER-TAMERLANE, BMI (34)
- 5 EMI APRIL, ASCAP (47)
- 6 SONY SONGS, BMI (17)
- 7 EMI BLACKWOOD, BMI (27)
- 8 REALSONGS, ASCAP (9)
- 9 ALVERT, BMI (2)
- 10 MUSIC CORP. OF AMERICA, BMI (11)
- 11 FLYTE TYME, ASCAP (7)
- 12 SONY TUNES, ASCAP (13)
- 13 BMG, ASCAP (12)
- 14 LLEE, BMI (1)
- 15 JOBETE, ASCAP (9)
- 16 INTERSCOPE PEARL, BMI (8)
- 17 BLACK ICE, BMI (2)
- 18 MAD HOUSE, BMI (2)
- 19 ESTEFAN, ASCAP (5)
- 20 UNICHAPPELL, BMI (7)
- 21 BAM JAMS, BMI (5)



- 22 BLUE TURTLE, ASCAP (3)
- 23 GASOLINE ALLEY, BMI (2)
- 24 WILLIAMSON, ASCAP (1)
- 25 GLADYS, ASCAP (1)



EMI MUSIC PUBLISHING

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Hot 100 Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (250)
- 2 WARNER/CHAPPELL MUSIC (108)
- 3 MCA MUSIC (53)
- 4 SONY MUSIC GROUP (37)
- 5 VELVET APPLE MUSIC (2)

Hot 100 Singles Sales

Pos. TITLE—Artist—Label

- 1 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
- 2 WHOOMP! (THERE IT IS)—Tag Team—Life
- 3 RUMP SHAKER—Wreckx-N-Effect—MCA
- 4 FREAK ME—Silk—Keia
- 5 NUTHIN' BUT A G THANG—Dr. Dre—Death Row
- 6 CAN'T HELP FALLING IN LOVE—UB40—Virgin
- 7 INFORMER—Snow—EastWest
- 8 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 9 DAZZEY DUKS—Duce—TMR
- 10 KNOCKIN' DA BOOTS—H-Town—Luke
- 11 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 12 WEAK—SWV—RCA
- 13 WHOOT, THERE IT IS—95 South—Wrap
- 14 IN THE STILL OF THE NITE—Boyz II Men—Motown
- 15 DITTY—Paperboy—Next Plateau/FFRR
- 16 SLAM—Onyx—JMJ/RAL
- 17 LATELY—Jodeci—Uptown
- 18 I'M GONNA BE (500 MILES)—The Proclaimers—Chrysalis
- 19 DREAMLOVER—Mariah Carey—Columbia
- 20 DRE DAY—Dr. Dre—Death Row
- 21 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—Meat Loaf—MCA
- 22 A WHOLE NEW WORLD—Peabo Bryson & Regina Belle—Columbia

- 23 THREE LITTLE PIGS—Green Jelly—Zoo
- 24 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 25 WHAT'S UP—4 Non Blondes—Interscope
- 26 HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.
- 27 JUST KICKIN' IT—Xscape—So So Def
- 28 IT WAS A GOOD DAY—Ice Cube—Priority
- 29 I GET AROUND—2Pac—Interscope
- 30 I'M SO INTO YOU—SWV—RCA
- 31 IF—Janet Jackson—Virgin
- 32 INSANE IN THE BRAIN—Cypress Hill—Ruffhouse
- 33 DON'T WALK AWAY—Jade—Giant
- 34 BOOM! SHAKE THE ROOM—Jazzy Jeff/Fresh Prince—Jive
- 35 SHOW ME LOVE—Robin S.—Big Beat
- 36 RHYTHM IS A DANCER—Snap—Arista
- 37 RUNAWAY TRAIN—Soul Asylum—Columbia
- 38 MR. WENDAL—Arrested Development—Chrysalis
- 39 CAT'S IN THE CRADLE—Ugly Kid Joe—Stardog
- 40 I'LL NEVER GET OVER YOU—Expose—Arista
- 41 I'D DIE WITHOUT YOU—P.M. Dawn—Gee Street/LaFace
- 42 BAD BOYS (THEME FROM COPS)—Inner Circle—Big Beat
- 43 I GOT A MAN—Positive K—Island
- 44 IF I HAD NO LOOT—Tony! Toni! Tone!—Wing
- 45 RIGHT HERE/DOWNTOWN—SWV—RCA
- 46 ALL THAT SHE WANTS—Ace Of Base—Arista
- 47 ALRIGHT—Kris Kross—Ruffhouse
- 48 GOOD ENOUGH—Bobby Brown—MCA
- 49 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 50 CHECK YO SELF—Ice Cube Featuring Das EFX—Priority

Continued on page YE-26



WHITNEY HOUSTON: "I Will Always Love You (From The Bodyguard)" is the Top Singles Sales Track.

(singles)

SINGLE
THE MOST IMPORTANT PUBLISHER



THE MUSIC PUBLISHER THE WORLD TURNS TO

The Year In mUSIC

Hot 100 Singles Sales

Continued from page YE-24

- 51 REBIRTH OF SLICK—Digable Planets—Pendulum
- 52 CRYIN'—Aerosmith—Geffen
- 53 ONE LAST CRY—Brian McKnight—Mercury
- 54 COMFORTER—Shai—Gasoline Alley
- 55 SAVING FOREVER FOR YOU—Shanice—Giant
- 56 ORDINARY WORLD—Duran Duran—Capitol
- 57 GANGSTA LEAN—DRS—Capitol
- 58 BED OF ROSES—Bon Jovi—Jambco
- 59 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
- 60 WILL YOU BE THERE—Michael Jackson—MJJ
- 61 I HAVE NOTHING—Whitney Houston—Arista
- 62 HEY MR. D.J.—Zhane—Flavor Unit
- 63 THE RIVER OF DREAMS—Billy Joel—Columbia
- 64 DOWN WITH THE KING—Run-D.M.C.—Profile
- 65 7—Prince & The New Power Generation—Paisley Park
- 66 CHATTAHOOCHEE—Alan Jackson—Arista
- 67 SHOOP—Salt-N-Pepa—Next Plateau/London
- 68 LIVIN' ON THE EDGE—Aerosmith—Geffen
- 69 SOMETHING'S GOIN' ON—UNV—Maverick/Sire
- 70 LOVE IS—Vanessa Williams & Brian McKnight—Giant
- 71 RUFFNECK—MC Lyte—First Priority
- 72 CRY NO MORE—Il D Extreme—Gasoline Alley
- 73 I'M EVERY WOMAN—Whitney Houston—Arista
- 74 CREEP—Radiohead—Capitol
- 75 COME UNDONE—Duran Duran—Capitol

Hot 100 Singles Airplay

Pos. TITLE—Artist—Label

- 1 DREAMLOVER—Mariah Carey—Columbia
- 2 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 3 CAN'T HELP FALLING IN LOVE—UB40—Virgin
- 4 DON'T WALK AWAY—Jade—Giant
- 5 WEAK—SWV—RCA
- 6 FREAK ME—Silk—Keia
- 7 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
- 8 SHOW ME LOVE—Robin S.—Big Beat
- 9 THE RIVER OF DREAMS—Billy Joel—Columbia
- 10 TWO PRINCES—Spin Doctors—Epic
- 11 IF—Janet Jackson—Virgin
- 12 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 13 LOOKING THROUGH PATIENT EYES—P.M. Dawn—Gee Street/Island
- 14 I DON'T WANNA FIGHT—Tina Turner—Virgin
- 15 LOVE IS—Vanessa Williams & Brian McKnight—Giant
- 16 BABY I'M YOURS—Shai—Gasoline Alley
- 17 I HAVE NOTHING—Whitney Houston—Arista
- 18 AGAIN—Janet Jackson—Virgin
- 19 IN THE STILL OF THE NITE—Boyz II Men—Motown
- 20 RIGHT HERE (HUMAN NATURE)—SWV—RCA
- 21 I'LL NEVER GET OVER YOU—Expose—Arista
- 22 I'M SO INTO YOU—SWV—RCA
- 23 COME UNDONE—Duran Duran—Capitol
- 24 RUNAWAY TRAIN—Soul Asylum—Columbia
- 25 LATELY—Jodeci—Uptown
- 26 RHYTHM IS A DANCER—Snap—Arista
- 27 HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.

- 28 A WHOLE NEW WORLD—Peabo Bryson & Regina Belle—Columbia
- 29 I'M EVERY WOMAN—Whitney Houston—Arista
- 30 KNOCKIN' DA BOOTS—H.Town—Luke
- 31 MR. WENDAL—Arrested Development—Chrysalis
- 32 ORDINARY WORLD—Duran Duran—Capitol
- 33 SAVING FOREVER FOR YOU—Shanice—Giant
- 34 WHOOMP! (THERE IT IS)—Tag Team—Life
- 35 WILL YOU BE THERE—Michael Jackson—MJJ
- 36 COMFORTER—Shai—Gasoline Alley
- 37 IF I HAD NO LOOT—Tony! Toni! Tone!—Wing
- 38 INFORMER—Snow—EastWest
- 39 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 40 I'D DIE WITHOUT YOU—P.M. Dawn—Gee Street/LaFace
- 41 GOOD ENOUGH—Bobby Brown—MCA
- 42 NUTHIN' BUT A G THANG—Dr. Dre—Death Row
- 43 HERE WE GO AGAIN!—Portrait—Capitol
- 44 ALL THAT SHE WANTS—Ace Of Base—Arista
- 45 THAT'S WHAT LOVE CAN DO—Boy Krazy—Next Plateau/London
- 46 ONE LAST CRY—Brian McKnight—Mercury
- 47 DO YOU BELIEVE IN US—Jon Secada—SBK
- 48 7—Prince & The New Power Generation—Paisley Park
- 49 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 50 OOH CHILD—Dino—EastWest
- 51 REASON TO BELIEVE—Rod Stewart—Warner Bros.
- 52 RUMP SHAKER—Wreck-N-Effect—MCA
- 53 DEEPER AND DEEPER—Madonna—Maverick/Sire
- 54 RAIN—Madonna—Maverick/Sire
- 55 REAL LOVE—Mary J. Blige—Uptown
- 56 I'M GONNA BE (500 MILES)—The Proclaimers—Chrysalis
- 57 GIVE IT UP, TURN IT LOOSE—En Vogue—EastWest
- 58 HEY MR. D.J.—Zhane—Flavor Unit
- 59 FIELDS OF GOLD—Sting—A&M
- 60 MORE AND MORE—Captain Hollywood Project—Imago
- 61 BREAK IT DOWN AGAIN—Tears For Fears—Mercury
- 62 I'M FREE—Jon Secada—SBK
- 63 SWEET THING—Mary J. Blige—Uptown
- 64 WHERE ARE YOU NOW—Janet Jackson—Virgin
- 65 WHEN SHE CRIES—Restless Heart—RCA
- 66 DAZZEY DUKS—Duice—TMR
- 67 FAITHFUL—Go West—EMI
- 68 SWEAT (A LA LA LA LA LONG)—Inner Circle—Big Beat
- 69 ANGEL—Jon Secada—SBK
- 70 HOW DO YOU TALK TO AN ANGEL—The Heights—Capitol
- 71 WHAT IS LOVE—Haddaway—Arista
- 72 TO LOVE SOMEBODY—Michael Bolton—Columbia
- 73 I'D DO ANYTHING FOR LOVE—Meat Loaf—MCA
- 74 JUST KICKIN' IT—Xscape—So So Def
- 75 ONE WOMAN—Jade—Giant



MARIAH CAREY: "Dreamlover" is the Top Hot 100 Airplay Single.

(singles)

Hot Rap Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 ONYX (3) RAL/Chaos
 - 2 ICE CUBE (3) Priority
 - 3 LORDS OF THE UNDERGROUND (2)
Pendulum
 - 4 DR. DRE (3) Death Row
 - 5 DIGABLE PLANETS (3) Pendulum
 - 6 BOSS (2) RAL
 - 7 L.L. COOL J (3) Def Jam
 - 8 GETO BOYS (2) Rap-A-Lot
 - 9 MC LYTE (1) Perspective
(1) First Priority
 - 10 KRIS KROSS (3) Ruffhouse

Hot Rap Singles

- Pos. TITLE—Artist—Label
- 1 WE GETZ BUZY/HEAD OR GUT—Illegal—Rowdy
 - 2 REBIRTH OF SLICK (COOL LIKE DAT)—Digable Planets—Pendulum
 - 3 I GOT A MAN—Positive K—Island
 - 4 CHIEF ROCKA—Lords Of The Underground—Pendulum
 - 5 INFORMER—Snow—EastWest
 - 6 NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope
 - 7 RUFFNECK—MC Lyte—First Priority
 - 8 THROW YOUR GUNZ—Onyx—RAL/Chaos
 - 9 PUNKS JUMP UP TO GET BEAT DOWN—Brand Nubian—Elektra
 - 10 LOTS OF LOVIN—Pete Rock & C.L. Smooth—Elektra
 - 11 PASSIN' ME BY—The Pharcyde—Delicious Vinyl
 - 12 ALRIGHT—Kris Kross Featuring Supercat—Ruffhouse
 - 13 SLAM—Onyx—RAL/Chaos
 - 14 INSANE IN THE BRAIN—Cypress Hill—Ruffhouse
 - 15 WICKED—Ice Cube—Priority
 - 16 WHOOT, THERE IT IS—95 South—Wrap
 - 17 DOWN WITH THE KING—Run-D.M.C.—Profile
 - 18 FUNKY CHILD—Lords Of The Underground—Pendulum



ONYX: Top Rap Artists



ILL. GAL: "We Getz Buzy/Head Or Gut" is the Top Rap Single.

The Year In mUSIC

- 19 FLOW JOE—Fat Joe—Violator
- 20 LET ME ROLL—Scarface—Rap-A-Lot
- 21 BACK SEAT (OF MY JEEP)/PINK COOKIES...—L.L. Cool J—Def Jam/RAL
- 22 EVERYTHING'S GONNA BE ALRIGHT—Father M.C.—Uptown
- 23 FLEX—Mad Cobra—Columbia
- 24 PEACE TREATY—Kam—EastWest
- 25 IT WAS A GOOD DAY—Ice Cube—Priority
- 26 SIX FEET DEEP—Geto Boys—Rap-A-Lot
- 27 BONNIE & CLYDE/IBWIN' WIT MY CREWIN'—Yo-Yo—EastWest
- 28 RECIPE OF A HO—Boss—RAL/Chaos
- 29 GRAND GROOVE/AT LARGE—Intelligent Hoodlum—Tuff Break
- 30 DEEPER—Boss—RAL/Chaos

- 5 ELEKTRA (8)
- 6 CHAOS (11)
- 7 PRIORITY (3)
- 8 RAP-A-LOT (6)
- 9 UPTOWN (5)
- 10 WRAP (5)

COLUMBIA

Hot Rap Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 COLUMBIA (29)
 - 2 ATLANTIC GROUP (23)
 - 3 ELEKTRA (13)
 - 4 PRIORITY (9)
 - 5 MCA (10)



eastwest records america

Hot Rap Labels

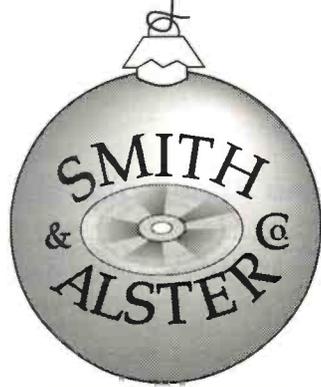
- Pos. LABEL (No. Of Charted Singles)
- 1 EASTWEST (14)
 - 2 RUFFHOUSE (9)
 - 3 PENDULUM (5)
 - 4 RAL (12)

(r a p)

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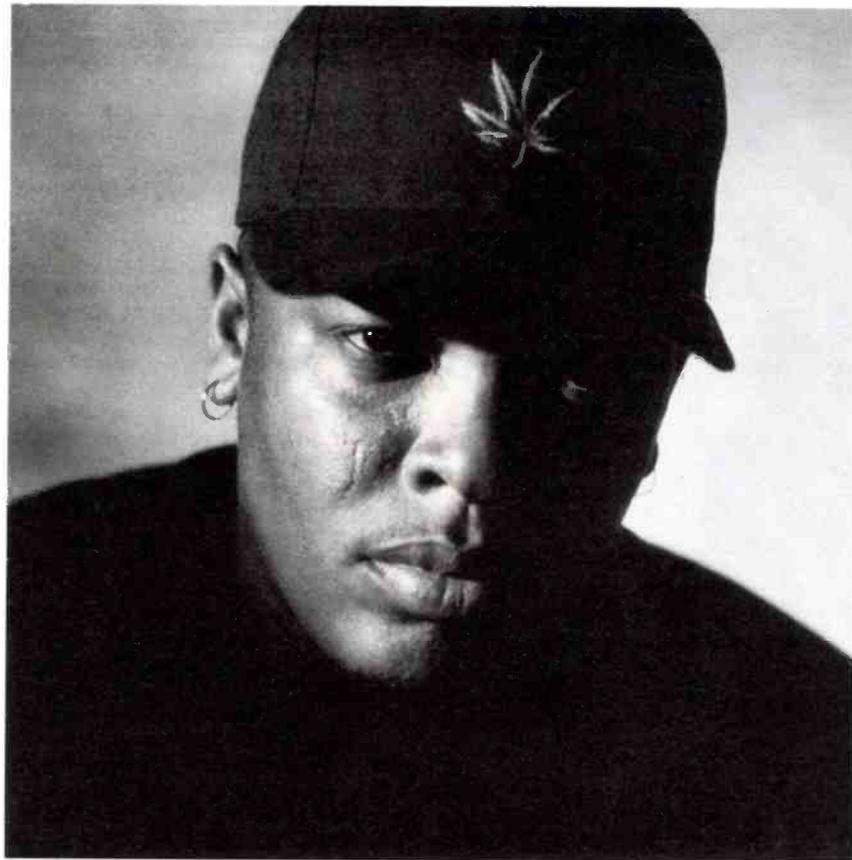
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The Year In mUSIC

Top R&B Album Artists

Pos.	ARTIST (No. Of Charted Albums)	Label
1	DR. DRE (1)	Death Row
2	SADE (1)	Epic
3	KENNY G (1)	Arista
4	JANET JACKSON (1)	Virgin
5	SILK (1)	Keia
6	SWV (1)	RCA
7	ICE CUBE (2)	Priority
8	MARY J. BLIGE (1)	Uptown
9	TONI BRAXTON (1)	LaFace
10	SHAI (1)	Gasoline Alley
11	GETO BOYS (2)	Rap-A-Lot
12	CYPRESS HILL (2)	Ruffhouse
13	2PAC (1)	Interscope
14	ARRESTED DEVELOPMENT (2)	Chrysalis
15	TONY! TONI! TONE! (1)	Wing
16	NAUGHTY BY NATURE (2)	Tommy Boy
17	LEVERT (1)	Atlantic
18	SCARFACE (1)	Rap-A-Lot
19	H-TOWN (1)	Luke
20	ONYX (1)	RAL
21	BOBBY BROWN (1)	MCA
22	MARIAH CAREY (4)	Columbia
23	LUTHER VANDROSS (1)	Epic (1) LV
24	PRINCE (4)	Paisley Park
25	KRIS KROSS (2)	Ruffhouse
26	BABYFACE (1)	Epic
27	WRECKX-N-EFFECT (1)	MCA
28	EAZY-E (2)	Ruthless
29	EN VOGUE (2)	EastWest
30	MICHAEL JACKSON (1)	Epic
31	INTRO (1)	Atlantic
32	SPICE 1 (1)	Jive (1) Triad
33	CHANTE MOORE (1)	Silas
34	L.L. COOL J (1)	Def Jam
35	CHRISTOPHER WILLIAMS (1)	Uptown
36	DIGABLE PLANETS (1)	Pendulum
37	TLC (1)	LaFace
38	BOSS (1)	RAL
39	JADE (2)	Giant
40	SNOW (1)	EastWest
41	REGINA BELLE (1)	Columbia
42	BOYZ II MEN (2)	Motown
43	BRIAN MCKNIGHT (1)	Mercury
44	TOO SHORT (2)	Jive
45	JOHNNY GILL (1)	Motown
46	MAZE FEATURING FRANKIE BEVERLY (1)	Warner Bros.
47	PRINCE & THE NEW POWER GENERATION (1)	Paisley Park
48	HEAVY D. & THE BOYZ (1)	Uptown
49	BLOODS & CRIPS (1)	Dangerous
50	REDMAN (1)	RAL



DR. DRE: Top R&B Album Artist



"The Bodyguard" soundtrack is the Top R&B Album.

Top R&B Albums

Pos.	TITLE—Artist—Label
1	THE BODYGUARD—Soundtrack—Arista
2	THE CHRONIC—Dr. Dre—Death Row/Interscope
3	LOVE DELUXE—Sade—Epic
4	BREATHLESS—Kenny G—Arista
5	JANET.—Janet Jackson—Virgin
6	LOSE CONTROL—Silk—Keia
7	IT'S ABOUT TIME—SWV—RCA
8	THE PREDATOR—Ice Cube—Priority
9	WHAT'S THE 411?—Mary J. Blige—Uptown
10	TONI BRAXTON—Toni Braxton—LaFace

11	MENACE II SOCIETY—Soundtrack—Jive
12	IF I EVER FALL IN LOVE—Shai—Gasoline Alley
13	STRICTLY 4 MY N.I.G.G.A.Z.—2Pac—Interscope
14	TILL DEATH DO US PART—Geto Boys—Rap-A-Lot
15	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...—Arrested Development—Chrysalis
16	SONS OF SOUL—Tony! Toni! Tone!—Wing
17	19 NAUGHTY III—Naughty By Nature—Tommy Boy
18	FOR REAL THO'—LeVert—Atlantic
19	BLACK SUNDAY—Cypress Hill—Ruffhouse
20	THE WORLD IS YOURS—Scarface—Rap-A-Lot

21	FEVER FOR DA FLAVOR—H-Town—Luke
22	BACDAFUJUP—Onyx—RAL/Chaos
23	BOBBY—Bobby Brown—MCA
24	NEVER LET ME GO—Luther Vandross—LV
25	FOR THE COOL IN YOU—Babyface—Epic
26	HARD OR SMOOTH—Wreckx-N-Effect—MCA
27	BOOMERANG—Soundtrack—LaFace
28	DANGEROUS—Michael Jackson—Epic
29	INTRO—Intro—Atlantic
30	PRECIOUS—Chante Moore—Silas
31	14 SHOTS TO THE DOME—L.L. Cool J—Def Jam/RAL
32	CHANGES—Christopher Williams—Uptown
33	MUSIC BOX—Mariah Carey—Columbia
34	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)—Digable Planets—Pendulum

52	WHUT? THEE ALBUM—Redman—RAL/Chaos
53	TAKIN' MY TIME—After 7—Virgin
54	THE NEW BREED—MC Breed—Wrap
55	HERE COME THE LORDS—Lords Of The Underground—Pendulum
56	WHAT'S LOVE GOT TO DO WITH IT (SOUNDRACK)—Tina Turner—Virgin
57	PORTRAIT—Portrait—Capitol
58	X-TRA NAKED—Shabba Ranks—Epic
59	QUAD CITY KNOCK—95 South—Wrap
60	GET IN WHERE YOU FIT IN—Too Short—Jive
61	TOTALLY KROSSED OUT—Kris Kross—Ruffhouse
62	HOUSE OF PAIN—House Of Pain—Tommy Boy
63	BIZARRE RIDE II THE PHARCYDE—The Pharcyde—Delicious Vinyl
64	5150 HOME 4 THA SICK—Eazy-E—Ruthless
65	HEARTBREAKER—The O'Jays—EMI
66	DOWN WITH THE KING—Run-D.M.C.—Profile
67	SOMETHING'S GOIN' ON—UNV—Maverick/Sire
68	AIN'T NO OTHER—MC Lyte—First Priority
69	HUMMIN' COMIN' AT 'CHA—Xscape—So So Def
70	MEN AT LARGE—Men At Large—EastWest
71	IN GOD WE TRUST—Brand Nubian—Elektra
72	NINE YARDS—Paperboy—Next Plateau/FFRR
73	BORN INTO THE '90'S—R. Kelly & Public Announcement—Jive
74	BLACK MAFIA LIFE—Above The Law—Ruthless/Giant
75	HOOTIE MACK—Bell Biv DeVoe—MCA
76	WHERE DEY AT?—Lo-Key?—Perspective
77	DAZZEY DUKS—Duice—TMR
78	JAZZMATAZZ VOLUME 1—Guru—Chrysalis
79	RACHELLE FERRELL—Rachelle Ferrell—Manhattan
80	TOO HARD TO SWALLOW—Underground Kingz—Big Time
81	NEVA AGAIN—Kam—Street Knowledge/EastWest
82	CYPRESS HILL—Cypress Hill—Ruffhouse
83	GUERRILLAS IN THA MIST—Da Lench Mob—Street Knowledge/EastWest
84	SNAPSHOT—George Duke—Warner Bros.
85	THE BLISS ALBUM...?—P.M. Dawn—Gee Street/Island
86	NO PRESSURE—Erick Sermon—RAL/Chaos
87	MY BROTHER'S KEEPER—Walter & Scotty—Capitol
88	TAKE A LOOK—Natalie Cole—Elektra
89	EVERYTHING—Joe—Mercury
90	IN THE NUDE—Luke—Luke
91	LOVE MAKES NO SENSE—Alexander O'Neal—Tabu
92	I'M READY—Tevin Campbell—Qwest
93	WHO'S THE MAN?—Soundtrack—Uptown
94	SPICE 1—Spice 1—Triad
95	TALKIN' SHIT—Martin Lawrence—EastWest
96	FOREVER MY LADY—Jodeci—Uptown
97	LOOKS LIKE A JOB FOR...—Big Daddy Kane—Cold Chillin'
98	CB4—Soundtrack—MCA
99	UPTOWN MTV UNPLUGGED—Various Artists—Uptown
100	BETWEEN THE SHEETS—Fourplay—Warner Bros.

ARISTA

Top R&B Album Labels

Pos.	LABEL (No. Of Charted Albums)
1	ARISTA (5)
2	EPIC (12)
3	JIVE (19)
4	UPTOWN (7)
5	INTERSCOPE (4)
6	VIRGIN (6)
7	MCA (12)
8	LAFACE (3)
9	RAP-A-LOT (10)
10	EASTWEST (12)
11	RCA (4)
12	RUFFHOUSE (5)
13	KEIA (1)
14	ATLANTIC (7)
15	PRIORITY (2)

Top R&B Album Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	ARISTA (9)
2	PRIORITY (16)
3	MCA (23)
4	COLUMBIA (26)
5	ATLANTIC GROUP (24)

(r & b)

Hot R&B Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 WHITNEY HOUSTON (4) Arista
- 2 SWV (4) RCA
- 3 SHAI (4) Gasoline Alley
- 4 SILK (4) Keia
- 5 JANET JACKSON (3) Virgin
- 6 MARY J. BLIGE (1) Elektra
(5) Uptown
- 7 TONI BRAXTON (3) LaFace
- 8 JADE (3) Giant
- 9 H-TOWN (4) Luke
- 10 DR. DRE (3) Death Row
- 11 BOBBY BROWN (4) MCA
- 12 JODECI (4) Uptown
- 13 WRECKX-N-EFFECT (4) MCA
- 14 PORTRAIT (3) Capitol
- 15 HI-FIVE (5) Jive
- 16 TLC (3) LaFace
- 17 LEVERT (3) Atlantic
- 18 TONY! TONI! TONE! (2) Wing
- 19 UNV (2) Maverick
- 20 MEN AT LARGE (3) EastWest
- 21 TAG TEAM (1) Life
- 22 SADE (4) Epic
- 23 INTRO (3) Atlantic
- 24 ARRESTED DEVELOPMENT (4) Chrysalis
- 25 LO-KEY? (3) Perspective
- 26 AFTER 7 (4) Virgin
- 27 NAUGHTY BY NATURE (3) Tommy Boy
- 28 CHANTE MOORE (3) Silas
- 29 MARIAH CAREY (2) Columbia
- 30 ICE CUBE (3) Priority
- 31 II D EXTREME (2) Gasoline Alley
- 32 CHRISTOPHER WILLIAMS (3) Uptown
- 33 XSCAPE (1) So So Def
- 34 2PAC (2) Interscope
- 35 ZHANE (1) Flavor Unit
- 36 TEVIN CAMPBELL (3) Qwest
- 37 JOHNNY GILL (1) Epic
(3) Motown
- 38 ROBIN S. (2) Big Beat
- 39 BELL BIV DEVOE (3) MCA
- 40 EN VOGUE (4) EastWest
- 41 DUICE (1) TMR
- 42 BABYFACE (2) Epic
- 43 CHUCKII BOOKER (2) Atlantic
- 44 BOYZ II MEN (1) Motown
(1) Biv 10
- 45 95 SOUTH (1) Wrap
- 46 BRIAN MCKNIGHT (3) Mercury
- 47 R. KELLY & PUBLIC ANNOUNCEMENT (2) Jive
- 48 REGINA BELLE (3) Columbia
- 49 SHANICE (1) Motown
(1) Giant
- 50 PRINCE (5) Paisley Park

Hot R&B Singles

Pos. TITLE—Artist—Label

- 1 I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)—Whitney Houston—Arista
- 2 KNOCKIN' DA BOOTS—H-Town—Luke
- 3 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 4 FREAK ME—Silk—Keia
- 5 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 6 WEAK—SWV—RCA
- 7 I'M SO INTO YOU—SWV—RCA
- 8 DON'T WALK AWAY—Jade—Giant
- 9 WHOOMP! (THERE IT IS)—Tag Team—Life
- 10 RUMP SHAKER—Wreckx-N-Effect—MCA
- 11 NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope
- 12 LATELY—Jodeci—Uptown
- 13 SOMETHING'S GOIN' ON—UNV—Maverick/Sire
- 14 SO ALONE—Men At Large—EastWest
- 15 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 16 JUST KICKIN' IT—Xscape—So So Def
- 17 RIGHT HERE (HUMAN NATURE)/DOWNTOWN—SWV—RCA
- 18 CRY NO MORE—II D Extreme—Gasoline Alley
- 19 HEY MR. D.J.—Zhane—Flavor Unit
- 20 DREAMLOVER—Mariah Carey—Columbia
- 21 COMFORTER—Shai—Gasoline Alley
- 22 HERE WE GO AGAIN!—Portrait—Capitol
- 23 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 24 LOVE NO LIMIT—Mary J. Blige—Uptown
- 25 MR. WENDAL—Arrested Development—Chrysalis
- 26 DAZZEY DUKS—Duice—TMR
- 27 I GET AROUND—2Pac—Interscope
- 28 IF—Janet Jackson—Virgin
- 29 WHOOT, THERE IT IS—95 South—Wrap

- 30 SHOW ME LOVE—Robin S.—Big Beat
- 31 LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG)—Toni Braxton—LaFace
- 32 I HAVE NOTHING (FROM THE BODYGUARD)—Whitney Houston—Arista
- 33 GET AWAY—Bobby Brown—MCA
- 34 REMINISCE—Mary J. Blige—Uptown
- 35 I'M EVERY WOMAN (FROM THE BODYGUARD)—Whitney Houston—Arista
- 36 ONE LAST CRY—Brian McKnight—Mercury
- 37 ABC-123—LeVert—Atlantic
- 38 BABY I'M FOR REAL/NATURAL HIGH—After 7—Virgin
- 39 QUALITY TIME—Hi-Five—Jive
- 40 GOOD ENOUGH—Bobby Brown—MCA
- 41 DEDICATED—R. Kelly & Public Announcement—Jive
- 42 I GOT A THANG 4 YA!—Lo-Key?—Perspective
- 43 IF I HAD NO LOOT—Tony! Toni! Tone!—Wing
- 44 ANNIVERSARY—Tony! Toni! Tone!—Wing
- 45 ONE WOMAN—Jade—Giant
- 46 IN THE STILL OF THE NITE (FROM THE JACKSONS)—Boyz II Men—Motown
- 47 LOVE'S TAKEN OVER—Chante Moore—Silas
- 48 I GOT A MAN—Positive K—Island
- 49 IT WAS A GOOD DAY—Ice Cube—Priority
- 50 GANGSTA LEAN—DRS—Capitol
- 51 RUFFNECK—MC Lyte—First Priority
- 52 GAMES—Chuckii Booker—Atlantic
- 53 SOMETHING IN YOUR EYES—Bell Biv Devoe—MCA



WHITNEY HOUSTON: Top R&B Singles Artist. Her "I Will Always Love You (From The Bodyguard)" is the Top R&B Single.

- 54 LOSE CONTROL/GIRL U FOR ME—Silk—Keia
- 55 ALRIGHT—Kris Kross Featuring Supercat—Ruffhouse
- 56 REBIRTH OF SLICK (COOL LIKE DAT)—Digable Planets—Pendulum
- 57 CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
- 58 DRE DAY—Dr. Dre—Death Row/Interscope
- 59 SLAM—Onyx—RAL/Chaos
- 60 SLOW AND SEXY—Shabba Ranks (Featuring Johnny Gill)—Epic
- 61 DITTY—Paperboy—Next Plateau/FFRR
- 62 SWEET THING—Mary J. Blige—Uptown
- 63 IF I COULD—Regina Belle—Columbia
- 64 EVERY LITTLE THING U DO—Christopher Williams—Uptown
- 65 I'M IN LUV—Joe—Mercury
- 66 KISS OF LIFE—Sade—Epic
- 67 INFORMER—Snow—EastWest
- 68 COME INSIDE—Intro—Atlantic
- 69 GIVE IT UP, TURN IT LOOSE—En Vogue—EastWest
- 70 HAPPY DAYS—Silk—Keia
- 71 NO ORDINARY LOVE—Sade—Epic
- 72 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
- 73 FOR THE COOL IN YOU—Babyface—Epic
- 74 BABY I'M YOURS—Shai—Gasoline Alley
- 75 CAN WE TALK—Tevin Campbell—Qwest
- 76 GET IT UP (FROM POETIC JUSTICE)—TLC—LaFace/Epic Soundtrax
- 77 SEEMS YOU'RE MUCH TOO BUSY—Vertical Hold—A&M
- 78 IT'S FOR YOU (FROM THE METEOR MAN)—Shanice—Motown
- 79 GOOD OL' DAYS—LeVert—Atlantic
- 80 FLEX—Mad Cobra—Columbia
- 81 IT'S ALRIGHT—Chante Moore—Silas
- 82 SWEET ON U—Lo-Key?—Perspective
- 83 BREATHE AGAIN—Toni Braxton—LaFace

- 84 DOWN WITH THE KING—Run-D.M.C.—Profile
- 85 THE FLOOR—Johnny Gill—Motown
- 86 LOVE MAKES NO SENSE—Alexander O'Neal—Tabu
- 87 LET ME BE THE ONE—Intro—Atlantic
- 88 WHO IS IT—Michael Jackson—Epic
- 89 LITTLE MIRACLES (HAPPEN EVERY DAY)—Luther Vandross—LV
- 90 THAT'S THE WAY LOVE IS—Bobby Brown—MCA
- 91 LAID BACK GIRL—Maze Featuring Frankie Beverly—Warner Bros.
- 92 ALL I SEE—Christopher Williams—Uptown
- 93 SHOOP—Salt-N-Pepa—Next Plateau/London

- 10 EPIC (17)
- 11 LAFACE (9)
- 12 GIANT (9)
- 13 CAPITOL (14)
- 14 COLUMBIA (11)
- 15 KEIA (4)

Hot R&B Singles Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 MCA (52)
- 2 ATLANTIC (28)
- 3 ARISTA (18)
- 4 COLUMBIA (33)
- 5 EPIC (26)

Hot R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 DAVID FOSTER (5)
- 2 BRIAN MORGAN (5)
- 3 VASSEL BENFORD (6)
- 4 CARL MARTIN (3)
- 5 DARYL SIMMONS (14)



DAVID FOSTER: Top R&B Singles Producer

- 6 DAVE HALL (5)
- 7 BISHOP BURRELL (2)
- 8 DR. DRE (3)
- 9 TEDDY RILEY (9)
- 10 DEVANTE SWING (6)
- 11 BABYFACE (11)
- 12 R. KELLY (6)
- 13 JERMAINE DUPRI (5)
- 14 GERALD LEVERT (9)
- 15 KEITH SWEAT (6)
- 16 L.A. REID (10)
- 17 PORTRAIT (3)
- 18 EDWIN NICHOLAS (6)
- 19 TERRY LEWIS (8)
- 20 JIMMY JAM (8)
- 21 TONY! TONI! TONE! (2)
- 22 JOHN PENN II (2)
- 23 TAG TEAM (1)
- 24 SADE (4)
- 25 SPEECH (4)

MCA

Hot R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA (23)
- 2 UPTOWN (18)
- 3 ARISTA (9)
- 4 RCA (13)
- 5 VIRGIN (11)
- 6 GASOLINE ALLEY (6)
- 7 EASTWEST (19)
- 8 JIVE (24)
- 9 ATLANTIC (11)

(r & b)

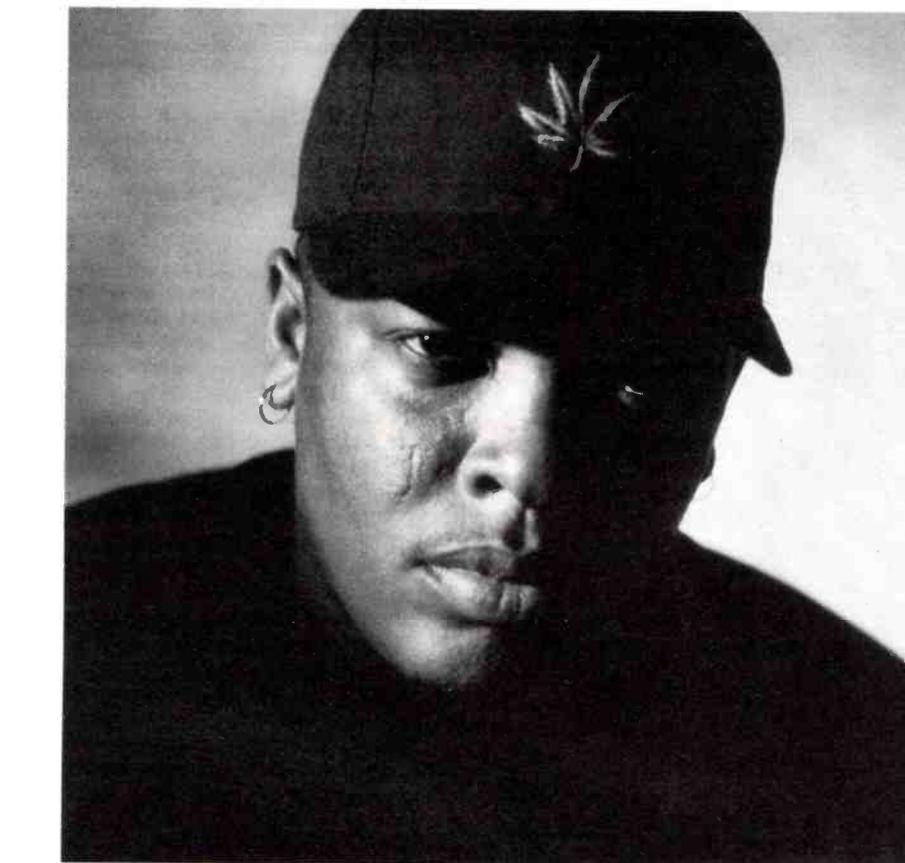
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Top R&B Album Artists

Pos.	ARTIST (No. Of Charted Albums)	Label
1	DR. DRE (1)	Death Row
2	SADE (1)	Epic
3	KENNY G (1)	Arista
4	JANET JACKSON (1)	Virgin
5	SILK (1)	Keia
6	SWV (1)	RCA
7	ICE CUBE (2)	Priority
8	MARY J. BLIGE (1)	Uptown
9	TONI BRAXTON (1)	LaFace
10	SHAI (1)	Gasoline Alley
11	GETO BOYS (2)	Rap-A-Lot
12	CYPRESS HILL (2)	Ruffhouse
13	2PAC (1)	Interscope
14	ARRESTED DEVELOPMENT (2)	Chrysalis
15	TONY! TONI! TONE! (1)	Wing
16	NAUGHTY BY NATURE (2)	Tommy Boy
17	LEVERT (1)	Atlantic
18	SCARFACE (1)	Rap-A-Lot
19	H-TOWN (1)	Luke
20	ONYX (1)	RAL
21	BOBBY BROWN (1)	MCA
22	MARIAH CAREY (4)	Columbia
23	LUTHER VANDROSS (1)	Epic (1) LV
24	PRINCE (4)	Paisley Park
25	KRIS KROSS (2)	Ruffhouse
26	BABYFACE (1)	Epic
27	WRECKX-N-EFFECT (1)	MCA
28	EAZY-E (2)	Ruthless
29	EN VOGUE (2)	EastWest
30	MICHAEL JACKSON (1)	Epic
31	INTRO (1)	Atlantic
32	SPICE 1 (1)	Jive (1) Triad
33	CHANTE MOORE (1)	Silas
34	L.L. COOL J (1)	Def Jam
35	CHRISTOPHER WILLIAMS (1)	Uptown
36	DIGABLE PLANETS (1)	Pendulum
37	TLC (1)	LaFace
38	BOSS (1)	RAL
39	JADE (2)	Giant
40	SNOW (1)	EastWest
41	REGINA BELLE (1)	Columbia
42	BOYZ II MEN (2)	Motown
43	BRIAN MCKNIGHT (1)	Mercury
44	TOO SHORT (2)	Jive
45	JOHNNY GILL (1)	Motown
46	MAZE FEATURING FRANKIE BEVERLY (1)	Warner Bros.
47	PRINCE & THE NEW POWER GENERATION (1)	Paisley Park
48	HEAVY D. & THE BOYZ (1)	Uptown
49	BLOODS & CRIPS (1)	Dangerous
50	REDMAN (1)	RAL

Top R&B Albums

Pos.	TITLE—Artist—Label
1	THE BODYGUARD—Soundtrack—Arista
2	THE CHRONIC—Dr. Dre—Death Row/Interscope
3	LOVE DELUXE—Sade—Epic
4	BREATHLESS—Kenny G—Arista
5	JANET.—Janet Jackson—Virgin
6	LOSE CONTROL—Silk—Keia
7	IT'S ABOUT TIME—SWV—RCA
8	THE PREDATOR—Ice Cube—Priority
9	WHAT'S THE 411?—Mary J. Blige—Uptown
10	TONI BRAXTON—Toni Braxton—LaFace



DR. DRE: Top R&B Album Artist



"The Bodyguard" soundtrack is the Top R&B Album.

11	MENACE II SOCIETY—Soundtrack—Jive
12	IF I EVER FALL IN LOVE—Shai—Gasoline Alley
13	STRICTLY 4 MY N.I.G.G.A.Z.....—2Pac—Interscope
14	TILL DEATH DO US PART—Geto Boys—Rap-A-Lot
15	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...—Arrested Development—Chrysalis
16	SONS OF SOUL—Tony! Toni! Tone!—Wing
17	19 NAUGHTY III—Naughty By Nature—Tommy Boy
18	FOR REAL THO'—LeVert—Atlantic
19	BLACK SUNDAY—Cypress Hill—Ruffhouse
20	THE WORLD IS YOURS—Scarface—Rap-A-Lot
35	OOOOOHHH...ON THE TLC TIP—TLC—LaFace
36	BORN GANGSTAZ—Boss—RAL/Chaos
37	FUNKY DIVAS—En Vogue—EastWest
38	JADE TO THE MAX—Jade—Giant/Reprise
39	12 INCHES OF SNOW—Snow—EastWest
40	PASSION—Regina Belle—Columbia
41	POETIC JUSTICE—Soundtrack—Epic Soundtrax
42	187 HE WROTE—Spice 1—Jive
43	COOLEYHIGHHARMONY—Boyz II Men—Motown
44	BRIAN MCKNIGHT—Brian McKnight—Mercury
45	PROVOCATIVE—Johnny Gill—Motown
46	BACK TO BASICS—Maze Featuring Frankie Beverly—Warner Bros.
47	SYMBOL—Prince And The New Power Generation—Paisley Park
48	DA BOMB—Kris Kross—Ruffhouse
49	IT'S ON (DR. DRE 187UM) KILLA—Eazy-E—Ruthless
50	BLUE FUNK—Heavy D. & The Boyz—Uptown
51	BANGIN ON WAX—Bloods & Crips—Dangerous/Pump

21	FEVER FOR DA FLAVOR—H-Town—Luke
22	BACDAFUCUP—Onyx—RAL/Chaos
23	BOBBY—Bobby Brown—MCA
24	NEVER LET ME GO—Luther Vandross—LV
25	FOR THE COOL IN YOU—Babyface—Epic
26	HARD OR SMOOTH—Wreckx-N-Effect—MCA
27	BOOMERANG—Soundtrack—LaFace
28	DANGEROUS—Michael Jackson—Epic
29	INTRO—Intro—Atlantic
30	PRECIOUS—Chante Moore—Silas
31	14 SHOTS TO THE DOME—L.L. Cool J—Def Jam/RAL
32	CHANGES—Christopher Williams—Uptown
33	MUSIC BOX—Mariah Carey—Columbia
34	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)—Digable Planets—Pendulum

52	WHUT? THEE ALBUM—Redman—RAL/Chaos
53	TAKIN' MY TIME—After 7—Virgin
54	THE NEW BREED—MC Breed—Wrap
55	HERE COME THE LORDS—Lords Of The Underground—Pendulum
56	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)—Tina Turner—Virgin
57	PORTRAIT—Portrait—Capitol
58	X-TRA NAKED—Shabba Ranks—Epic
59	QUAD CITY KNOCK—95 South—Wrap
60	GET IN WHERE YOU FIT IN—Too Short—Jive
61	TOTALLY KROSSED OUT—Kris Kross—Ruffhouse
62	HOUSE OF PAIN—House Of Pain—Tommy Boy
63	BIZARRE RIDE II THE PHARCYDE—The Pharcyde—Delicious Vinyl
64	5150 HOME 4 THA SICK—Eazy-E—Ruthless
65	HEARTBREAKER—The O'Jays—EMI
66	DOWN WITH THE KING—Run-D.M.C.—Profile
67	SOMETHING'S GOIN' ON—UNV—Maverick/Sire
68	AIN'T NO OTHER—MC Lyte—First Priority
69	HUMMIN' COMIN' AT 'CHA—Xscape—So So Def
70	MEN AT LARGE—Men At Large—EastWest
71	IN GOD WE TRUST—Brand Nubian—Elektra
72	NINE YARDS—Paperboy—Next Plateau/FFRR
73	BORN INTO THE '90'S—R. Kelly & Public Announcement—Jive
74	BLACK MAFIA LIFE—Above The Law—Ruthless/Giant
75	HOOTIE MACK—Bell Biv DeVoe—MCA
76	WHERE DEY AT?—Lo-Key?—Perspective
77	DAZZEY DUKS—Duice—TMR
78	JAZZMAZZ VOLUME 1—Guru—Chrysalis
79	RACHELLE FERRELL—Rachelle Ferrell—Manhattan
80	TOO HARD TO SWALLOW—Underground Kingz—Big Time
81	NEVA AGAIN—Kam—Street Knowledge/EastWest
82	CYPRESS HILL—Cypress Hill—Ruffhouse
83	GUERRILLAS IN THA MIST—Da Lench Mob—Street Knowledge/EastWest
84	SNAPSHOT—George Duke—Warner Bros.
85	THE BLISS ALBUM...?—P.M. Dawn—Gee Street/Island
86	NO PRESSURE—Erick Sermon—RAL/Chaos
87	MY BROTHER'S KEEPER—Walter & Scotty—Capitol
88	TAKE A LOOK—Natalie Cole—Elektra
89	EVERYTHING—Joe—Mercury
90	IN THE NUDE—Luke—Luke
91	LOVE MAKES NO SENSE—Alexander O'Neal—Tabu
92	I'M READY—Tevin Campbell—Qwest
93	WHO'S THE MAN?—Soundtrack—Uptown
94	SPICE 1—Spice 1—Triad
95	TALKIN' SHIT—Martin Lawrence—EastWest
96	FOREVER MY LADY—Jodeci—Uptown
97	LOOKS LIKE A JOB FOR...—Big Daddy Kane—Cold Chillin'
98	CB4—Soundtrack—MCA
99	UPTOWN MTV UNPLUGGED—Various Artists—Uptown
100	BETWEEN THE SHEETS—Fourplay—Warner Bros.

ARISTA

Top R&B Album Labels

Pos.	LABEL (No. Of Charted Albums)
1	ARISTA (5)
2	EPIC (12)
3	JIVE (19)
4	UPTOWN (7)
5	INTERSCOPE (4)
6	VIRGIN (6)
7	MCA (12)
8	LAFACE (3)
9	RAP-A-LOT (10)
10	EASTWEST (12)
11	RCA (4)
12	RUFFHOUSE (5)
13	KEIA (1)
14	ATLANTIC (7)
15	PRIORITY (2)

Top R&B Album Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	ARISTA (9)
2	PRIORITY (16)
3	MCA (23)
4	COLUMBIA (26)
5	ATLANTIC GROUP (24)

(r & b)

Hot R&B Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 WHITNEY HOUSTON (4) Arista
- 2 SWV (4) RCA
- 3 SHAI (4) Gasoline Alley
- 4 SILK (4) Keia
- 5 JANET JACKSON (3) Virgin
- 6 MARY J. BLIGE (1) Elektra
(5) Uptown
- 7 TONI BRAXTON (3) LaFace
- 8 JADE (3) Giant
- 9 H-TOWN (4) Luke
- 10 DR. DRE (3) Death Row
- 11 BOBBY BROWN (4) MCA
- 12 JODECI (4) Uptown
- 13 WRECKX-N-EFFECT (4) MCA
- 14 PORTRAIT (3) Capitol
- 15 HI-FIVE (5) Jive
- 16 TLC (3) LaFace
- 17 LEVERT (3) Atlantic
- 18 TONY! TONI! TONE! (2) Wing
- 19 UNV (2) Maverick
- 20 MEN AT LARGE (3) EastWest
- 21 TAG TEAM (1) Life
- 22 SADE (4) Epic
- 23 INTRO (3) Atlantic
- 24 ARRESTED DEVELOPMENT (4) Chrysalis
- 25 LO-KEY? (3) Perspective
- 26 AFTER 7 (4) Virgin
- 27 NAUGHTY BY NATURE (3) Tommy Boy
- 28 CHANTE MOORE (3) Silas
- 29 MARIAH CAREY (2) Columbia
- 30 ICE CUBE (3) Priority
- 31 II D EXTREME (2) Gasoline Alley
- 32 CHRISTOPHER WILLIAMS (3) Uptown
- 33 XSCAPE (1) So So Def
- 34 2PAC (2) Interscope
- 35 ZHANE (1) Flavor Unit
- 36 TEVIN CAMPBELL (3) Qwest
- 37 JOHNNY GILL (1) Epic
(3) Motown
- 38 ROBIN S. (2) Big Beat
- 39 BELL BIV DEVOE (3) MCA
- 40 EN VOGUE (4) EastWest
- 41 DUICE (1) TMR
- 42 BABYFACE (2) Epic
- 43 CHUCKII BOOKER (2) Atlantic
- 44 BOYZ II MEN (1) Motown
(1) Biv 10
- 45 95 SOUTH (1) Wrap
- 46 BRIAN MCKNIGHT (3) Mercury
- 47 R. KELLY & PUBLIC ANNOUNCEMENT (2) Jive
- 48 REGINA BELLE (3) Columbia
- 49 SHANICE (1) Motown
(1) Giant
- 50 PRINCE (5) Paisley Park

Hot R&B Singles

Pos. TITLE—Artist—Label

- 1 I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)—Whitney Houston—Arista
- 2 KNOCKIN' DA BOOTS—H-Town—Luke
- 3 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 4 FREAK ME—Silk—Keia
- 5 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 6 WEAK—SWV—RCA
- 7 I'M SO INTO YOU—SWV—RCA
- 8 DON'T WALK AWAY—Jade—Giant
- 9 WHOOMP! (THERE IT IS)—Tag Team—Life
- 10 RUMP SHAKER—Wreckx-N-Effect—MCA
- 11 NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope
- 12 LATELY—Jodeci—Uptown
- 13 SOMETHING'S GOIN' ON—UNV—Maverick/Sire
- 14 SO ALONE—Men At Large—EastWest
- 15 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 16 JUST KICKIN' IT—Xscape—So So Def
- 17 RIGHT HERE (HUMAN NATURE)/DOWNTOWN—SWV—RCA
- 18 CRY NO MORE—II D Extreme—Gasoline Alley
- 19 HEY MR. D.J.—Zhane—Flavor Unit
- 20 DREAMLOVER—Mariah Carey—Columbia
- 21 COMFORTER—Shai—Gasoline Alley
- 22 HERE WE GO AGAIN!—Portrait—Capitol
- 23 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 24 LOVE NO LIMIT—Mary J. Blige—Uptown
- 25 MR. WENDAL—Arrested Development—Chrysalis
- 26 DAZZEY DUKS—Duice—TMR
- 27 I GET AROUND—2Pac—Interscope
- 28 IF—Janet Jackson—Virgin
- 29 WHOOT, THERE IT IS—95 South—Wrap

- 30 SHOW ME LOVE—Robin S.—Big Beat
- 31 LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG)—Toni Braxton—LaFace
- 32 I HAVE NOTHING (FROM THE BODYGUARD)—Whitney Houston—Arista
- 33 GET AWAY—Bobby Brown—MCA
- 34 REMINISCE—Mary J. Blige—Uptown
- 35 I'M EVERY WOMAN (FROM THE BODYGUARD)—Whitney Houston—Arista
- 36 ONE LAST CRY—Brian McKnight—Mercury
- 37 ABC-123—LeVert—Atlantic
- 38 BABY I'M FOR REAL/NATURAL HIGH—After 7—Virgin
- 39 QUALITY TIME—Hi-Five—Jive
- 40 GOOD ENOUGH—Bobby Brown—MCA
- 41 DEDICATED—R. Kelly & Public Announcement—Jive
- 42 I GOT A THANG 4 YA!—Lo-Key?—Perspective
- 43 IF I HAD NO LOOT—Tony! Toni! Tone!—Wing
- 44 ANNIVERSARY—Tony! Toni! Tone!—Wing
- 45 ONE WOMAN—Jade—Giant
- 46 IN THE STILL OF THE NITE (FROM THE JACKSONS)—Boyz II Men—Motown
- 47 LOVE'S TAKEN OVER—Chante Moore—Silas
- 48 I GOT A MAN—Positive K—Island
- 49 IT WAS A GOOD DAY—Ice Cube—Priority
- 50 GANGSTA LEAN—DRS—Capitol
- 51 RUFFNECK—MC Lyte—First Priority
- 52 GAMES—Chuckii Booker—Atlantic
- 53 SOMETHING IN YOUR EYES—Bell Biv Devoe—MCA



WHITNEY HOUSTON: Top R&B Singles Artist. Her "I Will Always Love You (From The Bodyguard)" is the Top R&B Single.

- 54 LOSE CONTROL/GIRL U FOR ME—Silk—Keia
- 55 ALRIGHT—Kris Kross Featuring Supercat—Ruffhouse
- 56 REBIRTH OF SLICK (COOL LIKE DAT)—Digable Planets—Pendulum
- 57 CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
- 58 DRE DAY—Dr. Dre—Death Row/Interscope
- 59 SLAM—Onyx—RAL/Chaos
- 60 SLOW AND SEXY—Shabba Ranks (Featuring Johnny Gill)—Epic
- 61 DITTY—Paperboy—Next Plateau/FFRR
- 62 SWEET THING—Mary J. Blige—Uptown
- 63 IF I COULD—Regina Belle—Columbia
- 64 EVERY LITTLE THING U DO—Christopher Williams—Uptown
- 65 I'M IN LUV—Joe—Mercury
- 66 KISS OF LIFE—Sade—Epic
- 67 INFORMER—Snow—EastWest
- 68 COME INSIDE—Intro—Atlantic
- 69 GIVE IT UP, TURN IT LOOSE—En Vogue—EastWest
- 70 HAPPY DAYS—Silk—Keia
- 71 NO ORDINARY LOVE—Sade—Epic
- 72 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
- 73 FOR THE COOL IN YOU—Babyface—Epic
- 74 BABY I'M YOURS—Shai—Gasoline Alley
- 75 CAN WE TALK—Tevin Campbell—Qwest
- 76 GET IT UP (FROM POETIC JUSTICE)—TLC—LaFace/Epic Soundtrax
- 77 SEEMS YOU'RE MUCH TOO BUSY—Vertical Hold—A&M
- 78 IT'S FOR YOU (FROM THE METEOR MAN)—Shanice—Motown
- 79 GOOD OL' DAYS—LeVert—Atlantic
- 80 FLEX—Mad Cobra—Columbia
- 81 IT'S ALRIGHT—Chante Moore—Silas
- 82 SWEET ON U—Lo-Key?—Perspective
- 83 BREATHE AGAIN—Toni Braxton—LaFace

- 84 DOWN WITH THE KING—Run-D.M.C.—Profile
- 85 THE FLOOR—Johnny Gill—Motown
- 86 LOVE MAKES NO SENSE—Alexander O'Neal—Tabu
- 87 LET ME BE THE ONE—Intro—Atlantic
- 88 WHO IS IT—Michael Jackson—Epic
- 89 LITTLE MIRACLES (HAPPEN EVERY DAY)—Luther Vandross—LV
- 90 THAT'S THE WAY LOVE IS—Bobby Brown—MCA
- 91 LAID BACK GIRL—Maze Featuring Frankie Beverly—Warner Bros.
- 92 ALL I SEE—Christopher Williams—Uptown
- 93 SHOOP—Salt-N-Pepa—Next Plateau/London

- 10 EPIC (17)
- 11 LAFACE (9)
- 12 GIANT (9)
- 13 CAPITOL (14)
- 14 COLUMBIA (11)
- 15 KEIA (4)

Hot R&B Singles Distributing Labels

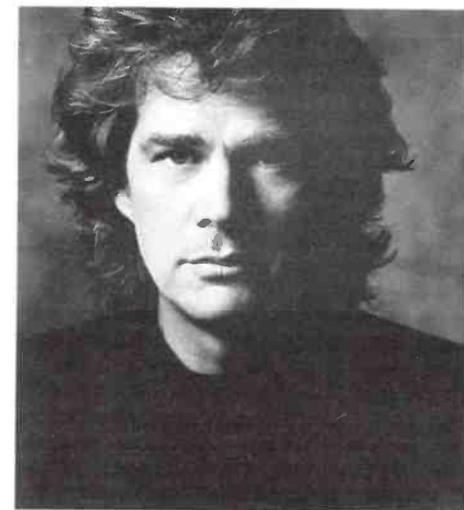
Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 MCA (52)
- 2 ATLANTIC (28)
- 3 ARISTA (18)
- 4 COLUMBIA (33)
- 5 EPIC (26)

Hot R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 DAVID FOSTER (5)
- 2 BRIAN MORGAN (5)
- 3 VASSEL BENFORD (6)
- 4 CARL MARTIN (3)
- 5 DARYL SIMMONS (14)



DAVID FOSTER: Top R&B Singles Producer

- 6 DAVE HALL (5)
- 7 BISHOP BURRELL (2)
- 8 DR. DRE (3)
- 9 TEDDY RILEY (9)
- 10 DEVANTE SWING (6)
- 11 BABYFACE (11)
- 12 R. KELLY (6)
- 13 JERMAINE DUPRI (5)
- 14 GERALD LEVERT (9)
- 15 KEITH SWEAT (6)
- 16 L.A. REID (10)
- 17 PORTRAIT (3)
- 18 EDWIN NICHOLAS (6)
- 19 TERRY LEWIS (8)
- 20 JIMMY JAM (8)
- 21 TONY! TONI! TONE! (2)
- 22 JOHN PENN II (2)
- 23 TAG TEAM (1)
- 24 SADE (4)
- 25 SPEECH (4)

MCA

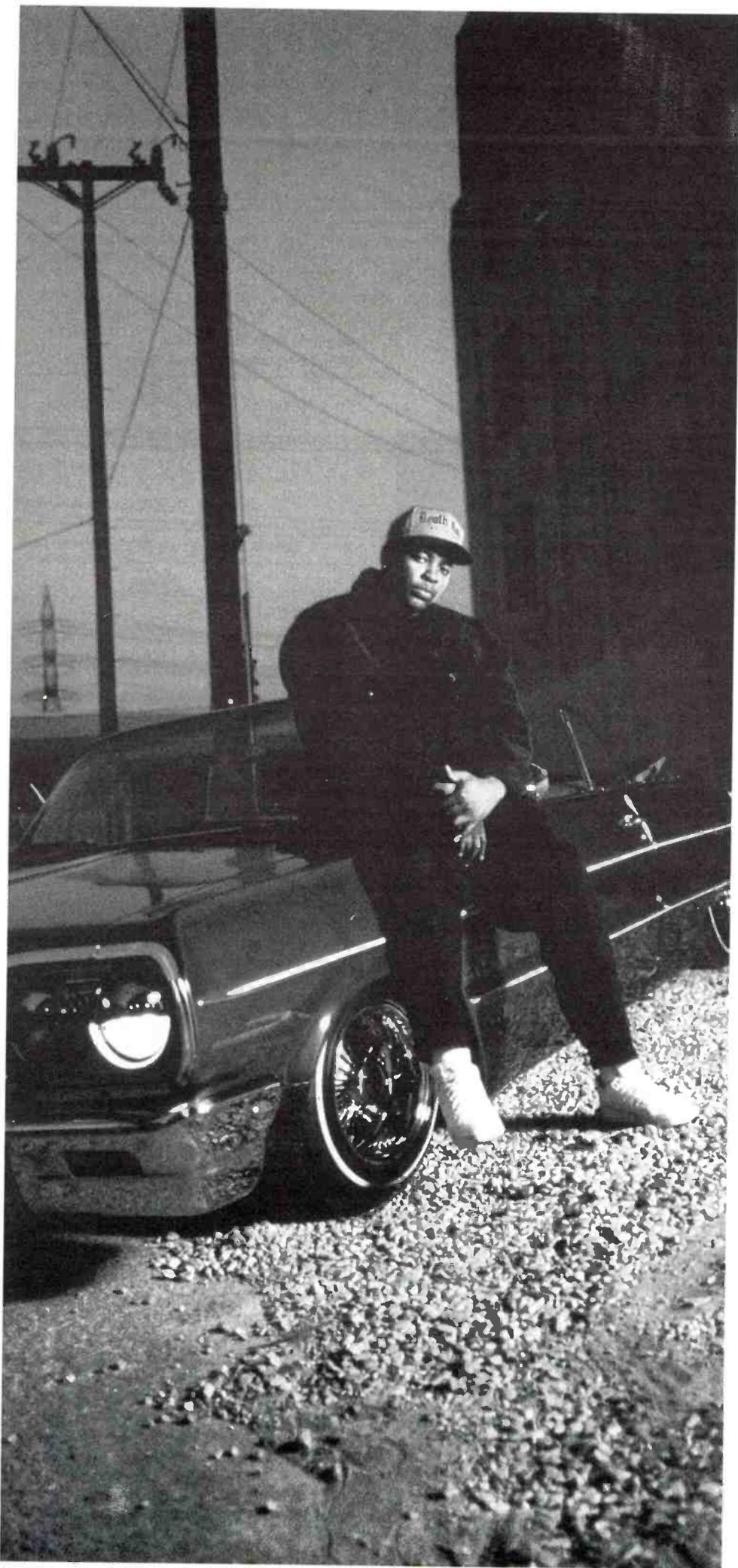
Hot R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA (23)
- 2 UPTOWN (18)
- 3 ARISTA (9)
- 4 RCA (13)
- 5 VIRGIN (11)
- 6 GASOLINE ALLEY (6)
- 7 EASTWEST (19)
- 8 JIVE (24)
- 9 ATLANTIC (11)

(r & b)

The Year In mUSIC



DR. DRE: Top R&B Artist and Top New R&B Artist

Top R&B Artists

Pos.	ARTIST (No. Of Charted Albums & Singles)	Label
1	DR. DRE (4)	Death Row
2	SWV (5)	RCA
3	JANET JACKSON (4)	Virgin
4	SILK (5)	Keia
5	SADE (5)	Epic
6	MARY J. BLIGE (1)	Elektra (6) Uptown
7	SHAI (5)	Gasoline Alley
8	TONI BRAXTON (4)	LaFace
9	KENNY G (3)	Arista
10	ICE CUBE (5)	Priority
11	WHITNEY HOUSTON (4)	Arista
12	H-TOWN (5)	Luke
13	BOBBY BROWN (5)	MCA
14	ARRESTED DEVELOPMENT (6)	Chrysalis
15	JADE (5)	Giant
16	TONY! TONY! TONY! (3)	Wing
17	2PAC (3)	Interscope
18	LEVERT (4)	Atlantic
19	WRECKX-N-EFFECT (5)	MCA
20	NAUGHTY BY NATURE (5)	Tommy Boy
21	GETO BOYS (4)	Rap-A-Lot
22	MARIAH CAREY (6)	Columbia
23	CYPRESS HILL (3)	Ruffhouse
24	INTRO (4)	Atlantic
25	TLC (4)	LaFace
26	ONYX (3)	RAL (1) JMJ
27	CHANTE MOORE (4)	Silas
28	PRINCE (9)	Paisley Park
29	BABYFACE (3)	Epic
30	LUTHER VANDROSS (1)	Epic (4) LV
31	EN VOGUE (6)	EastWest
32	CHRISTOPHER WILLIAMS (4)	Uptown
33	KRIS KROSS (6)	Ruffhouse
34	MICHAEL JACKSON (3)	Epic (1) Motown (1) MJJ
35	PORTRAIT (4)	Capitol
36	DIGABLE PLANETS (4)	Pendulum
37	SCARFACE (3)	Rap-A-Lot
38	AFTER 7 (5)	Virgin
39	REGINA BELLE (4)	Columbia
40	BOYZ II MEN (3)	Motown (1) Biv 10
41	UNV (3)	Maverick
42	JOHNNY GILL (1)	Epic (4) Motown
43	JODECI (5)	Uptown
44	MEN AT LARGE (4)	EastWest
45	L.L. COOL J (4)	Def Jam
46	SNOW (3)	EastWest
47	BRIAN McKNIGHT (4)	Mercury
48	LO-KEY? (4)	Perspective
49	EAZY-E (3)	Ruthless
50	BOSS (3)	RAL

Top New R&B Artists

Pos.	ARTIST (No. Of Charted Albums & Singles)	Label
1	DR. DRE (4)	DEATH ROW
2	SWV (5)	RCA
3	SILK (5)	Keia
4	SHAI (5)	Gasoline Alley
5	TONI BRAXTON (4)	LaFace
6	H-TOWN (5)	Luke
7	JADE (5)	Giant
8	INTRO (4)	Atlantic
9	ONYX (3)	RAL (1) JMJ
10	CHANTE MOORE (4)	Silas

ARISTA

Top R&B Labels

Pos.	LABEL (No. Of Charted Albums & Singles)
1	ARISTA (14)
2	EPIC (29)
3	UPTOWN (25)
4	JIVE (43)
5	MCA (35)
6	VIRGIN (17)
7	LAFACE (12)
8	EASTWEST (31)
9	RCA (17)
10	INTERSCOPE (9)
11	ATLANTIC (18)
12	KEIA (5)
13	GASOLINE ALLEY (8)
14	COLUMBIA (20)
15	RAP-A-LOT (15)

MCA

Top R&B Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums & Singles)
1	MCA (75)
2	ARISTA (27)
3	COLUMBIA (59)
4	PRIORITY (24)
5	EPIC (47)

(r & b)



Hot R&B Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WARNER-TAMERLANE, BMI (43)
- 2 MCA, ASCAP (37)
- 3 WB, ASCAP (51)
- 4 EMI APRIL, ASCAP (56)
- 5 VELVET APPLE, BMI (1)
- 6 SONY SONGS, BMI (16)
- 7 EMI BLACKWOOD, BMI (33)
- 8 ZOMBA, BMI (25)
- 9 MUSIC CORP. OF AMERICA, BMI (19)
- 10 ZOMBA, ASCAP (32)
- 11 JOBETE, ASCAP (10)
- 12 FLYTE TYME, ASCAP (8)
- 13 NEW PERSPECTIVE, ASCAP (6)
- 14 ALVERT, BMI (2)
- 15 SONY TUNES, ASCAP (10)
- 16 INTERSCOPE PEARL, BMI (8)
- 17 ECAPF, BMI (6)
- 18 TRYCEP, BMI (12)

Hot R&B Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (273)
- 2 WARNER/CHAPPELL MUSIC (103)
- 3 MCA MUSIC (65)
- 4 ZOMBA MUSIC (65)
- 5 SONY MUSIC GROUP (31)



EMI MUSIC PUBLISHING

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Hot R&B Singles Sales

Pos. TITLE—Artist—Label

- 1 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
- 2 KNOCKIN' DA BOOTS—H. Town—Luke
- 3 WHOOMP! (THERE IT IS)—Tag Team—Life
- 4 NUTHIN' BUT A G THANG—Dr. Dre—Death Row
- 5 FREAK ME—Silk—Keia



"I Will Always Love You (From The Bodyguard)" is the Top R&B Singles Sales Track.

- 19 BLACK ICE, BMI (3)
- 20 BAM JAMS, BMI (5)
- 21 SAJA, BMI (13)
- 22 TROUTMAN, BMI (12)
- 23 BLACK BULL, ASCAP (4)
- 24 R. KELLY, BMI (5)
- 25 PAC JAM, BMI (7)
- 26 GASOLINE ALLEY, BMI (2)
- 27 NAUGHTY, ASCAP (6)
- 28 NICK-O-VAL, ASCAP (1)
- 29 STONE JAM, ASCAP (5)
- 30 RAMAL, BMI (6)
- 31 T-BOY, ASCAP (5)
- 32 IRVING, BMI (9)
- 33 NESS, NITTY & CAPONE, ASCAP (9)
- 34 GRADINGTON, ASCAP (2)
- 35 RONNIE ONYX, BMI (2)
- 36 E/A, ASCAP (7)
- 37 LLEE, BMI (1)
- 38 KEITH SWEAT, ASCAP (6)
- 39 RAP & MORE, BMI (1)
- 40 AIN'T NUTHIN' GOIN' ON BUT FU-KIN', ASCAP (1)
- 41 ARRESTED DEVELOPMENT, BMI (4)
- 42 KEAR, BMI (8)
- 43 BOOBIE-LOO, BMI (5)
- 44 TWO TUFF-ENUFF, BMI (4)
- 45 POLYGRAM INTERNATIONAL, ASCAP (8)
- 46 GREENSKIRT, BMI (5)
- 47 SO SO DEF, ASCAP (5)
- 48 II D EXTREME, ASCAP (1)
- 49 GANGSTA BOOGIE, ASCAP (5)
- 50 GASOLINE ALLEY, ASCAP (1)

- 6 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 7 DAZZEY DUKS—Duice—TMR
- 8 WHOOT, THERE IT IS—'95 South—Wrap
- 9 RUMP SHAKER—Wreckx-N-Effect—MCA
- 10 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 11 WEAK—SWV—RCA
- 12 LATELY—Jodeci—Uptown
- 13 JUST KICKIN' IT—Xscape—So So Def
- 14 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 15 I'M SO INTO YOU—SWV—RCA
- 16 DITTY—Paperboy—Next Plateau/FFRR
- 17 I GET AROUND—'2Pac—Interscope
- 18 CHECK YO SELF—Ice Cube—Priority
- 19 INFORMER—Snow—EastWest
- 20 IT WAS A GOOD DAY—Ice Cube—Priority
- 21 CRY NO MORE—II D Extreme—Gasoline Alley
- 22 DRE DAY—Dr. Dre—Death Row
- 23 SOMETHING'S GOIN' ON—UNV—Maverick/Sire
- 24 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 25 RIGHT HERE/DOWNTOWN—SWV—RCA
- 26 SO ALONE—Men At Large—EastWest
- 27 DREAMLOVER—Mariah Carey—Columbia
- 28 SHOW ME LOVE—Robin S—Big Beat
- 29 I GOT A MAN—Positive K—Island
- 30 RUFFNECK—MC Lyte—First Priority
- 31 SLAM—Onyx—RAL/Chaos
- 32 DOWN WITH THE KING—Run-D.M.C.—Profile
- 33 GANGSTA LEAN—DRS—Capitol
- 34 ALRIGHT—Kris Kross—Ruffhouse
- 35 REBIRTH OF SLICK—Digable Planets—Pendulum
- 36 DON'T WALK AWAY—Jade—Giant
- 37 HEY MR. D.J.—Zhane—Flavor Unit
- 38 IN THE STILL OF THE NITE—Boyz II Men—Motown
- 39 MR. WENDAL—Arrested Development—Chrysalis
- 40 COMFORTER—Shai—Gasoline Alley
- 41 GOOD ENOUGH—Bobby Brown—MCA
- 42 ABC-123—LeVert—Atlantic
- 43 IF I HAD NO LOOT—Tony! Toni! Tonè!—Wing
- 44 A WHOLE NEW WORLD—P. Bryson/R. Belle—Columbia

The Year In Music

- 45 EVERYTHING'S GONNA BE ALRIGHT—Father M.C.—Uptown
- 46 IF—Janet Jackson—Virgin
- 47 HERE WE GO AGAIN!—Portrait—Capitol
- 48 I HAVE NOTHING—Whitney Houston—Arista
- 49 ONE LAST CRY—Brian McKnight—Mercury
- 50 INSANE IN THE BRAIN—Cypress Hill—Ruffhouse
- 51 BOOM! SHAKE THE ROOM—Jazzy Jeff/Fresh Prince—Jive
- 52 SLOW AND SEXY—Shabba Ranks/Johnny Gill—Epic
- 53 DEEPER—Boss—RAL/Chaos
- 54 LOVE SHOULDA BROUGHT YOU...—Toni Braxton—LaFace
- 55 FLEX—Mad Cobra—Columbia
- 56 I GOT A THANG 4 YA!—Lo-Key?—Perspective
- 57 SHOOP—Salt-N-Pepa—Next Plateau/London
- 58 I'M EVERY WOMAN—Whitney Houston—Arista
- 59 CHIEF ROCKA—Lords Of The Underground—Pendulum
- 60 VERY SPECIAL—Big Daddy Kane—Cold Chillin'
- 61 ANNIVERSARY—Tony! Toni! Tonè!—Wing
- 62 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
- 63 PASSIN' ME BY—The Pharcyde—Delicious Vinyl

- 5 I'M SO INTO YOU—SWV—RCA
- 6 FREAK ME—Silk—Keia
- 7 SOMETHING'S GOIN' ON—UNV—Maverick/Sire
- 8 KNOCKIN' DA BOOTS—H. Town—Luke
- 9 LOSE CONTROL—Silk—Keia
- 10 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace
- 11 LATELY—Jodeci—Uptown
- 12 HEY MR. D.J.—Zhane—Flavor Unit
- 13 RIGHT HERE (HUMAN NATURE)—SWV—RCA
- 14 SWEET THING—Mary J. Blige—Uptown
- 15 IF—Janet Jackson—Virgin
- 16 DREAMLOVER—Mariah Carey—Columbia
- 17 GET AWAY—Bobby Brown—MCA
- 18 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
- 19 I HAVE NOTHING—Whitney Houston—Arista
- 20 SO ALONE—Men At Large—EastWest
- 21 HERE WE GO AGAIN!—Portrait—Capitol
- 22 ANNIVERSARY—Tony! Toni! Tonè!—Wing
- 23 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 24 I'M EVERY WOMAN—Whitney Houston—Arista
- 25 ABC-123—LeVert—Atlantic
- 26 COMFORTER—Shai—Gasoline Alley
- 27 CRY NO MORE—II D Extreme—Gasoline Alley
- 28 REMINISCE—Mary J. Blige—Uptown
- 29 MR. WENDAL—Arrested Development—Chrysalis
- 30 ONE LAST CRY—Brian McKnight—Mercury
- 31 LOVE SHOULDA BROUGHT YOU...—Toni Braxton—LaFace
- 32 BREATHE AGAIN—Toni Braxton—LaFace
- 33 DEDICATED—R. Kelly & Public Announcement—Jive
- 34 DOWNTOWN—SWV—RCA
- 35 JUST KICKIN' IT—Xscape—So So Def
- 36 SHOW ME LOVE—Robin S—Big Beat
- 37 QUALITY TIME—Hi-Five—Jive
- 38 BABY I'M FOR REAL/NATURAL HIGH—After 7—Virgin
- 39 ONE WOMAN—Jade—Giant
- 40 LET ME BE THE ONE—Intra—Atlantic
- 41 I GET AROUND—'2Pac—Interscope
- 42 KISS OF LIFE—Sade—Epic
- 43 GIRL U FOR ME—Silk—Keia
- 44 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 45 IT'S FOR YOU—Shanice—Motown
- 46 EVERY LITTLE THING U DO—Christopher Williams—Uptown
- 47 SOMETHING IN YOUR EYES—Bell Biv DeVoe—MCA
- 48 NUTHIN' BUT A G THANG—Dr. Dre—Death Row
- 49 SEEMS YOU'RE MUCH TOO BUSY—Vertical Hold—A&M
- 50 GAMES—Chuckii Booker—Atlantic
- 51 FOR THE COOL IN YOU—Babyface—Epic
- 52 GIVE IT UP, TURN IT LOOSE—En Vogue—EastWest
- 53 BABY I'M YOURS—Shai—Gasoline Alley
- 54 IF I HAD NO LOOT—Tony! Toni! Tonè!—Wing
- 55 NEVER KEEPING SECRETS—Babyface—Epic
- 56 THAT'S THE WAY LOVE IS—Bobby Brown—MCA
- 57 COME INSIDE—Intra—Atlantic
- 58 LOVE MAKES NO SENSE—Alexander O'Neal—Tabu
- 59 RUMP SHAKER—Wreckx-N-Effect—MCA
- 60 I'M IN LUV—Joe—Mercury
- 61 CAN WE TALK—Tevin Campbell—Qwest
- 62 GET IT UP—TLC—LaFace
- 63 RUNAWAY LOVE—En Vogue—EastWest
- 64 I GOT A THANG 4 YA!—Lo-Key?—Perspective
- 65 RIBBON IN THE SKY—Intra—Atlantic
- 66 IF I COULD—Regina Belle—Columbia
- 67 WHOOMP! (THERE IT IS)—Tag Team—Life
- 68 LOVE'S TAKEN OVER—Chante Moore—Silas
- 69 WHO IS IT—Michael Jackson—Epic
- 70 NO ORDINARY LOVE—Sade—Epic
- 71 ALRIGHT—Kris Kross—Ruffhouse
- 72 HAPPY DAYS—Silk—Keia
- 73 GOOD ENOUGH—Bobby Brown—MCA
- 74 IT'S ALRIGHT—Chante Moore—Silas
- 75 SWEET ON U—Lo-Key?—Perspective



JANET JACKSON: "That's The Way Love Goes" is the Top R&B Airplay Single.

- 64 SOMETHING IN YOUR EYES—Bell Biv DeVoe—MCA
- 65 QUALITY TIME—Hi-Five—Jive
- 66 BACK SEAT (OF MY JEEP)—L.L. Cool J—Def Jam/RAL
- 67 MEGA MEDLEY—Zapp & Roger—Reprise
- 68 GET AWAY—Bobby Brown—MCA
- 69 I'D DIE WITHOUT YOU—P.M. Dawn—Gee Street/LaFace
- 70 I'M IN LUV—Joe—Mercury
- 71 GANGSTA BITCH—Apache—Tommy Boy
- 72 BONNIE AND CLYDE/IBWIN' WIT MY CREW!N'—Yo-Yo—EastWest
- 73 SAVING FOREVER FOR YOU—Shanice—Giant/Reprise
- 74 IF I COULD—Regina Belle—Columbia
- 75 LOSE CONTROL/GIRL U FOR ME—Silk—Keia

Hot R&B Singles Airplay

Pos. TITLE—Artist—Label

- 1 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 2 DON'T WALK AWAY—Jade—Giant
- 3 LOVE NO LIMIT—Mary J. Blige—Uptown
- 4 WEAK—SWV—RCA

(r & b)

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HEAVY D SILK 10,000 MANIACS BON JOVI DURAN DURAN STEELY DAN LUIS MIGUEL GRATEFUL
DEAD DEPECHE MODE BILLY JOEL MADONNA BELL BIV DEVOE LEVERT BIG DADDY KANE MC LYTE
TAG TEAM CELIA CRUZ TITO PUENTE ORQUESTA GUAYACAN LUTHER VANDROSS EN VOGUE ROD
STEWART JERRY GARCIA BAND NEIL DIAMOND THE SPINNERS JAY BLACK AND THE AMERICANS
LITTLE ANTHONY AND THE ORIGINAL IMPERIALS JOHNNY MAESTRO AND THE BROOKLYN BRIDGE
GARY PUCKETT AND THE UNION GAP MARTHA REEVES AND THE VANDELLAS FRED PARRIS AND THE
FIVE SATINS HAROLD MELVIN AND THE BLUE NOTES MARIAH CAREY JANET JACKSON PAUL
SIMON SIMON AND GARFUNKEL GLORIA TREVI THE BEACH BOYS DEF COMEDY JAM ROBERT
PLANT RICARDO MONTANER FRANKIE BEVERLY AND MAZE ANDREW DICE CLAY ROGER DALTRY
MICHAEL BOLTON SADE GEORGE DALARAS SINBAD GALLAGHER STING LEONARD COHEN
PATTI LABELLE LYLE LOVETT THE THE REGINA BELLE BB KING ERIC JOHNSON BUDDY
GUY ALLIGATOR ALL-STARS JAMES TAYLOR VINCENTE FERNANDEZ THE DRIFTERS

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The Paramount

JAMES BROWN MARY J. BLIGE SHABBA RANKS TLC BRUCE SPRINGSTEEN SWV SHAITM LL COOL J
HEAVY D SILK 10,000 MANIACS BON JOVI DURAN DURAN STEELY DAN LUIS MIGUEL GRATEFUL
DEAD DEPECHE MODE BILLY JOEL MADONNA BELL BIV DEVOE LEVERT CAMILO SESTO MC LYTE TAG
TEAM CELIA CRUZ TITO PUENTE ORQUESTA GUAYACAN LUTHER VANDROSS EN VOGUE ROD STEWART
JERRY GARCIA BAND NEIL DIAMOND THE SPINNERS JAY BLACK AND THE AMERICANS TONI
BRAXTON BROOKLYN TABERNACLE CHOIR GARY PUCKETT AND THE UNION GAP MARTHA REEVES
AND THE VANDELLAS TONY! TONI! TONÉ! HAROLD MELVIN AND THE BLUE NOTES MARIAH CAREY
JANET JACKSON PAUL SIMON SIMON AND GARFUNKEL GLORIA TREVI THE BEACH BOYS DEF COMEDY
JAM ROBERT PLANT ME PHI ME TERENCE TRENT D'ARBY ROSANNE CASH ANDREW DICE CLAY ROGER DALTRY
MICHAEL BOLTON SADE GEORGE DALARAS SINBAD GALLAGHER STING LEONARD COHEN BUJU
BANTON LYLE LOVETT THE THE REGINA BELLE BB KING ERIC JOHNSON DADA BROTHER CANE
JAMES TAYLOR BLUES TRAVELER THE DRIFTERS CHRIS WHITLEY JOHN P. KEE RAUL DI BLASIO

The Year In mUSic

Top Country Album Artists

Pos. ARTIST (No. Of Charted Albums) Labels

- 1 GARTH BROOKS (6) Liberty
- 2 BILLY RAY CYRUS (2) Mercury
- 3 REBA McENTIRE (5) MCA
- 4 BROOKS & DUNN (2) Arista
- 5 GEORGE STRAIT (4) MCA
- 6 ALAN JACKSON (4) Arista
- 7 WYNONNA (2) Curb/MCA
- 8 VINCE GILL (1) RCA
(4) MCA
- 9 MARY-CHAPIN CARPENTER (2) Columbia
- 10 TRAVIS TRITT (4) Warner Bros.
- 11 CLINT BLACK (4) RCA
- 12 DWIGHT YOAKAM (2) Reprise
- 13 TANYA TUCKER (4) Liberty
- 14 LORRIE MORGAN (1) RCA
(2) BNA

- 29 DIAMOND RIO (2) Arista
- 30 SUZY BOGGUSS (3) Liberty
- 31 SAWYER BROWN (3) Curb
- 32 LITTLE TEXAS (2) Warner Bros.
- 33 CHRIS LEDOUX (2) Liberty
- 34 BILLY DEAN (2) SBK
- 35 PAM TILLIS (1) Arista
- 36 RICKY VAN SHELTON (2) Columbia
- 37 RESTLESS HEART (1) RCA
- 38 TOBY KEITH (1) Mercury
- 39 PATTY LOVELESS (1) MCA
(1) Epic
- 40 HAL KETCHUM (2) Curb
- 41 GEORGE JONES (1) MCA
- 42 JOE DIFFIE (1) Epic
- 43 WILLIE NELSON (1) Columbia
- 44 MARTY STUART (1) MCA
- 45 CLAY WALKER (1) Giant
- 46 KATHY MATTEA (1) Mercury
- 47 McBRIDE & THE RIDE (2) MCA



BILLY RAY CYRUS: "Some Gave All" is the Top Country Album.



GARTH BROOKS: Top Country Album Artist

- 15 TRISHA YEARWOOD (3) MCA
- 16 JOHN MICHAEL MONTGOMERY (1) Atlantic
- 17 TRACY LAWRENCE (2) Atlantic
- 18 JOHN ANDERSON (2) BNA
- 19 ALABAMA (3) RCA
- 20 RANDY TRAVIS (3) Warner Bros.
- 21 MARK CHESNUTT (2) MCA
- 22 CONFEDERATE RAILROAD (1) Atlantic
- 23 DOUG STONE (4) Epic
- 24 ALVIN & THE CHIPMUNKS (1) Chipmunk
- 25 AARON TIPPIN (2) RCA
- 26 DOLLY PARTON (2) Columbia
- 27 SAMMY KERSHAW (2) Mercury
- 28 COLLIN RAYE (2) Epic

- 48 MARK COLLIE (1) MCA
- 49 THE JUDDS (2) Curb
- 50 DOUG SUPERNAW (1) BNA

Top Country Albums

Pos. TITLE—Artist—Label

- 1 SOME GAVE ALL—Billy Ray Cyrus—Mercury
- 2 THE CHASE—Garth Brooks—Liberty
- 3 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
- 4 IN PIECES—Garth Brooks—Liberty
- 5 IT'S YOUR CALL—Reba McEntire—MCA
- 6 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista

- 7 BRAND NEW MAN—Brooks & Dunn—Arista
- 8 I STILL BELIEVE IN YOU—Vince Gill—MCA
- 9 NO FENCES—Garth Brooks—Liberty
- 10 HARD WORKIN' MAN—Brooks & Dunn—Arista
- 11 COME ON COME ON—Mary-Chapin Carpenter—Columbia
- 12 WYNONNA—Wynonna—Curb/MCA
- 13 ROPIN' THE WIND—Garth Brooks—Liberty
- 14 LIFE'S A DANCE—John Michael Montgomery—Atlantic
- 15 BEYOND THE SEASON—Garth Brooks—Liberty
- 16 IT WON'T BE THE LAST—Billy Ray Cyrus—Mercury
- 17 TELL ME WHY—Wynonna—Curb/MCA
- 18 THIS TIME—Dwight Yoakam—Reprise
- 19 ALIBIS—Tracy Lawrence—Atlantic
- 20 GARTH BROOKS—Garth Brooks—Liberty
- 21 SEMINOLE WIND—John Anderson—BNA
- 22 WATCH ME—Lorrie Morgan—BNA
- 23 AMERICAN PRIDE—Alabama—RCA
- 24 T-R-O-U-B-L-E—Travis Tritt—Warner Bros.
- 25 CONFEDERATE RAILROAD—Confederate Railroad—Atlantic
- 26 CHIPMUNKS IN LOW PLACES—Alvin & The Chipmunks—Chipmunk/Epic
- 27 GREATEST HITS VOLUME TWO—Reba McEntire—MCA
- 28 HEARTS IN ARMOR—Trisha Yearwood—MCA
- 29 SLOW DANCING WITH THE MOON—Dolly Parton—Columbia
- 30 CAN'T RUN FROM YOURSELF—Tanya Tucker—Liberty
- 31 NO TIME TO KILL—Clint Black—RCA
- 32 COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant
- 33 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
- 34 EASY COME, EASY GO—George Strait—MCA
- 35 THE HARD WAY—Clint Black—RCA
- 36 READ BETWEEN THE LINES—Aaron Tippin—RCA
- 37 GREATEST HITS, VOL. 2—Randy Travis—Warner Bros.
- 38 FOR MY BROKEN HEART—Reba McEntire—MCA
- 39 HONEYMOON IN VEGAS—Soundtrack—Epic—Soundtrax/Epic
- 40 HOMEWARD LOOKING ANGEL—Pam Tillis—Arista
- 41 IN THIS LIFE—Collin Raye—Epic
- 42 HAUNTED HEART—Sammy Kershaw—Mercury
- 43 ALMOST GOODBYE—Mark Chesnutt—MCA
- 44 BIG IRON HORSES—Restless Heart—RCA
- 45 FROM THE HEART—Doug Stone—Epic
- 46 CLOSE TO THE EDGE—Diamond Rio—Arista
- 47 TOBY KEITH—Toby Keith—Mercury
- 48 WHATCHA GONNA DO WITH A COWBOY—Chris LeDoux—Liberty
- 49 LONGNECKS & SHORT STORIES—Mark Chesnutt—MCA
- 50 GREATEST HITS, VOL. 1—Randy Travis—Warner Bros.
- 51 BIG TIME—Little Texas—Warner Bros.
- 52 GREATEST HITS PLUS—Ricky Van Shelton—Columbia
- 53 SOMETHING IN RED—Lorrie Morgan—RCA
- 54 ONLY WHAT I FEEL—Patty Loveless—Epic
- 55 POCKET FULL OF GOLD—Vince Gill—MCA
- 56 WALLS CAN FALL—George Jones—MCA
- 57 IT'S ALL ABOUT TO CHANGE—Travis Tritt—Warner Bros.
- 58 HONKY TÓNK ATTITUDE—Joe Diffie—Epic

- 59 TRISHA YEARWOOD—Trisha Yearwood—MCA
- 60 CAFE ON THE CORNER—Sawyer Brown—Curb
- 61 BILLY DEAN—Billy Dean—SBK
- 62 VOICES IN THE WIND—Suzy Bogguss—Liberty
- 63 GREATEST HITS 1990-1992—Tanya Tucker—Liberty
- 64 DOUG STONE—Doug Stone—Epic
- 65 ACROSS THE BORDERLINE—Willie Nelson—Columbia
- 66 CALL OF THE WILD—Aaron Tippin—RCA
- 67 THIS ONE'S GONNA HURT YOU—Marty Stuart—MCA
- 68 IF THERE WAS A WAY—Dwight Yoakam—Reprise
- 69 DON'T GO NEAR THE WATER—Sammy Kershaw—Mercury
- 70 STICKS AND STONES—Tracy Lawrence—Atlantic
- 71 FIRE IN THE DARK—Billy Dean—SBK
- 72 CLAY WALKER—Clay Walker—Giant
- 73 LONESOME STANDARD TIME—Kathy Mattea—Mercury
- 74 SURE LOVE—Hal Ketchum—Curb
- 75 OUTSKIRTS OF TOWN—Sawyer Brown—Curb



Top Country Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 LIBERTY (18)
- 2 MCA (27)
- 3 ARISTA (14)
- 4 MERCURY (8)
- 5 RCA (16)
- 6 CURB (11)
- 7 COLUMBIA (9)
- 8 ATLANTIC (4)
- 9 WARNER BROS. (11)
- 10 EPIC (11)
- 11 BNA (5)
- 12 REPRIS (3)
- 13 GIANT (4)
- 14 SBK (3)
- 15 CHIPMUNK (1)

MCA

Top Country Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 MCA (29)
- 2 LIBERTY (20)
- 3 ARISTA (14)
- 4 SONY (20)
- 5 MERCURY (9)

(c o u n t r y)

Hot Country Singles & Tracks Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 GARTH BROOKS (11) Liberty
- 2 WYNONNA (1) RCA
(5) Curb/MCA
- 3 ALAN JACKSON (6) Arista
(1) Giant
- 4 VINCE GILL (4) MCA
(1) Giant
- 5 GEORGE STRAIT (4) MCA
- 6 BROOKS & DUNN (4) Arista
- 7 TRACY LAWRENCE (4) Atlantic
- 8 CLINT BLACK (5) RCA
(1) Giant
- 9 ALABAMA (4) RCA
- 10 SAWYER BROWN (5) Curb
- 11 DOUG STONE (4) Epic
- 12 MARK CHESNUTT (4) MCA
- 13 REBA McENTIRE (5) MCA
- 14 SAMMY KERSHAW (4) Mercury
- 15 LORRIE MORGAN (4) BNA
(1) Fox
- 16 HAL KETCHUM (4) Curb
- 17 JOHN ANDERSON (4) BNA
- 18 COLLIN RAYE (4) Epic
- 19 DWIGHT YOAKAM (1) Epic
(3) Reprise
- 20 TRAVIS TRITT (5) Warner Bros.
(1) Giant
- 21 LITTLE TEXAS (4) Warner Bros.
- 22 BILLY RAY CYRUS (5) Mercury
- 23 DIAMOND RIO (4) Arista
- 24 MARY-CHAPIN CARPENTER (4) Columbia
- 25 TRISHA YEARWOOD (5) MCA
- 26 JOE DIFFIE (5) Epic
(1) Columbia
- 27 CONFEDERATE RAILROAD (3) Atlantic
- 28 JOHN MICHAEL MONTGOMERY (3) Atlantic
- 29 SUZY BOGGUSS (4) Liberty
- 30 LEE ROY PARNELL (3) Arista
- 31 PAM TILLIS (4) Arista
- 32 TANYA TUCKER (4) Liberty
(1) Giant
- 33 McBRIDE & THE RIDE (4) MCA
- 34 AARON TIPPIN (4) RCA
- 35 TOBY KEITH (3) Mercury
- 36 BILLY DEAN (5) SBK
- 37 RESTLESS HEART (4) RCA



ALAN JACKSON: "Chattahoochee" is the Top Country Single.

- 38 MARK COLLIE (4) MCA
- 39 RADNEY FOSTER (4) Arista
- 40 RANDY TRAVIS (4) Warner Bros.
- 41 PATTY LOVELESS (3) Epic
- 42 GIBSON/MILLER BAND (4) Epic
- 43 SHENANDOAH (4) RCA
- 44 DOUG SUPERNOW (3) BNA
- 45 TRACY BYRD (3) MCA
- 46 RICKY VAN SHELTON (4) Columbia
- 47 CLAY WALKER (2) Giant
- 48 STEVE WARINER (4) Arista
- 49 LARRY STEWART (3) RCA
- 50 CARLENE CARTER (2) Giant

Hot Country Singles & Tracks

Pos. TITLE—Artist—Label

- 1 CHATTAHOOCHEE—Alan Jackson—Arista
- 2 WHAT'S IT TO YOU—Clay Walker—Giant
- 3 CAN'T BREAK IT TO MY HEART—Tracy Lawrence—Atlantic
- 4 THANK GOD FOR YOU—Sawyer Brown—Curb
- 5 ONE MORE LAST CHANCE—Vince Gill—MCA
- 6 EASY COME, EASY GO—George Strait—MCA
- 7 AIN'T GOING DOWN (TIL THE SUN COMES UP)—Garth Brooks—Liberty
- 8 IT SURE IS MONDAY—Mark Chesnutt—MCA
- 9 I LOVE THE WAY YOU LOVE ME—John Michael Montgomery—Atlantic
- 10 WHY DIDN'T I THINK OF THAT—Doug Stone—Epic
- 11 IN THE HEART OF A WOMAN—Billy Ray Cyrus—Mercury
- 12 BLAME IT ON YOUR HEART—Patty Loveless—Epic
- 13 PROP ME UP BESIDE THE JUKEBOX (IF I DIE)—Joe Diffie—Epic
- 14 ALIBIS—Tracy Lawrence—Atlantic
- 15 AIN'T THAT LONELY YET—Dwight Yoakam—Reprise



GARTH BROOKS: Top Country Singles Artist

- 16 HOLDIN' HEAVEN—Tracy Byrd—MCA
- 17 A THOUSAND MILES FROM NOWHERE—Dwight Yoakam—Reprise
- 18 MONEY IN THE BANK—John Anderson—BNA
- 19 A BAD GOODBYE—Clint Black With Wynonna—RCA
- 20 NO TIME TO KILL—Clint Black—RCA
- 21 SHE DON'T KNOW SHE'S BEAUTIFUL—Sammy Kershaw—Mercury
- 22 WE'LL BURN THAT BRIDGE—Brooks & Dunn—Arista
- 23 WHAT MIGHT HAVE BEEN—Little Texas—Warner Bros.
- 24 THAT SUMMER—Garth Brooks—Liberty
- 25 HEARTS ARE GONNA ROLL—Hal Ketchum—Curb
- 26 EVERY LITTLE THING—Carlene Carter—Giant
- 27 TELL ME WHY—Wynonna—Curb/MCA
- 28 WHAT PART OF NO—Lorrie Morgan—BNA
- 29 NOBODY WINS—Radney Foster—Arista

The Year In mUSIC

- 30 HARD WORKIN' MAN—Brooks & Dunn—Arista
- 31 ONLY LOVE—Wynonna—Curb/MCA
- 32 LOOK HEART, NO HANDS—Randy Travis—Warner Bros.
- 33 CAN I TRUST YOU WITH MY HEART—Travis Tritt—Warner Bros.
- 34 THE HEART WON'T LIE—Reba McEntire & Vince Gill—MCA
- 35 HE AIN'T WORTH MISSING—Toby Keith—Mercury
- 36 HOMETOWN HONEYMOON—Alabama—RCA
- 37 RENO—Doug Supernaw—BNA
- 38 TENDER MOMENT—Lee Roy Parnell—Arista
- 39 SHOULD'VE BEEN A COWBOY—Toby Keith—Mercury
- 40 DOES HE LOVE YOU—Reba McEntire With Linda Davis—MCA
- 41 WHEN MY SHIP COMES IN—Clint Black—RCA
- 42 IT'S YOUR CALL—Reba McEntire—MCA
- 43 IN A WEEK OR TWO—Diamond Rio—Arista
- 44 WORKING MAN'S P.H.D.—Aaron Tippin—RCA
- 45 MADE FOR LOVIN' YOU—Doug Stone—Epic



TONY BROWN: Top Country Singles Producer

- 46 LEARNING TO LIVE AGAIN—Garth Brooks—Liberty
- 47 NO FUTURE IN THE PAST—Vince Gill—MCA
- 48 TOO BUSY BEING IN LOVE—Doug Stone—Epic
- 49 DRIVE SOUTH—Suzy Bogguss—Liberty
- 50 HONKY TONK ATTITUDE—Joe Diffie—Epic
- 51 HEARTLAND—George Strait—MCA
- 52 TELL ME ABOUT IT—Tanya Tucker With Delbert McClinton—Liberty
- 53 TONIGHT I CLIMBED THE WALL—Alan Jackson—Arista
- 54 ONCE UPON A LIFETIME—Alabama—RCA
- 55 DON'T LET OUR LOVE START SLIPPIN' AWAY—Vince Gill—MCA
- 56 WALKAWAY JOE—Trisha Yearwood—MCA
- 57 JUST LIKE THE WEATHER—Suzy Bogguss—Liberty
- 58 QUEEN OF MEMPHIS—Confederate Railroad—Atlantic
- 59 ALRIGHT ALREADY—Larry Stewart—RCA
- 60 SHE'S NOT CRYIN' ANYMORE—Billy Ray Cyrus—Mercury
- 61 IT'S A LITTLE TOO LATE—Tanya Tucker—Liberty
- 62 IF I DIDN'T LOVE YOU—Steve Wariner—Arista
- 63 OL' COUNTRY—Mark Chesnutt—MCA
- 64 THAT WAS A RIVER—Collin Raye—Epic
- 65 LOVE ON THE LOOSE, HEART ON THE RUN—McBride & The Ride—MCA
- 66 BORN TO LOVE YOU—Mark Collie—MCA
- 67 PASSIONATE KISSES—Mary-Chapin Carpenter—Columbia
- 68 MY STRONGEST WEAKNESS—Wynonna—Curb/MCA
- 69 SHE USED TO BE MINE—Brooks & Dunn—Arista
- 70 I WANT YOU BAD (AND THAT AIN'T GOOD)—Collin Raye—Epic
- 71 LET GO—Brother Phelps—Asylum
- 72 WHEN DID YOU STOP LOVING ME—George Strait—MCA

- 73 ALL THESE YEARS—Sawyer Brown—Curb
- 74 TAKE IT BACK—Reba McEntire—MCA
- 75 SOMEWHERE OTHER THAN THE NIGHT—Garth Brooks—Liberty

MCA

Hot Country Singles & Tracks Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA (44)
- 2 ARISTA (35)
- 3 RCA (38)
- 4 LIBERTY (39)
- 5 EPIC (25)
- 6 CURB (24)
- 7 MERCURY (25)
- 8 ATLANTIC (15)
- 9 WARNER BROS. (15)
- 10 BNA (17)
- 11 COLUMBIA (21)
- 12 GIANT (15)
- 13 REPRIS (5)
- 14 SBK (5)
- 15 ASYLUM (4)

Hot Country Singles & Tracks Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 MCA (51)
- 2 ARISTA (35)
- 3 RCA (37)
- 4 LIBERTY (44)
- 5 EPIC (25)

Hot Country Singles & Tracks Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 TONY BROWN (29)
- 2 JAMES STROUD (33)
- 3 DOUG JOHNSON (12)
- 4 SCOTT HENDRICKS (20)
- 5 ALLEN REYNOLDS (17)
- 6 DON COOK (12)
- 7 RICHARD LANDIS (11)
- 8 GARTH FUNDIS (10)
- 9 KEITH STEGALL (11)
- 10 MARK WRIGHT (9)
- 11 BARRY BECKETT (7)
- 12 JERRY CRUTCHFIELD (13)
- 13 EMORY GORDY, JR. (7)
- 14 PETE ANDERSON (4)
- 15 GREG BROWN (5)
- 16 JIMMY BOWEN (17)
- 17 JOSH LEO (15)
- 18 REBA McENTIRE (5)
- 19 STEVE BUCKINGHAM (9)
- 20 CLINT BLACK (5)
- 21 KYLE LEHNING (4)
- 22 MARK MILLER (5)
- 23 PAUL WORLEY (10)
- 24 NORRIS WILSON (7)
- 25 ED SEAY (9)

(c o u n t r y)

The Year In mUSIC

14 SBK (8)
15 CHIPMUNK (1)

3 ARISTA (49)
4 SONY (20)
5 MERCURY (36)

Top Country Distributing Labels

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

1 MCA (80)
2 LIBERTY (64)

MCA

Top Country Artists

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

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

- 3 DOUG SUPERNOW (4) BNA
- 4 RICKY LYNN GREGG (3) Liberty
- 5 BROTHER PHELPS (3) Asylum
- 6 LARRY STEWART (3) RCA
- 7 SHANIA TWAIN (3) Mercury
- 8 SHAWN CAMP (3) Reprise
- 9 JOHN BERRY (2) Liberty
- 10 LARI WHITE (3) RCA

Top Country Labels

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

- 1 MCA (71)
- 2 LIBERTY (57)
- 3 ARISTA (49)
- 4 MERCURY (33)
- 5 RCA (54)
- 6 CURB (35)
- 7 ATLANTIC (19)
- 8 EPIC (36)
- 9 COLUMBIA (30)
- 10 WARNER BROS. (26)
- 11 BNA (22)
- 12 REPRISE (8)
- 13 GIANT (19)



TOBY KEITH: Top New Country Artist



GARTH BROOKS: Top Country Artist

Top New Country Artists

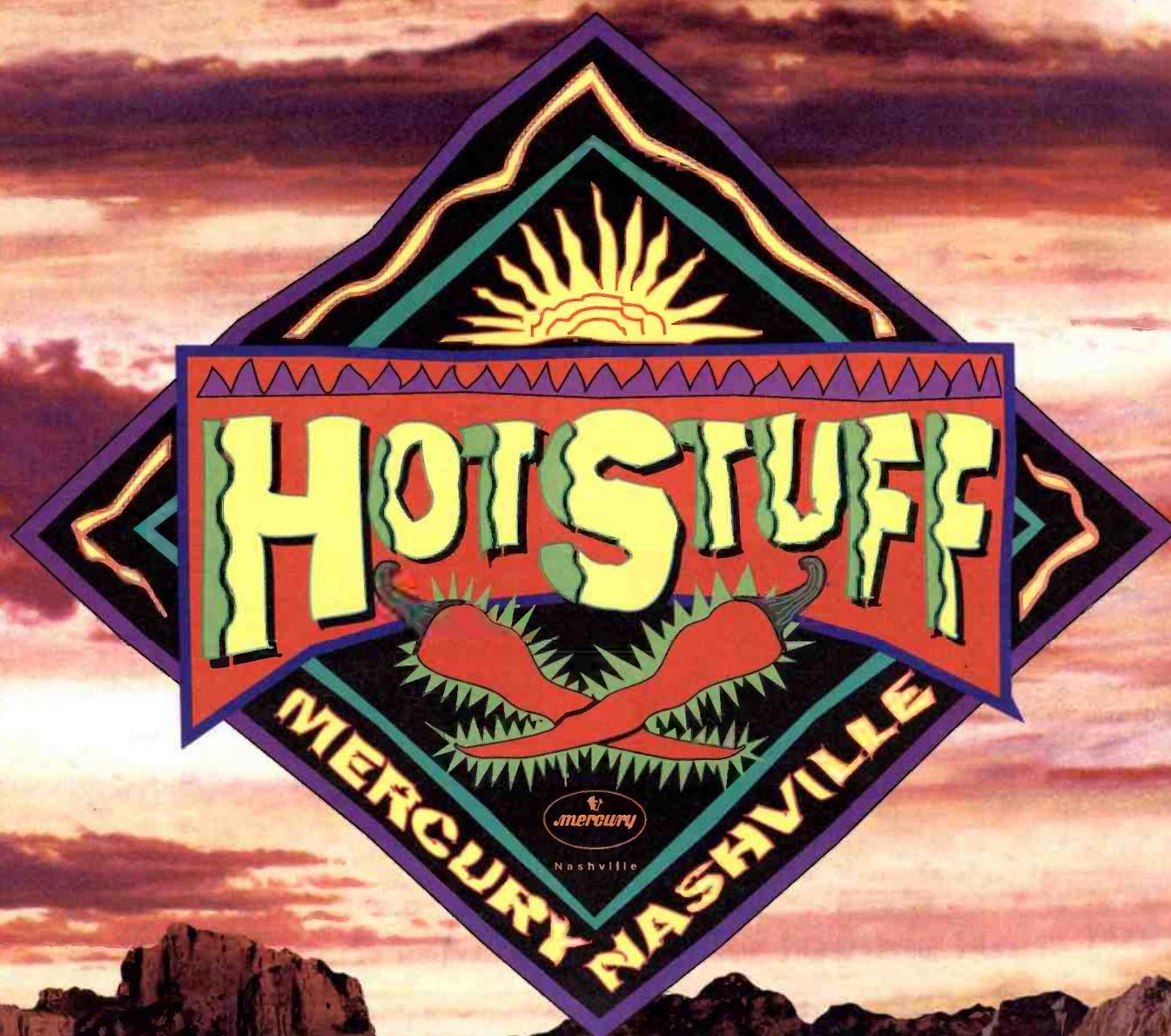
Pos. ARTIST (No. Of Charted Albums & Singles) Label

- 1 TOBY KEITH (4) Mercury
- 2 CLAY WALKER (3) Giant

(c o u n t r y)

THANKS...

TO EVERYONE AT RADIO, RETAIL, OUR DISTRIBUTORS
AND ALL OF OUR GREAT ARTISTS



#1 TOP COUNTRY ALBUM
#1 TOP NEW COUNTRY ARTIST
#2 TOP COUNTRY ALBUM ARTIST
#4 TOP ALBUM ARTIST (ALL GENRES)
#4 TOP COUNTRY ALBUM LABEL
#7 TOP NEW COUNTRY ARTIST

"SOME GAVE ALL"
TOBY KEITH
BILLY RAY CYRUS
BILLY RAY CYRUS
MERCURY NASHVILLE
SHANIA TWAIN

The Year In mUSIC

Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. Of Charted Singles & Tracks)

- 1 SONY TREE, BMI (34)
- 2 SONY CROSS KEYS, ASCAP (22)
- 3 SONGS OF POLYGRAM, BMI (26)
- 4 WARNER-TAMERLANE, BMI (24)
- 5 WB, ASCAP (25)
- 6 EMI APRIL, ASCAP (19)
- 7 ACUFF-ROSE, BMI (11)
- 8 MCA, ASCAP (15)
- 9 HOWLIN' HITS, ASCAP (6)
- 10 EMI BLACKWOOD, BMI (15)
- 11 BLACKENED, BMI (2)
- 12 BMG, ASCAP (16)
- 13 BEGINNER, ASCAP (5)
- 14 ZOMBA, ASCAP (8)
- 15 CAREERS-BMG, BMI (13)
- 16 POLYGRAM INTERNATIONAL, ASCAP (14)
- 17 FORESHADOW, BMI (6)
- 18 POLYGRAM, ASCAP (10)
- 19 MURRAH, BMI (4)
- 20 ALMO, ASCAP (13)
- 21 SQUARE WEST, ASCAP (4)
- 22 DIAMOND STRUCK, BMI (11)

- 23 O-TEX, BMI (3)
- 24 BENEFIT, BMI (3)
- 25 LINDE MANOR, BMI (3)
- 26 RANGER BOB, ASCAP (4)
- 27 NOCTURNAL ECLIPSE, BMI (8)
- 28 MUSIC CORP. OF AMERICA, BMI (8)
- 29 GREAT CUMBERLAND, BMI (10)
- 30 SEVENTH SON, ASCAP (4)
- 31 MATTIE RUTH, ASCAP (4)
- 32 SEAGRAPE, BMI (1)
- 33 TOKECO, BMI (2)
- 34 SUPERNOW, ASCAP (1)
- 35 TOM COLLINS, BMI (3)
- 36 HARLAN HOWARD, BMI (4)
- 37 MAJOR BOB, ASCAP (8)
- 38 GARY BURR, ASCAP (6)
- 39 DICKIE BROWN, ASCAP (1)
- 40 SONGWRITERS INK, BMI (4)
- 41 GARY MORRIS, ASCAP (2)
- 42 FEVER PITCH, BMI (1)
- 43 NO FENCES, ASCAP (5)

SONY TREE

(c o u n t r y)

YEAR IN BUSINESS

Continued from page YE12

In late October, Billy Joel agreed to withdraw his suit against former attorney Allen Grubman, his law firm and his partners Arthur Indursky and Paul Schindler. The suit, filed in September 1992, alleged that the attorneys committed fraud, malpractice and breach of contract against the artist and was linked to his 1989 suit against former manager Frank Weber.

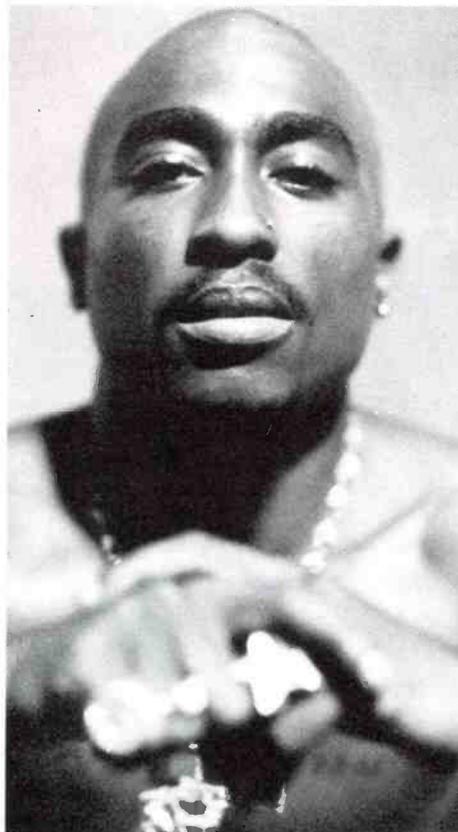
On a lighter note, 2 Live Crew's Luther Campbell found himself before the Supreme Court in November—not, as some would expect, in an obscenity case, but for his use of the Roy Orbison/William Dees song "Oh Pretty Woman." The question before the court is whether the group's parody of the Acuff-Rose-owned song on the album "As Clean As They Wanna Be" is exempt from paying royalties under the "Fair Use" doctrine of the Copyright Act.

The case could potentially redefine "Fair Use" and could have far-reaching effects not only on music but on film, television and books. The Court had not ruled on the case at press time.

The works of rap artist 2Pac (Tupac Shakur) and others were part of a much darker case earlier this year, when attorneys in Austin, Texas, argued that listening to rap influenced Ronald Ray Howard to kill a state trooper. The jury found the influence of rap music to be irrelevant to the case, and Howard was sentenced to death by lethal injection.

Rappers continued to come under fire for violent lyric content, but this year the pressure came more from community groups than government officials. In one high-profile example, the Reverend Dr. Calvin O. Butts, pastor of the Abyssinian Baptist Church in New York, urged supporters to turn in offensive rap recordings, which he then delivered to Sony Music's midtown headquarters.

Although criminal activity is nothing new to the music world, the arrests of hardcore rappers Shakur, Snoop Doggy Dogg and Flavor Flav in unrelated violent incidents did not help to enhance rap's reputation. Dogg is awaiting trial for his role in the fatal shooting of Philip



Tupac Shakur

Waldemariam in Los Angeles. Shakur was charged in November with two counts of aggravated assault in the shooting of two off-duty police officers in Atlanta, and in New York that month he faced sexual assault charges. Flav, a member of Public Enemy, was arrested for allegedly shooting at a neighbor in his New York apartment building.

Troubles notwithstanding, rap continued to hold its own on the charts, and a new generation of female rappers brought their own hard-edged style to the party.

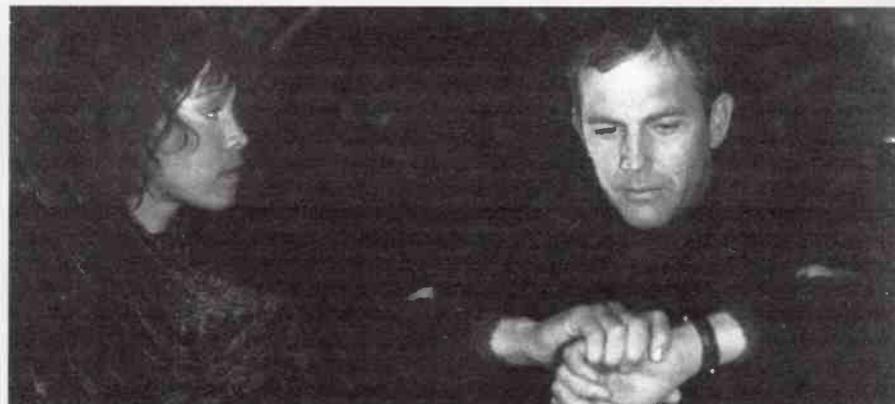
- 44 JUDY JUDY JUDY, ASCAP (6)
- 45 UNCLE PETE, BMI (3)
- 46 TRAVELIN' ZOO, ASCAP (2)
- 47 COAL DUST WEST, BMI (2)
- 48 UNION COUNTY, BMI (4)
- 49 BUG, BMI (5)
- 50 IRVING, BMI (9)

Sony Music
PUBLISHING

Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles & Tracks)

- 1 SONY MUSIC GROUP (63)
- 2 EMI MUSIC (81)
- 3 WARNER/CHAPPELL MUSIC (54)
- 4 POLYGRAM MUSIC (46)
- 5 BMG MUSIC (34)



"THE BODYGUARD": Top Soundtrack Album

(Top Soundtrack Albums)

Pos. TITLE—Label

- | | |
|---------------------------------------|--|
| 1 THE BODYGUARD—Arista | 6 LAST ACTION HERO—Columbia |
| 2 PURE COUNTRY—MCA | 7 MENACE II SOCIETY—Jive |
| 3 SLEEPLESS IN SEATTLE—Epic Soundtrax | 8 SINGLES—Epic Soundtrax |
| 4 ALADDIN—Walt Disney | 9 WHAT'S LOVE GOT TO DO WITH IT—Virgin |
| 5 BOOMERANG—LaFace | 10 SISTER ACT—Hollywood |

Industry Investigations

Rather than targeting rappers, it seemed that lawmakers in both the U.S. and the U.K. were more concerned with industry trade practices in 1993. In the U.K., the Monopolies and Mergers Commission launched an investigation into CD pricing. In addition, the International Managers Forum has requested that the commission investigate artist contracts, which the MMC has taken under consideration. The investigation was ongoing at press time.

In the U.S., the Federal Trade Commission is looking into music industry trade practices, including advertising and pricing. The investigation stemmed from the used-CD brouhaha. That controversy began in March, when CEMA reacted

to the decision by the Torrance, Calif.-based Wherehouse Entertainment chain to carry used CDs. The distributor announced that it would no longer provide cooperative advertising dollars to retailers carrying used CDs. WEA, Uni and Sony Distribution shortly followed suit, and tempers continued to flare throughout the summer.

Artist Garth Brooks and his Capitol-owned label, Liberty Records, refused to provide CDs of the new Brooks album, "In Pieces," to retailers stocking used discs. Independent music retailers united to form the Independent Music Retailers Assn., which filed a class-action lawsuit against major distribution companies, and Wherehouse filed a separate lawsuit against the majors. Both suits charged restraint of trade.

By September, however, CEMA withdrew its ad policy, followed shortly by the other three distributors, and Brooks made his disc available to retailers stocking used discs. But at press time, the lawsuits and the FTC investigation were still underway.

The used-CD fracas undermined the cooperation exhibited by the labels and retailers in eliminating the longbox in April. By the end of the phase-out period, six-by-12 boxes were gone, but the industry was still grappling with the thorny issue of a standardized electronic article surveillance system. The National Assn. Of Recording Merchandisers announced a standard in March for a universal source-tagging system that would use electromagnetic targets placed in the CD package at the point of manufacture.

But the acousto-magnetic technology raised concerns on the part of artists and their managers about the effect on cassette audio quality. After the individual record companies studied the technology, the Recording Industry Assn. Of America announced that the electromagnetic standard was found to cause signal loss on some cassettes and that its members could not support the standard. At press time, NARM had scheduled a Dec. 15 meeting to determine how to respond to the findings.

EAS was just one of the many technologies that



Frank Sinatra

Continued on page YE-40

The Year In mUSic



Top Album Rock Tracks Labels

Pos.	LABEL (No. Of Charted Tracks)
1	GEFFEN (24)
2	COLUMBIA (21)
3	ATLANTIC (19)
4	EPIC (20)
5	WARNER BROS. (13)
6	VIRGIN (9)
7	A&M (12)
8	MERCURY (9)
9	CAPITOL (9)
10	DGC (5)

Top Album Rock Tracks Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Tracks)
1	GEFFEN (29)
2	COLUMBIA (21)
3	ATLANTIC (24)
4	EPIC (20)
5	WARNER BROS. (14)

(album rock)



AEROSMITH: Top Album Rock Tracks Artists

Top Album Rock Tracks Artists

Pos.	ARTIST (No. Of Charted Tracks) Label
1	AEROSMITH (5) Geffen
2	STONE TEMPLE PILOTS (4) Atlantic
3	SOUL ASYLUM (4) Columbia
4	LENNY KRAVITZ (3) Virgin
5	SPIN DOCTORS (5) Epic
6	COVERDALE/PAGE (4) Geffen
7	PEARL JAM (4) Epic (1) Thirsty Ear
8	DEF LEPPARD (1) Columbia (3) Mercury
9	ROBERT PLANT (3) Es Paranza
10	R.E.M. (4) Warner Bros.

T31	DOWN ON ME—Jackyl—Geffen
T31	SAY HELLO 2 HEAVEN—Temple Of The Dog—A&M
33	WICKED GARDEN—Stone Temple Pilots—Atlantic
34	SISTER HAVANA—Urge Overkill—Geffen
35	HEART-SHAPED BOX—Nirvana—DGC
36	GET A HAIRCUT—George Thorogood & The Destroyers—EMI
37	STAND UP (KICK LOVE INTO MOTION)—Def Leppard—Mercury
38	HOTEL ILLNESS—The Black Crowes—American
39	CAT'S IN THE CRADLE—Ugly Kid Joe—Stardog
40	WHEN WILL IT RAIN—Jackyl—Geffen

Top Album Rock Tracks

Pos.	TITLE—Artist—Label
1	PLUSH—Stone Temple Pilots—Atlantic
2	ARE YOU GONNA GO MY WAY—Lenny Kravitz—Virgin
3	LIVIN' ON THE EDGE—Aerosmith—Geffen
4	CRYIN'—Aerosmith—Geffen
5	PEACE PIPE—Cry Of Love—Columbia
6	TWO PRINCES—Spin Doctors—Epic
7	GOT NO SHAME—Brother Cane—Virgin

Top Modern Rock Tracks Artists

Pos.	ARTIST (No. Of Charted Tracks) Label
1	SOUL ASYLUM (4) Columbia (1) Arista (1) Thirsty Ear
2	DEPECHE MODE (3) Mute
3	NEW ORDER (3) Qwest
4	U2 (4) Island
5	LENNY KRAVITZ (2) Virgin
6	PORNO FOR PYROS (2) Warner Bros.
7	10,000 MANIACS (4) Elektra
8	MIDNIGHT OIL (3) Columbia
9	BELLY (3) Sire
10	R.E.M. (5) Warner Bros. (1) Rykodisc

Top Modern Rock Tracks

Pos.	TITLE—Artist—Label
1	REGRET—New Order—Qwest
2	NO RAIN—Blind Melon—Capitol
3	BREAK IT DOWN AGAIN—Tears For Fears—Mercury
4	CREEP—Radiohead—Capitol
5	FEED THE TREE—Belly—Sire
6	SOUL TO SQUEEZE—Red Hot Chili Peppers—Warner Bros.
7	PETS—Porno For Pyros—Warner Bros.
8	CANDY EVERYBODY WANTS—10,000 Maniacs—Elektra
9	WALKING IN MY SHOES—Depeche Mode—Mute/Sire
10	HEART-SHAPED BOX—Nirvana—DGC
11	CANNONBALL—The Breeders—4.A.D
12	MY SISTER—The Juliana Hatfield Three—Mammoth
13	I FEEL YOU—Depeche Mode—Mute/Sire
14	ARE YOU GONNA GO MY WAY—Lenny Kravitz—Virgin
15	DOGS OF LUST—The The—Epic
16	THE DEVIL YOU KNOW—Jesus Jones—SBK
17	LOW—Cracker—Virgin
18	PLUSH—Stone Temple Pilots—Atlantic
19	HUMAN BEHAVIOUR—Bjork—Elektra
20	BELIEVE—Lenny Kravitz—Virgin
21	TRUGANINI—Midnight Oil—Columbia
22	IF I EVER LOSE MY FAITH IN YOU—Sting—A&M
23	STEAM—Peter Gabriel—Geffen
24	CHERUB ROCK—Smashing Pumpkins—Virgin
25	START CHOPPIN—Dinosaur Jr.—Sire
26	LINGER—The Cranberries—Island
27	SUBLIME—The Ocean Blue—Sire
28	IS IT LIKE TODAY?—World Party—Ensign/Chrysalis
29	CONNECTED—Stereo MC's—Gee Street/Island
30	LOVE U MORE—Sunscreem—Columbia



SOUL ASYLUM: Top Modern Rock Tracks Artists



NEW ORDER: "Regret" is the Top Modern Rock Track.

Top Modern Rock Tracks Labels

Pos.	LABEL (No. Of Charted Tracks)
1	VIRGIN (13)
2	COLUMBIA (16)
3	SIRE (13)
4	CAPITOL (10)
5	ISLAND (11)
6	ATLANTIC (10)
7	WARNER BROS. (8)
8	EPIC (11)
9	DGC (9)
10	A&M (7)

Top Modern Rock Tracks Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Tracks)
1	WARNER BROS. (18)
2	VIRGIN (14)
3	COLUMBIA (17)
4	REPRISE (14)
5	POLYGRAM LABEL GROUP (13)



(modern rock)



STONE TEMPLE PILOTS: "Plush" is the Top Album Rock Track.

8	BIG GUN—AC/DC—Columbia
9	BLACK—Pearl Jam—Epic
10	NO RAIN—Blind Melon—Capitol
11	RUNAWAY TRAIN—Soul Asylum—Columbia
12	PRIDE AND JOY—Coverdale/Page—Geffen
13	HEY JEALOUSY—Gin Blossoms—A&M
14	29 PALMS—Robert Plant—Es Paranza
15	WHAT IF I CAME KNOCKING—John Mellencamp—Mercury
16	DON'T TEAR ME UP—Mick Jagger—Atlantic
17	REAL WORLD—Queensryche—Columbia
18	BLACK GOLD—Soul Asylum—Columbia
19	EAT THE RICH—Aerosmith—Geffen
20	TOO MANY WAYS TO FALL—Arc Angels—DGC
21	ROOSTER—Alice In Chains—Columbia
22	MAN ON THE MOON—R.E.M.—Warner Bros.
23	IF I EVER LOSE MY FAITH IN YOU—Sting—A&M
24	SHAKE MY TREE—Coverdale/Page—Geffen
25	STEAM—Peter Gabriel—Geffen
26	HOCUS POCUS—Gary Hoey—Reprise
27	MISTER PLEASE—Damn Yankees—Warner Bros.
28	HUMAN WHEELS—John Mellencamp—Mercury
29	PULL ME UNDER—Dream Theater—Atco
30	SOUL TO SQUEEZE—Red Hot Chili Peppers—Warner Bros.

The Year In mUSiC

Top Contemporary Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Label

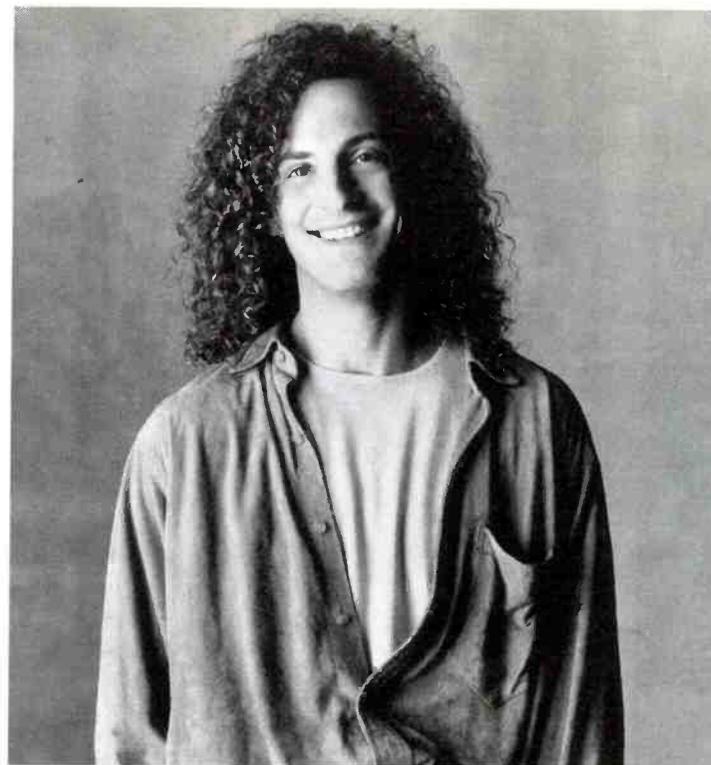
- 1 KENNY G (1) Arista
- 2 LEE RITENOUR (1) GRP
- 3 PAT METHENY (2) Geffen
- 4 THE RIPPINGTONS (2) GRP
- 5 GEORGE DUKE (1) Warner Bros.
- 6 THE JAZZMASTERS FEATURING PAUL HARDCASTLE (1) JVC
- 7 JEFF LORBER (1) Verve Forecast
- 8 GEORGE BENSON (1) Warner Bros.
- 9 MICHAEL FRANKS (1) Reprise
- 10 RICHARD ELLIOT (1) Manhattan

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Label

- 1 BREATHLESS—Kenny G—Arista
- 2 WES BOUND—Lee Ritenour—GRP
- 3 SNAPSHOT—George Duke—Warner Bros.
- 4 THE JAZZMASTERS—The Jazzmasters Featuring Paul Hardcastle—JVC

- 5 LOVE REMEMBERS—George Benson—Warner Bros.
- 6 WORTH WAITING FOR—Jeff Lorber—Verve Forecast
- 7 DRAGONFLY SUMMER—Michael Franks—Reprise
- 8 SOUL EMBRACE—Richard Elliot—Manhattan
- 9 CACHE—Kirk Whalum—Columbia
- 10 LUCKY MAN—Dave Koz—Capitol
- 11 COOL—Bob James/Earl Klugh—Warner Bros.
- 12 LIFE ON PLANET GROOVE—Maceo Parker—Verve
- 13 BETWEEN THE SHEETS—Fourplay—Warner Bros.
- 14 WEEKEND IN MONACO—The Rippingtons—GRP
- 15 JUST BETWEEN US—Norman Brown—MoJazz
- 16 LIKE A RIVER—Yellowjackets—GRP
- 17 WHEN SUMMER COMES—George Howard—GRP
- 18 ON A ROLL—Faitburger—Sin-Drome
- 19 THE ROAD TO YOU—Pat Metheny—Geffen
- 20 STRAIGHT TO THE POINT—Art Porter—Verve Forecast
- 21 TRIBES, VIBES & SCRIBES—Incognito—Verve Forecast
- 22 SECRET STORY—Pat Metheny—Geffen
- 23 THE RETURN OF THE BRECKER BROTHERS—The Brecker Brothers—GRP
- 24 DEEP SOUL—Ronnie Laws—Par
- 25 YIN - YANG—Steps Ahead—NYC



KENNY G: Top Contemporary Jazz Artist. His "Breathless" is the Top Contemporary Jazz Album.

Top Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 GRP (23)
- 2 WARNER BROS. (7)
- 3 VERVE FORECAST (4)
- 4 ARISTA (1)
- 5 JVC (5)
- 6 MANHATTAN (5)
- 7 ATLANTIC (4)
- 8 GEFLEN (2)
- 9 REPRIS (2)
- 10 SIN-DROME (2)



(contemporary jazz)

YEAR IN BUSINESS

Continued from page YE-38

the industry had to come to terms with in 1993. The two new audio formats, MiniDisc and Digital Compact Cassette, spent their first full year on the market. The jury is still out on the fate of those formats, but hardware manufacturers introduced several new models, including portable DCC units and smaller MD models. MD's developer, Sony, and DCC's developers, Philips and Matsushita, continued to push ahead with advertising and promotional plans for both formats. None of the hardware manufacturers involved would reveal sales figures for the formats, but early industry estimates had MD outselling DCC by about two to one.

The audio formats were somewhat eclipsed by the interactive explosion, which brings with it a host of licensing issues yet to be resolved. Long hovering on the periphery of the music and video industry's vision, interactive moved into full view in 1993, as artists like Todd Rundgren and David Bowie introduced interactive albums, and record companies like BMG set up interactive divisions. With the approval of the Motion Picture Engineering Group (MPEG) standard for full-motion video on 5-inch CDs, interactive technologies also became viable for film, and Paramount committed 50 movie titles for release on one interactive format, Compact Disc-Interactive (CD-I).

Competing and incompatible interactive technologies for the home include CD-I, CD-ROM, Sega CD and 3DO, but the concept is not limited to such hardware. In fact, the race intensified in 1993 to develop interactive cable networks that would offer customers video-on-demand and digital music channels and would allow customers to respond through their cable boxes.

The battle to win the cable race resulted in some unusual, and sometimes convoluted, alliances in 1993. Content suppliers, telephone companies and

cable firms are scrambling to secure space on the interactive superhighway. The most notorious of the deals this year has been the battle for Paramount, with Viacom and the QVC Network going against each other full tilt. Blockbuster pacted

also developing a major addressable cable system, which is slated to be operational starting in Orlando, Fla., in late 1994, and is working on a 500-channel system in New York, and U S West has invested in the entertainment giant.

included deals with Spelling and Republic Pictures, and Super Club, and talk of a possible cable web.

Concern over potential losses through digital cable radio operations prompted the RIAA to lobby for a Digital Performance Rights bill, but that proposal has been hotly contested by the National Assn. of Broadcasters. In addition, performing rights societies like ASCAP and BMI, and songwriter and publisher groups have expressed misgivings about the bill's impact on their livelihoods.

Record Company Fluctuations

Change was also in the air at major record companies. Joe Smith left his position as president/CEO of Capitol-EMI Music, Charles Koppelman became Chairman/CEO of the EMI Records Group, North America, while Gary Gersh replaced Hale Milgrim as president of Capitol Records. Meanwhile, WEA Distribution president Henry Droz announced plans to retire.

Attesting to the continued growth of country music, Atlantic announced plans to expand its Nashville division, and Sony Music restructured its division there, replacing president Roy Wunsch with a three-man leadership made up of Paul Worley, Scott Siman and Allen Butler.

Alternative was also a big musical growth area, achieving a radio crossover that, in the summer Arbitron format ratings, helped give Top 40 its first ratings leap in more than three years.

Going into the holidays, retailers were generally upbeat about the results they were expecting for 1993, with hit albums ranging from Frank Sinatra to Meat Loaf to Pearl Jam helping to entice buyers into stores.

Although most retailers and record companies are positive in their outlook for 1993 sales, there was no official barometer this year. The RIAA mid-year statistics were scrapped after some industry members contested the 1992 year-end and mid-year stats. ■



Pearl Jam

with Viacom to help sweeten the pot for the supplier. At press time, the FTC ruled that QVC's parents, Tele-Communications, Inc. and Liberty Media, would have to divest of the shopping network before it could enter an agreement with Paramount.

Time Warner is perhaps the most prominent entertainment company to charge into the cable fray full speed ahead. The company entered a joint venture earlier this year with Sony Music and Digital Cable Radio for a dedicated radio channel on the latter's digital audio cable service. Time Warner is

Meanwhile, Viacom has linked with AT&T for interactive cable systems tests that could include MTV-based games and possibly direct buying of recorded music by viewers.

Also this year, BMG announced plans to launch a music video/merchandise cable channel, while telcos like U S West and Bell Atlantic are working to start up their own cable operations.

Blockbuster also kept itself in the news, with its proposed customized CD delivery system for retail stores and an aggressive acquisitions stance that

GRP Records

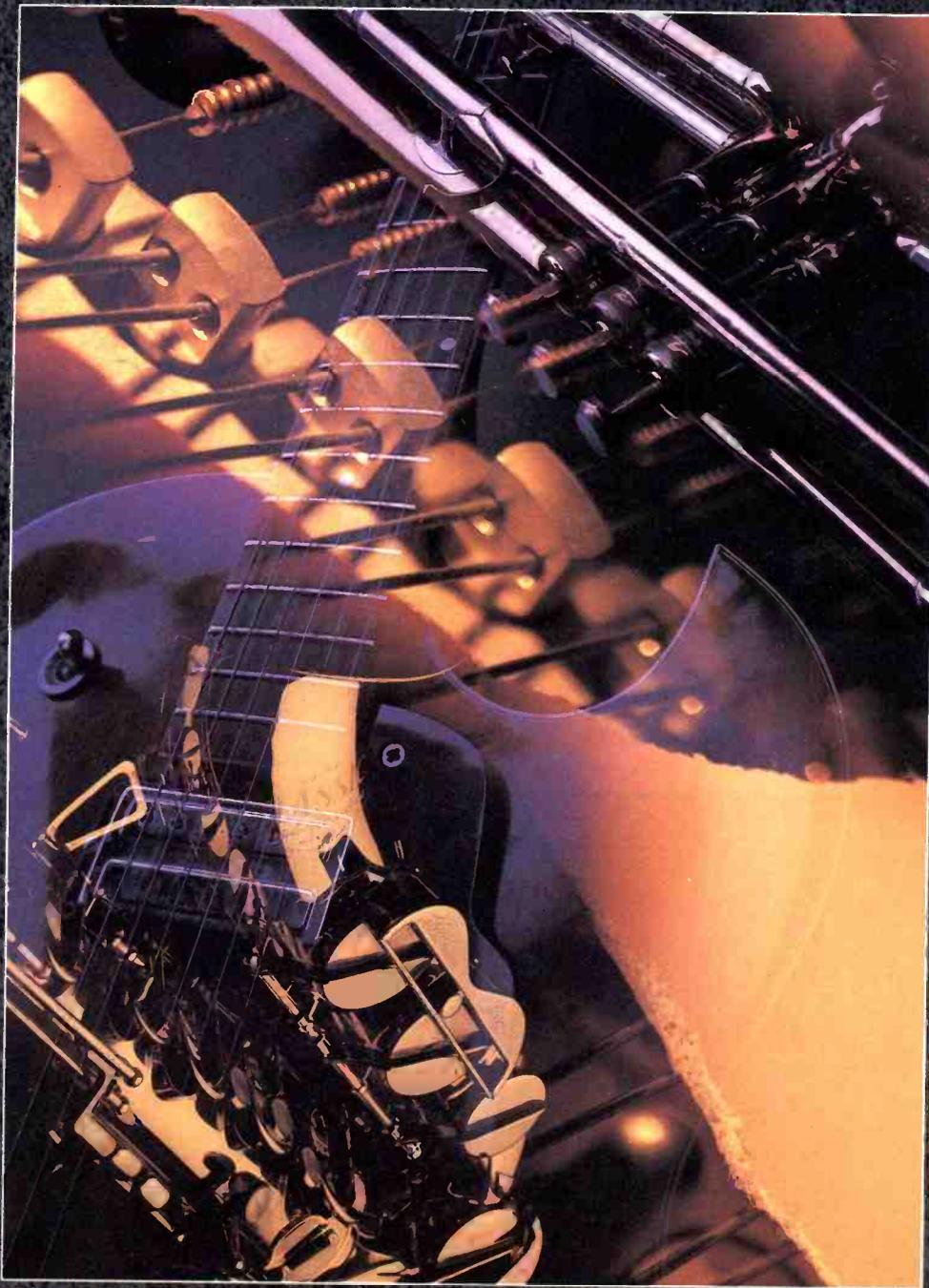
#1 Contemporary Jazz Label

#1 Combined Jazz Label

#1 Combined Jazz Distributing Label

Acoustic Alchemy
American Jazz
Philharmonic
Carl Anderson
Patti Austin
David Benoit
Phillip Bent
Bob Berg*
Michael Brecker
Randy Brecker
Gary Burton
Larry Carlton
Chick Corea
Eddie Daniels
Dr. John**
Robben Ford*
Eddie Gomez*
Dave Grusin
Don Grusin
George Howard
Kenny Kirkland
Ramsey Lewis
Eric Marienthal
Dudley Moore
New York Voices
John Patitucci
Nelson Rangell
Tony Rémy
The Rippingtons
Lee Ritenour
Sergio Salvatore
Arturo Sandoval
Diane Schuur
Tom Scott
Spyro Gyra
Szakcsi
Billy Taylor
Dave Valentin
Rob Wasserman**
Dave Weckl
Yellowjackets

* denotes Stretch Records artist
** denotes MCA/GRP Records artist



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The Year In mUSIC

Top Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 JOE HENDERSON (2) Verve
(1) Kamei
- 2 JOE SAMPLE (1) Warner Bros.
- 3 JOSHUA REDMAN (2) Warner Bros.
- 4 TONY BENNETT (1) Columbia
- 5 HARRY CONNICK JR. (2) Columbia
- 6 BRANFORD MARSALIS (2) Columbia
- 7 NATALIE COLE (1) Elektra
- 8 DAVE GRUSIN (1) GRP
- 9 DAVID BENOIT (1) GRP
- 10 HORACE SILVER (1) Columbia

Top Jazz Albums

Pos. TITLE—Artist—Label

- 1 SO NEAR, SO FAR—Joe Henderson—Verve
- 2 INVITATION—Joe Sample—Warner Bros.
- 3 PERFECTLY FRANK—Tony Bennett—Columbia
- 4 TAKE A LOOK—Natalie Cole—Elektra

(jazz)

- 5 25—Harry Connick Jr.—Columbia
- 6 HOMAGE TO DUKE—Dave Grusin—GRP
- 7 LETTER TO EVAN—David Benoit—GRP
- 8 IT'S GOT TO BE FUNKY—Horace Silver—Columbia

- 9 I HEARD YOU TWICE THE FIRST TIME—Branford Marsalis—Columbia
- 10 JOSHUA REDMAN—Joshua Redman—Warner Bros.
- 11 LIVE AT MONTREUX—Miles Davis & Quincy Jones—Warner Bros.
- 12 HAUNTED HEART—Charlie Haden Quartet West—Verve
- 13 BYE BYE BLACKBIRD—Keith Jarrett Trio—ECM
- 14 LOVE SONGS—Diane Schuur—GRP
- 15 RENDEZVOUS—Michel Camilo—Columbia
- 16 YOU MUST BELIEVE IN SPRING—Frank Morgan—Antilles
- 17 DEVIL'S GOT YOUR TONGUE—Abbey Lincoln—Verve
- 18 A SINGLE WOMAN—Nina Simone—Elektra
- 19 PORTRAIT OF THE BLUES—Lou Rawls—Manhattan
- 20 RHYTHM OF THE EARTH—Jackie McLean—Antilles
- 21 CITI MOVEMENT—Wynton Marsalis—Columbia
- 22 LIVE AT THE FIVE SPOT—Joey DeFrancesco—Columbia
- 23 STANDARDS—Mike Stern—Atlantic
- 24 ODE TO LIFE—Don Pullen & The African-Brazilian Connection—Blue Note
- 25 WHAT WE DO—John Scofield Quartet—Blue Note



JOE HENDERSON: Top Jazz Artist. His "So Near, So Far" is the Top Jazz Album.

COLUMBIA JAZZ

Top Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 COLUMBIA (14)
- 2 VERVE (14)
- 3 WARNER BROS. (8)
- 4 GRP (7)
- 5 BLUE NOTE (16)
- 6 NOVUS (6)
- 7 ELEKTRA (3)
- 8 ANTILLES (5)
- 9 TELARC (4)
- 10 ECM (2)

Top Combined Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 GRP (30)
- 2 WARNER BROS. (15)
- 3 COLUMBIA (16)
- 4 VERVE (15)
- 5 BLUE NOTE (16)
- 6 VERVE FORECAST (5)
- 7 MANHATTAN (6)
- 8 ELEKTRA (4)
- 9 ARISTA (1)
- 10 JVC (5)



Top Combined Jazz Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 GRP (31)
- 2 VERVE (26)
- 3 WARNER BROS. (21)
- 4 COLUMBIA (18)
- 5 CAPITOL (23)

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JOE HENDERSON

- #1 Jazz Artist. #1 Jazz Record of 1993! - *Billboard*
- #1 Jazz Artist. #1 Jazz Record of 1993! - *DownBeat*
- #1 Jazz Record of 1993! - *Village Voice*

- GRAMMY WINNER- Best Jazz Instrumental Soloist.
- Readers and music critics of *DownBeat*, the leading international Jazz magazine, have once again voted Joe Henderson #1 Jazz Artist.
- #1 Tenor Saxophone, with the #1 Jazz Recording - "So Near, So Far" (musings for miles) [Verve] 1993 & 1992.
- The only artist in the history of *DownBeat* to win this remarkable honor two years - The Triple Crown for both Readers Poll and Critics Poll.
- Blue Note has just released a 4-CD boxed set JOE HENDERSON: THE BLUE NOTE YEARS.

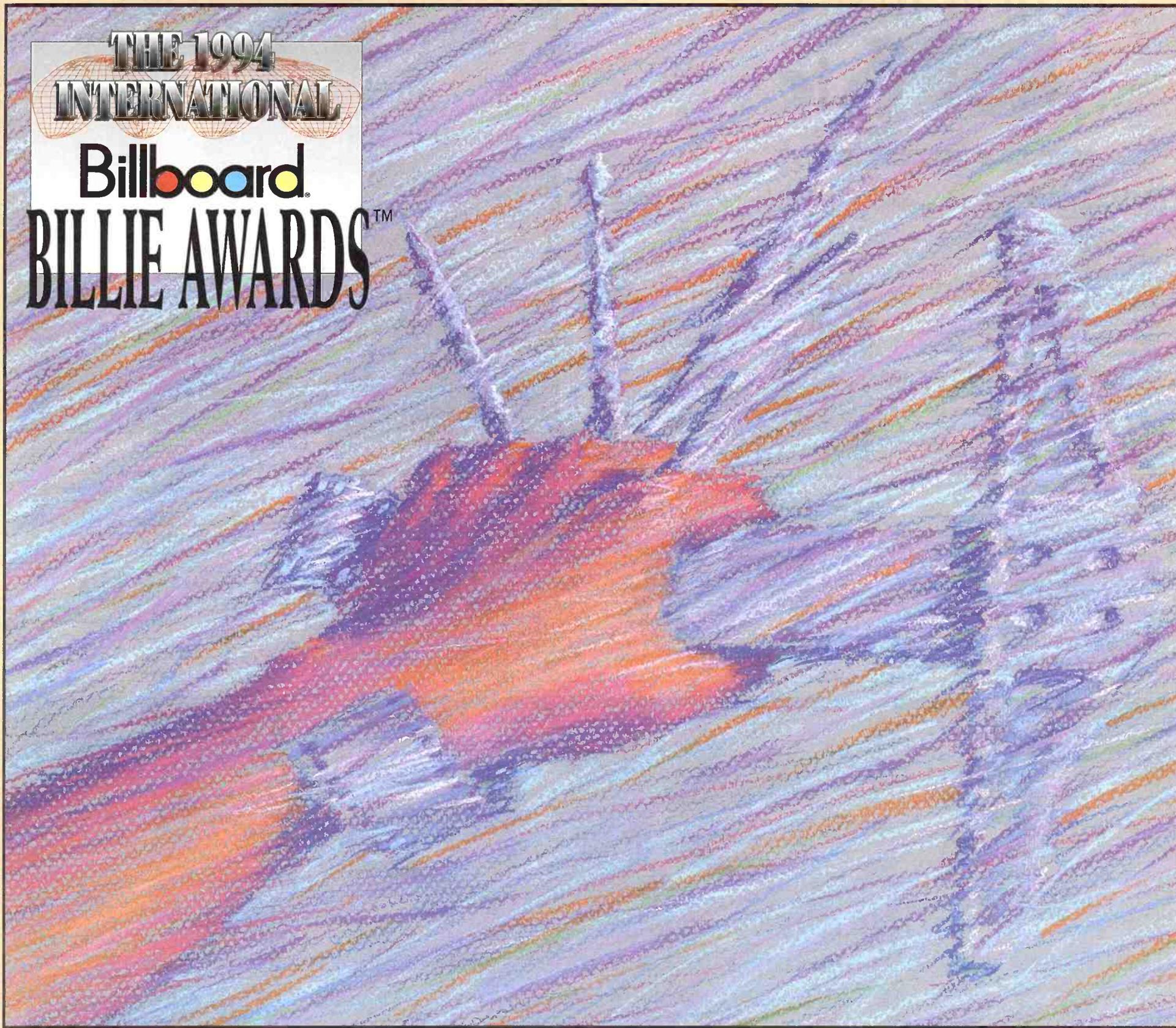
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- Define standards of creative excellence for marketing in the music and home entertainment industries
- Award the contribution of the creative services/marketing areas to the success of an artist, group, or company

Entrants include creative services departments, advertising agencies, graphic design companies.

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- standard packaging/album cover art & video packaging
- special packaging • tour posters • outdoor

All entries must have been commercially released, published, broadcast, or presented for public viewing on or between January 1, 1993 and December 31, 1993.

- All entries must be received by January 25, 1994. •

For more information and call-for-entry brochures, call The Billie Awards Hotline: (212) 536-5019

The Billie Awards Ceremony - March 10, 1994 The Puck Building, New York City

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- Jim Wagner, V.P. Advertising and Merchandising, Warner Brothers Records

Billboard

The Year In mUSIC

Top New Age Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 ENYA (1) Atlantic
(2) Reprise
- 2 OTTMAR LIEBERT + LUNA NEGRA (2) Epic
(2) Higher Octave
- 3 YANNI (2) Private Music
- 4 ADRIAN LEGG (2) Relativity
- 5 LOREENA MCKENNITT (1) Warner Bros.
- 6 GEORGE WINSTON (3) Windham Hill
- 7 DANNY WRIGHT (2) Moulin D'Or
- 8 LIZ STORY (1) Windham Hill
- 9 CRAIG CHAQUICO (1) Higher Octave
- 10 CHIP DAVIS (2) American Gramophone

- 7 CURTAIN CALL—Danny Wright—Moulin D'Or
- 8 NARADA DECADE—Various Artists—Narada
- 9 MY FOOLISH HEART—Liz Story—Windham Hill
- 10 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
- 11 ACOUSTIC HIGHWAY—Craig Chaquico—Higher Octave
- 12 CELTIC ODYSSEY—Various Artists—Narada
- 13 TUBULAR BELLS II—Mike Oldfield—Reprise
- 14 THE LONDON CONCERT—Christopher Franke—Varese Sarabande
- 15 THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER—Various Artists—Windham Hill
- 16 HOURS BETWEEN NIGHT + DAY—Ottmar Liebert + Luna Negra—Epic
- 17 SUMMER—George Winston—Windham Hill
- 18 ROMANCE—Chip Davis—American Gramophone
- 19 CUSCO 2000—Cusco—Higher Octave
- 20 MONTEREY NIGHTS—John Tesh—GTS
- 21 HEART ZONES—Doc Lew Childre—Planetary Productions
- 22 HOW THE WEST WAS LOST—Peter Kater With R. Carlos Nakai—Silver Wave
- 23 LINK—Oystein Sevag—Windham Hill
- 24 YONNONDIO—Peter Buffett—Narada
- 25 DECEMBER—George Winston—Windham Hill

Top New Age Albums

Pos. TITLE—Artist—Label

- 1 SHEPHERD MOONS—Enya—Reprise
- 2 WATERMARK—Enya—Reprise
- 3 IN MY TIME—Yanni—Private Music
- 4 SOLO PARA TI—Ottmar Liebert + Luna Negra—Epic
- 5 MRS. CROWE'S BLUE WALTZ—Adrian Legg—Relativity
- 6 THE VISIT—Loreena McKennitt—Warner Bros.



ENYA: Top New Age Artist. Her "Shepherd Moons" is the Top New Age Album.

Top New Age Labels

Pos. LABEL (No. Of Charted Albums)

- 1 REPRIS (3)
- 2 WINDHAM HILL (13)
- 3 NARADA (11)
- 4 HIGHER OCTAVE (9)
- 5 EPIC (2)
- 6 PRIVATE MUSIC (2)
- 7 RELATIVITY (3)
- 8 WARNER BROS. (1)
- 9 MOULIN D'OR (2)
- 10 AMERICAN GRAMPHONE (2)

Top New Age Distributing Labels

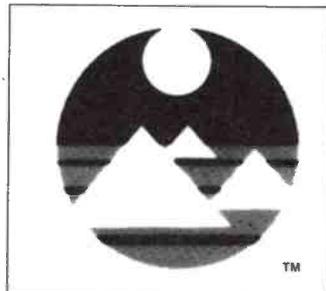
Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WARNER BROS. (4)
- 2 WINDHAM HILL (13)
- 3 NARADA (11)
- 4 HIGHER OCTAVE (9)
- 5 EPIC (2)



reprise

(new age)



HIGHER OCTAVE MUSIC
Billboard #1 Independently Distributed New Age Label
for 1991, 1992, & 1993!!

Top New Age Artists

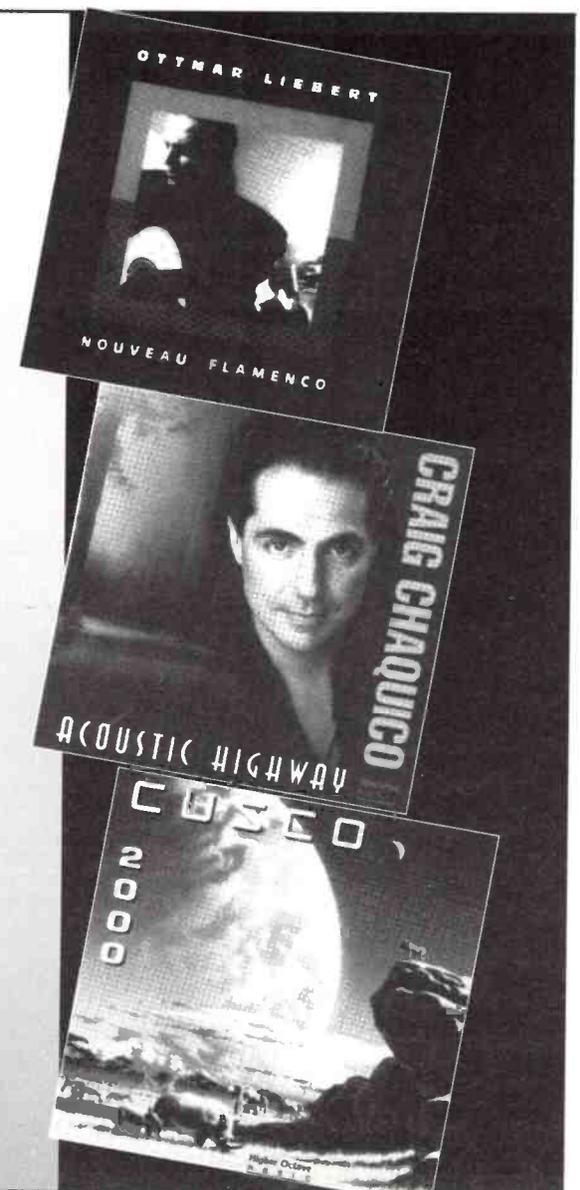
- #2 Ottmar Liebert "Nouveau Flamenco" #7026
"Borrasca" #7036
#9 Craig Chaquico "Acoustic Highway" #7050

Top New Age Albums

- #10 Ottmar Liebert "Nouveau Flamenco" #7026
#11 Craig Chaquico "Acoustic Highway" #7050
#19 Cusco "Cusco 2000" #7046

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Member of
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Top World Music Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 CLANNAD (2) Atlantic
- 2 ZAP MAMA (1) Luaka Bop
- 3 RY COODER/V.M. BHATT (1) Waterlily Acoustics
- 4 BOB MARLEY (1) Tuff Gong/Island
- 5 THE TAHITIAN CHOIR (1) Triloka
- 6 BOUKMAN EKSPERYANS (1) Mango
- 7 OFRA HAZA (1) Shanachie
- 8 ALI FARKA TOURE (1) Hannibal
- 9 BAABA MAAL (1) Mango
- 10 SHEILA CHANDRA (1) Real World

Top World Music Albums

Pos. TITLE—Artist—Label

- 1 GLOBAL MEDITATION—Various Artists—Ellipsis Arts
- 2 ADVENTURES IN AFROPEA 1—Zap Mama—Luaka Bop
- 3 A MEETING BY THE RIVER—Ry Cooder/V.M. Bhatt—Waterlily Acoustics
- 4 SONGS OF FREEDOM—Bob Marley—Tuff Gong/Island
- 5 ANAM—Clannad—Atlantic
- 6 RAPA ITI—The Tahitian Choir—Triloka
- 7 KALFOU DANJERE—Boukman Eksperyans—Mango
- 8 BANBA—Clannad—Atlantic
- 9 KIRYA—Ofra Haza—Shanachie
- 10 THE SOURCE—Ali Farka Toure—Hannibal
- 11 LAM TORO—Baaba Maal—Mango
- 12 WEAVING MY ANCESTORS' VOICES—Sheila Chandra—Real World
- 13 ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE—Zakir Hussain—Moment
- 14 GLOBAL CELEBRATIONS—Various Artists—Ellipsis Arts
- 15 LIVE—Gipsy Kings—Elektra Musician



(world)

Top World Music Labels

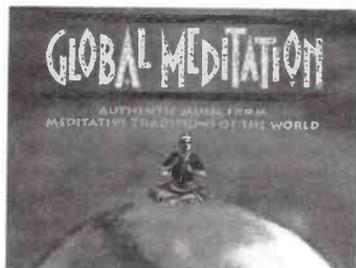
Pos. LABEL (No. Of Charted Albums)

- 1 MANGO (5)
- 2 SHANACHIE (4)
- 3 ATLANTIC (2)
- 4 ELLIPSIS ARTS (2)
- 5 MESA (5)

Top World Music Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 ISLAND (6)
- 2 SHANACHIE (4)
- 3 WARNER BROS. (4)
- 4 RHINO (5)
- 5 TRILOKA (3)



"Global Meditation": Top World Music Album



CLANNAD: Top World Music Artists

UB40: "Promises & Lies" is the Top Reggae Album.

The Year In mUSIC

Top Reggae Albums

Pos. TITLE—Artist—Label

- 1 PROMISES & LIES—UB40—Virgin
- 2 BAD BOYS—Inner Circle—Big Beat
- 3 12 INCHES OF SNOW—Snow—EastWest
- 4 VOICE OF JAMAICA—Buju Banton—Mercury
- 5 ALL SHE WROTE—Chaka Demus & Pliers—Mango
- 6 ROUGH & READY VOL. II—Shabba Ranks—Epic
- 7 PURE PLEASURE—Shaggy—Virgin
- 8 SONGS OF FREEDOM—Bob Marley—Tuff Gong
- 9 QUEEN OF THE PACK—Patra—Epic
- 10 DON DADA—Super Cat—Columbia
- 11 JOY AND BLUES—Ziggy Marley & The Melody Makers—Virgin
- 12 X-TRA NAKED—Shabba Ranks—Epic
- 13 BEST OF REGGAE—Various Artists—K-Tel
- 14 LETHAL RIDDIMS—Various Artists—Relativity
- 15 STRICTLY DANCEHALL—Various Artists—Epic
- 16 KINKY REGGAE—Bob Marley—Tomato
- 17 AS A MATTER OF FOX—Red Fox—Elektra
- 18 ROUGH & READY VOLUME 1—Shabba Ranks—Epic
- 19 KING OF REGGAE—Bob Marley—Madacy
- 20 ALL OVER THE WORLD—Wailing Souls—Chaos
- 21 MELLOW MOOD—Bob Marley—Masters
- 22 HARD TO WET EASY TO DRY—Mad Cobra—Columbia
- 23 NO COMPETITION—Shabba Ranks With Music Works Crew—Critique
- 24 MASTERS OF REGGAE—Various Artists—Madacy
- 25 STREET REGGAE VOL. 2—Various Artists—K-Tel

Billboard Year-End Chart Positions:

World Music Chart:

- #1 Distributed Label - ISLAND
- #1 Label - MANGO
- #4 Artist - BOB MARLEY
- #4 Title - SONGS OF FREEDOM • BOB MARLEY
- #7 Title - KALFOU DANJERE • BOUKMAN EKSPERYANS
- #11 Title - LAM TORO • BAABA MAAL
- #6 Artist - BOUKMAN EKSPERYANS
- #9 Artist - BAABA MAAL

Top Pop Catalog Albums:

- #2 Title - LEGEND • BOB MARLEY AND THE WAILERS
- #8 Artist - BOB MARLEY AND THE WAILERS

Top Reggae Albums (Soundscanned):

- #5 Title - ALL SHE WROTE • CHAKA DEMUS&PLIERS
- #8 Title - SONGS OF FREEDOM • BOB MARLEY

THANK YOU RETAIL,
FOR A
NUMBER OF
GREAT
REASONS!



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The Year In mUSic

Hot Adult Contemporary Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 JON SECADA (4) SBK
 - 2 WHITNEY HOUSTON (4) Arista
 - 3 ROD STEWART (1) A&M
(2) Warner Bros.
 - 4 STING (4) A&M
 - 5 ELTON JOHN (4) MCA
 - 6 GLORIA ESTEFAN (2) Epic
 - 7 KENNY G (2) Arista
 - 8 RESTLESS HEART (1) RCA
(1) Novus
 - 9 EXPOSE (2) Arista
 - 10 GO WEST (2) EMI
 - 11 TINA TURNER (1) Virgin
 - 12 MICHAEL JACKSON (2) Epic
(1) MJJ
 - 13 CELINE DION (3) Epic
(1) Epic Soundtrax
(1) 550 Music
 - 14 PETER CETERA (3) Warner Bros.
 - 15 MICHAEL BOLTON (3) Columbia
 - 16 BILLY JOEL (2) Columbia
 - 17 AARON NEVILLE (2) A&M
 - 18 PEABO BRYSON (1) Columbia
(1) Arista
 - 19 MARIAH CAREY (2) Columbia
 - 20 BRIAN MCKNIGHT (1) Mercury
(1) Giant
 - 21 PATTY SMYTH (2) MCA
 - 22 REGINA BELLE (2) Columbia
 - 23 GENESIS (2) Atlantic
 - 24 VANESSA WILLIAMS (1) Giant
 - 25 CATHY DENNIS (2) Polydor

Hot Adult Contemporary Singles & Tracks

- Pos. TITLE—Artist—Label
- 1 LOVE IS—Vanessa Williams & Brian McKnight—Giant

- 2 I DON'T WANNA FIGHT—Tina Turner—Virgin
- 3 I'LL NEVER GET OVER YOU (GETTING OVER ME)—Expose—Arista
- 4 I SEE YOUR SMILE—Gloria Estefan—Epic
- 5 HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.



JON SECADA: Top Adult Contemporary Artist

- 6 A WHOLE NEW WORLD—Peabo Bryson & Regina Belle—Columbia
- 7 FIELDS OF GOLD—Sting—A&M
- 8 FOREVER IN LOVE—Kenny G—Arista
- 9 THE RIVER OF DREAMS—Billy Joel—Columbia
- 10 DON'T TAKE AWAY MY HEAVEN—Aaron Neville—A&M
- 11 WHEN SHE CRIES—Restless Heart—RCA
- 12 TELL ME WHAT YOU DREAM—Restless Heart & W. Hill—Novus
- 13 SIMPLE LIFE—Elton John—MCA
- 14 ANGEL—Jon Secada—SBK
- 15 BY THE TIME THIS NIGHT IS OVER—Kenny G & Peabo Bryson—Arista
- 16 DREAMLOVER—Mariah Carey—Columbia

- 17 I HAVE NOTHING—Whitney Houston—Arista
- 18 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
- 19 NEVER A TIME—Genesis—Atlantic
- 20 I'M FREE—Jon Secada—SBK
- 21 HERO—David Crosby & Phil Collins—Atlantic
- 22 EVEN A FOOL CAN SEE—Peter Cetera—Warner Bros.
- 23 REASON TO BELIEVE—Rod Stewart—Warner Bros.
- 24 FAITHFUL—Go West—EMI
- 25 IT'S ALRIGHT—Huey Lewis & The News—Shanachie
- 26 WILL YOU BE THERE—Michael Jackson—MJJ/Epic Soundtrax
- 27 WHAT YOU WON'T DO FOR LOVE—Go West—EMI
- 28 WHEN I FALL IN LOVE—Celine Dion & Clive Griffin—Epic Soundtrax
- 29 THE LAST SONG—Elton John—MCA
- 30 NO MISTAKES—Patty Smyth—MCA
- 31 COME IN OUT OF THE RAIN—Wendy Moten—EMI
- 32 IF I EVER LOSE MY FAITH IN YOU—Sting—A&M
- 33 TO LOVE SOMEBODY—Michael Bolton—Columbia
- 34 FEELS LIKE HEAVEN—Peter Cetera (With Chaka Khan)—Warner Bros.



VANESSA WILLIAMS and BRIAN MCKNIGHT: "Love Is" is the Top Adult Contemporary Single.

- 35 HEAL THE WORLD—Michael Jackson—Epic
- 36 DO YOU BELIEVE IN US—Jon Secada—SBK
- 37 HOPELESSLY—Rick Astley—RCA
- 38 RAIN—Madonna—Maverick/Sire
- 39 RUN TO YOU—Whitney Houston—Arista
- 40 LOVE CAN MOVE MOUNTAINS—Celine Dion—Epic
- 41 A SONG FOR YOU—Ray Charles—Warner Bros.
- 42 IRRESISTIBLE—Cathy Dennis—Polydor
- 43 CAN'T HELP FALLING IN LOVE—UB40—Virgin
- 44 REACH OUT (I'LL BE THERE)—Michael Bolton—Columbia
- 45 IN THE STILL OF THE NITE—Boyz II Men—Motown
- 46 WATER FROM THE MOON—Celine Dion—Epic

- 47 ALWAYS TOMORROW—Gloria Estefan—Epic
- 48 CHAINS AROUND MY HEART—Richard Marx—Capitol
- 49 SOMEBODY LOVE ME—Michael W. Smith—Reunion
- 50 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace

ARISTA

Hot Adult Contemporary Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (15)
 - 2 COLUMBIA (23)
 - 3 WARNER BROS. (9)
 - 4 EPIC (14)
 - 5 A&M (8)
 - 6 MCA (10)
 - 7 SBK (8)
 - 8 EMI (5)
 - 9 VIRGIN (5)
 - 10 RCA (5)



- 11 CAPITOL (12)
- 12 ATLANTIC (7)
- 13 GIANT (1)
- 14 REPRISE (11)
- 15 EPIC SOUNDTRAX (2)

Hot Adult Contemporary Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 ARISTA (16)
 - 2 COLUMBIA (23)
 - 3 EPIC (18)
 - 4 EMI RECORDS GROUP (14)
 - 5 WARNER BROS. (12)

(adult contemporary)

Top Contemporary Christian Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 D.C. TALK (2) Forefront
 - 2 MICHAEL W. SMITH (5) Reunion
 - 3 STEVEN CURTIS CHAPMAN (3) Sparrow
 - 4 CARMAN (2) Sparrow
(1) Benson
(1) Everland
 - 5 MICHAEL ENGLISH (2) Warner Alliance
 - 6 4 HIM (3) Benson
 - 7 AMY GRANT (4) Myrrh
 - 8 TWILA PARIS (2) Starsong
 - 9 SANDI PATTI (2) Word
 - 10 STEVE GREEN (1) Sparrow

Top Contemporary Christian Albums

- Pos. TITLE—Artist—Label
- 1 FREE AT LAST—D.C. Talk—Forefront
 - 2 CHANGE YOUR WORLD—Michael W. Smith—Reunion
 - 3 GREAT ADVENTURE—Steven Curtis Chapman—Sparrow
 - 4 THE BASICS OF LIFE—4 Him—Benson
 - 5 HOPE—Michael English—Warner Alliance
 - 6 HEART THAT KNOWS YOU—Twila Paris—Starsong
 - 7 LEVOYAGE—Sandi Patti—Word
 - 8 ABSOLUTE BEST—Carman—Sparrow
 - 9 HYMNS: A PORTRAIT OF CHRIST—Steve Green—Sparrow



D.C. TALK: Top Contemporary Christian Artists. Their "Free At Last" is the Top Contemporary Christian Album.

- 10 MERCY—Bryan Duncan—Myrrh
- 11 LIFT HIM UP WITH RON KENOLY—Ron Kenoly—Integrity
- 12 ANGELS OF MERCY—Susan Ashton—Sparrow
- 13 MICHAEL ENGLISH—Michael English—Warner Alliance
- 14 NOT ASHAMED—Newsboys—Starsong
- 15 THE SHAPE OF GRACE—Out Of The Grey—Sparrow
- 16 ADDICTED TO JESUS—Carman—Benson
- 17 HOW TIME FLIES—Wayne Watson—DaySpring
- 18 ONCE IN A LIFETIME—David Meece—Starsong

Continued on page YE-48

(contemporary Christian)

Top Gospel Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 JOHN P. KEE & NEW LIFE COMMUNITY CHOIR (1) Tyscot
 - 2 MISSISSIPPI MASS CHOIR (2) Molaco
 - 3 REV. CLAY EVANS (1) Savoy
 - 4 GEORGIA MASS CHOIR (1) Savoy
 - 5 REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) Word
 - 6 DARYL COLEY (1) Sparrow
 - 7 THE ANOINTED PACE SISTERS (1) Savoy
 - 8 HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR (2) Benson

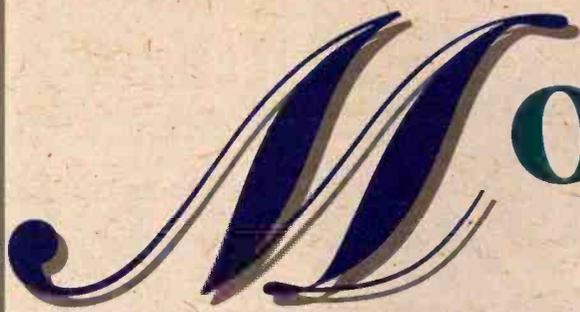
- 9 TM MASS YOUTH CHOIR (1) TM
- 10 TRI-CITY SINGERS (1) Gospo-Centric

Top Gospel Albums

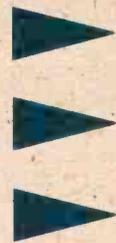
- Pos. TITLE—Artist—Label
- 1 WE WALK BY FAITH—John P. Kee & New Life Community Choir—Tyscot
 - 2 I'M GOING THROUGH—Rev. Clay Evans—Savoy
 - 3 I SING BECAUSE I'M HAPPY—Georgia Mass Choir—Savoy
 - 4 WHEN THE MUSIC STOPS—Daryl Coley—Sparrow
 - 5 U KNOW—The Anointed Pace Sisters—Savoy
 - 6 MY MIND IS MADE UP—Rev. Milton Brunson & The Thompson Community Singers—Word
 - 7 IT REMAINS TO BE SEEN—Mississippi Mass Choir—Molaco
 - 8 SEND YOUR ANOINTING—TM Mass Youth Choir—TM
 - 9 A SONGWRITER'S POINT OF VIEW—Tri-City Singers—Gospo-Centric
 - 10 I'LL NEVER FORGET—Dr. Charles G. Hayes/Cosmopolitan Church Of Prayer Choir—Savoy
 - 11 HE'S WORKING IT OUT FOR YOU—Shirley Caesar—Word
 - 12 ANOTHER CHANCE—D.F.W. Mass Choir—Savoy
 - 13 IN LIVING COLOR - LIVE—Melvin Williams—Blackberry
 - 14 HE'S ALL OVER ME—Bishop Jeff Banks And The Rival—Savoy

Continued on page YE-48

(gospel)



MORE HEAVENLY PRAISE...



**CGI Records
is Gospel Music's
Leading International Company.**

**CONGRATULATIONS TO OUR ARTISTS FOR
TWENTY - TWO CHARTED ALBUMS IN 1993**

CGI

CALVIN BERNARD RHONE

"IT'S IN THE PRAISE"

VARIOUS ARTISTS

"SALUTE TO THE CARAVANS"

HEAVEN SENT

"KEEP LOVE ALIVE"

DANNIEBELLE HALL

"DESIGNERS ORIGINAL"

EVYLYN TURRENTINE AGEE

"IN GOD'S OWN TIME"

THE ANGELIC VOICES OF FAITH

"A GIFT TO YOU"

DOUGLAS MILLER

"VICTORY"

DONALD MALLOY

"EVERYTHING WILL BE ALRIGHT"

VARIOUS ARTISTS

"A TRIBUTE TO JAMES CLEVELAND VOL. 2"

THE CHRISTIANAIRES

"THE VISION BECOMES CLEARER"

WITNESS

"STANDARD"

COMMITTED

"TOTALLY COMMITTED"

CHICAGO MASS CHOIR

"PLEASE DON'T LEAVE ME"

CGI / LIGHT

CHICAGO MASS CHOIR

"HE THAT BELIEVETH"

BEAU WILLIAMS

"LOVE"

L.A. MASS CHOIR

"COME AS YOU ARE"

BENSON / CGI

THE GOSPEL MUSIC WORKSHOP
OF AMERICA

"DAWN OF A NEW ERA"

VARIOUS ARTISTS

"A TRIBUTE TO THE MAESTRO

THOMAS A. WHITFIELD"

FRED HAMMOND

"DELIVERANCE"

HEZEKIAH WALKER AND THE LOVE
FELLOWSHIP CRUSADE CHOIR

"FOCUS ON GLORY"

THOMAS WHITFIELD

"ALIVE AND SATISFIED"

HEZEKIAH WALKER AND THE LOVE
FELLOWSHIP CRUSADE CHOIR

"LIVE IN TORONTO"

GOSPEL ANNOUNCERS
GUILD
1993 MANUFACTURER
OF THE YEAR

TWENTY
1993 / 1994
STELLAR AWARD
NOMINATIONS



Continuing Our Commitment to Bringing You The Very Best In Gospel...

The Year In mUSIC

Top Contemporary Christian Albums

Continued from page YE-46

- 19 SOUL—Margaret Becker—Sparrow
- 20 MOMENTS FOR THE HEART—Ray Boltz—Diadem
- 21 HOME FOR CHRISTMAS—Amy Grant—Myrrh
- 22 SET ME FREE—Acappella—Word
- 23 NU THANG—D.C. Talk—Forefront
- 24 THE COLLECTION—Amy Grant—Myrrh
- 25 PETRAPHONICS—Petra—Starsong
- 26 TAKING HEAVEN BY STORM—Steve Camp—Warner Alliance
- 27 PHILLIPS, CRAIG & DEAN—Phillips, Craig & Dean—Starsong
- 28 WE WALK BY FAITH—John P. Kee & New Life Community Choir—Tyscot
- 29 CRIMSON & BLUE—Phil Keaggy—Myrrh
- 30 THE WORD: RECAPTURING—Michael Card—Sparrow
- 31 A REASON TO LIVE—Cindy Morgan—Word
- 32 MIRACLE MILE—Guardian—Pakadem
- 33 SONGS FROM THE LOFT—Various Artists—Reunion
- 34 THE STANDARD—Carmon—Sparrow
- 35 FIRST DECADE 1983-1993—Michael W. Smith—Reunion
- 36 TALES OF WONDER—White Heart—Starsong
- 37 GO WEST YOUNG MAN—Michael W. Smith—Reunion
- 38 LIVE ADVENTURE—Steven Curtis Chapman—Sparrow
- 39 HEART IN MOTION—Amy Grant—Myrrh
- 40 LIVE...WE COME REJOICING—The Brooklyn Tabernacle Choir—Warner Alliance

Top Contemporary Christian Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SPARROW (22)
- 2 STARSONG (15)
- 3 REUNION (11)
- 4 FOREFRONT (5)
- 5 MYRRH (10)
- 6 WARNER ALLIANCE (7)
- 7 BENSON (13)
- 8 WORD (11)
- 9 INTEGRITY (7)
- 10 DAYSPRING (6)



Top Contemporary Christian Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 SPARROW (37)
- 2 WORD (43)
- 3 STARSONG (21)
- 4 BENSON (14)
- 5 DIADEM (1)

Top Gospel Albums

Continued from page YE-46

- 15 A HOLY GHOST TAKE-OVER—Ricky Dillard & The New Generation Chorale—Malaco
- 16 LIVE IN TORONTO—Hezekiah Walker/Fellowship Crusade Choir—Benson
- 17 BETTER DAYS AHEAD—Dorothy Norwood—Malaco
- 18 LIVE IN MEMPHIS—The Canton Spirituals—Blackberry
- 19 LIVE WITH THE SOUTHWEST LOUISIANA MASS CHOIR—Ruby Terry—Malaco



JOHN P. KEE: Top Gospel Artist. His "We Walk By Faith" is the Top Gospel Album.

- 20 KIRK FRANKLIN & FAMILY—Kirk Franklin And The Family—Gospa-Centric
- 21 STAND STILL UNTIL HIS WILL IS CLEAR—Rev. Ernest Davis, Jr.'s Wilmington Chester Mass Choir—Atlanta International
- 22 PERFECTING CHURCH—Marvin Winans—Selah
- 23 IT'S IN THE PRAISE—Calvin Bernard Rhone—CGI
- 24 LIVE IN DETROIT—Rev. James Moore—Malaco
- 25 I'M GLAD ABOUT IT—Rev. Timothy Wright & Chicago Interdenominational Mass Choir—Savoy
- 26 GOIN' BACK—Tri-State Mass Choir—Paradise
- 27 TESTIMONY—The Richard Smallwood Singers—Sparrow
- 28 GOD IS ABLE—Mary Floyd—Born Again
- 29 GOD GETS THE GLORY—Mississippi Mass Choir—Malaco
- 30 MICHAEL FLETCHER LIVE—Michael Fletcher—Sound Of Gospel

- 31 ALL THE BASES—O'linda Draper & The Associates Choir—Word
- 32 FOCUS ON GLORY—Hezekiah Walker/Fellowship Crusade Choir—Benson
- 33 ENJOYING JESUS—Luther Barnes And The Sunset Jubilaires—Atlanta International
- 34 PURE GOLD—New Jerusalem Baptist Church Choir—Sound Of Gospel
- 35 THE BEST OF AND MORE LIVE—The Williams Brothers—Blackberry
- 36 HOLY ONE—Trinity Temple Gospel Choir—Tyscot
- 37 HE THAT BELIEVETH—Chicago Mass Choir—Light
- 38 THE COUNTRY BOY GOES HOME—Willie Neal Johnson & The New Keynotes—Malaco
- 39 ALIVE & SATISFIED—Thomas Whitfield—Benson
- 40 JUST JESUS—Dr. Jonathan Greer And The Cathedral Faith Choir—Savoy



Top Gospel Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SAVOY (11)
- 2 MALACO (14)
- 3 WORD (13)
- 4 TYSCOT (7)
- 5 SPARROW (5)
- 6 CGI (12)
- 7 BENSON (6)
- 8 BLACKBERRY (5)
- 9 GOSPO-CENTRIC (3)
- 10 ATLANTA INTERNATIONAL (7)



Top Gospel Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 MALACO (30)
- 2 CGI (23)
- 3 SPARROW (9)
- 4 EPIC (13)
- 5 ATLANTA INTERNATIONAL (12)

THANK YOU BILLBOARD AND
FOX SQUARE PRODUCTIONS, INC.

FOR CHOOSING THE
UNIVERSAL AMPHITHEATRE
AS THE SITE OF THE
1993 BILLBOARD MUSIC AWARDS.

M C A C O N C E R T S

CONGRATULATIONS

TO OUR ARTISTS FOR
MAKING US #1 FOUR
YEARS IN A ROW

THE TRADITION CONTINUES...

TOP DISTRIBUTING LABELS

#1 Malaco Records

TOP GOSPEL LABELS

#1 Savoy Records

#2 Malaco Records

TOP GOSPEL ARTISTS

#2 Mississippi Mass Choir (Malaco)

#3 Rev. Clay Evans (Savoy)

#4 Georgia Mass Choir (Savoy)

#7 The Anointed Face Sisters (Savoy)

TOP GOSPEL ALBUMS

#2 "I'm Going Through" / Rev. Clay Evans (Savoy)

#3 "I Sing Because I'm Happy" /

The Georgia Mass Choir (Savoy)

#5 "I Know" / The Anointed Face Sisters (Savoy)

#7 "It Remains To Be Seen" /

The Mississippi Mass Choir (Malaco)

#10 "I'll Never Forget" / Dr. Charles Hayes (Savoy)

#12 "Another Chance" / D.F.W. Mass Choir (Savoy)

#13 "In Living Color LIVE" /

Melvin Williams (Blackberry)

#14 "He's All Over Me" / Bishop Jeff Banks (Savoy)

#15 "A Holy Ghost Take Over" /

Ricky Dillard (Malaco)

#17 "Better Days Ahead" / Dorothy Norwood (Malaco)

#18 "LIVE in Memphis" / The Canton Spirituals

(Blackberry)

#19 "LIVE with The Southwestern LA Mass Choir" /

Ruby Terry (Malaco)

#24 "LIVE in Detroit" /

Rev. James Moore (Malaco)

#25 "I'm Glad About It" / Rev. Timothy Wright (Savoy)

#29 "God Gets the Glory" /

The Mississippi Mass Choir (Malaco)

#35 "The Best of and More LIVE" /

The Williams Brothers (Blackberry)

#38 "The Country Boy Goes Home" /

Willie Neal Johnson and The New Keynotes (Malaco)

#40 "Just Jesus" / Dr. Jonathan Greer (Savoy)

MALACO
RECORDS

SAVOY
RECORDS
INC.

The Year In mUSiC

Top Classical Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 CECILIA BARTOLI (6) London
- 2 KATHLEEN BATTLE (4) DG
(1) Sony Classical
- 3 JORDI SAVALL (1) Valois
- T4 LONDON SINFONIETTA (DAVID ZINMAN) (1) Nonesuch
- T4 DAWN UPSHAW (1) Nonesuch
- 6 ANONYMOUS FOUR (1) Harmonia Mundi
(1) Harmonia Mundi (France)
- 7 LUCIANO PAVAROTTI (1) London
(1) Philips
- 8 KRONOS QUARTET (3) Nonesuch
- 9 BROOKLYN PHILHARMONIC (DENNIS RUSSELL DAVIES) (1) Point Music
- 10 VLADIMIR HOROWITZ (1) Sony Classical

Top Classical Albums

Pos. TITLE—Artist—Label

- 1 IF YOU LOVE ME—Cecilia Bartoli—London
- 2 GORECKI: SYMPHONY NO. 3—Upshaw, London Sinfonietta (Zinman)—Nonesuch
- 3 IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London
- 4 TOUS LES MATINS DU MONDE—Jordi Savall—Valois
- 5 AN ENGLISH LADYMASS—Anonymous Four—Harmonia Mundi (France)
- 6 BAROQUE DUET—Kathleen Battle, Wynton Marsalis—Sony Classical
- 7 KATHLEEN BATTLE AT CARNEGIE HALL—Kathleen Battle—DG
- 8 PHILIP GLASS: LOW SYMPHONY—Brooklyn Philharmonic (Davies)—Point Music
- 9 ROSSINI HEROINES—Cecilia Bartoli—London
- 10 HOROWITZ: DISCOVERED TREASURES—Vladimir Horowitz—Sony Classical
- 11 OPERA'S GREATEST MOMENTS—Various Artists—RCA
- 12 HEAVY CLASSIX—Various Artists—Angel
- 13 MOZART: ARIAS—Cecilia Bartoli—London
- 14 SHOSTAKOVICH: 24 PRELUDES & FUGUES—Keith Jarrett—ECM
- 15 AMORE—Luciano Pavarotti—London
- 16 THE REINER SOUND—CSO/Reiner—RCA
- 17 BRAHMS: CELLO SONATAS—Yo-Yo Ma, Emanuel Ax—Sony Classical
- 18 SENSUAL CLASSICS—Various Artists—Teldec
- 19 THE LAST RECITAL FOR ISRAEL—Artur Rubinstein—RCA
- 20 IT AIN'T NECESSARILY SO—Nadja Salerno-Sonnenberg—EMI Classics
- 21 PIECES OF AFRICA—Kronos Quartet—Nonesuch
- 22 SHORT STORIES—Kronos Quartet—Nonesuch
- 23 GORECKI: STRING QUARTETS 1 & 2—Kronos Quartet—Nonesuch
- 24 GLASS: ITAIPU—Atlanta Symphony (Shaw)—Sony Classical
- 25 BACH: SONATAS—Keith Jarrett, Michala Petri—RCA

Top Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 LONDON (10)
- 2 NONESUCH (5)
- 3 SONY CLASSICAL (11)
- 4 RCA (13)
- 5 DEUTSCHE GRAMMOPHONE (13)
- 6 VALOIS (1)
- 7 HARMONIA MUNDI (FRANCE) (1)

- 8 POINT MUSIC (1)
- 9 EMI CLASSICS (8)
- 10 ANGEL (1)

Top Classical Crossover Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 UTE LEMPER (2) London
- 2 HOLLYWOOD BOWL ORCHESTRA (MAUCERI) (3) Philips
(1) Angel
- 3 KIRI TE KANAWA (1) London
(1) Teldec
- 4 LESLEY GARRETT (2) Silva America
- 5 POPS (WILLIAMS) (1) Sony Classical
- 6 THE BALTIMORE CONSORT (3) Dorian
- 7 BOBBY McFERRIN (1) Sony Masterworks
- 8 YO-YO MA (1) Sony Masterworks
- 9 THOMAS HAMPSON (1) Angel
- 10 JAMES GALWAY (1) RCA

Top Classical Crossover Albums

Pos. TITLE—Artist—Label

- 1 THE KING AND I—Hollywood Bowl Orchestra (Mauceri)—Philips
- 2 HUSH—Yo-Yo Ma/Bobby McFerrin—Sony Masterworks
- 3 ILLUSIONS—Ute Lemper—London
- 4 DIVA!—Lesley Garrett—Silva America
- 5 KIRI SINGS KERN—Kiri Te Kanawa—Angel



JOHN MAUCERI conducted the Hollywood Bowl Orchestra for "The King And I," the Top Classical Crossover Album.



CECILIA BARTOLI: Top Classical Artist. Her "If You Love Me" is the Top Classical Album.

- 6 PAVAROTTI & FRIENDS—Various Artists—London
- 7 UNFORGETTABLE—Boston Pops (Williams)—Sony Classical
- 8 AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER—Thomas Hampson—Angel
- 9 THE JULIET LETTERS—Elvis Costello And Brodsky Quartet—Warner Bros.
- 10 KURT WEILL SONGS: VOL. II—Ute Lemper—London
- 11 THE ART OF THE BAWDY SONG—The Baltimore Consort—Dorian
- 12 GALWAY AT THE MOVIES—James Galway—RCA
- 13 SYMPHONIC TANGO—Ettore Stratta—Teldec
- 14 THE PUCCINI ALBUM—John Bayless—Angel
- 15 ANDREW LLOYD WEBBER: LOVE SONGS—Lesley Garrett—Silva America
- 16 STANDING ROOM ONLY—Jerry Hadley—RCA
- 17 DARK EYES—Dmitri Hvorostovsky—Philips

- 18 THE IMPRESSIONISTS—Various Artists—Windham Hill
- 19 ELMER BERNSTEIN BY ELMER BERNSTEIN—Royal Philharmonic Pops (Bernstein)—Denon
- 20 KIRI ON BROADWAY—Kiri Te Kanawa—London
- 21 A CARNEGIE HALL CHRISTMAS CONCERT—Battle, Von Stade, Marsalis (Previn)—Sony Classical
- 22 MAGIC: KIRI SINGS MICHEL LEGRAND—Kiri Te Kanawa—Teldec
- 23 BERNSTEIN: ON THE TOWN—London Symphony Orchestra (Thomas)—DG
- 24 THE CELTIC HARP—The Chieftains—RCA
- 25 THE DAEMON LOVER—The Baltimore Consort—Dorian

Top Classical Crossover Labels

Pos. LABEL (No. Of Charted Albums)

- 1 LONDON (4)
- 2 ANGEL (5)
- 3 PHILIPS (4)
- 4 RCA (8)
- 5 SONY MASTERWORKS (1)
- 6 SILVA AMERICA (2)
- 7 SONY CLASSICAL (2)
- 8 TELDEC (4)
- 9 DORIAN (3)
- 10 WARNER BROS. (1)

Top Combined Classical Labels

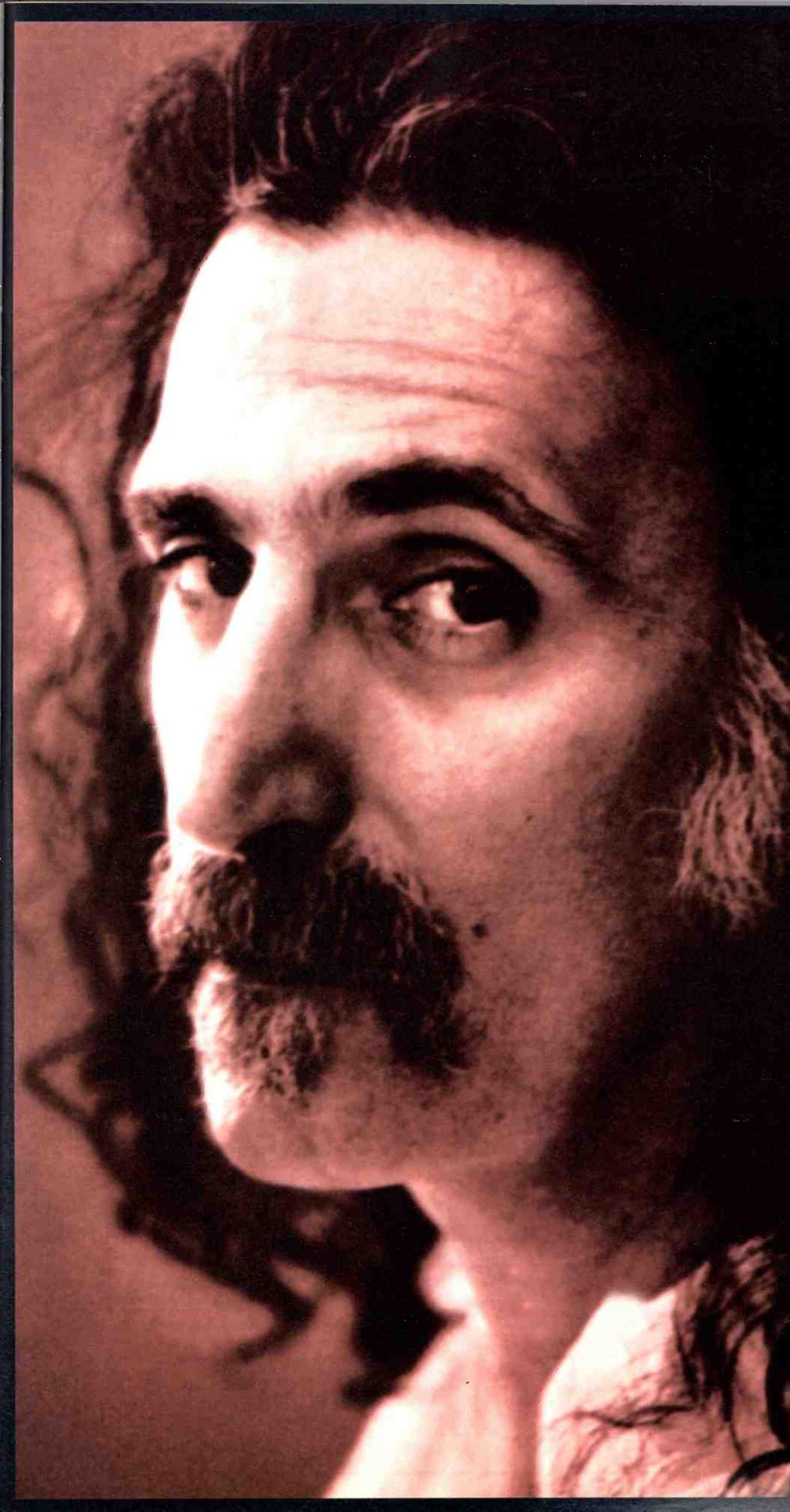
Pos. LABEL (No. Of Charted Albums)

- 1 LONDON (14)
- 2 SONY CLASSICAL (13)
- 3 RCA (21)
- 4 NONESUCH (5)
- 5 ANGEL (6)
- 6 DEUTSCHE GRAMMOPHONE (14)
- 7 PHILIPS (7)
- 8 SILVA AMERICA (3)
- 9 VALOIS (1)
- 10 SONY MASTERWORKS (1)



UTE LEMPER: Top Classical Crossover Artist

(c l a s s i c a l)



THE YELLOW SHARK

FRANK ZAPPA

1940-1993



The Year In mUSic

Hot Dance Music Club Play Artists

Pos.	ARTIST (No. Of Charted Tracks)	Label
1	RuPAUL (3)	Tommy Boy
2	BIZARRE INC (3)	Columbia
3	JANET JACKSON (3)	Virgin
4	MADONNA (3)	Maverick
5	SUNSCREEM (2)	Columbia
6	ROBIN S. (2)	Big Beat
7	MARTHA WASH (3)	RCA
8	LONNIE GORDON (2)	SBK
9	NEW ORDER (2)	Qwest
10	THE SHAMEN (2)	Epic
11	DAVID MORALES & THE B.Y.C. WITH PAPA SAN (2)	Mercury
12	MOBY (1)	Elektra
	(1)	Instinct
13	REEL 2 REAL (3)	Strictly Rhythm
14	CAPTAIN HOLLYWOOD PROJECT (2)	Imago
15	THE S.O.U.L. S.Y.S.T.E.M. (1)	Arista
16	WARNING (2)	Angel Eyes
17	MALAIIKA (2)	A&M
18	FELIX FEATURING JOMANDA (1)	Pyrotech
19	MAW & CO. FEATURING XAVIERA GOLD (1)	Esquire
20	BJORK (2)	Elektra
21	TAYLOR DAYNE (1)	Arista
22	UNCANNY ALLIANCE (2)	A&M
23	WHITNEY HOUSTON (1)	Arista
24	MASTERS AT WORK FEATURING INDIA (1)	Cutting
25	MK FEATURING ALANA (2)	Virgin
26	CAJMERE FEATURING DAJAE (1)	Cajual
27	DR. ALBAN (1)	Arista
	(1)	Logic
28	ULTRA NATE (2)	Warner Bros.
29	ROZALLA (3)	Epic
30	GLORIA ESTEFAN (3)	Epic
31	JAYDEE (1)	Epic
32	PET SHOP BOYS (2)	EMI
33	BETTY BOO (2)	Sire
34	ARIZONA FEATURING ZEITIA (1)	Virgin
35	ZHANE (1)	Flavor Unit
36	BOBBY BROWN (2)	MCA
37	D:REAM (2)	Sire
38	MIDI RAIN (1)	Columbia
39	MONIE LOVE (1)	Warner Bros.
40	SAGAT (1)	Maxi
41	ANNIE LENNOX (1)	Arista
42	SMOOTH TOUCH (1)	Strictly Rhythm
43	UTAH SAINTS (1)	London
44	ARRESTED DEVELOPMENT (1)	Chrysalis
45	DAJAE (2)	Cajual
46	GABRIELLE (1)	Go!Discs
47	LULU (1)	SBK
48	DEBORAH HARRY (1)	Sire
49	THE GOODMEN (1)	FFRR
50	2 UNLIMITED (2)	Radikal

Hot Dance Music Club Play Singles

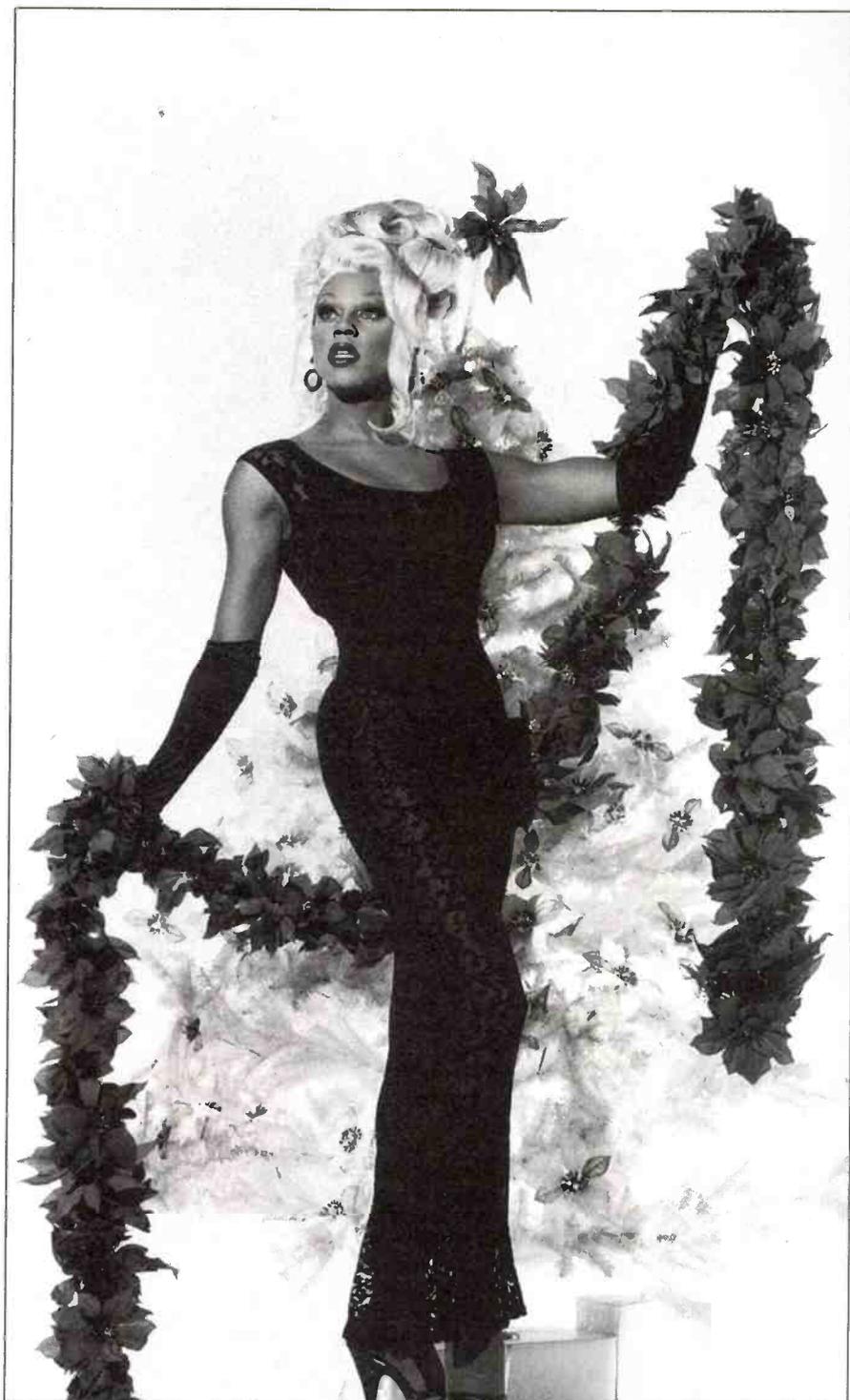
Pos.	TITLE—Artist—Label
1	SUPERMODEL (YOU BETTER WORK)—RuPaul—Tommy Boy
2	I'M GONNA GET YOU—Bizarre Inc Featuring Angie Brown—Columbia
3	IT'S GONNA BE A LOVELY DAY—The S.O.U.L. S.Y.S.T.E.M.—Arista

4	SHOW ME LOVE—Robin S.—Big Beat
5	LOVE U MORE—Sunscreem—Columbia
6	DON'T YOU WANT ME—Felix Featuring Jomanda—Pyrotech
7	GONNA GET BACK TO YOU—MAW & Co. Featuring Xaviera Gold—Esquire
8	TUBALE (EXTASY)—Warning—Angel Eyes
9	CAN'T GET ENOUGH OF YOUR LOVE—Taylor Dayne—Arista
10	I'M EVERY WOMAN—Whitney Houston—Arista
11	I GOT MY EDUCATION—Uncanny Alliance—A&M
12	I CAN'T GET NO SLEEP—Masters At Work Featuring India—Cutting
13	TOOK MY LOVE—Bizarre Inc Featuring Angie Brown—Columbia
14	BAD MOOD—Lonnie Gordon—SBK
15	BRIGHTER DAYS—Cajmere Featuring Dajae—Cajual
16	HUMAN BEHAVIOUR—Bjork—Elektra
17	DEEPER AND DEEPER—Madanna—Maverick/Sire
18	PLASTIC DREAMS—Jaydee—Epic
19	ALWAYS—MK Featuring Alana—Virgin
20	GIVE IT TO YOU—Martha Wash—RCA
21	PHOREVER PEOPLE—The Shamen—Epic
22	GIMME LUV (EENIE...)—David Morales & The B.Y.C. With Papa San—Mercury
23	SLIDE ON THE RHYTHM—Arizona Featuring Zeitia—Virgin
24	GOTTA KNOW (YOUR NAME)—Malaika—A&M
25	HEY MR. D.J.—Zhane—Flavor Unit
26	MOVE—Moby—Elektra
27	JOY—Ultra Nate—Warner Bros.
28	THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
29	SHINE—Midi Rain—Columbia
30	PRESSURE US—Sunscreem—Columbia
31	BACK TO MY ROOTS—RuPaul—Tommy Boy
32	BORN 2 B.R.E.E.D.—Monie Love—Warner Bros.
33	FUK DAT—Sagat—Maxi
34	U R THE BEST THING—D:REAM—Sire/Giant
35	IF—Janet Jackson—Virgin
36	MORE AND MORE—Captain Hollywood Project—Imago
37	LITTLE BIRD—Annie Lennox—Arista
38	HOUSE OF LOVE—Smooth Touch—Strictly Rhythm
39	WORLD (THE PRICE OF LOVE)—New Order—Qwest
40	WHAT CAN YOU DO FOR ME—Utah Saints—London
41	MR. WENDAL—Arrested Development—Chrysalis
42	HAPPENIN' ALL OVER AGAIN—Lonnie Gordon—SBK
43	CAN YOU FORGIVE HER?—Pet Shop Boys—EMI
44	FEVER—Madonna—Maverick/Sire
45	DREAMS—Gabrielle—Go!Discs/London
46	INDEPENDENCE—Lulu—SBK
47	I CAN SEE CLEARLY—Deborah Harry—Sire
48	GIVE IT UP—The Goodmen—FFRR
49	A SHADE SHADEY (NOW PRANCE)—RuPaul—Tommy Boy
50	WHO IS IT—Michael Jackson—Epic



Hot Dance Music Club Play Labels

Pos.	LABEL (No. Of Charted Tracks)
1	EPIC (19)
2	COLUMBIA (13)
3	VIRGIN (12)
4	ARISTA (8)
5	ELEKTRA (12)
6	SIRE (12)



RuPAUL: Top Dance Music Club-Play Artist. His "Supermodel (You Better Work)" is the Top Dance Music Club-Play Single.

7	TOMMY BOY (7)
8	WARNER BROS. (8)
9	MCA (8)
10	A&M (6)
11	STRICTLY RHYTHM (7)
12	SBK (4)
13	RCA (7)
14	BIG BEAT (4)
15	MERCURY (4)



Hot Dance Music Club Play Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Singles)
1	WARNER BROS. (33)
2	EPIC (24)
3	COLUMBIA (16)
4	ELEKTRA (21)
5	VIRGIN (13)

Hot Dance Music Labels

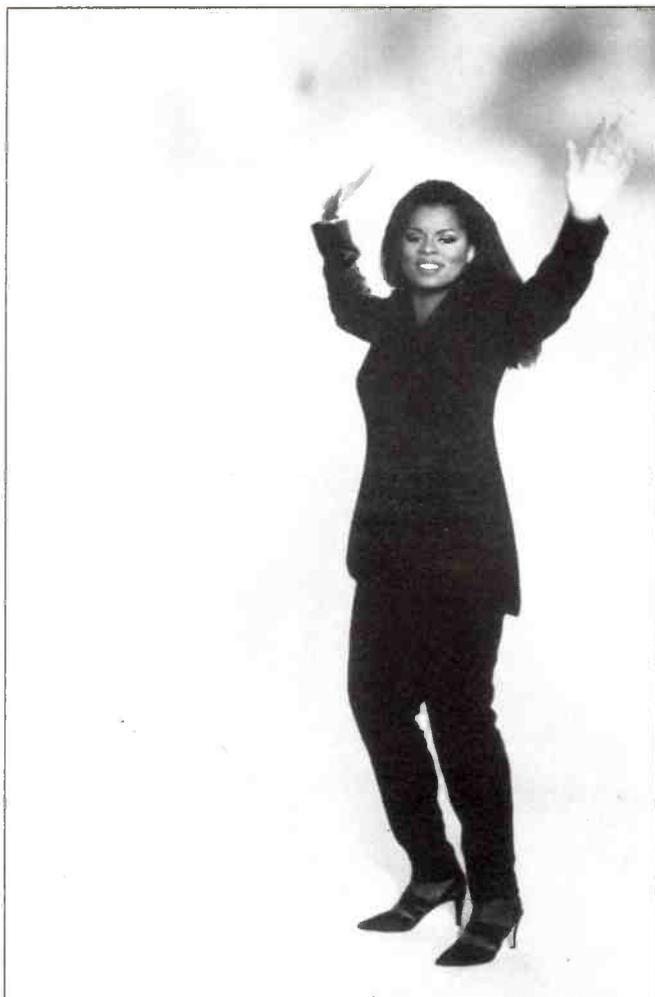
Pos.	LABEL (No. Of Charted Tracks)
1	EPIC (44)
2	TOMMY BOY (21)
3	ARISTA (19)
4	COLUMBIA (27)
5	RCA (17)
6	VIRGIN (17)
7	SIRE (24)
8	MCA (23)
9	ELEKTRA (21)
10	BIG BEAT (10)
11	EASTWEST (14)
12	WARNER BROS. (12)
13	IMAGO (7)
14	UPTOWN (12)
15	A&M (9)

Hot Dance Music Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Tracks)
1	EPIC (59)
2	WARNER BROS. (71)
3	COLUMBIA (48)
4	ATLANTIC GROUP (42)
5	ARISTA (30)

(d a n c e)

The Year In mUSIC



ROBIN S.: Top Hot Dance Music Maxi-Singles Sales Artist

- 38 GIVE IT UP—The Goodmen—FFRR
- 39 ALRIGHT—Kris Kross Featuring Supercat—Ruffhouse
- 40 WHO IS IT—Michael Jackson—Epic
- 41 IF—Janet Jackson—Virgin
- 42 GANGSTA BITCH—Apache—Tommy Boy
- 43 GANGSTA LEAN—DRS—Capitol
- 44 INDO SMOKE (FROM POETIC JUSTICE)—Mista Grimm—Epic Soundtrax
- 45 BACK TO MY ROOTS—RuPaul—Tommy Boy
- 46 FEVER/BAD GIRL—Madonna—Maverick/Sire
- 47 LOVE CAN MOVE MOUNTAINS—Celine Dion—Epic
- 48 EROTICA—Madonna—Maverick/Sire
- 49 IF I EVER FALL IN LOVE—Shai—Gasoline Alley
- 50 JUST KICKIN' IT—Xscape—So So Def

- 12 EASTWEST (9)
- 13 VIRGIN (5)
- 14 INTERSCOPE (4)
- 15 RUFFHOUSE (3)

Top Dance Music Maxi-Singles Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 EPIC (35)
- 2 ATLANTIC GROUP (29)
- 3 COLUMBIA (32)
- 4 WARNER BROS. (38)
- 5 TOMMY BOY (13)

Hot Dance Music Maxi-Singles Sales Labels

Pos. LABEL (No. Of Charted Singles)

- 1 EPIC (25)
- 2 TOMMY BOY (14)
- 3 ARISTA (10)
- 4 RCA (10)



Hot Dance Music Maxi-Singles Sales Artists

Pos. ARTIST (No. Of Charted Singles)

- 1 ROBIN S. (2) Big Beat
- 2 MADONNA (4) Maverick
- 3 MARTHA WASH (3) RCA
- 4 NAUGHTY BY NATURE (3) Tommy Boy
- 5 ZHANE (1) Flavor Unit
- 6 RUPAUL (3) Tommy Boy
- 7 SWV (3) RCA
- 8 ONYX (2) RAL/Chaos (1) JMJ
- 9 JANET JACKSON (2) Virgin
- 10 CAPTAIN HOLLYWOOD PROJECT (3) Imago
- 11 DR. DRE (2) Death Row
- 12 WRECKX-N-EFFECT (4) MCA
- 13 ROZALLA (2) Epic
- 14 DAS EFX (1) Priority (2) EastWest
- 15 2PAC (1) Interscope
- 16 BOBBY BROWN (3) MCA
- 17 TAG TEAM (1) Life
- 18 HOUSE OF PAIN (2) Tommy Boy
- 19 BIZARRE INC (3) Columbia
- 20 MARIAH CAREY (1) Columbia
- 21 HADDAWAY (1) Arista
- 22 TLC (3) LaFace
- 23 MARY J. BLIGE (3) Uptown
- 24 SNOW (1) EastWest
- 25 THE S.O.U.L. S.Y.S.T.E.M. (1) Arista

- 8 SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE—RuPaul—Tommy Boy
- 9 DREAMLOVER—Mariah Carey—Columbia
- 10 WHAT IS LOVE—Haddaway—Arista
- 11 INFORMER—Snow—EastWest
- 12 IT'S GONNA BE A LOVELY DAY—The S.O.U.L. S.Y.S.T.E.M.—Arista
- 13 PLASTIC DREAMS—Jaydee—Epic
- 14 BREAKADAWN—De La Soul—Tommy Boy
- 15 THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin
- 16 SLAM—Onyx—RAL/Chaos
- 17 REBIRTH OF SLICK (COOL LIKE DAT)—Digable Planets—Pendulum
- 18 LOVE FOR LOVE—Robin S.—Big Beat
- 19 GIVE IT TO YOU—Martha Wash—RCA
- 20 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 21 COME BABY COME—K7—Tommy Boy
- 22 RUMP SHAKER—Wreckx-N-Effect—MCA
- 23 CARRY ON—Martha Wash—RCA
- 24 INSANE IN THE BRAIN—Cypress Hill—Ruffhouse
- 25 I'M EVERY WOMAN—Whitney Houston—Arista
- 26 DRE DAY—Dr. Dre—Death Row
- 27 SHAMROCKS AND SHENANIGANS—House Of Pain—Tommy Boy
- 28 DEEPER AND DEEPER—Madonna—Maverick/Sire
- 29 GET AWAY—Bobby Brown—MCA
- 30 REGRET—New Order—Qwest
- 31 RUFFNECK—MC Lyte—First Priority
- 32 PUSH THE FEELING ON—Nightcrawlers—Great Jones
- 33 BOW WOW WOW—Funkdoobiest—Immortal
- 34 STAY REAL—Erick Sermon—RAL/Chaos
- 35 ARE YOU READY TO FLY?—Rozalla—Epic
- 36 MEGA MEDLEY—Zapp & Roger—Reprise
- 37 NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope

- 5 COLUMBIA (13)
- 6 JIVE (11)
- 7 MCA (15)
- 8 BIG BEAT (6)
- 9 UPTOWN (12)
- 10 SIRE (12)
- 11 FLAVOR UNIT (2)



ZHANE: "Hey Mr. D.J." is the Top Hot Dance Music Sales Maxi-Single.

Hot Dance Music Maxi-Singles Sales

Pos. TITLE—Artist—Label

- 1 HEY MR. D.J.—Zhane—Flavor Unit
- 2 SHOW ME LOVE—Robin S.—Big Beat
- 3 CHECK YO SELF—Ice Cube Featuring Das EFX—Priority
- 4 MORE AND MORE—Captain Hollywood Project—Imago
- 5 I GET AROUND—2Pac—Interscope
- 6 RIGHT HERE (HUMAN NATURE)/DOWNTOWN—SWV—RCA
- 7 WHOOMP! (THERE IT IS)—Tag Team—Life

(d a n c e)

The Year In mUSiC

Top Pop Latin Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GIPSY KINGS (1) Nonesuch
(5) Elektra Musician
- 2 LUIS MIGUEL (3) WEA Latina
- 3 JON SECADA (2) SBK
- 4 JULIO IGLESIAS (4) Sony Latin
- 5 ANA GABRIEL (1) Globo
(1) Sony Latin
- 6 LOS BUKIS (2) Fonoviso
- 7 MANA (1) WEA Latina
- 8 RICARDO MONTANER (2) Rodven
- 9 PAULINA RUBIO (1) EMI Latin
- 10 ALVARO TORRES (1) EMI Latin

Top Pop Latin Albums

Pos. TITLE—Artist—Label

- 1 ROMANCE—Luis Miguel—WEA Latina
- 2 ARIES—Luis Miguel—WEA Latina
- 3 THE BEST—Ana Gabriel—Globo
- 4 LIVE—Gipsy Kings—Elektra Musician
- 5 JON SECADA—Jon Secada—SBK
- 6 GIPSY KINGS—Gipsy Kings—Elektra Musician
- 7 OTRO DIA MAS SIN VERTE—Jon Secada—SBK
- 8 DONDE JUGARAN LOS NIÑOS—Maná—WEA Latina
- 9 JULIO—Julio Iglesias—Sony Latin
- 10 MOSAIQUE—Gipsy Kings—Elektra Musician
- 11 ESTE MUNDO—Gipsy Kings—Elektra Musician
- 12 INALCANZABLE—Los Bukis—Fonoviso
- 13 LOS HIJOS DEL SOL—Ricardo Montaner—Rodven
- 14 LA CHICA DORADA—Paulina Rubio—EMI Latin
- 15 NADA SE COMPARA CONTIGO—Alvaro Torres—EMI Latin
- 16 QUIEREME—Los Bukis—Fonoviso
- 17 AGUA NUEVA—Cristian—Melody
- 18 PROVOCAME—Chayanne—Sony Latin
- 19 EN TIEMPO DE AMOR—Raul Di Blasio—Ariola
- 20 HEY!—Julio Iglesias—Sony Latin
- 21 ME SIENTO TAN SOLA—Gloria Trevi—Ariola
- 22 MOMENTS—Julia Iglesias—Sony Latin
- 23 ALLEGRIA—Gipsy Kings—Elektra Musician
- 24 40 Y 20—José José—Ariola
- 25 ILEGAL—Pandora—EMI Latin

Top Pop Latin Labels

Pos. LABEL (No. Of Charted Albums)

- 1 WEA LATINA (6)
- 2 ELEKTRA (5)
- 3 SONY LATIN (20)
- 4 SBK (2)
- 5 EMI LATIN (9)
- 6 FONOVisA (2)
- 7 GLOBO (2)
- 8 ARIOLA (6)
- 9 RODVEN (4)
- 10 MELODY (4)

Top Pop Latin Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WEA LATINA (7)
- 2 ELEKTRA (6)
- 3 EMI LATIN (11)
- 4 SONY (24)
- 5 FONOVisA (6)



LUIS MIGUEL: "Romance" is the Top Pop Latin Album.



GIPSY KINGS: Top Pop Latin Artists

wea
Latina

(**l a t i n**)

THANK YOU

RADIO, RETAIL
AND
DISTRIBUTORS
FOR MAKING
EMI LATIN

#1

Hot Latin Singles Chart

#1 Label – EMI Latin

Regional Mexican
Albums Chart

#1 Label – EMI Latin

#1 Distributed Label – EMI Latin

#1 Artist – Selena

#1 Title – Entre A Mi Mundo/Selena

The Year In mUSiC

Top Tropical/Salsa Latin Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 JUAN LUIS GUERRA Y 4.40 (3) Karen
 - 2 JERRY RIVERA (2) Sony Tropical
 - 3 GLORIA ESTEFAN (1) Epic
 - 4 REY RUIZ (1) Sony Tropical
 - 5 LINDA RONSTADT (1) Elektra
 - 6 GILBERTO SANTA ROSA (2) Sony Tropical
 - 7 TONY VEGA (2) RMM
 - 8 EL GENERAL (2) RCA
 - 9 CELIA CRUZ (1) RMM
 - 10 LOS SABROSOS DEL MERENGUE (1) M.P.

Top Tropical/Salsa Latin Albums

- Pos. TITLE—Artist—Label
- 1 CUENTA CONMIGO—Jerry Rivera—Sony Tropical
 - 2 AREITO—Juan Luis Guerra y 4.40—Karen
 - 3 MI TIERRA—Gloria Estefan—Epic
 - 4 REY RUIZ—Rey Ruiz—Sony Tropical
 - 5 FRENESI—Linda Ronstadt—Elektra
 - 6 THE MAMBO KINGS—Soundtrack—Elektro
 - 7 BACHATA ROSA—Juan Luis Guerra y 4.40—Karen
 - 8 APARENTEMENTE—Tony Vega—RMM
 - 9 ALL THE BEST FROM CUBA—Various Artists—Madacy
 - 10 A DOS TIEMPOS DE UN TIEMPO—Gilberto Santa Rosa—Sony Tropical
 - 11 AZUCAR NEGRA—Celia Cruz—RMM
 - 12 SIN FRONTERA—Los Sobrosos Del Merengue—M.P.
 - 13 SOLA—Olga Tañón—WEA Latina
 - 14 OTRA NOTA—Marc Anthony—Soho Sounds
 - 15 ROMPECABEZA (THE PUZZLE)—Tito Nieves—RMM
 - 16 THE BEST—Ruben Blades—Globo
 - 17 OJALA QUE LLUEVA CAFE—Juan Luis Guerra Y 4.40—Karen
 - 18 MUEVELO CON—El General—RCA
 - 19 EL AROLLADOR—Cocoband—Kubaney
 - 20 ITINERARIO—Wilfrido Vargas—Rodven
 - 21 INTENSAMENTE—Eddie Santiago—EMI Latin
 - 22 NACE AQUI—Gilberto Santa Rosa—Sony Tropical
 - 23 EL REY DE LOS SONEROS—Oscar D'León—Sonero
 - 24 LLEGO LA INDIA VIA EDDIE PALMIERI—India—Soho Sounds
 - 25 EL PODER DE—El General—RCA

Top Tropical/Salsa Latin Labels

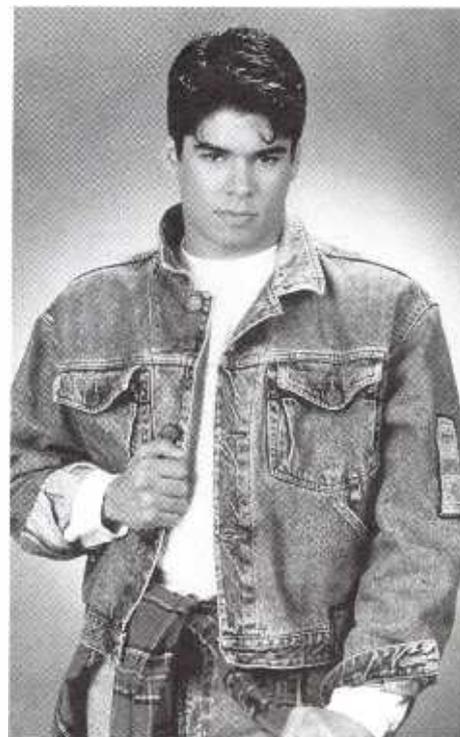
- Pos. LABEL (No. Of Charted Albums)
- 1 SONY TROPICAL (14)
 - 2 KAREN (3)
 - 3 ELEKTRA (2)
 - 4 RMM (8)
 - 5 EPIC (1)
 - 6 M.P. (5)
 - 7 RODVEN (6)
 - 8 RCA (2)
 - 9 MADACY (1)
 - 10 WEA LATINA (1)

Top Tropical/Salsa Latin Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 SONY (33)
 - 2 BMG (13)
 - 3 ELEKTRA (2)
 - 4 M.P. (5)
 - 5 RODVEN (7)



JUAN LUIS GUERRA: Top Tropical/Salsa Artist



JERRY RIVERA: "Cuenta Conmigo" is the Top Tropical/Salsa Latin Album.

Sony
TROPICAL

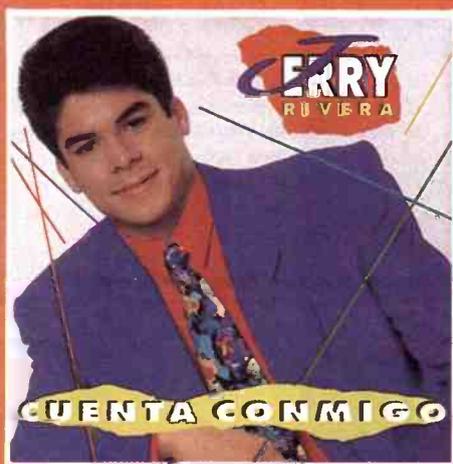
(l a t i n)

Sony Discos #1, once again

SONY TROPICAL - *Tropical Label of the Year*

SONY DISCOS - *Distributor Label of the Year, Tropical/Salsa*

SONY DISCOS - *Distributor Label of the Year, Hot Latin Tracks*



"Cuenta Conmigo"
Jerry Rivera
ALBUM OF THE YEAR
TROPICAL SALSA



"Me estoy enamorando"
La Mafia
TOP HOT LATIN
TRACK



Sony Sony Sony
DISCOS TROPICAL LATIN



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Top Regional Mexican Latin Artists

Pos. ARTIST (No. Of Charted Albums)

- 1 SELENA (2) EMI Latin
- 2 BANDA MACHOS (3) Fonovisa
- 3 LA MAFIA (2) Sony Discos
- 4 LINDA RONSTADT (2) Elektra
- 5 MAZZ (2) EMI Latin
- 6 EMILIO NAVAIRA (3) EMI Latin
- 7 BRONCO (2) Fonovisa
- 8 FAMA (2) Sony Discos
- 9 VICENTE FERNANDEZ (3) Sony Discos
- 10 ALVARO TORRES (1) EMI Latin

Top Regional Mexican Latin Albums

Pos. TITLE—Artist—Label

- 1 ENTRE A MI MUNDO—Selena—EMI Latin
- 2 AHORA Y SIEMPRE—La Mafia—Sony Discos
- 3 LIVE!—Selena—EMI Latin
- 4 CON SANGRE DE INDI—Banda Machos—Fonovisa
- 5 LO HARE POR TI—Mazz—EMI Latin
- 6 POR EL MUNDO—Bronco—Fonovisa
- 7 CASIMIRA—Banda Machos—Fonovisa
- 8 CANCIONES DE MI PADRE—Linda Ronstadt—Elektra
- 9 MAS CANCIONES—Linda Ronstadt—Elektra
- 10 QUE DE RARO TIENE—Vicente Fernandez—Sony Discos
- 11 COMO NUNCA—Fama—Sony Discos
- 12 SOUTHERN EXPOSURE—Emilio Navaira—EMI Latin
- 13 HOMENAJE A MEXICO—Alvaro Torres—EMI Latin
- 14 ALEJANDRO FERNANDEZ—Alejandro Fernández—Sony Discos
- 15 CULTURE SHOCK—Culturás—Manny
- 16 TE LLEVO EN MI—Jay Pérez—Sony Discos
- 17 LIVE—Emilio Navaira—EMI Latin
- 18 HANGIN' ON BY A THREAD—Texas Tornados—Warner
- 19 EN GRANDE—Fama—Sony Discos
- 20 CON NUEVOS HORIZONTES—Los Huracones del Norte—Sony Discos
- 21 BANDIDOS DE AMORES—Joan Sebastian—Musart
- 22 SILVER EDITION—David Lee Garza Y Los Musicales—EMI Latin
- 23 LASTIMA QUE SEAS AJENA—Vicente Fernández—Sony Discos
- 24 ESTAS TOCANDO FUEGO—La Mafia—Sony Discos
- 25 PARTNERS—Flaco Jiménez—Warner

Top Regional Mexican Latin Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EMI LATIN (13)
- 2 SONY DISCOS (15)
- 3 FONOVISA (20)
- 4 ELEKTRA (2)
- 5 WARNER (2)
- 6 MANNY (1)
- 7 MUSART (3)
- 8 RODVEN (6)
- 9 MAR INTERNATIONAL (3)
- 10 AFG SIGMA (2)

Top Regional Mexican Latin Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 EMI LATIN (13)
- 2 SONY (15)
- 3 FONOVISA (22)
- 4 ELEKTRA (2)
- 5 WARNER (2)



(l a t i n)



RICARDO MONTANER: Top Hot Latin Tracks Artist



LA MAFIA: "Me Estoy Enamorando" is the Top Hot Latin Track.



SELENA: Top Regional Mexican Latin Artist. Her "Entre A Mi Mundo" is the Top Regional Mexican Latin Album.

Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 RICARDO MONTANER (5) Rodven
- 2 LA MAFIA (4) Sony Discos
- 3 EDNITA NAZARIO (5) EMI Latin
- 4 JON SECADA (4) SBK
- 5 LOS FANTASMAS DEL CARIBE (3) Rodven
- 6 JUAN LUIS GUERRA Y 4.40 (5) Karen
- 7 CHAYANNE (4) Sony Latin
- 8 LUIS MIGUEL (3) WEA Latina
- 9 GLORIA ESTEFAN (2) Epic
- 10 DANIELA ROMO (4) EMI Latin

Hot Latin Tracks

Pos. TITLE—Artist—Label

- 1 ME ESTOY ENAMORANDO—La Mafia—Sony Discos
- 2 MI TIERRA—Gloria Estefan—Epic
- 3 CASTILLO AZUL—Ricardo Montaner—Rodven
- 4 NUNCA VOY A OLVIDARTE—Cristian—Melody
- 5 MUCHACHA TRISTE—Los Fantasmas Del Caribe—Rodven
- 6 AYER—Luis Miguel—WEA Latina
- 7 SENTIR—Jon Secada—SBK
- 8 PIEL ADENTRO—Ricardo Montaner—Rodven
- 9 UN CORAZON HECHO PEDAZOS—Ednita Nazario—EMI Latin
- 10 LASTIMA QUE SEAS AJENA—Vicente Fernández—Sony Discos
- 11 HASTA QUE ME OLVIDES—Luis Miguel—WEA Latina
- 12 MIO—Paulina Rubio—EMI Latin
- 13 NO DEBES JUGAR—Selena—EMI Latin
- 14 CREE EN NUESTRO AMOR—Jon Secada—SBK
- 15 VELETA—Lucero—Melody
- 16 TRES DESEOS—Ednita Nazario—EMI Latin
- 17 40 Y 20—José José—Ariola
- 18 EL COSTO DE LA VIDA—Juan Luis Guerra Y 4.40—Karen
- 19 GUADALUPE—José Y Durval—Polygram Latina
- 20 EXXTASIS—Chayanne—Sony Latin
- 21 CON LOS ANOS QUE ME QUEDAN—Gloria Estefan—Epic
- 22 PARA QUE TE QUEDES CONMIGO—Daniela Romo—EMI Latin
- 23 AL FINAL DEL ARCO IRIS—Ricardo Montaner—Rodven
- 24 TE DEJO LIBRE—Alvaro Torres—EMI Latin
- 25 QUE TENTACION—Braulio—Sony Latin
- 26 ELLA ES—Los Fantasmas Del Caribe—Rodven
- 27 MAL DE AMOR—Juan Luis Guerra Y 4.40—Karen
- 28 PROVOCAME—Chayanne—Sony Latin
- 29 ESO NOMAS—José José—Ariola
- 30 ADORO—Bronco—Fonovisa
- 31 TU Y YO—Ana Gabriel—Sony Latin
- 32 ATAME A TU VIDA—Daniela Romo—EMI Latin
- 33 CON LOS OJOS CERRADOS—Gloria Trevi—Ariola
- 34 DILE—La Mafia—Sony Discos
- 35 MAGDALENA—Emmanuel—Sony Latin
- 36 ACEPTO MI DERROTA—Los Bukis—Fonovisa
- 37 PRIMERA VEZ—Ricardo Arjona—Sony Latin
- 38 CRONICA DE UN VIEJO AMOR—Braulio—Sony Latin
- 39 ME AMARAS—Ricky Martin—Sony Latin
- 40 CUANDO SE ACABA EL AMOR—Guillermo Dávila—Rodven

Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 EMI LATIN (46)
- 2 SONY LATIN (40)
- 3 RODVEN (26)
- 4 SONY DISCOS (13)
- 5 FONOVISA (23)
- 6 WEA LATINA (9)
- 7 ARIOLA (9)
- 8 MELODY (9)
- 9 KAREN (8)
- 10 SBK (5)

Sony

Hot Latin Tracks Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Tracks)

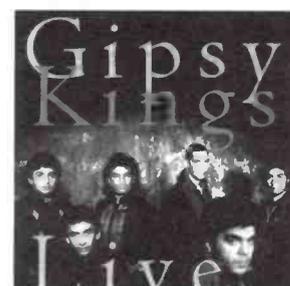
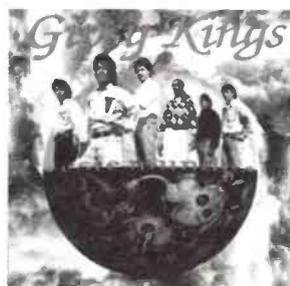
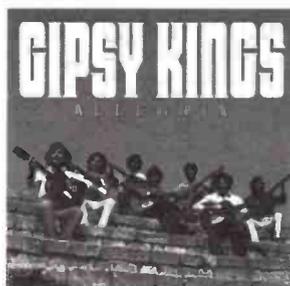
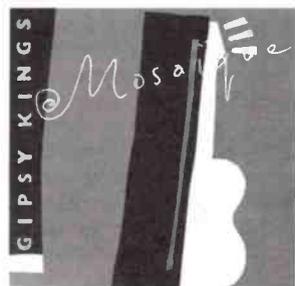
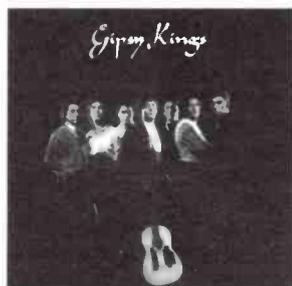
- 1 SONY (82)
- 2 EMI LATIN (51)
- 3 RODVEN (27)
- 4 FONOVISA (37)
- 5 BMG (21)

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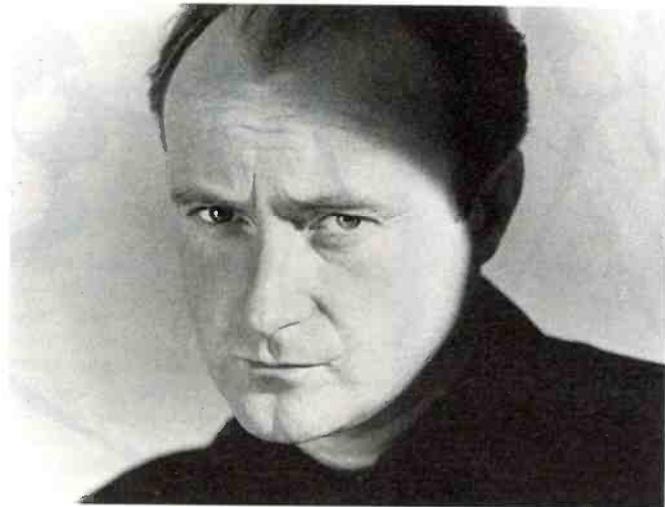


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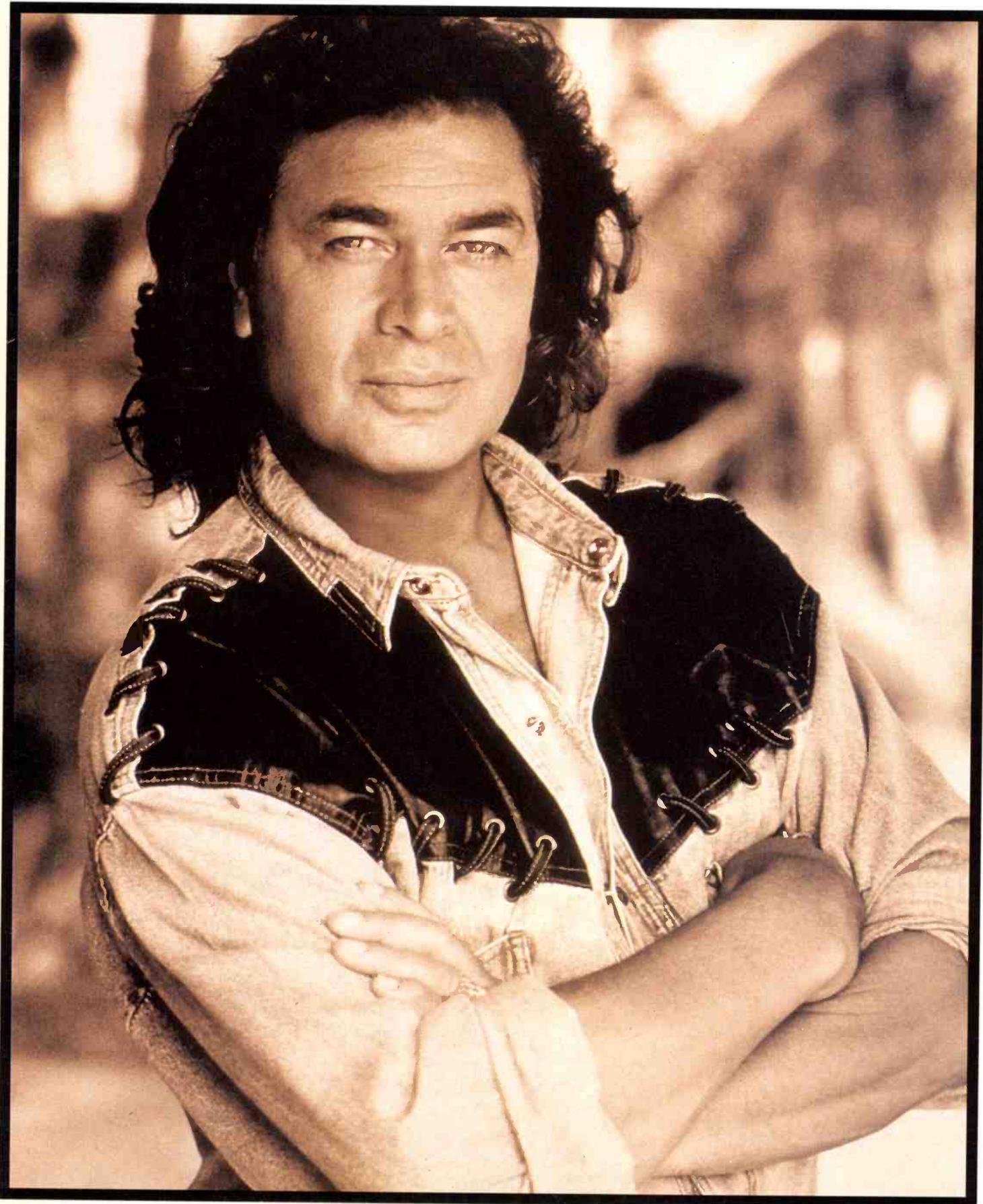


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International

Big Five Make A Year Of Buying And Building

BY DOMINIC PRIDE

LONDON—The record industry's last great growth opportunity vanished when Virgin Music succumbed to EMI last year, but the big five players on the international scene still managed to expand in 1993, buying and building a presence where their market share has been less strong.

Smaller players, who five years ago would have been passed over in favor of fatter prizes, have been bought by—or in some way have allied with—the major record companies. Territories such as Turkey, Hungary, and Taiwan, which a few years ago were left to the fate of local indies and pirates, now are regarded as fair game as record companies rush to plant flags in emerging markets.

1993 was the year it became clear

Japan's Music Biz Defies Recession, Experiences Growth

BY STEVE MCCLURE

TOKYO—The recession hit Japan hard in 1993. Major companies such as Nissan took the unprecedented step of laying off workers, consumer spending fell, and the stock market remained in the doldrums.

The music industry, however, marched to a different drummer. In the first 10 months of 1993, shipments by the 27 member companies of the Recording Industry Assn. Of Japan grew 13% in volume and 8% in value, compared to the same period in 1992.

One part of the industry hurting, however, was the record-rental business. The number of rental shops nationwide continued to fall, after slipping below 5,000 in late 1992. The ban on rentals of new foreign material is seen as the main reason for the decline.

January saw Sony Records act Dreams Come True become Japan's top-selling album of all time, as the trio's November 1992 release, "The Swinging Star," achieved sales of 3.11 million units by Jan. 29. The previous record was held by Pony Canyon's Chage And Aska's "Super Best II," another 1992 release, which sold 2.7 million units. "The Swinging Star" sold 3.7 million copies as of December 8.

1993 was a record-setting year for foreign releases, too. The soundtrack from "The Bodyguard" became Japan's all-time top-selling foreign album on sales of 1.85 million units—eclipsing Michael Jackson's "Thriller," which moved 1.6 million units here.

Production company Being was one (Continued on page 64)

that the "big five" may actually become the "big six." With Jorgen Larsen joining MCA in July as president of MCA Music Entertainment International, the other five were left with no doubt that a major power in the U.S. was serious about catching up with the others in the world marketplace. By December, Larsen had found management for six new companies in Europe, which will bow next April.



Both Faces. Since its Nov. 1 release, Phil Collins' "Both Sides" album has sold more than 1 million units outside the U.S. and the U.K. for Warner Music International, with No. 1 standing in Germany and No. 2 in Italy, plus a No. 1 in the U.K., where Collins' album is on Virgin. Phil is seen here clutching a special sales award presented by Warner Music Holland managing director Ted Sikkink.

1993 IN REVIEW

If MCA's international fortunes were ascendant in 1993, it was a counterpoint to the fate of another U.S.-based label, Disney-owned Hollywood Records. Hollywood shuttered its London-based international operations in May and decided to seek a global license partner, as opposed to the patchwork quilt created by international managing director Hein Van Der Ree.

Other international media concerns are now starting to nibble around the edges of the business: In July, Australia's Mushroom Records received an investment from Rupert Murdoch's News Corporation, no doubt presaging greater investment from the Australian tycoon. Japan's Pony Canyon also sought new alliances with Western music sources, investing in the Chrysalis Group's Echo label.

Otherwise, headlines in the year in the international marketplace were dominated by the activities of five companies.

BMG's plum international deal this year was the September renewal of its international licensing deal with MCA, which in turn has ambitious expansion plans. The deal, to last until 1999, provides for BMG to stay as distribution partner once MCA establishes a subsidiary. A close second to the MCA deal was the licensing agreement with Giant Records, with

BMG as exclusive licensee for Irving Azoff's label outside the U.S.

BMG International's revenues topped \$2 billion in its fiscal year 1992-93, and the results for the calendar year are expected to at least continue the 20% growth it experienced, thanks to Whitney Houston's "Bodyguard," now Japan's biggest-selling international album; "Friends" and "Run" from Japan's B'z; Kenny G's "Breathless," which saw huge success in South East Asia; and "Diva" by Annie Lennox.

BMG continued its run of launching new subsidiaries, opening offices in South Africa, Venezuela, and the Czech Republic, and laying the ground for a company in Indonesia.

Its preference for joint ventures led it to up its stake in Sweden's Swemix Records and German dance producer Logic. International acquisitions included the pop catalog of Germany's DSB (see story, this page) and the international rights to Italy's Baby Records. In addition to hiring Australian Industry veteran Michael Smellie, BMG also bought Castle Communication's Australian operations.

EMI's international operations spent much of the year integrating Virgin's companies into its own framework, so acquisitions were relatively thin on the ground. Yet the British-owned major showed an adventurous approach to new markets, (Continued on next page)

German Acts Find Success Abroad With Dance, Techno

LONDON—The inevitable seemed to take Germany by surprise this year.

After years of debating how German acts could achieve fame and fortune beyond the confines of their own linguistic borders, Culture Beat, Captain Hollywood Project, and Haddaway came up with the answer.

German labels tapped the wealth of dance and techno production and exported it successfully, positioning Germany as an exporter, rather than simply a consumer of international music.

The reunified Germany is the largest and most economically powerful nation in Europe and the music business there has started to flex its muscles on the international A&R scene, with German labels signing rock acts such as Alan Parsons, Motorhead, and Saxon direct.

Home-grown stars had one of the strongest years in memory, with German acts such as Herbert Groenemeyer, BAP, Die Aertze, Peter Maffay, Pur, and Die Toten Hosen dominating the charts for much of 1993's final quarter.

New talent was also in evidence. The nation found a new Fab Four, Sony Music's home-grown rappers Die Fantastischen Vier, whose wit, style, and German lyrics touched a generation that had remained unenthusiastic for U.S. rap.

The success story of the year was undoubtedly Viva!, the German TV music (Continued on page 64)

U.K. Industry Weighs Impact Of Headlines Media Coverage Veered From Good To Bad To Ugly

LONDON—Andy Warhol's sound advice on the subject of PR was, "Don't read your press—weigh it."

In a year when the U.K. record business was accused by the media of most everything except eating babies, it could have done worse than listen to Warhol's advice. In the same year print and TV media were crying foul over CD prices, George Michael sued Sony Music, and the business became the subject of an antitrust inquiry, record sales went up by 14.6% for the first nine months, according to BPI statistics, and show no signs of stopping. Go figure, as they don't say here.

While the shock headlines apparently did little damage, the U.K. business has had to invest a substantial amount of time and money justifying its existence and its practices—first to the Commons Select Committee On National Heritage, and then to the Monopolies and Mergers Commission. EMI Records U.K. and Eire president/CEO Rupert Perry used significant amounts of time and patience with the Select Committee's chairman,

Gerald Kaufman; Perry's polite, calm, and lucid explanations were heard but not listened to by a man apparently determined to find fault with the industry.

George Michael's high-profile lawsuit against Sony Music, started in October, continued the media blitz enjoyed by the business with his allegations of restraint of trade bringing out more wide-reaching arguments about royalties and the bargaining power of acts signed to record companies.

In public debate about the implications of the case, labels rallied round the flag, pointing out that if their position was weakened, the U.K.'s position as a talent source would be weakened. The irony was not lost on some observers, who noted that Michael was the last superstar the U.K. had nurtured. If nothing else, the debate engendered by the court case, public inquiries, and trial by media forced some serious soul-searching (or "brainache," as several executives described it).

1992 could be described as the year the Brits found out the machinery was broken. 1993 was the year they tried to mend it, with some success.

The U.K. singles chart, once regarded internationally as a barometer of future musical trends, had effectively failed to gain artists the neces-

sary exposure to start or further their sales, with new entries zooming onto the chart and dropping off in the space of a few weeks. A "breakers" chart debuted in January in an attempt to lengthen the media interest in singles, but by April its failure was obvious.

Manchester's second "In The City" conference in September brought no

shortage of solutions from all walks of the business, but the general consensus was that major labels ignored the enormous wealth of dance, house, trance, and ambient music being produced in their own backyards.

Curiously enough, at the same time, dance music was extending its tentacles into the signing policies of majors; Island snapped up the Orb, while the success stories of the year were acts that fused music strongly influenced by dance, dancehall, or soul with a strong personal image, not least Chrysalis's Shara Nelson, Sony Soho Square's Jamiroquai, London's One Dove, and Island's Apache Indian.

In terms of rock bands, the year be- (Continued on page 65)



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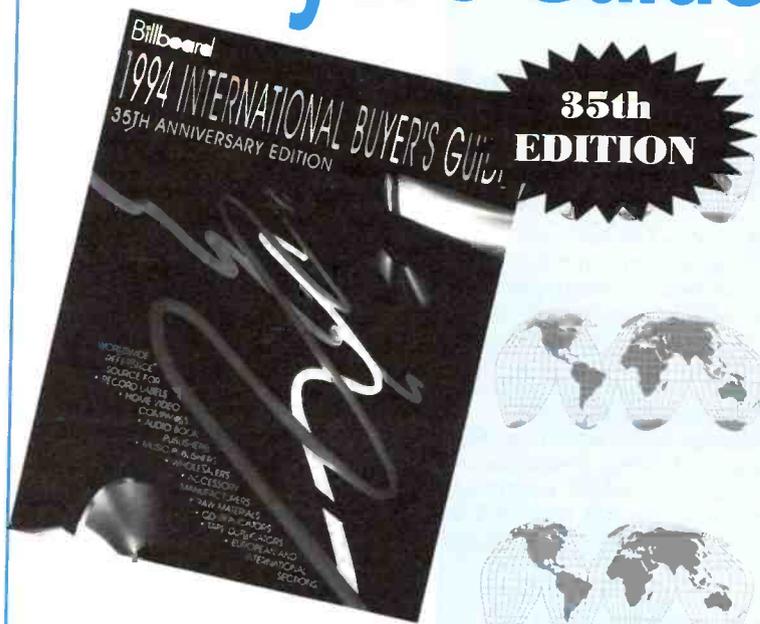
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International

French Biz Changed Shape Dramatically With Conflicts Resolved, Industry Looks To Future

BY EMMANUEL LeGRAND

1993 *IN* REVIEW

PARIS—This year has witnessed major political upheaval in France, with a conservative government taking over after five years of socialist rule, and the French music industry also is seeing a radically changed landscape in place at the end of the year.

Many contentious issues have been solved, or have moved so far forward that a solution is now in sight, and the vital tools of the French business have been revamped.

The most visible change is the modernization of the albums and singles charts. Even though the charts were not fully operational at year's end, the industry will start 1994 with a fully remade point-of-sale-based singles and albums chart operated by IFOP, and new airplay-monitoring technology developed by IPSOS with U.S.-developed technology from RCS.

These two new tools will help repair a situation that left the industry without sales charts for three months, and with an airplay-checking service regarded by many as questionable.

Two other key issues were resolved successfully: payment of neighboring rights by top radio stations, and the question of French repertoire on the nation's airwaves. A seven-year conflict regarding broadcast rights between radio operator NRJ, which operates the leading FM network, and the collecting society SPRE came to an end after the nation's parliament passed laws fixing mandatory rates.

As a result, NRJ handed SPRE a 40

million franc (\$6.9 million) windfall check to resolve back payments to the society.

Radio's lack of support for French repertoire, for many years a bone of contention, also was remedied through similar lobbying action. The result was a quota regulation that has yet to be fully approved by both houses in the French parliament. The bill would force stations to play a minimum 40% of French music.

Even with a poor economic climate, the French music industry managed to post an increase of between 4% and 5% in sales during the year, which should amount to 6 billion francs (\$1.03 billion) for the full 12 months. A drop in cassette sales has been balanced out by an increase in CD sales, while vinyl albums now sell no more than a few thousand units.

1993 also saw the rebirth of the short format. With a massive launch in 1992 and a price close to the vinyl single, the CD single has emerged as a viable format, reviving interest from consumers. This year, industry body SNEP decided to stop servicing vinyl singles to stores.

While the industry demonstrated admirably how it could cooperate on such issues as singles, it failed to work together for its second annual promotion week in October, which has not resulted in any quantifiable increases in record sales during the period.

The lack of unity within the industry

also was exemplified by the creation of UPFI to counter SNEP's influence. UPFI's ambition is to become the lobbying arm of France's independent producers and distributors.

Surprisingly, the year was characterized by a rare bout of stability in top management at French record companies, although two of PolyGram's labels, Polydor and Phonogram, remain without general managers. PolyGram Disques president Paul-René Albertini assumed management of both.

On the retail side, Virgin Retail Europe's Megastore chain has resumed its expansion plans and opened a new store in the cultured neighborhood of the Louvre Museum. Virgin's bitter fight to open on Sunday finally prompted a re-evaluation of the country's outdated laws and garnered the chain much free publicity.

But the most important retail event was the sale of France's FNAC chain, as insurance company GMF sold it to financial groups Altus and CIP for 2.4 billion francs. Its future remains in doubt—its new owners are expected to flip it quickly, with potentially fatal consequences for its label, FNAC Music, one of few French indies.

Last, but by no means least, the political changes that had such a profound effect on the music business also put an end to the 10-year reign of Minister of Culture Jack Lang, who was replaced by Jacques Toubon. While Lang's idealistic, pro-music profile in the '80s brought benefits for the business, the realism of Toubon appears more suited to the present climate.

BIG FIVE MAKE A YEAR OF BUYING AND BUILDING

(Continued from preceding page)

being the first to strike a multi-album licensing deal for the potentially huge Chinese market, and naming Pomaton as its full license partner in Poland. This deal complemented its Eastern European representation through EMI-Quint in Hungary and EMI Monitor in the Czech Republic.

PolyGram blew much of its war chest on its \$301 million acquisition of Motown, and because the major already licensed Motown's repertoire outside the U.S., very little international realignment was needed. However, PolyGram did move into Hungary through a joint venture with Laszlo Hegedus's Multimedia group. In the Philippines it established a joint venture, PolyCosmic, and in Sweden it took a stake in Stockholm Records, run by former artist Ola Hakansson. Heavy investments also were made in the audiovisual field in Europe and Southeast Asia.

Sony Music, which in recent years has lagged behind in the international expansion race, caught up in 1993, opening new subsidiaries in Taiwan, Hungary, the Czech Republic, and Turkey. Sony's year also was spent regrouping its 17 European operations under one umbrella under European president Paul Russell, and with the company simplifying and clarifying its operations. Michael Schulhof, while still Sony Software president, visited Australia for the opening of a new CD plant and underlined that nation's key role in the

frontline against Southeast Asia's patchy approach to respecting copyright. Schulhof's audience with the king of Thailand also pressed home the message that Sony is prepared to invest in the region if controls are tightened.

Sony continued its string of international label deals through its U.K.-based Licensed Repertoire Division; through a 1992 deal with Nude Records, Sony had international rights to Suede, and in 1993, dance indie Network also went with Sony outside the U.K. Sony France did a deal with Belgian indie Crammed Discs, bringing in world music stars Zap Mama.

Warner Music's expansion in 1993 was the most breathtaking, with the major mopping up the cream of Europe's remaining indies. Fazer Musikki, Finland's largest and one of the world's oldest record companies; hot Spanish indie DRO; and Sweden's Telegram all became part of Warner Music, and its first venture into the former Eastern Europe came through the acquisition of Hungary's Magneoton and the simultaneous founding of Warner Music Hungary. In Southeast Asia it increased its presence through a stake in Taiwan's UFO. Brazil's Continental Records also became part of the group.

Musically, Warner was able to transplant repertoire from one territory to another, as instanced by Luis Miguel's album "Aries" experiencing success in Japan and Southeast Asia.

Sony and Warner went into the digital delivery business through a stake in cable music company Music Choice Europe, and they were joined by PolyGram and EMI as investors in Germany's music TV channel, Viva!

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WHEN THEY SAY : **SCORPIO** DELIVERS
music

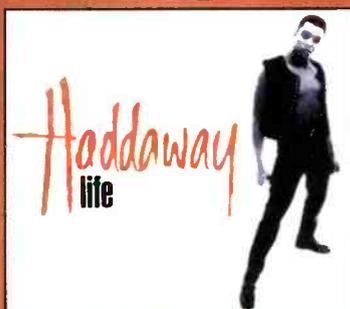
WE SAY : **THANK YOU !**

for **1993**

HERE ARE OUR "THANKS"

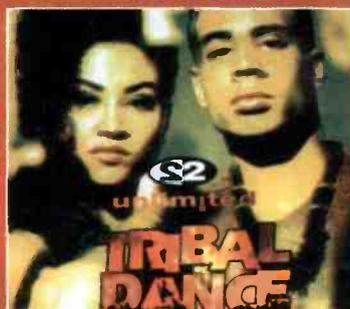


HADDAWAY
Life



The Singles

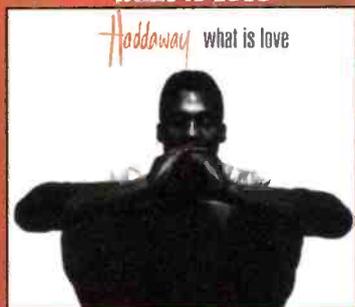
2 UNLIMITED
Tribal Dance



The Singles

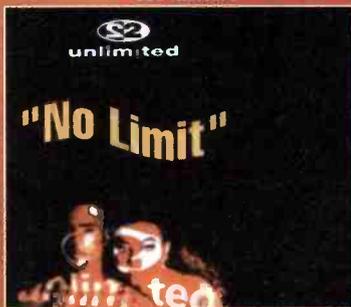


HADDAWAY
What is Love



The Singles

2 UNLIMITED
No Limit



The Singles

LES NUITS TRANCE
Double Gold



The Compilation
Released sept. 13th 1993

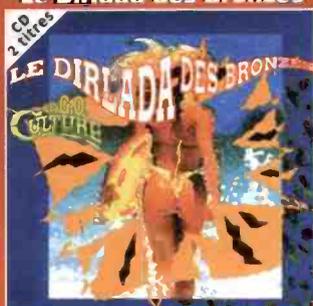
2 UNLIMITED
No Limits !



THE Album



LES G.O. CULTURE
Le Dirlada des Bronzés



The Singles

LA PLUS GRANDE DISCOTHEQUE
DU MONDE Vol. 5



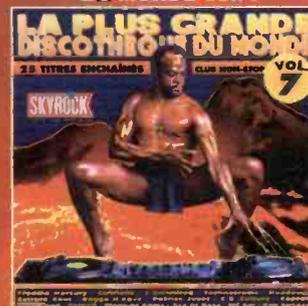
The Compilation
Released nov. 16th 1992

LA PLUS GRANDE DISCOTHEQUE
DU MONDE Vol. 6



The Compilation
Released may 4th 1993

LA PLUS GRANDE DISCOTHEQUE
DU MONDE Vol. 7



The Compilation
Released nov. 16th 1993

thanks to : Les G.O. Culture : M. Nachtergaele / Now Discs
2 Unlimited : M. De Raaff / Taco International • J.P. De Coster / Byte Records
Haddaway : K. Hartmann / Coconut Records • and all our friends around the world...

for **1994**

OUR "THANKS" ARE READY :
IT'S UP TO YOU !!!

SCORPIO
music

GERMAN ACTS FIND SUCCESS ABROAD

(Continued from page 61)

channel, which 18 months ago was no more than a gleam in the eye of Dieter Gorny, organizer of PopKomm. Critics initially scorned the idea of Viva!, criticizing its suggested programming, its potential appeal to German youth, and its targeted air date of the end of 1993. The last aim, at least, has been realized, with Viva! available to viewers in its home state of North-Rhine Westfalia.

PopKomm itself doubled its attend-

ance in 1993 and proved a serious contender to MIDEEM, although its flirtation with international participation gained a mixed response from both Germans and visitors.

Headache of the year goes to German coffee chain Tchibo, whose attempts to use CDs as cheap promotional incentives led the industry through an obstacle course of European law. The European Court ruled that all European citizens

must receive equal protection in Germany, outlawing Tchibo's Rolling Stones boxed sets and forcing planned Beatles Red and Blue albums off the market.

Labels made subtle but vital changes to their operations. Word was that PolyGram was to close or merge one of its three major labels. Instead Phonogram moved from Cologne to Hamburg, while its long-standing managing director Louis Spillmann agreed to stay on as

consultant under the managing directorship of Danish-born Dietmar Glodde.

EMI Electrola brought EMI and Electrola labels closer under a streamlined leadership, headed by Erwin Bach.

While many Germans sang the post-unification blues, record companies say they experienced a 6% sales increase over last year and are looking for a 4% or 5% sales increase next year.

DOMINIC PRIDE

JAPAN MUSIC BIZ

(Continued from page 61)

of the most successful firms on the Japanese entertainment scene in 1993, racking up big hits with acts such as B'z and Wands. Being's main strength is its success in placing songs for use in TV commercials and dramas, in what are known as "tie-ups" in the Japanese market.

Pioneer introduced a new software format, LaserActive, in August. A LaserActive disc can store 108,000 separate analog images and 60 minutes of FM-quality sound, plus 540 megabytes of digital information used exclusively for interactive applications.

Elsewhere on the format front, Sony and Matsushita kept pushing MiniDisc and digital compact cassette, respectively. While neither of the recordable digital formats captured the public's imagination the way compact discs did in the mid-'80s, by year's end it looked as though MD had an edge over DCC.

Dance label Avex Trax sponsored its first-ever free concert, Avex Rave '93, in the Tokyo Dome Aug. 7, giving away tickets to 40,000 of the many dance fans who helped make Avex one of the year's success stories as it racked up hit after hit, especially with its series of "Juliana's" techno compilations.

In an unprecedented volunteer campaign, a wide variety of companies and organizations from the music industry joined forces in the Act Against AIDS campaign, which got under way Oct. 1 and ran through the end of the year. Highlighting the AAA campaign, designed to increase awareness of the disease and prevent it from spreading, were concerts held at various locations nationwide Dec. 1, featuring the cream of Japan's pop musicians.

On the legal front, record label Taurus became the first Japanese label to sue one of its artists as it filed suit against singer Chikako Sawada for her failure to record an album the company says she owes it.

Other artist-related news included the reunion of electronic wizards Yellow Magic Orchestra, now known as YMO. The trio played a series of sold-out dates in the Tokyo Dome and released a new album, "Technodon," tracks from which were later remixed by the Orb, among others.

Soccer was very big in Japan in 1993, with the establishment of the country's first professional soccer league, the J-League. Record companies such as Sony, MCA Victor, and Pony Canyon released soccer-themed CDs and videos to cash in on the soccer boom.

In the first such deal involving a Hong Kong rock band, Beyond had signed a worldwide management contract with Japanese company Amuse in January 1992 in an effort to expand beyond the Hong Kong and overseas Chinese markets.

Pony Canyon, Japan's No. 3 record company, signed a letter of intent Sept. 2 to pay \$17.5 million in three installments over two years for a 25.1% stake in Echo Records Ltd. The move marks Pony Canyon's return to the international arena following parent company Fujisankei Communications Group's spring 1992 sale of its 25.01% stake in Virgin Music Group to Thorn EMI.

The year ended on a depressing note with the hospitalization of Sony Corp. chairman and founder Akio Morita, who suffered a cerebral hemorrhage in late November. Morita was expected to be out of action for some time.

BRITTS AROUND THE WORLD

A Billboard SPOTLIGHT

Billboard's February 12 issue will provide an up-to-date summary exploring the influence and impact of British talent on global music markets and of the latest techniques to break this talent. Hot stories will include a lead article on U.K. talent development, case histories of how specific acts have been marketed in various countries, a look at '93's most successful new acts, a rundown of nominees for the annual Brit Awards and much more!

ISSUE DATE: FEBRUARY 12



Pat Rod Jennings
44-71-323-6686

AD CLOSE: JANUARY 18

Top World Music Albums Offered Respite, Insight

THE CULTURAL catch-all of the Top Adult Alternative/World Music albums chart in 1993 continued to confirm two characteristics about the genre. It is clear, in this annual review of the best-selling sounds from the chart, that world music offers its fans both a unique aural respite in an age of infotainment clutter and, alternately, an insight into the turmoil and struggle of other lands.

The top-selling World Music Album of the year fits squarely into the first category. "Global Meditation: Authentic Music From Meditative Traditions Of The World" (which was featured in the first Home & Abroad column of this year, Billboard, Jan. 9) is a four-CD set on the Ellipsis label, distributed by the Relaxation Co. of Roslyn, N.Y. It doesn't diminish the cultural integrity of this set to suggest it sold widely on the strength of friendly packaging and a title that promised melodic escape to listeners who were probably not ethnomusicologists.

A different type of escape shaped "Adventures in Afropea I," the Crammed Disc/Luaka Bop release from the Afro-European quintet Zap Mama (Billboard, Aug. 7). As a young girl, founder Marie Daulne fled with her mother from her native Zaire, but her group's intricate vocalizing continues to draw from that culture, as well as from her adopted homeland of Belgium.

From Little Village to the global village, guitarist Ry Cooder struck up one of most intriguing partnerships of the year on "A Meeting By The River," released on Water Lily Acoustics. With a history of blending American roots music with sounds from around the world, Cooder plays bottleneck guitar alongside Vishwa Mohan Bhatt, a young Indian classical musician who performs on a 12-string guitar of his own design, performing four extended, entrancing compositions.

No single artist in the world-music genre has personified the power of music as cultural struggle like Bob Marley. "Songs of Freedom: The Complete Bob Marley Collection" on Tuff Gong/Island traces Marley's influential career in 78 tracks on four CDs, cut between 1962 and 1980, including numerous rarities. The set closes with a live version of "Redemption Song" recorded at Marley's final concert in September 1980. In an unusual move, Island limited availability of the collection to 1 million sets.

The success of Clannad's "Anam" and "Banba" albums on Atlantic Records (Nos. 5 and 8 for the year, respectively) acknowledges the appealing solace created by the traditional and contemporary sounds of this ensemble from Ireland's

1993IN REVIEW 11px1p7

County Donegal. But it also is a credit to the impact modern marketing can have on music outside the pop mainstream. The exposure of Clannad's recording of "Harry's Game" in the film "Patriot Games" and a Volkswagen advertising campaign propelled sales of "Anam" and prompted Clannad's return on the soundtrack of "The Last Of The Mohicans."

The album "Rapa Iti" from the Tahitian Choir on Triloka Records takes its name from the South Pacific island where it was recorded. This heavenly vocal music has survived the near decimation of the island's culture since European explorers landed in the 18th century, as recounted in moving liner notes by producer Pascal Nabetmeyer. "As the choir begins to sing," he writes, "I feel as if God is happily listening."

The political persecution of Haiti's Boukman Eksperyans makes the joyous and danceable music of the band's Mango album, "Kalfou Danjere," all the more inspiring as a declaration of the human spirit. "These aren't songs of violence," says keyboardist Theodore "Lolo" Beaubrun. "They're songs of love."

Ofra Haza's "Kirya" on Shanachie Records brought the Yemenite singer from Israel together with acclaimed Californian producer Don Was, while Iggy Pop adds guest narration on "Daw Da Hiya." In the song "Trains of No Return," the singer compares the sight of Scud missiles over Tel Aviv during the Gulf War to images of the Holocaust.

At No. 10 on the year-end World Music albums chart is "The Source" from Malian guitarist Ali Farka Toure on Hannibal Records, featuring Taj Mahal and Rory McLeod (Billboard, Oct. 30). On this aptly titled album, Toure links African and American blues with story songs of hope and devotion.

Rounding out the top 15 on the World Music albums chart for 1993 are "Lam Toro" by Baaba Maal (Mango); "Weaving My Ancestors' Voices" by Sheila Chandra (Real World); "Zakir Hussain and the Rhythm Experience" by Zakir Hussain (Moment); the "Global Celebrations" compilation set from Ellipsis; and the Gipsy Kings' "Live" album on Elektra Musician.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E 7AH or faxed to 071-323-2314.

HOME & ABROAD™



by Thom Duffy

U.K. BIZ

(Continued from page 61)

longed to Suede, whose victory in the Mercury Music Prize competition pushed their fame to new heights.

Putting things right was deemed to require more drastic measures in certain quarters of the industry. The U.K. A&R world saw turmoil throughout the year, with MCA A&R director Jeff Young leaving in October and Arista's Chris Cooke departing in November. Phonogram snatched PolyGram Music Publishing's highly regarded A&R team, including Lucien Grainge, in July. Chrysalis Records' Ensign subsidiary suffered a major setback when the team of Nigel Grainge, Chris Hill, and Doreen Loader parted company with the EMI-owned label. A new venture with the threesome is thought to be in the works.

At the top of the tree, industry veteran Tony Powell stepped aside in November as managing director of MCA in the U.K., making room for Nick Phillips, former MCA U.K. Publishing managing director.

Sony Music effectively restyled its U.K. companies under chairman Paul Burger. The new managing directors at Epic and Columbia were insider Rob Stringer, the former A&R director at Columbia, and outsider Kip Kroes, a former artist manager.

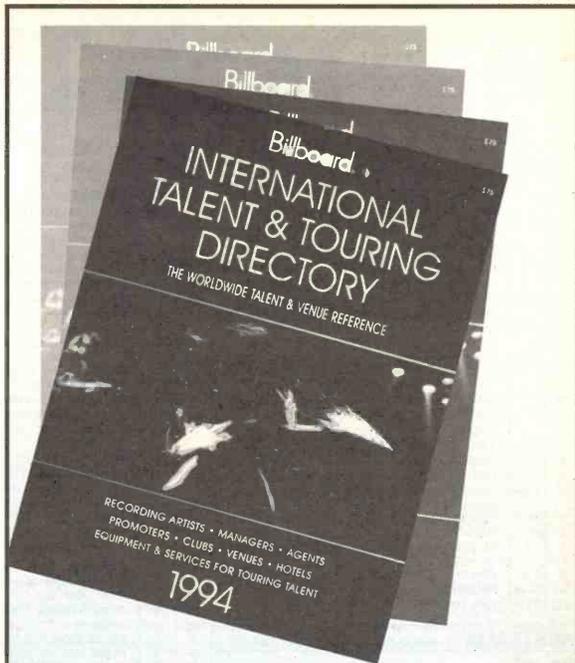
Hopes initially were high for Echo, the new label formed inside the Chrysalis Music Group, and were boosted by a \$17.5 million investment from Japan's Pony Canyon announced in September. But when managing director Jason Guy left the label after just a few months, it threw doubt over the entire operation, particularly as Chrysalis' publishing operations also are without senior management.

Outside the record business, the ongoing story of the year had to be the Performing Right Society. Much to the concern of its members, the society's new chief executive, Ted McLean, was suspended, then resigned four months after being appointed, with clouds and silence surrounding his departure. In limbo since it lost longstanding CEO Michael Freegard in November 1992, the PRS was looking for leadership to find its way out of its difficulties, which included the write-off of a \$16 million computer project. It eventually sought solace in plans to merge its data processing operations with mechanicals society MCPS.

London-based MTV Europe also hit the headlines with plans to launch its adult oriented VH-1 on the U.K. satellite network, and with its July High Court writ against video body VPL and IFPI, alleging abuse of monopoly power. The case has yet to be heard. VPL's sister body, PPL, which collects mechanicals, already was stinging from a Copyright Tribunal which left the flat rate which radio has to pay at 5% of revenues. PPL was seeking an increase of the rate to 15%.

One notable departure from the U.K. scene was Maurice Oberstein, better known as "Obie," former chairman of PolyGram U.K. and, until this year, of the British Phonographic Institute. The flamboyant Obie, never seen without a hat and never seen in the same hat twice, has retired to Florida after 25 years in the U.K. business, doubtless a multimillionaire and surely an example to us all.

DOMINIC PRIDE



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HITS OF THE WORLD

© 1993, Billboard/BPI Communications

JAPAN (Music Labo) 12/20/93	
THIS WEEK	LAST WEEK
1	1
2	NEW
3	4
4	2
5	NEW
6	5
7	3
8	NEW
9	NEW
10	6
SINGLES	
1	1
2	NEW
3	NEW
4	2
5	NEW
6	NEW
7	4
8	NEW
9	NEW
10	6
ALBUMS	
1	1
2	NEW
3	NEW
4	2
5	NEW
6	NEW
7	4
8	3
9	NEW
10	NEW

CANADA (The Record) 12/13/93	
THIS WEEK	LAST WEEK
1	4
2	6
3	1
4	2
5	11
6	12
7	7
8	8
9	9
10	3
11	10
12	NEW
13	16
14	5
15	13
16	NEW
17	15
18	20
19	18
20	19
SINGLES	
1	1
2	2
3	5
4	3
5	4
6	6
7	7
8	10
9	9
10	14
11	8
12	15
13	12
14	13
15	NEW
16	16
17	16
18	17
19	17
20	NEW
ALBUMS	
1	1
2	2
3	5
4	3
5	4
6	6
7	7
8	10
9	9
10	14
11	8
12	15
13	12
14	13
15	NEW
16	16
17	16
18	17
19	17
20	NEW

GERMANY (Der Musikmarkt) 12/14/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	5
4	6
5	4
6	3
7	10
8	12
9	7
10	9
11	8
12	13
13	14
14	11
15	18
16	16
17	17
18	19
19	15
20	NEW
SINGLES	
1	1
2	3
3	2
4	4
5	8
6	5
7	6
8	7
9	10
10	NEW
11	9
12	13
13	NEW
14	12
15	NEW
16	14
17	13
18	16
19	19
20	17
ALBUMS	
1	1
2	3
3	2
4	4
5	8
6	5
7	6
8	7
9	10
10	NEW
11	9
12	13
13	NEW
14	12
15	NEW
16	14
17	13
18	16
19	19
20	17

ITALY (Musica e Dischi) 12/13/93	
THIS WEEK	LAST WEEK
1	6
2	2
3	1
4	4
5	5
6	8
7	3
8	9
9	7
10	NEW
SINGLES	
1	1
2	2
3	5
4	3
5	4
6	7
7	6
8	NEW
9	8
10	9
ALBUMS	
1	1
2	2
3	5
4	3
5	4
6	7
7	6
8	NEW
9	8
10	9

AUSTRALIA (Australian Record Industry Assn.) 12/19/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	9
6	10
7	11
8	6
9	5
10	16
11	8
12	20
13	7
14	19
15	NEW
16	12
17	15
18	13
19	NEW
20	18
SINGLES	
1	1
2	2
3	3
4	4
5	9
6	10
7	11
8	6
9	5
10	16
11	8
12	20
13	7
14	19
15	NEW
16	12
17	15
18	13
19	NEW
20	18
ALBUMS	
1	1
2	NEW
3	3
4	4
5	5
6	7
7	2
8	12
9	10
10	9
11	6
12	13
13	8
14	15
15	18
16	11
17	NEW
18	NEW
19	14
20	NEW

HITS OF THE U.K.™	
THIS WEEK	LAST WEEK
1	1
2	2
3	2
4	NEW
5	6
6	3
7	9
8	8
9	7
10	14
11	NEW
12	11
13	16
14	4
15	NEW
16	10
17	5
18	18
19	17
20	12
21	15
22	NEW
23	21
24	NEW
25	13
26	31
27	NEW
28	29
29	NEW
30	23
31	24
32	NEW
33	19
34	NEW
35	NEW
36	26
37	NEW
38	20
39	22
40	NEW
SINGLES	
1	1
2	2
3	2
4	NEW
5	6
6	3
7	9
8	8
9	7
10	14
11	NEW
12	11
13	16
14	4
15	NEW
16	10
17	5
18	18
19	17
20	12
21	15
22	NEW
23	21
24	NEW
25	13
26	31
27	NEW
28	29
29	NEW
30	23
31	24
32	NEW
33	19
34	NEW
35	NEW
36	26
37	NEW
38	20
39	22
40	NEW
ALBUMS	
1	1
2	2
3	2
4	NEW
5	6
6	3
7	9
8	8
9	7
10	14
11	NEW
12	11
13	16
14	4
15	NEW
16	10
17	5
18	18
19	17
20	12
21	15
22	NEW
23	21
24	NEW
25	13
26	31
27	NEW
28	29
29	NEW
30	23
31	24
32	NEW
33	19
34	NEW
35	NEW
36	26
37	NEW
38	20
39	22
40	NEW

SPAIN (TVE/AFYVE) 12/14/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	8
5	5
6	NEW
7	NEW
8	NEW
9	6
10	4
SINGLES	
1	1
2	2
3	3
4	8
5	5
6	NEW
7	NEW
8	NEW
9	6
10	4
ALBUMS	
1	NEW
2	1
3	2
4	3
5	5
6	4
7	NEW
8	6
9	10
10	7

NETHERLANDS (Stichting Mega Top 50) 12/13/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	NEW
6	5
7	6
8	7
9	9
10	NEW
SINGLES	
1	1
2	2
3	3
4	4
5	NEW
6	5
7	6
8	7
9	9
10	NEW
ALBUMS	
1	1
2	5
3	2
4	6
5	4
6	3
7	7
8	10
9	10
10	8

NEW ZEALAND (RIANZ) 12/8/93	
THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	7
5	5
6	4
7	6
8	14
9	8
10	10
SINGLES	
1	1
2	2
3	2
4	7
5	5
6	4
7	6
8	14
9	8
10	10
ALBUMS	
1	1
2	2
3	4
4	6
5	3
6	7
7	8
8	5
9	10
10	NEW

HONG KONG (IFPI Hong Kong Group) 12/5/93	
THIS WEEK	LAST WEEK
1	1
2	6
3	2
4	5
5	NEW
6	3
7	7
8	NEW
9	NEW
10	NEW
ALBUMS	
1	1
2	6
3	2
4	5
5	NEW
6	3
7	7
8	NEW
9	NEW
10	NEW

GERMANY (Der Musikmarkt) 12/14/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	4
4	6
5	3
6	5
7	11
8	7
9	8
10	9
11	14
12	19
13	12
14	23
15	15
16	10
17	13
18	22
19	17
20	20

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 12/18/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	3	GO WEST PET SHOP BOYS PARLOPHONE
5	5	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
6	9	THE SIGN ELTON JOHN & KIKI DEE ROCKET
7	8	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
8	NEW	MR BLOBBY MR BLOBBY DESTINY
9	14	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
10	20	STAY/IVE GOT YOU UNDER MY SKIN FEAT. FRANK SINATRA & BONO U2 ISLAND
11	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
12	6	GOT TO GET IT CULTURE BEAT DANCE POOL
13	12	CRYIN' AEROSMITH GEFENN
14	10	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
15	11	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
16	13	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
17	15	DON'T BE A STRANGER DINA CARROLL A&M
18	18	AIN'T IT FUN GUNS N' ROSES GEFENN
19	17	AGAIN JANET JACKSON VIRGIN
20	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD BLOW UP
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	PHIL COLLINS BOTH SIDES VIRGIN
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	4	GUNS N' ROSES THE SPAGHETTI INCIDENT GEFENN
5	7	ELTON JOHN DUETS ROCKET
6	6	PET SHOP BOYS VERY PARLOPHONE
7	5	FRANK SINATRA DUETS CAPITOL
8	11	MICHAEL BOLTON THE ONE THING COLUMBIA
9	8	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
10	13	MARIAH CAREY MUSIC BOX COLUMBIA
11	NEW	DIE PRINZEN ALLES NUR GEKLAUT HANSA
12	9	BILLY JOEL RIVER OF DREAMS COLUMBIA
13	20	TAKE THAT EVERYTHING CHANGES RCA
14	NEW	LISA STANSFIELD SO NATURAL ARISTA
15	18	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
16	NEW	THE BEATLES 1967-1970 APPLE
17	10	KATE BUSH THE RED SHOES EMI
18	17	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA
19	12	FRANKIE GOES TO HOLLYWOOD BANG!... THE GREATEST HITS ZTT
20	16	UB40 PROMISES AND LIES OEP INTERNATIONAL

SWEDEN (GLF) 12/10/93

THIS WEEK	LAST WEEK	SINGLES
1	4	IN COMMAND ROB 'N' RAZ TELEGRAM
2	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	3	THE SIGN ACE OF BASE MEGA
5	5	TRUST ME PANDORA VIRGIN
6	9	VART TOG DEN SOTA LILA FLICKAN JUST D TELEGRAM
7	6	CRYIN' AEROSMITH GEFENN
8	NEW	LILA FAGEL BLA STAFFAN HELLSTRAND HI FIDELITY
9	10	RIVER OF DREAMS BILLY JOEL COLUMBIA
10	NEW	WILD WORLD MR BIG ATLANTIC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFENN
3	5	JUST D TRE AMIGOS TELEGRAM
4	4	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA
5	8	PHIL COLLINS BOTH SIDES WEA
6	7	MEAT LOAF BAT OUT OF HELL II VIRGIN
7	6	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
8	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA
9	NEW	EROS RAMAZZOTTI TUTTE STORIE DDD
10	9	SVANTE THURESSON EN SALIG MAN HI FIDELITY

BELGIUM (IFPI Belgium/SABAM) 12/3/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	2	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE RECORDS
4	8	ZEVEN REGENBOGEN DANA WINNER ASSEKREM
5	5	I'LL ALWAYS BE THERE ROCH VOISINE RCA
6	4	PINOCCHIO VAT PIN-OCCIO FLARENASCH
7	NEW	N HEEL KLEIN VUUR PAUL SEVERS TELSTAR
8	NEW	VERGEET MIJ NIETJE LEOPOLD 3 INDISC
9	7	OLE OLE OLE THE WINNERS THAT'S REAL
10	NEW	NEVER ALONE 2 BROTHERS ON THE 4TH INDISC
ALBUMS		
1	2	BRYAN ADAMS SO FAR, SO GOOD A&M
2	1	DANA WINNER REGENBOGEN ASSEKREM
3	3	PHIL COLLINS BOTH SIDES OF THE STORY WEA INTERNATIONAL
4	6	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SCL
5	10	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFENN
6	9	THE ROLLING STONES JUMP BACK BEST OF 1971-93 VIRGIN
7	4	ADAMO COMME TOUJOURS EMI
8	NEW	MEAT LOAF BAT OUT OF HELL II VIRGIN
9	7	EROS RAMAZZOTTI TUTTE STORIE ODD
10	5	FRANK SINATRA DUETS CAPITOL

IRELAND (IFPI Ireland) 12/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	STAY (FARAWAY, SO CLOSE) U2 ISLAND
2	9	SANTA CLAUS IS COMING TO TOWN TWO TENORS SONY MUSIC
3	NEW	BABE TAKE THAT RCA
4	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
5	2	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
6	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
7	5	WE'RE GOING TO AMERICA JOE O' TOOLE & SKYE BUS
8	6	DON'T BE A STRANGER DINA CARROLL A&M
9	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
10	8	GIVE IT UP GOODMEN LONDON
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 26 EMI/VIRGIN/POLYGRAM
3	8	CHRISTY MOORE KING PUCK COLUMBIA
4	NEW	BETTE MIDLER EXPERIENCE THE DIVINE - GREATEST HITS ATLANTIC/EAST WEST
5	NEW	VARIOUS THE BEST CHRISTMAS... EVER! VIRGIN
6	5	VARIOUS BEST OF DANCE '93 TELSTAR
7	6	GARTH BROOKS NO FENCES CAPITOL
8	10	VARIOUS THE GREATEST HITS OF 1993 TELSTAR
9	9	TAKE THAT EVERYTHING CHANGES RCA
10	4	MEAT LOAF BAT OUT OF HELL II VIRGIN

FINLAND (Seura/IFPI Finland) 12/17/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE/FINNLEVY
2	1	THE SIGN ACE OF BASE MEGA
3	2	U GOT 2 LET THE MUSIC CAPELLA K-TEL
4	8	I MISS YOU HADDADAWY COCONUT
5	NEW	FINAL COUNTDOWN TFL K-TEL
6	6	LET THIS FEELING SIMONE ANGEL A&M/POLYGRAM
7	NEW	TEXAS COWBOYS GRID deCONSTRUCTION
8	5	WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD ZTT/WARNER
9	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
10	NEW	(BABY) SA OOT MUN POP NEON 2 COLUMBIA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	6	GUNS N' ROSES THE SPAGHETTI INCIDENT GEFENN
3	2	ERI ESITTAJA HITTIUUMI 2 EMI
4	3	NELJA RUUSUA POP-USKONTO EMI
5	NEW	ERI ESITTAJA TECHNO & DANCE V K-TEL
6	4	LENINGRAD COWBOYS & THE ALEXANDROV RED ARMY ENSEMBLE TOTAL BALALAIKA SHOW HELSINKI CONCERT PLUTONIUM/JOHANNA
7	5	PET SHOP BOYS VERY EMI
8	9	D.J. BOBO DANCE WITH ME PITCH CONTROL
9	NEW	ERI ESITTAJA SARKYNYT SYDAN FINNLEVY
10	7	PHIL COLLINS BOTH SIDES WEA/WARNER

PORTUGAL (Portugal/AFP) 12/9/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	PERCO A CABECA MARCO PAULO EMI
2	NEW	SUPER EXITOS FRIE HERMAND EMI
3	NEW	SUPER EXITOS NUNO DE CAMARA PEREIRA EMI
4	NEW	SUPER EXITOS JOSE ALBERTO REIS EMI
5	NEW	SUPER EXITOS FERNANDO FARINHA EMI
6	NEW	GIVE IT UP THE GOODMEN FERR
7	NEW	AMAZING AEROSMITH GEFENN
8	2	AIN'T IT FUN GUNS N' ROSES GEFENN
9	NEW	DEFENDER MANOWAR GEFENN
10	NEW	TRUE LOVE ELTON JOHN ROCKET
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	VARIOUS ARTISTS NO. 1 COLUMBIA
3	NEW	VARIOUS TOP STAR 93-94 VIDISCO
4	7	FRANK SINATRA DUETS CAPITOL
5	NEW	VARIOUS LOVE CLASSICS 2 EMI
6	8	VARIOUS HIT PARADE POLYDOR
7	NEW	VITORINO AS MAIS BONITAS EMI
8	3	VARIOUS SUPER MIX 8 VIDISCO
9	6	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFENN
10	NEW	ELTON JOHN DUETS ROCKET

ARGENTINA (C.A.P.I.F.) 12/3/93

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SEBASTIAN EL BAILE DEL A&O BMG
2	NEW	FABIANA CANTILLO GOLPES AL VACIO WARNER
3	1	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFENN
4	NEW	EMANUEL ORTEGA CONOCIENDONOS SONY
5	NEW	THE RAMONES ACID EATERS EMI
6	2	PATRICIA SOSA LUZ DE MI VIDA EMI
7	3	LOS PERICOS BIG YUYO EMI
8	4	EROS RAMAZZOTTI TODO HISTORIAS BMG
9	NEW	LOS FANTASMAS DEL CARIBE CAMELO SONY
10	5	LUIG MIGUEL ARIES WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

Following is a month-by-month rundown of this year's music news from around the world.

JANUARY—NETHERLANDS: Four-piece group Bettie Serveert creates a buzz all over Europe with its sublime debut album, "Palomine" ... **GERMANY:** Udo Lindenberg, Westernhagen, and Die Fantastischen Vier are among acts using their music to address issues of social concern ... **INDIA:** Indian classical music was promoted at MIDEM for the first time.

FEBRUARY—SOUTH AFRICA: Township jive heroes Mango Groove perform at a Johannesburg amphitheater with the 75-piece National Symphony Orchestra ... **ROMANIA:** Banished during the Ceausescu dictatorship because of her religious convictions, Mihaela Oancea announces plans to release an album of religious songs ... **EGYPT:** Leading youth music star Amr Diab releases "Aiamna," an album destined to become a cornerstone of the dance music scene.

MARCH—HUNGARY: The self-titled album by Hungarian-language rap act Rapulok has held the No. 1 slot for several months ... **JAMAICA:** "Bogle To The Bam Bam" by the Wyrd and "Flex" by Mad Cobra are two of several singles to have offensive language removed in order to get radio play ... **FINLAND:** Enthusiasm for the tango knows no bounds. Last year the annual Tango Festival attracted 63,500 spectators.

APRIL—SLOVENIA: Since the collapse of communism, an unprecedented number of countries may now enter the Eurovision Song Contest. Thus, a pre-selection of songs from ex-Yugoslavia, ex-Soviet Union, and ex-Eastern Bloc countries takes place in Ljubljana ... **LAPLAND:** Singer Marie Boine is among the acts selected for the cultural entertainments to be staged at the 1994 Norwegian Winter Olympics.

MAY—RUSSIA: The country's first rock nightclub, Sexton Fozd, is proving a huge success. Since opening in 1991 the 300-capacity Moscow basement has played host to virtually all the country's top rock acts ... **ITALY:** Heavy-hitting three-piece Flor De Mal leads a wave of new bands from Catania, Sicily. Is the city turning into an Italian version of Seattle?

JUNE—GREECE: 3,000 years after her amorous escapades triggered the Trojan War, Helen of Troy is honored by a season of works in the country's premier classical venue, the Athens Music Building ... **SPAIN:** Pioneer of the New Flamenco scene Ketama releases its sixth album, "El Arte De Lo Invisible" (The Art Of The Invisible) and plays to a packed house at the Alqualung in Madrid ... **NEW ZEALAND:** Local acts score a notable run of chart successes this year, among them the JPS Experience, Straitjacket Fits, Headless Chickens, and Bailter Space, all signed to indie label Flying Nun.

JULY—CUBA: The big hit (and dance craze) of the summer is "Echale Limon" (Put Lemon On It) by NG la Banda ... **POLAND:** An estimated 50 reggae acts are now operating here in the wake of the "velvet revolution" of 1989 ... **BARBADOS:** The dominant sound of this year's Crop Over Festival is "dancehall soca," a captivating blend of Jamaican reggae and Trinidadian soca ... **BULGARIA:** Bisser Racheff is declared the fastest guitarist on earth after playing a mind-boggling 8,844 notes in one 53-second burst.

AUGUST—AUSTRALIA: The top five entry into the album chart of "The Honeymoon Is Over," the third album by alternative band the Cruel Sea, is the most impressive breakout for a grass-roots act here since the rise of Ratcat and Screaming Jets ... **TAIWAN:** Sales of Emile Chou's 10th album, "I Believe," have passed the 400,000 mark, second only to Jacky Cheung's 800,000-selling album "Me And You," and outgunning releases by perennials like Wang Chieh, Jimmy Lin, and So Yo Peng.

SEPTEMBER—CHINA: Cui Jian, the country's best-known popular musician, is about to unleash his unique style of mainland rock on Japan ... **BALKAN REGION:** The war in former Yugoslavia has destroyed all cross-cultural links in the region; musicians from Slovenia, Bosnia, Croatia, Serbia, and Macedonia are found side by side only within the pages of a book, "Songs Of Brotherhood And Unity," which collects the lyrics of 200 songs from the happier days of 1967-91 ... **SCOTLAND:** Publication of the book "A History Of Scottish Rock & Pop" by Brian Hogg comes in a year when young Scottish bands like 18 Wheeler, Eugenius, BMX Bandits, Teenage Fanclub, and the Lost Soul Band are making themselves heard throughout Britain.

OCTOBER—FRANCE: Les Tambours du Bronx, a troupe of 19 drummers armed with inch-thick sticks, regularly takes to the most unusual stages—beaches, marshalling yards, industrial settings—where it creates savage industrial symphonies by hammering the hell out of untuned oil drums ... **IRELAND:** "Island Angel" is the new album from Altan, one of the country's most acclaimed "ethnic" groups ... **PORTUGAL:** Top rock group GNR becomes the first Portuguese act to perform as the sole attraction in a football stadium when it performs for 40,000 fans at the Alvalade stadium, Lisbon.

NOVEMBER—U.K./PAKISTAN: London hip hop crew Fun-Da-Mental returned from shooting a video in Pakistan, birthplace of the band's founder, Aki Nawaz. Although cheaply produced, it tackles the issue of racism with rare sophistication ... **SWEDEN:** Featuring the Tom Waits-ian vocals of Freddie Wadling and the glacial tones of Stina Nordenstam, "Flow," the latest album by Fleshquartet, is widely acclaimed and sails up the chart.

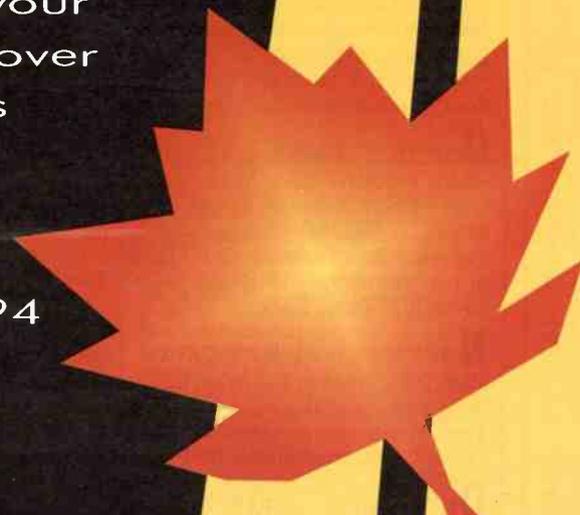
DECEMBER—JAPAN: Concerts held all over the country Dec. 1, as part of the Act Against AIDS campaign, showcase possibly the greatest-ever collection of Japanese musical talent.

Canada's Road to the World

A Billboard Spotlight

Canada's Entertainment industry is constantly on the move. Billboard's Spotlight on Canada breaks the news on this fast-paced market by exploring all areas of Canadian entertainment: from recording, to the industry's hottest acts, video, even manufacturing. Look for bonus distribution at MIDEM '94, the largest entertainment industry convention in the world. Make Billboard your vehicle to reach over 200,000 readers worldwide.

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Ad Close: 1/11/94
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Canada

Bryan Adams, Snow Lead Canada's '93 Hit Parade

■ BY LARRY LeBLANC

TORONTO—Despite the failure of numerous top domestic acts to release new albums in 1993, the year was a winner for Canadian music.

Canadian artists with sizable international album successes this year included Bryan Adams, Rush, Snow, Celine Dion, k.d. lang, the Cowboy Junkies, Roch Voisine, and Leonard Cohen.

Additionally, Mae Moore, Lisa Loughheed, Crash Test Dummies, Jane Siberry, Meryn Caddell, Sarah McLachlan, Shania Twain, and the Holly Cole Trio increased their international profiles with new releases.

The year also was marked by Canadian children's acts Raffi and Sharon, Lois & Bram making their debuts on the Broadway stage, and the increasing U.S. popularity of Susan Hammond's Classical Kids series.

Within Canada, it was a significant year for Blue Rodeo, the Rankin Family, Tea Party, the Barra MacNeils, Ron Hynes, John McDermott, Anne Murray, Jann Arden, 54:40, Colin James, Spirit Of The West, Irish Descendants, 13 Engines, and Me Mom & Morgantaler.

In the primarily French-speaking province of Quebec, Daniel Belanger, Julie Masse, Marie Carmen, Marie-Denise Peltier, Mario Pelchat, Kathleen, and les Colocs all had substantial years with new releases.

With all the domestic recording activity in 1993, it's ironic that many of Canada's top-ranked acts were without new albums of new material in '93. They included Bryan Adams, Tom Cochrane, the Tragically Hip, Bare-naked Ladies, Sass Jordan, Alanis, Michelle Wright, Prairie Oyster, Bruce Cockburn, Sloan, Loreena McKennitt, the Jeff Healey Band, Gary Fjellgaard, and Dream Warriors. Many have new releases scheduled for the first quarter of 1994.

Tom Cochrane, Adams' undisputed rival at home, released the exhaustive three-album retrospective "Ashes To Diamonds." The set covers his Red Rider and solo work. Meanwhile, his 1992 album, "Mad Mad World," continued to sell in 1993, with EMI Canada claiming 900,000 units sold to date.

Since coming on the air in January, Rawleo Communications' FM station CISS radio has provided a powerful voice for country music in Toronto. CISS' aggressive marketing, coupled with CBC-TV's "Country Beat" show and potent releases by such acts as Charlie Major, Shania Twain, the Johner Brothers, Tracey Prescott & Lonesome Daddy, Lisa Brokop, Cassandra Vasik, Jim Witter, Anita Perras, Joel Feeney, George Fox, and One Horse Blue, put domestic country in a bright spotlight.

Spearheading the domestic country surge was BMG Canada's Major, who this year became the first Canadian country artist to have two consecutive songs ("I'm Gonna Drive You Out Of My Mind" and "I'm Somebody") reach No. 1 on The Record's country singles chart. Arista Nashville plans to launch Major's debut album, "The Other Side," early next year in the U.S.

Spurred by substantial boosts from the retail chains HMV Canada, Sam the Record Man, and A&B Sound, as well as the MuchMusic national video service, Canada's independent sector became a potent A&R source for major labels this year. Jumping to major labels or distribution linkups following independent successes were Moxy Fruvous, the Waltons, the Lowest Of The Low, Bourbon Tabernacle Choir, Econoline Crush, King Cobb Steelie, Acid Test, Pure, Eric's Trip, and the Doughboys.

Critically acclaimed indie releases this year included those by hHead, furnaceface, the EarthTONES, Sara Craig, the Wild Strawberries, the Lost Dakotas, Dear God, Age Of Electric, the Smalls, Corky & the Juicepigs, Bung, A Tuesday Weld, Cub, Coal, the Smugglers, Moist, and Rymes With Orange.

One of the Canadian music industry's most dramatic stories in 1993 was the March bankruptcy and downfall of 147-store A&A Music and Entertainment Inc, once Canada's largest music retail chain. At its peak in the late '80s, A&A's, which first declared bankruptcy in February 1991, had 269 stores nationally and claimed a 27% share of the Canadian marketplace. Principal buyers of the chain's remaining stores were Pindoff Record Sales, R.O.W. Entertainment, and Total Sound.

The defeat of the ruling Progressive Conservative party in national elec-

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tions in September effectively ensured yet another delay of the second phase of copyright legislation. This includes introduction of sound recording rental rights, a blank tape royalty, and a performer's and performing right in sound recording (neighboring rights) component.

However, following vigorous lobbying by 19 music and cultural organizations, the Conservative government did, before its defeat, instruct Canadian Radio-television And Telecommunications to squelch plans by Cogeco Radio-Television Inc. and Digital Music Express to offer 24-hour, commercial-free, all-music radio channels to Canadian cable TV viewers. Also, the Progressive Conservative-supported Bill C-88, which introduced a tariff for songwriting royalties from cable television, became law in May.

Other significant industry events this year included a new mechanical rate agreement reached by the country's six major multinational record firms, represented by the Canadian Recording Industry Assn., and the Canadian Musical Reproduction Rights Agency; the unraveling of a 17-year-old cooperative alliance between the country's biggest booking agencies, S.L. Feldman & Associates and The Agency; and the Canadian music trade publication The Record ending its principal role in Canadian Music Week, the annual three-day festival, conference, and exhibition, which will now be operated solely by veteran music promoter Neill Dixon.

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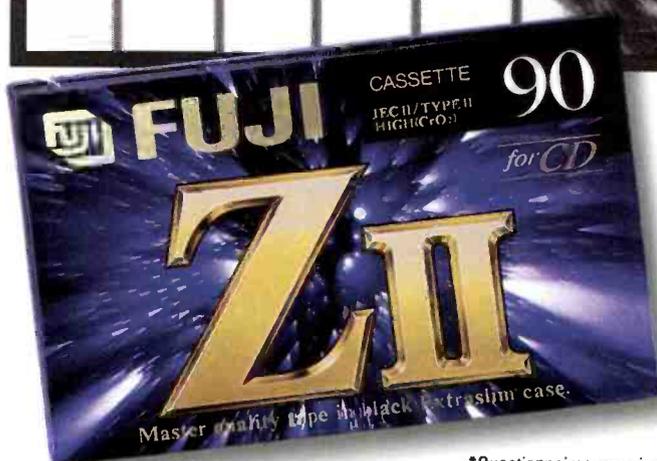
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**According to a recent consumer survey,
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*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.

Retail

Consolidation Is Tops On Merchants' Agendas

BY ED CHRISTMAN

NEW YORK—Music merchants moved to the beat of consolidation during 1993, a year that saw about 9% of the marketplace change ownership.

The big deals took place in a single week, from Sept. 30 to Oct. 6, when the owners of North Canton, Ohio-based Camelot Music and Dallas-based Super Club Retail, which together command about 7% of the market, agreed to sell the chains to New York-based Investcorp and Fort Lauderdale, Fla.-based Blockbuster Entertainment, respectively. Both deals closed in November.

In 1993, Blockbuster, which didn't have a single store selling music 15 months ago, emerged as the third-largest music account after acquiring Sound Warehouse and Music Plus in late 1992, and after buying Super Club Retail, which runs 270 music stores un-

der the names Record Bar, Tracks, and Turtles. In addition, the first store under its joint venture with Virgin Retail opened in November in Costa Mesa, Calif. Under the latter deal, Virgin and Blockbuster are to build 50 superstores in the next five years.

Blockbuster spent the year consolidating the Sound Warehouse and Music Plus chains. It also opened its prototype store in October in Fort Lauderdale, and if that performs as expected, Blockbuster likely will roll it out chainwide over the next few years.

Manufacturers view the Camelot deal as a mixed blessing. It puts the 364-unit chain in the hands of an outsider, Investcorp, an investment firm that buys companies for itself and for investors. Manufacturers are worried that Investcorp, which doesn't know much about the music industry, will interfere with the running of the chain,

THE TOP STORIES

- Used CD Uproar Winds Up In Court, But Majors Relent
- Investcorp Buys 364-unit Camelot Music
- Blockbuster Buys Super Club; Is Third Largest Account
- Alliance Entertainment Buys CD One Stop, Goes Public
- FTC Probe Moves Beyond Used CD Controversy

considered one of the best in the industry, and somehow impair its performance in the marketplace. They also worry that it will leverage the chain at some point in time, which also could affect its performance.

On the other hand, the deal means that Camelot, already an industry pow-

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erhouse, can now play in the same league as Minneapolis-based The Musicland Group, Albany, N.Y.-based Trans World Music Corp., Torrance, Calif.-based Warehouse Entertainment, and Philadelphia-based The Wall, when it comes to pulling down big acquisitions. Investcorp probably will try to enlarge the Camelot chain in order to take it public at a later date.

Warehouse had its share of ups and downs during 1993, but along the way it bought the 29-unit Record Shop and agreed to acquire the 15-unit Pegasus chain. But during the summer, Warehouse had trouble in its distribution center and a cash flow problem, which sparked rumors that the chain was up for sale. Merrill Lynch Capital Partners, which bought Warehouse in a leveraged buyout in May 1992, gave the chain a vote of confidence by infusing

\$30 million in new equity into the chain in late November.

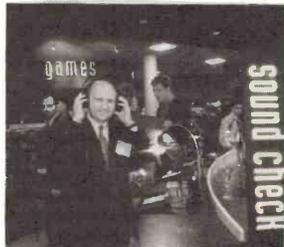
National Record Mart, the Pittsburgh-based chain that spent most of 1991 teetering on the brink of bankruptcy, completed its turnaround during 1993 by going public in August, selling 1.7 million shares priced at \$7.50 each, and then buying the nine-unit, Albany, N.Y.-based Leonard Smith music chain.

NRM wasn't the only chain to go public in 1993. Title Wave, a 15-unit chain based in Minneapolis, did an initial public offering in March, raising about \$6 million.

A number of small regional chains either disappeared or had financial trouble during the year. Rose Records/Stirling Ventures bought four Mainstream Record outlets in February, and in March it bought six Flipside stores. The latter chain subsequently filed for protection under Chapter 11 of the

(Continued on page 73)

Blockbuster Entertainment solidified its presence in music this year by acquiring Super Club, moving forward with its joint venture with Virgin and the companies' first superstore, and opening its prototype store. Pictured at right, Wayne Huizenga checks out the listening post at the prototype store in Fort Lauderdale, Fla. Shown below is the new Virgin megastore in Costa Mesa, Calif. (Below: Billboard photo—Brett Atwood)



Price Issue Escalates To Retail Battle

BY DON JEFFREY

1993 *IN* REVIEW

NEW YORK—Battles over pricing between the major music distributors and the merchants that sell their products intensified this year, erupting over an issue that cut to the heart of the hostility between suppliers and retailers.

The confrontation was over the sale of used CDs. By mid-year it had escalated from a war of words, with threatening letters and defiant refusals, to concrete actions such as cutoffs of co-op advertising allowances, lawsuits, intervention by a major recording star, and an investigation by the Federal Trade Commission. Finally, the majors backed down under growing pressure and allowed retailers to sell used product without punishment.

The issue brought into the open for public hearing the retailers' longstanding complaint that their profit margins were being squeezed too tightly by the high wholesale prices of CDs set by the music companies. Chains and independents point out that the margin on cassettes is more than 40%, but for CDs it is approximately 35%. Moves by majors Sony Music Distribution and WEA Corp. to raise the

suggested list price on most new CDs to \$15.98 were for some retailers the last straw.

Retailers argued that they could sell far more CDs to consumers if prices were not so high and, as if to prove the point, began beefing up their bins of used CDs, buying them from some customers for prices in the \$2-\$5 range and then selling the discs to other patrons for \$5-\$9. Chains argued that they were losing business to mom-and-pop retailers who specialize in used product.

Some retailers charged that Sony had forced the issue of selling used CDs when it stated that it would no longer accept returns of CDs that had been opened. Sony said the policy was aimed at stores that bought used CDs from customers for \$3-\$4 each and then shipped them back to one-stop wholesalers for \$10-\$11 credit. The one-stops then would send them back to the manufacturers for credit.

The distribution companies, after sending out warning notices to their ac-

counts about selling used CDs, went into action. WEA and CEMA Distribution issued letters in April saying they would withhold co-op advertising dollars from retailers who sold used CDs of the distributors' product. Sony and Uni Distribution followed suit.

Warehouse Entertainment, the biggest chain engaged in the used-CD business, filed a lawsuit against the majors, charging them with restraint of free trade. An association of independent retailers also filed suit.

Then CEMA's biggest-selling recording artist, Garth Brooks, got into the act, saying he did not want his company to ship copies of his new album to used-CD merchants. For that public stance, Brooks found himself the victim of a retail revolt when some music merchants organized bonfires of his albums. Finally, the FTC began investigating the used-CD issue and, by extension, the whole subject of CD pricing by recording companies. Such a far-reaching probe may have persuaded the majors to back off. First, CEMA rescinded its punitive policy of withholding co-op ad dollars. Then WEA, Sony, and Uni followed suit.

(Continued on page 78)

• HOT RETAIL LOCATION •

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Big Issues Of 1993 Likely Will Still Be With Us In New Year

BACK TRACKIN' & LOOKING Ahead: 1993 is about played out, but while the year may be reaching the end of its track, the issues that occupy the minds of those in sales, distribution, and retail likely will carry into the new year. So with that in mind, **Track** will use the last column of the year to examine some of the issues the industry will be wrestling with in 1994.

PRICING: The pricing debate took an interesting turn during 1993. For the first time since the advent of CDs, merchants stopped complaining about their high prices. But the debate about gross margin was very much alive. The most public confrontation between retailers and manufacturers about gross margin occurred over the pricing of developing artists' titles. In particular, A&M took some merchants to task for pricing **Therapy?** at well above its list price, and other label executives joined in saying that they, too, have experienced situations in

which retailers used low variable pricing on titles to extract extra margin. But developing-artist pricing is just the tip of the iceberg. In fact, the gross margin debate seems to be driving the industry into a vicious circle of ever-climbing price increases. Sometime during 1993, label sales and distribution executives seem to have forgotten that they themselves are the ones who started the debate on gross margins. In the early days of the CD, the labels set wholesale costs in such a manner that CD list prices and list equivalents would leave merchants with a gross margin of about 36% for the format, compared with a margin of nearly 42% on cassettes.

By 1990, as the CD became a greater factor in the business, merchants were finding that the format's smaller gross margin was affecting other important margins, such as net margin (i.e., profit was becoming a smaller percentage of total sales). At that year's NARM, when pricing and gross margin was the rallying cry for merchandisers, manufacturers refused to give in to the pressure, and responded that prices weren't coming down. But they said gross margin doesn't come from the manufacturers, it comes at the cash register. And, by the way, more budget and mid-line product would be coming out.

In effect, manufacturers sent a message with a nod and a wink to merchants saying that if they are not satisfied with the gross margins that list pricing leaves them, they should charge more than list. Also implied was that budget and mid-line titles would be a perfect place to extract the extra margin.

But by 1993, sales and distribution executives seem to have forgotten that there was ever any discussion over gross margin. Now, when they look into stores, they don't see that some budget and mid-line titles are selling at those price points; all they see are the budget

and mid-line titles selling at front-line prices. Moreover, they couldn't find any difference in the selling prices for \$13.98s and \$15.98s.

Consequently, they asked themselves, "Why should retail enjoy all that profit?" The answer to that question can be seen in manufacturers' catalogs. You won't find \$13.98 list titles now.

Also, some manufacturers indicate that they are fed up with seeing budget and mid-line titles sold at front-line prices. Says one senior distribution executive, "With the budget and mid-lines, we are trying to give the consumer a value. And if that price is not there for the consumer, what is the logic of offering that line? [The retailers] are running the risk of losing the nature of those lines. That's the danger of pricing going forward."

With the debate moving in that direction, can higher CD prices be far behind? Stay tuned in the new year.



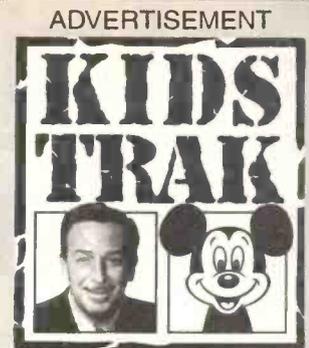
1993 * IN * REVIEW

CONSOLIDATION: With consolidation already on a fast track and likely to pick up speed in 1994, look for it eventually to have some impact in distribution, possibly in the way of downsizing. Already there are some isolated incidents that may be harbingers of things to come. When **Blockbuster Music** decided to move purchasing—currently being done in Dallas for **Sound Warehouse** and **Music Plus** and in Atlanta for **Super Club Music**—to Fort Lauderdale, Fla., some distribution executives began to question the wisdom of having fully staffed branches in Atlanta and Dallas. In fact, **Landmark Distribution** recently examined that issue, and consequently its sales manager position in Atlanta was eliminated, leaving one **Norman Hunter** looking for a job. Also, **Sony Music Distribution** recently sent Dallas sales manager **Fred Croshal** to fill that position in its Los Angeles branch, and he has yet to be replaced in Dallas.

But not everybody agrees that consolidation will result in distribution downsizing. For instance, **Jim Caparro**, president of **PolyGram Group Distribution**, says, "While we are selling to [fewer] customers, there are more outlets than ever before. The consolidation may result in a transformation in the way the industry does business."

Caparro argues that there should be more people in the street servicing stores, rather than servicing buying offices. He says the industry should stop viewing its sales branches as "fortresses," and look at them as "aircraft carriers" that move about to meet the demands of the marketplace.

MAKING TRACKS: Track is running short on space, and had to cut short thoughts on pricing. Also, I didn't get a chance to address the issue of direct marketing. But there's always next year's 51 columns. So before **Track** runs out of space, I would like to wish all a happy and prosperous 1994.



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There's so much that we share
 that it's time we're aware
 It's a small world after all



There is just one moon
 and one golden sun
 And a smile means friendship
 to everyone



Though the mountains divide
 and the oceans are wide
 It's a small world after all



It's a small world after all
 It's a small world after all
 It's a small world after all
 It's a small, small world



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Wishing us all a world
 at peace
 in the coming year.



CONSOLIDATION*(Continued from page 71)*

U.S. Bankruptcy Code; by the end of the year it was down to six outlets from the 21 stores it began the year with.

Another regional chain, Harmony House, put itself up for sale in January, but was off the block in April after it couldn't get its price.

W.H. Smith, which was a driving force behind consolidation from 1989-'92, was inactive on the acquisition front during 1993, even though Sir Malcolm Field, its top executive based in the U.K., said the chain expected to make some smaller acquisitions in the U.S. during 1993. Instead, W.H. Smith focused on changing its stores and its company name to The Wall.

Trans World Music Corp. was basically quiet during the year, although in September it acquired the three-outlet Records N' Such chain. It spent the latter part of the year trying to cope with a new inventory replenishment system that had more bugs in it than was anticipated.

Up in Canada, the A&A chain, once the dominant player in that country with 269 outlets, was wiped off the face of the earth. The chain, which filed for bankruptcy in 1991, refiled in 1993, and the 129 stores it had left at the beginning of the year were sold off or shuttered by year's end.

Besides consolidation, another trend that continued during 1993 was the move to the superstore format. In addition to Virgin/Blockbuster, Musicland continued its high-powered rollout of Media Play, a 40,000-square-foot concept that carries a wide array of home entertainment software and features low prices. In the fourth quarter, the chain said it plans to open 30 Media Play outlets over the next 18 months. Spec's Music and WaxWorks also announced their entry into the superstore market during 1993, while Trans World, which already has been opening 15,000-square-foot to 20,000-square-foot outlets, upped the stakes by opening a new superstore concept, For Your Entertainment, a 30,000-square-foot store in Trumbull, Conn.

(Continued on page 80)

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Nationalization Dominates A Year In Flux

WRAPPING IT UP: Before DI makes a run at the mall for that last burst of Christmas shopping, we'll pause to look back on a fairly action-packed year on the indie front. And, as it was in '92, the last 12 months proved to be a period of flux for the

distribution community.

In 1993, nationalization remained the name of the game on the independent distribution front. Much of the scrambling to expand coast to coast came from Tower Records' decision to favor nationals like Inde-

pendent National Distributors Inc.

The player flexing the most muscle was New York's Alliance Entertainment Corp. The aggressive firm, which already owned Bassin Distributors, made further moves to establish itself as a national power by reeling in Encore and Titus Oaks/CD One Stop.

Alliance's feisty moves came as part of an attempt to operate on a plane with such previously established national outfits as INDI (comprising Big State, California Record Distributors, and Malverne) and REP Inc. (the alliance of

1993 *IN* REVIEW



by Chris Morris

Rounder, East Side Digital, and Precision Sound).

The latter organization moved to pull together its far-flung interests by centralizing its staff in Minneapolis. This gambit followed a somewhat bumpy year for REP, which saw protracted negotiations with Tower for the purchase of its Northern California indie, Bayside Distributing, fall apart.

A couple of well-established regionals found themselves reacting to the trend toward national distribution by
(Continued on page 76)

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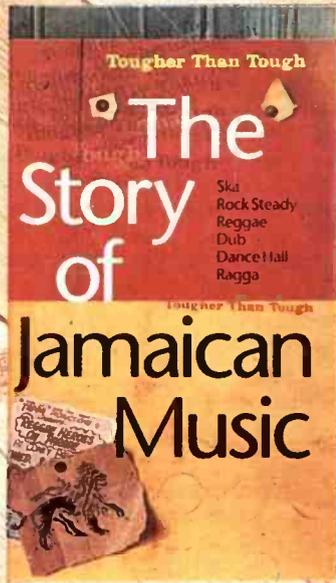
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INDEPENDENT LABEL SALES

TOUGHER THAN TOUGH: THE STORY OF JAMAICAN MUSIC

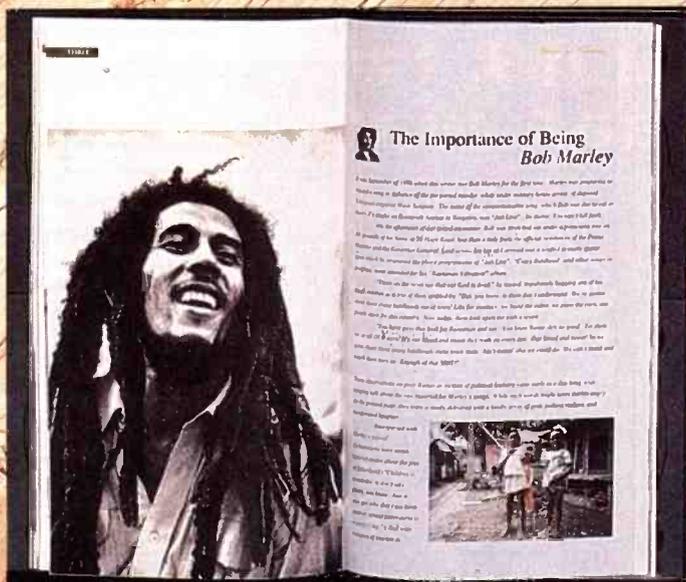
This ultimate collection of Jamaican musical history from 1958-1993 features 95 songs on 4 cds. Included are tracks by Skatalites, The Maytals, Jimmy Cliff, Bob Marley and the Wailers, Black Uhuru, Burning Spear, Gregory Isaacs, Marcia Griffiths, Tiger, Shabba Ranks plus dozens more.

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2	1	9	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
3	5	23	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
4	3	13	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
5	4	11	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
6	7	107	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
7	6	9	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS
8	8	35	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
9	10	134	DECEMBER ▲ ³ WINDHAM HILL 1025*	GEORGE WINSTON
10	19	5	A WINTER'S SOLSTICE IV WINDHAM HILL 11134	VARIOUS ARTISTS
11	16	5	WINE, WOMEN & WALTZ RELATIVITY 1210	ADRIAN LEGG
12	13	5	CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE
13	9	25	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
14	21	5	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
15	NEW▶		EOLIAN MINSTREL SBK 27897/ERG	ANDREAS VOLLENWEIDER
16	11	17	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
17	15	31	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
18	12	238	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
19	14	25	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
20	23	3	WINTER SONG GTS 34572	JOHN TESH
21	22	5	A PERFECT MATCH ACCESS 100	TADAMITSU SAITO
22	18	9	JOURNEY TO ZIPANGU HIGHER OCTAVE 7053	HIMEKAMI
23	20	189	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
24	RE-ENTRY		EARTH SONGS NARADA 63913	VARIOUS ARTISTS
25	NEW▶		HUMAN RITES NATURAL VISIONS 1102	SPOTTED EAGLE
WORLD MUSIC ALBUMS™				
1	1	23	THE SOURCE HANNIBAL 1375/RYKO	ALI FARKA TOURE 17 weeks at No. 1
2	7	3	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
3	3	19	GLOBAL CELEBRATIONS ELLIPSIS 2320	VARIOUS ARTISTS
4	2	19	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
5	4	25	BANBA ATLANTIC 82503	CLANNAD
6	6	5	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
7	9	39	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
8	8	13	A WORLD OUT OF TIME VOL.2 SHANACHIE 64048	HENRY KAISER & DAVID LINDLEY
9	11	7	ISLAND ANGEL GREEN LINNET 1137	ALTAN
10	5	13	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
11	10	37	ANAM ATLANTIC 82409/AG	CLANNAD
12	NEW▶		THE STORY OF JAMAICAN MUSIC MANGO 399/ISLAND	VARIOUS ARTISTS
13	14	5	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
14	15	33	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
15	12	7	LIBERATION: THE ISLAND ANTHOLOGY MANGO 18282/ISLAND	BLACK UHURU

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Retail

DECLARATIONS OF INDEPENDENTS

(Continued from page 74)

banding together: **Select-O-Hits** in Memphis and M.S. in Elk Grove Village, Ill., pooled their resources late in the year.

One prominent independent looked to Wall Street for capital: **Navarre Corp.** took the plunge by announcing a public offering that has yet to be completed.

Relativity Entertainment Distribution showed signs that it is branching into new terrain: The company, traditionally a heavy hitter with rock-oriented product, pared some lines late in '93 and moved into heavy-duty urban terrain by signing an exclusive distribution pact with **Eazy-E's** label, **Ruthless Records**.

Widening its horizons, L.A.-based rap label **Priority Records** restructured its sales force as a free-standing distribution company, **Priority Records Distribution**. In addition to handling its parent label's own hardcore acts, PRD is setting its sights on bringing in other hard-edged operations—even some major-distributed companies whose current distributors are having problems with the gangsta style.

The major distributors continued to look to the independent side—not just for artistic talent, but for revenue as well.

Warner Music Group established its own independent distributorship, **Alternative Distribution Alliance**, with L.A. indie label **Restless Records** as its cornerstone; by year's end, the high-profile Seattle label **Sub Pop** had become a diadem in the new distributor's crown.

ADA joined **RED** (half-owned by Sony), **Caroline** (owned by Virgin), **ILS** (PolyGram's independent sales arm), and **BIG** (BMG's indie distribution operation) among the major-indie hybrids. Of the big six, only **Uni** remains completely out in the cold on

the indie distribution side.

But MCA-owned **Geffen Records** took steps onto the indie side this year by giving **DGC's** alternative-skewed act **That Dog** to REP exclusively—proving that some types of music will benefit most from the indie pipeline.

The year was too full of doings at the hundreds of indie labels to be adequately summarized, even in short-hand.

However, there are several events we can remember with pleasure: the 40th anniversary of **Delmark Records**, which, longer ago than we care to remember, provided DI with an early education in the blues... the welcome news that Memphis' **Ardent Records**, the original home of **Big Star**, was making a comeback as an indie, and that **Beserkley Records' Matthew King Kaufman** had stepped back into the biz with his new label, **S.O.B.**... and the arrival of a feature-length film about **Alligator Records**, the hardy Chicago blues label run by DI's old comrade-in-arms **Bruce Iglauer**.

In '93, more than 40 independent-label acts were profiled in this space's **Flag Waving** spotlights. Our thanks to the publicists, label presidents, bands, and performers who dealt so patiently with DI's deadline-induced lunacy.

The music, after all, is why we go through this madness week in and week out, and several musicians spotlighted here supplied us with priceless memories.

To name just a few: surf guitar legend **Dick Dale**, whose boundless energy poured right out of the telephone (and whose **Hightone** album "Tribal Thunder" *shreds*)... R&B great **Hank Ballard**, who cracked us up with his irrepressible style at

(Continued on next page)

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Kids' Music Enters That Awkward Stage Songwriters Fought Cartoons, Dinosaurs For Attention

CHICAGO—It has been a year of change, to put it mildly, for the children's music industry. A year of growing pains, really, for—as has been pointed out by children's entertainment attorney **Howard Leib**—the kids' business as it exists today is only a little more than 2 years old. (Not coincidentally, that's the same age as this column.) As for children's video, that reliable genre made sell-through gains this year, due in no small part to the prevalence of the \$9.98 price point.

But first, the audio story. It was a year of upheaval, and a more accurate picture of the children's industry emerged through the process of transformation. Ever since mid-'91, the increasingly high profile of kids' music made it the subject of countless newspaper and magazine features, all proclaiming what a big business it had become.

What 1993 brought was the realization that it was not as big a business

numbers are much smaller than what the record labels were accustomed to.

But not being hit-driven can have its advantages. Kids' product can and does sell steadily over time, which is good news to retailers who take the time and energy to invest in a broad catalog of children's audio. Individual numbers, not overwhelmingly impressive on their own, do add up when they're part of a crowd. In fact, the first music retail

store devoted exclusively to children's product, called **Tunesville**, opened this year in Williamsville, N.Y.

Even so, children's singer/songwriter sales were not cutting it for the majors, who do not have the financial setups to handle such leisurely turnaround. To stay in the kids' business, many decided to throw their efforts behind product that already had a built-

(Continued on page 79)

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1993 ★ IN ★ REVIEW



by **Moira McCormick**

as many of the major labels—which had enthusiastically bowed brand-new children's divisions of their own—originally thought.

As many independents in the children's industry—among them **Joan Pelton**, who heads prominent Waterbury, Vt.-based wholesaler **Silo Inc.**—had predicted, the majors simply were unequipped to break unknown children's artists. Getting product into record stores was not enough: Children's recordings must be placed and worked in bookstores, toy stores, catalogs, discounters, and other family-friendly outlets to reach the parents who would buy them. These are areas in which the majors had no previous experience. Furthermore, the labels found that because children's albums are not hit-driven commodities, their

INDEPENDENTS

(Continued from preceding page)

NAIRD in Washington in May ... Detroit's nouveau hillbilly rockers **Mule**, who tore up the house at L.A.'s Al's Bar ... Chicago guitar-manglers **Seam**, who burned at an indelible show in Seattle ... soul titan **Solomon Burke**, who dropped by to kibitz about the blues ... North Carolina punk-poppers **Superchunk**, who blew apart the Palace in L.A. ... harmonica ace **Robert Bonfiglio**, who proved that even a four-hole Hohner can make amazing music ... **Long John Hunter**, who spun amazing tales of playing the blues down in Mexico ... and **Lemmy of Motorhead**, who proves he's one of the funniest men in rock'n'roll every time he opens his mouth.

To these and all the other Flag Waving subjects, we offer our gratitude for their time and their artistry.

R A Y L Y N C H

*Nothing Above My Shoulders
but the Evening*

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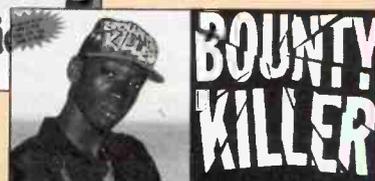
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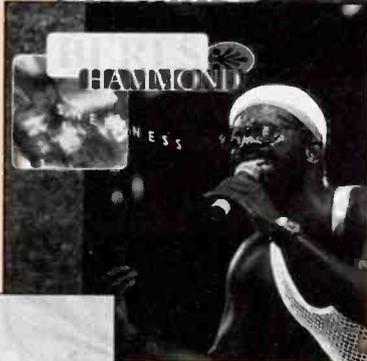
FIRST POSITION
VP 1343
MEGA BANTON
Sound Boy Killing
First Position
Decision
& others



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VP 1341
BOUNTY KILLER
Lodge • Disrespect
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Retail

PRICE ISSUE ESCALATES TO RETAIL BATTLE

(Continued from page 71)

Although used CDs elicited the most attention from the public and the press and the most heat within the industry, there were other important matters involving music pricing in 1993.

One issue that gained momentum during the year was the minimum-advertised-pricing policy (MAP). Here, the music companies seemed to be responding favorably to retailers who were crying about unfair competition from the wave of new players (discount department stores and home-electronics outlets) entering their business and offering recordings to consumers at cost or even below. Blockbuster Entertainment's Music Plus chain was found to be selling Janet Jackson's smash album "janet." at \$9.98 (wholesale price, \$10.70) in California, where the law apparently mandates that retailers sell goods at least 6% above wholesale levels. In another case, a new discount home-electronics chain in Van Nuys, Calif., was selling top new titles by Nirvana, Garth Brooks, Mariah Carey, and Janet Jackson at \$9.99 each.

The first strike by the distributors came from CEMA in 1992. It set a MAP of \$11.85 for \$16.98 list product and \$10.85 for \$15.98. WEA followed a month later. Early this year, PolyGram Group Distribution joined the trend, saying it would not provide co-op advertising dollars to retailers selling its albums below the MAP of \$11.88 for product at \$16.98 list and \$10.88 for \$15.98. Uni, BMG Distribution, and Sony later issued similar directives. But MAPs also became a focus of the FTC probe, according to sources. The FTC has yet to take action as a result of its investigation.

1993 also was the year the longbox was eliminated from the picture. From April 1 to Aug. 1, manufacturers phased in jewel box-only packaging, as retailers remerchandised their stores. While the decision to go to the jewel box was made unilaterally by the majors, the labels appeared to how to retail's demands for a reduction in wholesale prices to share the savings generated by the longbox's elimination.

Although the manufacturers would not admit it on the record, these cuts were de facto replacements for the rebates they had offered retailers to offset the cost of preparing their stores for jewel box-only packaging.

In most cases, retailers were unhappy with these post-longbox rebates, however, charging that they did not come close to reimbursing them for the high costs of refixturing their stores to get them ready for the smaller, shop-lifter-friendly, jewel-boxed CDs.

WEA was the first to come out with a new wholesale pricing structure, dropping the price of CDs listed at \$9.98, \$11.98, \$13.98, and \$15.98 by 12 cents each, to \$6.28, \$7.75, \$9.03, and \$10.18, respectively. Reductions were greater for product with higher suggested list prices. But WEA diminished its goodwill with retailers by raising prices on about 360 albums but lowering prices on only 102.

PolyGram set its new pricing structure in June, with 6-cent reductions on all CDs and digital compact cassettes. PGD also instituted a rebate based on the net increase in a retailer's business with the distributor.

In addition, it changed the loose-pick charge, making it more attractive for retailers to reorder titles in other than

box lots. Sony and Uni also announced new pricing and returns policies over the summer. But retailers complained that, for the most part, the moves by the majors amounted to pennies.

But there was one change initiated by the majors that won widespread approval from retailers: a variable pricing policy in which wholesale prices for releases by new or developing artists are set lower than those for established

artists. For example, Warner Bros. put suggested list prices of \$7.99 for cassette and \$11.99 for CD on Belly's Sire/Reprise release "Star" and on Pure's "Pureafunalia" (Reprise), and Geffen set list prices at \$7.98 for cassette and \$11.98 for CD on Cell's "Slo-Blo" (DGC). Labels were encouraging retailers to sell the albums at lower prices to consumers, and thus build sales and word of mouth for new bands.

Billboard.

FOR WEEK ENDING DECEMBER 25, 1993

Top Christmas Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
		ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
1	2	★★ NO. 1 ★★ HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS	COLUMBIA 57550 (10.98 EQ/16.98)
2	1	VINCE GILL LET THERE BE PEACE ON EARTH	MCA 10877 (10.98/15.98)
3	4	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ ²	AMERICAN GRAMOPHONE 1988 (9.98/16.98)
4	5	MANNHEIM STEAMROLLER CHRISTMAS ▲ ²	AMERICAN GRAMOPHONE 1984 (9.98/15.98)
5	3	BOYZ II MEN CHRISTMAS INTERPRETATIONS	MOTOWN 6365 (10.98/15.98)
6	6	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 2	A&M 0003* (10.98/15.98)
7	8	NEIL DIAMOND CHRISTMAS ALBUM ●	COLUMBIA 52914* (10.98 EQ/15.98)
8	7	AMY GRANT HOME FOR CHRISTMAS ▲	A&M 0001* (10.98/15.98)
9	11	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ ²	A&M 3911 (9.98/15.98)
10	14	AARON NEVILLE SOULFUL CHRISTMAS	A&M 0127 (10.98/16.98)
11	9	JOHN TESH A ROMANTIC CHRISTMAS ●	GTS 4569* (9.98/16.98)
12	10	ALAN JACKSON HONKY TONK CHRISTMAS	ARISTA 18736 (10.98/15.98)
13	12	GLORIA ESTEFAN CHRISTMAS THROUGH YOUR EYES	EPIC 57567 (10.98 EQ/16.98)
14	13	GARTH BROOKS BEYOND THE SEASON ▲ ²	LIBERTY 98742* (10.98/15.98)
15	15	NAT KING COLE THE CHRISTMAS SONG ●	CAPITOL 46318* (6.98/10.98)
16	20	DAVID FOSTER THE CHRISTMAS ALBUM	INTERSCOPE 92295/AG (10.98/16.98)
17	16	VARIOUS ARTISTS A WINTER'S SOLSTICE VOLUME IV	WINDHAM HILL 11134 (10.98/15.98)
18	17	BARBRA STREISAND CHRISTMAS ALBUM ▲ ³	COLUMBIA 9557* (5.98 EQ/9.98)
19	18	THE CARPENTERS CHRISTMAS PORTRAIT ●	A&M 5173* (8.98/13.98)
20	19	CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME	LASERLIGHT 15152* (4.98/6.98)
21	21	JOHNNY MATHIS MERRY CHRISTMAS ▲ ²	COLUMBIA 8021* (5.98 EQ/9.98)
22	24	GEORGE WINSTON DECEMBER ▲	WINDHAM HILL 1025 (9.98/15.98)
23	22	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT	RHINO 70636* (6.98/9.98)
24	23	LORRIE MORGAN MERRY CHRISTMAS FROM LONDON	BNA 66282 (9.98/15.98)
25	—	CARNIE & WENDY WILSON HEY SANTA!	SBK 27113/ERG (10.98/15.98)
26	26	ELVIS PRESLEY BLUE CHRISTMAS	RCA 59800* (4.98/9.98)
27	25	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS ▲ ²	RCA 5307* (7.98/11.98)
28	—	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS ●	MOTOWN 5373 (5.98/9.98)
29	—	CARRERAS - DOMINGO - PAVAROTTI CHRISTMAS FAVORITES	SONY CLASSICAL 53725 (5.98/9.98)
30	—	ANNE MURRAY CHRISTMAS WISHES ▲ ²	CAPITOL 16232 (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. © 1993, Billboard/BPI Communications, Inc.

CHILD'S PLAY

(Continued from page 77)

in fan base—i.e., product that was television- or movie-driven. Indeed, the biggest kids' audio hits of the year were **Walt Disney Records'** "Aladdin" soundtrack, "Barney's Favorites Vol. 1" (SBK/ERG), "Chipmunks In Low Places" (Epic), and "Brother For Sale" (Zoom Express/BMG Kidz) by TV's **Mary-Kate and Ashley Olsen**.

Sony Kids' Music's restructuring midway through the year exemplified the changes in the kids' business. Having bowed in 1992 with a sterling six-artist roster, the company proceeded to drop four of the six, retaining only **Rory** (who has the added advantage of hosting a program on cable's Learning Channel) and **Tom Chapin**, an artist with a well-established track record. Under its new moniker **Sony Wonder**, the children's division now focuses much more on video, as well as on audio with TV connections. Its first releases were video and audio product obtained in a deal with **Nickelodeon**, such as the album "Ren & Stimpy: You Eediot."

Similar situations abounded at other companies. **Kid Rhino**, which had acquired the first-rate artist roster of the independent **Kids U.S.A.** label via an M&D deal, announced that it would be concentrating future promotional efforts primarily on audio product resulting from its agreements with **McDonald's** and **Hanna-Barbera**. **Warner Bros.** quietly discontinued its audio division title, **Warner Family Entertainment**, continuing to put out only video product under that aegis (though its joint venture with West Coast label **Music For Little People** continues). ERG made it clear that despite its record-breaking **Barney** title, it had no intention of operating a separate children's division. Small wonder that attorney **Leib** has said he fully expects there will be no children's singer/songwriters left on major labels three years from now.

Yet many companies maintained and/or strengthened their commitments to human artists. Champion niche marketers **Discovery Music**, a joint venture with **BMG Kidz**, repackaged its multimillion-selling "Magic" series, by gold artist **Joanie Bartels**, in artwork that pushed the artist herself rather than the series—undeniable evidence that the company's painstaking grass-roots marketing pays off. **Zoom Express**, another **BMG Kidz** joint venture, had a major hit act with the **Olsen twins**, but hung on to most of its developing singer/songwriter roster.

A&M, the sole major to have operated a children's division for almost a decade, benefited from high-profile **Shari Lewis** but also pushed ever-growing artists like national treasure **Bill Harley** and signed the eclectic veterans **Cathy Fink** and **Marcy Marxer**. **Lightyear Entertainment**, distributed by **BMG Kidz**, released two of the best children's albums of the year, both solo debuts by members of the veteran kids' rock'n'roll duo **Rosenshontz**: **Bill Shontz's** "Animal Tales" and **Gary Rosen's** "Tot Rock."

On the indie side, more terrific albums flowed out than Child's Play had space to write about. There was the hilarious, wildly varied "WOOF Hits The Road" (**Well-In-Tune Productions**) by **Bill Wellington**, and the lovely "What Can One Little Person Do?" by **Sally Rogers** (**Round River Records**),

(Continued on page 87)

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS 12 weeks at No. 1	22
2	2	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	22
3	3	VARIOUS ARTISTS ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	5
4	5	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	5
5	4	AMY GRANT ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	5
6	7	VARIOUS ARTISTS ▲ ² A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	20
7	6	JOHN TESH ● GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	5
8	8	GARTH BROOKS ▲ ² LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	6
9	9	NAT KING COLE ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	20
10	10	MEAT LOAF ▲ ⁸ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	136
11	11	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	17
12	12	THE CARPENTERS ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	18
13	13	CROSBY/SINATRA/COLE LASERLIGHT 15152 (4.98/6.98)	IT'S CHRISTMAS TIME	12
14	15	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	10
15	14	JOHNNY MATHIS ▲ ² COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	15
16	16	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	10
17	18	GEORGE WINSTON ▲ ³ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	23
18	17	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT	11
19	21	ELVIS PRESLEY RCA 59800* (4.98/9.98)	BLUE CHRISTMAS	8
20	20	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	113
21	19	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (7.98/11.98)	ONCE UPON A CHRISTMAS	11
22	23	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	136
23	27	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	13
24	30	THE TEMPTATIONS ● MOTOWN 5279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	6
25	28	ANNE MURRAY ▲ ² CAPITOL 16232 (7.98/11.98)	CHRISTMAS WISHES	10
26	37	VINCE GUARALDI FANTASY 8431* (8.98/16.98)	CHARLIE BROWN CHRISTMAS	10
27	22	GEORGE STRAIT ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	8
28	24	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	136
29	26	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	10
30	25	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	9
31	36	AMY GRANT REUNION 66259/RCA (9.98/15.98)	CHRISTMAS COLLECTION	3
32	33	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	125
33	32	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	136
34	31	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	136
35	34	VARIOUS ARTISTS MADACY 10 (6.98/15.98)	50 ALL-TIME CHRISTMAS FAVORITES	14
36	29	REBA MCENTIRE MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	4
37	38	BING CROSBY LASERLIGHT 15444/DELTA (2.98/6.98)	WHITE CHRISTMAS	3
38	43	THE MANHATTAN TRANSFER COLUMBIA 52968 (9.98 EQ/15.98)	CHRISTMAS ALBUM	3
39	40	PINK FLOYD ▲ ⁸ RCA 5486 (7.98/11.98)	THE WALL	136
40	41	ELVIS PRESLEY ▲ RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	5
41	49	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70637* (6.98/9.98)	1935 - 1954	7
42	39	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	136
43	—	BERLIN SYMPHONY ORCH. LASERLIGHT 15146 (4.98/5.98)	NUTCRACKER HIGHLIGHTS	1
44	—	AEROSMITH ▲ ⁵ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	133
45	48	GLENN MILLER & HIS ORCHESTRA LASERLIGHT 15418 (2.98/6.98)	IN THE CHRISTMAS MOOD	5
46	46	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	127
47	45	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	136
48	—	LUCIANO PAVAROTTI ▲ LONDON 414044 (10.98/15.98)	O HOLY NIGHT	8
49	50	BING CROSBY ● MCA 15024 (2.98/4.98)	MERRY CHRISTMAS	14
50	44	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	134

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

CONSOLIDATION

(Continued from page 73)

Tower Records/Video, the Sacramento, Calif.-based chain that pioneered the superstore, continued to rock and roll in 1993. In addition to opening new stores and enlarging existing stores, it announced that it would place books in its music stores and added a private-label clothes line to its product offerings.

On the wholesale side of the business, the Alliance Entertainment Corp. was shaking things up. In October, New York-based Alliance, which owned the second-largest U.S. one-stop in Bassin Distributors, closed its acquisitions of Bethel, Conn.-based CD One Stop, the largest one-stop in the U.S., with an estimated 1.8% market-share. Alliance also became a public company through a complex financial maneuver (Billboard, Dec. 18) that gave it plenty of financial clout to fuel its expansionist goals.

Consolidation continues to march through the one-stop sector. In 1993, a neutron bomb seemed to have been set off in the Atlanta marketplace. In early January, Justin Entertainment closed its doors. In March, Gemini Distributing filed for Chapter 11, and Nova Distributing declared bankruptcy in November. At press time, Alliance and Santa Ana, Calif.-based Abbey Road were vying to buy Nova's assets.

In Ohio, Cleveland One-Stop closed its doors, and in Milwaukee, Sounds & Video went out of business.



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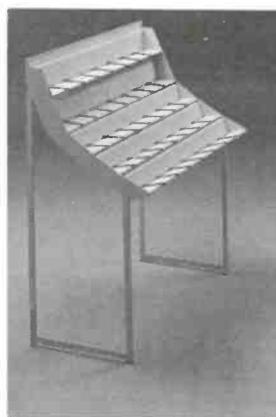
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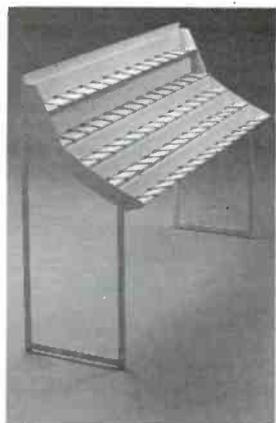
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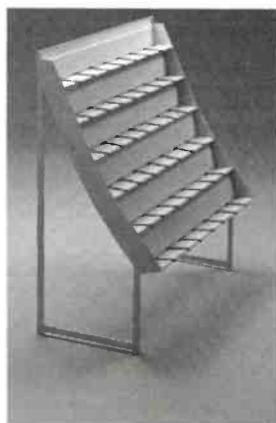
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BILLBOARD'S VIDEO NEWSWEEKLY

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Shelf Talk: 'Head Candy'	84	Marquee Values: 'Nothing But A Man'	85

PICTURE THIS

By Seth Goldstein



NEW FOR '94: As one of your New Year's resolutions, Ahmed Tahir wants you to learn this phrase: "video merchandising extension." Tahir, president of New York-based consultancy and program broker Callwood-Tahir & Associates, and Saul Schoenberg of Schoenberg Associates think VME—their creation—is the coming thing for special-interest sales.

The idea is simple enough. Instead of launching a title naked unto the world, Tahir and Schoenberg want to clothe it with a variety of ancillary, nonvideo products that reach retail in time for the cassette release. "It all happens right at the beginning," says Schoenberg, who says he believes the risks can be "structured."

Until now, he and Tahir note, video and nonvideo have never been created and marketed together, undercutting potential revenues. Usually, merchandisers want to be sure something works before extending a line. Without quite saying how, Tahir and Schoenberg say no one will be stuck with unwanted inventory if the videos don't catch fire.

They have two projects in the works. One involves a "major, major" company, a "major product, and a major budget"; the second is NASA programming, in celebration of next July's 25th anniversary of the Apollo 11 moon landing. Callwood-Tahir has licensed 41 titles from California-based United States Film Corp., which created them using NASA footage, including the recent Hubble mission, that is available to anyone.

Tahir thus can expect 25th-anniversary competitors such as TaLas Enterprises in Houston, promoting a 30-volume "space reference resource." But none will have the commemorative products to take advantage of this "video-driven opportunity," he says, and at the same time fuel interest in the tapes. That merchandise will include coins, toys, and more, the partners promise.

Callwood-Tahir plans various NASA packages, some with premium tapes, that should reach the market by the second quarter. Initially the emphasis will be on direct response, but mass merchants are to have a big role in a three-month sales campaign. "It's ready to go" (Continued on next page)

Total Entertainment Stores To Rule Major Chains Strive For One-Stop Shopping

■ BY EILEEN FITZPATRICK

LOS ANGELES—The "total entertainment store" was elevated to buzzword status this year as major chains expanded into books, audio, video games, and new technologies. Some chains even acquired existing webs in their quest to meet the needs of the one-stop shopper.

THE TOP STORIES

- Musicland Forms Media Play Division, Opens 14 Stores
- Trans World Expands With First FYE Outlet
- Blockbuster Buys Music, Vid Chains, Goes Hollywood
- Hollywood Video Raises Cash For H-E-B Purchase
- Mass Merchants Try Rentals; Wal-Mart, Kmart Like Results

The Musicland Group got the ball rolling in 1992 by opening its first "Media Play," a 38,000-square-foot store in Rockford, Ill., with 11,000 video titles, audio, and books. Two more arrived in the market in Columbus, Ohio, with 14 Media Play stores overall in 1993. Musicland formed a new Media Play division, headed by Larry Gaines, who had been senior VP of new business development.

In 1990, Trans World introduced a semi-megastore concept with its "combo" stores, which grouped a Record Town and Saturday Matinee store under one roof.

This year, the Latham, N.Y.-based retailer took the "combo" concept a step further, creating For Your Entertainment. The first FYE, a 27,000-square-foot megastore, opened in Trumbull, Conn., just in time for the holidays.

Never late to the party, Blockbuster Entertainment's joint venture with British-retail giant Virgin Group, announced in late 1992, kicked in with two 30,000-square-foot outlets. The West Hollywood, Calif., store opened in late 1992, while its Costa Mesa counterpart debuted Nov. 26.

Blockbuster controls a 75% interest in domestic venues and a 50% interest in all overseas megastore operations. Plans call for at least four more megastores to open in the U.S. in 1994.

Blockbuster's Virgin venture was

almost a footnote compared to the leaps the chain made on other retail fronts this year.

After a year of speculation, Blockbuster acquired struggling Super Club Retail Entertainment, adding 270 music stores and 160 video outlets to its corporate holdings.

The \$150 million cash transaction also included Dallas-based distributor Best Video, which also operates Playback International, a tape refurbishment company, and AVI, a rackjobber. Best likely will be sold, probably to East Texas Distributing, which earlier this year was appointed Blockbuster's sole distributor.

Combined with its 1992 acquisition of Music Plus and Sound Warehouse outlets, Blockbuster has become the third-largest music retailer in the country in a year's time.

The corporate side of its business expanded as well. Blockbuster bought out its two largest franchisees, Denver-based UI Video Holdings Inc. and WJB Limited Partnership, based in Spartanburg, S.C. WJB's George Johnson was named president of store operations on

completion of the deal.

Blockbuster moved when UI announced it would sell its 112 stores to WJB. The deal between the two franchisees was blocked because anti-competition clauses in franchise contracts could have prevented

1993 IN REVIEW

Blockbuster from expanding its Virgin Megastores, as well as other retail formats, in UI and WJB territory.

Although minor in comparison, Blockbuster also strengthened its Midwestern presence with the acquisition of the 19-store Video Tyme chain in Grand Rapids, Mich.

While store acquisitions have become a familiar Blockbuster tactic; the retailer did forge into new territory by taking controlling interest in two program suppliers.

Republic Pictures had its debt wiped out when Blockbuster acquired a 35% stake in the movie and video (Continued on next page)

CD-ROM Takes Crown As King Of Info Highway

■ BY CHRIS MCGOWAN

LOS ANGELES—In 1993, CD-ROM went from CD-what? to the format of choice for everyone who wanted to enter multimedia. A surprising array of corporations searched for on-ramps to the Information Highway as the fever spread from Silicon Valley to Hollywood, Seattle to Tokyo, Atlanta to New York.

Mergers and acquisitions and development deals were struck at a furious pace as companies positioned themselves for the new age of interactive media. More multimedia/videogame systems were introduced, heightening both the competition and consumer techno-confusion. The 5-inch compact disc emerged as a fledgling home video format, with Philips releasing the first full-screen, full-motion movies (Continued on page 86)



Goodwill To All. In the spirit of the season, Rob Cohen, director of "Dragon: The Bruce Lee Story," a current MCA/Universal Home Video release, receives the Media Achievement Award from the Media Action Network for Asian Americans. Cohen was recognized for his positive portrayal of Asian-Americans and the sympathetic treatment of the interracial love story featured in the movie.

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Euro Biz Awakens To Sell-Thru Sale Vids Getting More Shelf Space

BY PETER DEAN

LONDON—Sell-through will be held accountable for any year-to-year growth in the European home video market, if indeed there is growth. Unfortunately, official comparisons are hard to make because the International Video Federation is still trying to complete its 1992 census. Results, unofficially estimated at \$5.92 billion, are given in Belgian francs.

Billboard's analysis indicates that southern Europe had a better year than northern Europe, although the huge 1992 declines in the north's rental market—down 20% in Sweden, for example—were arrested

this year. Retail chains are waking up to the volumes and margins afforded by sell-through, and in countries where distribution is sophisticated and large-scale—France, Belgium, the U.K.—distributors have expanded shelf space and title exposure.

Sell-through is now the predominant source of income everywhere but Austria, Finland, Iceland, Norway, Sweden, and Switzerland. "We're very enthusiastic about the market, and the sell-through isn't just a fashion thing, but an absolute consumer habit," says Bruno Mertens, chief of southern Europe for Warner.

(Continued on next page)

TOTAL ENTERTAINMENT STORES

(Continued from preceding page)

production company. A month later, Blockbuster purchased a 48% share of Spelling Entertainment, the maker of "Beverly Hills 90210" and owner of Worldvision Home Video.

Later, Spelling merged with Republic, giving Blockbuster a 70% share of the combined companies.

In between wheeling and dealing, Blockbuster found the resources to invest \$600 million in Viacom, battling with QVC to acquire to Paramount Pictures.

Thus, by year's end Blockbuster had become a player in Hollywood and made its appearance midway up the entertainment food chain. But the chain didn't have the acquisition news all to itself.

From out of the Pacific Northwest, Hollywood Video, a 16-store chain, raised \$12 million in a public stock offering to finance national expansion.

Four months later, Hollywood bought 33 stores in the H-E-B Video Central chain, owned and operated by H-E-B Grocery Co. of San Antonio. The move bumped Hollywood into third place among video retailers, well behind franchiser West Coast Entertainment.

After a corporate shake-up in which three top executives made their exit, Torrance, Calif.-based combo chain Warehouse bought

15-store Pegasus, headquartered in Layton, Utah. Warehouse also picked up Rocky Mountain Records and Tape as well as The Record Shop. The three deals total about 50 stores.

The continued growth of the sell-through market, expected to reach retail sales of approximately \$7 billion in 1993, was enough to draw some new players into the mix. Music merchant National Record Mart, distributor WaxWorks/VideoWorks, and pay-per-transaction entrepreneur Rentrak each announced plans to open sale-only operations in 1993 and beyond.

Rental wasn't ignored, though. Kmart and Wal-Mart experimented with rental programs in a few stores early in the year, liked the results, and forged ahead with more store openings.

While rental retailers could claim victory over cable suppliers on longer pay-per-view windows, they continued to lose the battle of promotional exclusives.

Paramount Home Video and PolyGram Video delivered millions of units to McDonald's and Pizza Hut despite heated protests from video dealers. Although the exclusives tend to bruise retail relationships, suppliers will continue to explore the option.

industry didn't devise an acceptable plan, and soon. The American Civil Liberties Union is ready to made a federal case over any such law. ACLU legislative counsel Robert Peck said government involvement "travels deeply into unconstitutional territory." Meanwhile, franchisor West Coast Entertainment plans to stiffen its voluntary compliance with Sega's ratings on current games, and may re-evaluate pre-code releases using the standards.

SPIN-OFFS: Mastervision figures to get print mileage from its year-old Civil War video series. The New York-based supplier has two books under consideration: one a narrative history, the other a field guide using the computer-generated maps on the cassettes.

PICTURE THIS

(Continued from preceding page)

now," Tahir adds.

He's so sure of the concept that he wants to build it into his pan-European direct-response venture, on hold until VME blossoms here.

BY-PLAY: Witnesses at the Senate hearing on violent videogames sniped at each other, with Nintendo taking shots at Sega and the Video Software Dealers Assn. Nintendo's Howard Lincoln said it wasn't surprising that VSDA backed the Sega three-step rating (GA, MA-13, MA-17), since Nintendo won't sell to VSDA members who espouse rental. VSDA's Dawn Wiener responded that some members are customers, including mass merchants. The subcommittee made it clear the Senate would act soon if the

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	3	3	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
2	1	4	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
3	2	8	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
4	4	4	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
5	5	2	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
6	NEW ▶		RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
7	6	6	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
8	11	6	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
9	18	2	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
10	7	15	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
11	10	7	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
12	9	6	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
13	8	15	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
14	12	19	SCENT OF A WOMAN◆	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
15	13	17	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
16	22	3	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
17	15	7	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
18	16	7	COP AND A HALF◇	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
19	14	12	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
20	21	4	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
21	19	6	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
22	27	2	THE ADVENTURES OF HUCK FINN	Walt Disney Home Video 1896	Elijah Wood Courtney Vance	1993	PG
23	17	14	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
24	20	10	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
25	NEW ▶		AMERICAN HEART	Live Home Video 69044	Jeff Bridges Edward Furlong	1993	R
26	26	22	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
27	23	12	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
28	NEW ▶		SPLITTING HEIRS	Universal City Studios MCA/Universal Home Video 81494	John Cleese Rick Moranis	1993	PG-13
29	24	5	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
30	33	16	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
31	30	3	LILY TOMLIN: THE SEARCH FOR...	Wolfe Video WOL3001	Lily Tomlin	1993	PG-13
32	25	13	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
33	29	10	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
34	28	11	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
35	32	13	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
36	31	17	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
37	37	5	WHO'S THE MAN	New Line Home Video Columbia TriStar Home Video 52473	Doctor Dre Ed Lover	1993	R
38	35	7	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 1795	Reese Witherspoon Ethan Randall	1993	PG
39	34	9	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
40	38	15	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	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. © 1993, Billboard/BPI Communications.

EUROPEAN VIDEO BIZ AWAKENS TO SELL-THROUGH

(Continued from preceding page)

Apart from a few exceptions, it was yet another poor year for independent companies; as summed up by the bankruptcy of independent Fil à Film in France, the gold-rush days seem to be over for most of them. The growth posted now is generally by the majors at the expense of the indies, which can't compete with the majors—particularly with their direct-to-sell-through experiments.

One of the main surprises of the year was that rental incidence increased in the U.K. and Spain, thanks to television advertising.

The U.K. still is responsible for the largest share of Europe's video revenues. In 1992, 22.9% of the European Community's video households were British, accounting for 34.1% of total revenues. In the U.K., equal amounts were spent on rental and sell-through, worth a combined 980 million pounds (\$1.47 billion). This year the British Videogramme Assn. is reporting growth of 25% in sell-through volume and 5% growth in rentals.

Rental transactions topped a healthy 320 million because of better product, a renewed marketing effort—and a helping hand from bad weather. Total value for 1993 is estimated at 1.15 billion pounds (\$1.73 billion).

There was little to smile about in Germany, though, with an increase in the number of pirate TV stations and the legacy of the country's "closed video shops" policy beginning to snowball. This year saw a substantial decrease in rentals due to a confluence of these two factors—18-year-olds have little incentive to visit video and videogame stores that have been verboten to them before they reach that age. Meanwhile, they're already used to watching illegally broadcast movies on pirate TV. Some stimulation has been achieved by direct-to-sell-through releases, with strong deliveries for titles marked down 50%.

Thirty-five percent of the sell-through market is made up of children's programming, a reflection of the poor environment for movies. If features are not a cultural event, they're hard to sell on video, suppliers find. Sell-through is treated as an inexpensive babysitter, a trend the studios are trying to fight. Rental accounted for 66% of a market valued at \$968 million.

In France, Europe's second-largest market in 1992, sell-through brought in 85% of the \$871 million in retail revenues. The pattern was repeated this year, and a strong final quarter in 1993 could see it overtake Germany. "Les Visiteurs," France's biggest movie in 40 years, went on sale in time for Christmas—a very noticeable, sanctioned exception to the government's 12-month law, which prohibits video release within a year of theatrical debut. While market growth has slowed, video sales via hypermarkets—like Wal-Marts, only bigger—is up 10%.

As in the U.K., Spanish rentals flew in the face of overall trends. An unprecedented effort was made to halt a decline that reduced rentals to 65% of gross revenues in 1992. TV advertising, lower trade prices, and

anti-piracy measures all played their parts. Sell-through is growing, but at an uncertain pace. With 20% unemployment and a galloping recession, it's unclear how long the surge will last.

Italy had huge political and economic problems this year. As a result, all Motion Picture Export Assn. Of America distributors showed diminished returns except for Disney and Warner. Last year, 70% of 1992's \$600 million tally was attrib-

uted to sell-through, but much of it is off the books—there are 20 million illegal units on the market. Copyright protection is still full of gray areas, and anti-piracy measures are ineffective. And following the merger of two of the largest distributors, the majors also have been faced with the problem of getting adequate retail coverage in the biggest chains.

The trade went into a snit in the Benelux countries when Warner released "The Bodyguard" within 12

months of its theatrical debut, breaking a gentleman's agreement that governs the opening of the home video window. Meanwhile, there is some concern that SuperClub isn't buying the quantities it did two years ago. The sell-through/rental split is 50-50, with the promise of greater sales now that Belgium's hypermarkets are beginning to discover video.

Rental still predominates in Scandinavia—especially Norway, where

local companies, rather than the studios, handle distribution. A bevy of taxes has inhibited sell-through, but the industry thinks it has made some headway this year to reduce the charges.

Denmark showed the most growth in 1993, with Finland, in the face of a 20%-25% unemployment rate, getting honorable mention. The bright spot for program suppliers was trans-Scandinavian mail order, which observers say achieved spectacular results.

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Life Is Sweet For Spec's Juul; Roadrunner Aids Local Bands

QUITTING HIS DAY JOB? Christopher Juul is about to be discovered.

A manager at Spec's Town And Country location in Tampa, Fla., Juul has produced the alternative video "Head Candy," which is set to hit stores nationwide Jan. 12 from Pacific Arts Video.

A fan of Miramar Home Video's "The Mind's Eye," Juul says it took him nearly two years and about \$8,000 to finish the hour-long video. "It's sort of like viewing a kaleidoscope on TV," he says. The video, priced at \$19.95, comes with 3D glasses for the full effect.

He submitted "Head Candy," sans agent, to Miramar and other program suppliers, but only Pacific Arts came calling.

"Working in a store, I see tons of videos, and the alternative product which does the best are usually those PBS titles handled by Pacific Arts," says Juul. "But I was really surprised I hit paydirt so fast."

However, Juul and co-producer Doug Jipson, a local television producer, weren't surprised that someone else saw the market potential of the product. "When I read about how upset people were when a cable station canceled a program showing a fish tank, I knew there was a market for 'Head Candy,'" he says.

Juul also used his retail experience to develop a video good for repeat viewing. "Every time you watch the tape you see something different," he says. "It really holds up."

Pacific Arts predicts the title will be a real winner at retail, and has a sales goal in the mid-five-figure range.

"We're calling it 'virtual video reality,' which could be a whole new category," says Peter Kleiner, director of acquisitions at Pacific Arts. "It's not a movie and it's not educational, but feedback has been very good." The title also is available on laserdisc from Image Entertainment.

Next up is "Head Candy II," due March 23, also from Pacific Arts.

ROADRUNNER AWARDS: A hotbed of local talent has inspired Louis-

ville, Ky.-based Roadrunner Video to host its first annual music video contest, leading to the "The Rrote's Awards."

The contest, co-sponsored by Coyote's Night Club, Miller Lite, WTFX, and WAMZ, will select winners from 14 rock and country categories, including "Best Performance or Theatrics," "Best Home Grown Video," and "Best Concept Or Storyline."

More than 50 bands submitted videos, says Wayne Jung, VP of the 40-store chain, which also operates in Indiana and Ohio. There were 27 finalists.

"We wanted to do a promotion that fed off our local talent," says Jung. "Louisville has a great club scene, and the bands here don't get a lot of recognition."

Nominated bands include the Vicro Pygmies, the War Hippies, and Speaking In Tongues, and the country groups the Reed Brothers Band and Jerry Richards.

Roadrunner customers can vote for their favorite videos in the "People's Choice Award" category.

Copies of nominated titles will be available to rent for \$1 each at Roadrunner outlets. Jung says stores will stock a minimum of 10 cassettes of the videos nominated. Ballots have been available since Dec. 17, and must be returned by Jan. 7.

"The voting period is the busiest time of the year for us," says Jung, "and the number of customers who will be exposed to the nominated videos will be at its peak."

WTFX and WAMZ, competitors in the Louisville market, have contributed free on-air spots to promote the contest, in addition to time bought by Roadrunner.

Coyote's Night Club will be the venue for the award show Jan. 11, and all proceeds from the rental and the show will benefit the Musicians Emergency Relief Fund.

"The Rrote's Awards," a combination of Roadrunner and Coyote, will be an annual event. "We began this as just another promotion," says Jung, "but it's turned into a passion."



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	11	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	3	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	4	6	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
4	3	5	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
5	5	5	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
6	8	17	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
7	6	2	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
8	7	6	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
9	9	4	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
10	10	59	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
11	14	5	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
12	13	183	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
13	11	20	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
14	15	14	REN & STIMPY: THE CLASSICS◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
15	17	25	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
16	19	37	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
17	12	17	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
18	16	31	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
19	23	2	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
20	20	9	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
21	27	4	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
22	21	7	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
23	22	13	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
24	18	11	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
25	33	57	AMADEUS▲◆	HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
26	38	7	HAPPILY EVER AFTER	First National Film Corp. Worldvision Home Video 8045	Animated	1993	G	24.95
27	24	39	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
28	25	4	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
29	29	14	REN & STIMPY: THE STINKIEST STORIES◇	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
30	RE-ENTRY		DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
31	28	8	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
32	RE-ENTRY		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
33	34	30	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
34	RE-ENTRY		BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19.98
35	RE-ENTRY		AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
36	NEW▶		A CHRISTMAS STORY	MGM/UA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
37	RE-ENTRY		MCLINTOCK!◇	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
38	NEW▶		MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
39	RE-ENTRY		OZZY OSBOURNE: LIVE & LOUD●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
40	RE-ENTRY		DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA 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. ◇ IFA 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. © 1993, Billboard/BPI Communications.

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MUSIC

Depeche Mode, "Devotional," Warner Reprise Video, 72 minutes, \$19.98.

The immediately recognizable drone that has come to scream success for Depeche Mode is given a harder edge in this concert video filmed during the band's recent stops in Barcelona and Lieven. Video focuses largely on material from Mode's most recent album, "Songs Of Faith & Devotion," including first-ever live clips for "Personal Jesus" and "Enjoy The Silence"; also included are many hits from "Violator" and a few surprise tunes as well. Kudos to Depeche Mode's visual collaborator, Anton Corbijn, who filmed and directed the video, for bringing home the atmosphere of the band's live performances with a smooth blend of closeups and stage and lighting shots. More comprehensive, 94-minute laserdisc also is available, as is companion album.

"Here Is Mariah Carey," Columbia Music Video, 50 minutes, \$19.95.

"Here Is Mariah Carey" is a fitting title for this program, which first aired as an NBC-TV special Thanksgiving night, as it contains almost as much interview footage and "down time" with Carey and friends as it does music. Which is a plus for fans of the pop star, who get to glimpse such Mariah-at-home activities as the artist and her two best friends attempting to make a pizza and a casual chat between Mariah and mom, plus insights from her band and backup singers, music arranger Walter Afanasieff, and many others who are part of her inner circle. Live footage features all of Carey's hits, and is culled from a recent concert at Proctor's Theatre in Schenectady, N.Y., as well as a visit to a recreational hall for less fortunate kids in New York, where Carey performs "I'll Be There" with guest Trey Lorenz. The music video for "Dreamlover," from Carey's current "Music Box" album, also is here. Only thing absent from the up-close-and-personal proceedings is mention of Carey's new hubby, Tommy Mottola.

story, filled with music and magic. A photo booth in the lobby of a train station becomes the entranceway to a series of colorful adventures that Penner and his friend Al Simmons embark upon, along with a host of supporting players including entertainers Rocki Rolletti and Charlotte Diamond. Segments range from a '20s-inspired ode to "Happy Feet" to the perky "Proud," to a song led by Diamond about the wonderful world of animals, which comes with plenty of cuddly visual aids. Penner's program is filled with well-presented lessons for kids and plenty of fun and laughs for the whole family.



"Donny Deinonychus—The Educational Dinosaur," Ultimate Dinosaur Productions/Falcon Home Video (800-422-6484), 30 minutes, \$9.95.

Ruth Buzzi lends her narrative voice to the premiere cartoon tale of a curious parrot named Donny who decides to study the characteristics of his dinosaur ancestors on his personal computer, and instead of just calling up the facts actually turns into Donny Deinonychus. Confused and frightened, Donny leaves the comforts of his Montana home and sets off on a trail of prehistoric adventures. Complementing the program are voiceovers by children, who explain the roots of the name Deinonychus and how the first such creature was discovered. Second story, "Stormy The Long Lost Friend," is read by Richard Moll. In it, a triceratops Donny knew in his past life helps the protagonist explain that just because someone looks different doesn't mean he or she is cause for fear. Ultimate Dinosaur Productions is releasing a total of 13 videos, with two "Donny" episodes per tape.

"Boyd's Shadow," Stevens Brothers/Video Arts Productions Inc. (512-459-3100), 45 minutes, \$19.95. Live-action story reveals the secret life of a lonely little boy who finds solace and company with an invisible "shadow" that brightens his days and shows him the value of friendship. Boyd, who is chastised by his mother and the kids at school for what they consider an overactive imagination, soon learns all kinds of lessons about coping on gray days, not judging others, and taking care of himself. It also seems that

Boyd's preconceptions seem to melt away in the company of Shadow—particularly one about the cranky old man who lives in the house next to Boyd's family. Twangy bluegrass and Appalachian music and beautiful Carolina landscapes complement the story, which is a good one for parents to watch along with their children ages 5 through 13.

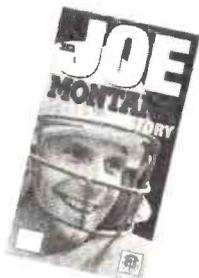
HEALTH/FITNESS

"Denise Austin—Step & Sculpt," Parade Video, approximately 45 minutes, \$19.95.

Latest fitness title from the seemingly never-tiring Austin contains a half-hour step aerobic workout as well as 15-minute body-sculpting class. Austin filmed her program in the inviting environs of the Boca Raton Country Club, and keeps viewers actively involved with nonstop encouragement and conversation. Workout is tough, but it can be geared toward a variety of fitness levels. As with many current fitness tapes, there is some product endorsement here, namely for Austin's foam "Step By Step," which she uses in the aerobic and toning segments.

SPORTS

"The Joe Montana Story," "A Woman's View Of Pro Football," PolyGram Video/Trans world International, approximately 45 minutes each, \$19.95 each.



Montana's relatively recent decision to leave the San Francisco 49ers and put his heart into the Kansas City Chiefs is just the tip of the iceberg in this comprehensive video. Program looks at the career of one of football's brightest stars, from his formative years in the fertile football territory of western Pennsylvania to his hard-won starting quarterback status at Notre Dame, to his four Super Bowl victories with the 49ers. Get your Hanes on it. Although the sexist title of "A Woman's View Of Pro Football" is a bit offputting, the video does present a pastiche of funny, silly, and even a few serious perceptions of the game from a variety of well-knowns, as well as the stories of women who have successfully broken into the professional football field. Interviewees range from

strictly sidelines personalities Joan Rivers, Ivana Trump, and Zsa Zsa Gabor to Christie Brinkley, Teri Garr, and Judy Tenuta. Representing the football professionals are Cathy Baretto, director of CBS Sports; sports photographer Andrea Mihalik; and Ellen Zavian, one of only two female NFL agents.

DOCUMENTARY

"Meade Of Gettysburg," bc productions (Brunswick, Maine), 40 minutes.

The life of Civil War figure General George Gordon Meade is recounted in dramatic glory in this video featuring archival photos and letters as well as an engaging narrative. A graduate of West Point, Pennsylvania native Meade had been on the path to a distinguished, albeit anonymous, military career before he was selected by President Lincoln to command the Army of the Potomac just three days before the legendary battle of Gettysburg was to be fought. Meade's own letters, and the words of a journalist who was traveling with the company that day, testify to the fact that Meade at first viewed his new position as a burden rather than an honor. A fine educational tool and an informative program for all U.S. history buffs, "Meade Of Gettysburg" paints a complete portrait of the man, as well as of the battles through which he earned his fame.

TRAVEL

"Discovering Alaska," SkyRiver Films (907-243-3332), \$29.95.

The four postcards that come packaged with "Discovering Alaska" aren't the only beautiful scenes waiting for viewers who spend time with this inviting bit of Northern exposure. A comprehensive title that covers just about every angle and area that make up the majestic state, this video provides information and entertainment for potential tourists, business travelers, and those just interested in educating themselves about the history and current climate of Alaska—which, according to the video, has been known to be warmer than that of Minneapolis, Chicago, and other such chilly locales.



Photography is top-notch, and narrative is as fun as it is educational. SkyRiver also has just released "Tell Me A Story From Alaska," a video based on the books of two of the state's best-known children's writers.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Nothing But A Man" (1964), unrated, New Video, prebooks Jan. 5.

Thirty years after its release, this noteworthy African-American drama comes to home screens. Ivan Dixon stars as Duff, a railroad worker fighting a two-front war against self-doubt and bigotry. Duff falls in love with Josie (jazz singer/actress Abbey Lincoln), the demure but strong-willed daughter of a Baptist preacher. Losing jobs because of his inability to stomach white condescension, Duff also struggles to make contact with his splintered family, even as he tries to build his own family with Josie. Dixon and Lincoln's

emotionally complex portrayals highlight a story that also features a Motown score and appearances by screen favorites Yaphet Kotto, Moses Gunn, and Esther Rolle. Socially conscious renters will be intrigued by this poignant civil rights-era film whose black-and-white stock accents its realism.

"Hold Me, Thrill Me, Kiss Me" (1993), R and unrated, LIVE Home Video, prebooks Jan. 11.

Small-time crook Eli (Max Parrish) is trying to back out of his wedding to unbalanced girlfriend Twinkle (Sean Young) when the irate bride pulls a gun on him. Twinkle is killed in the ensuing struggle, and the fleeing Eli ends up in a trailer

(Continued on next page)

Billboard® FOR WEEK ENDING DECEMBER 25, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
*** NO. 1 ***						
1	1	11	ALADDIN	Walt Disney Home Video 1662	1992	24.99
2	2	5	TOM AND JERRY: THE MOVIE	Family Home Entertainment 27416	1993	24.98
3	3	59	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
4	5	11	ONCE UPON A FOREST	FoxVideo 8501	1993	24.98
5	4	216	PINOCCHIO	Walt Disney Home Video 239	1940	24.99
6	6	9	HAPPILY EVER AFTER	First National Film Corp./Worldvision Home Video 8045	1993	24.95
7	8	11	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Sony Wonder LV49209	1993	14.98
8	16	53	HOW THE GRINCH STOLE CHRISTMAS!	MGM/JA Home Video M201011	1966	14.95
9	9	13	REN & STIMPY: THE CLASSICS	Nickelodeon/Sony Wonder LV49200	1993	14.98
10	10	15	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	1993	14.95
11	22	46	RUDELPH THE RED NOSED REINDEER	Family Home Entertainment 27309	1989	12.98
12	13	3	DISNEY'S SING ALONG SONGS: 12 DAYS OF CHRISTMAS	Walt Disney Home Video 1525	1993	12.99
13	11	13	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon/Sony Wonder LV49202	1993	14.98
14	15	3	THE SNOWMAN	Columbia TriStar Home Video 0141	1982	19.95
15	7	87	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
16	14	27	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	1993	14.95
17	NEW		BARNEY: WAITING FOR SANTA	The Lyons Group 98041	1992	14.95
18	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	1989	12.98
19	RE-ENTRY		FROSTY THE SNOWMAN	Family Home Entertainment 27311	1989	12.98
20	19	39	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	1992	14.95
21	12	13	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon/Sony Wonder LV49201	1993	14.98
22	17	31	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1730	1993	12.99
23	RE-ENTRY		DISNEY'S SING ALONG: VERY MERRY CHRISTMAS...	Walt Disney Home Video 412	1988	12.99
24	25	3	CHILDREN'S CIRCLE: REALLY ROSIE	Wood Knapp Video WK1179	1993	14.95
25	NEW		OPUS N' BILL: A WISH FOR WINGS THAT WORK	Amblin Entertainment/MCA/Universal Home Video 81329	1991	12.98

♦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. © 1993, Billboard/BPI Communications.

CHILDREN'S

"Fred Penner: What A Day!," Oak Street Music/The Children's Group/BMG Kidz, 30 minutes, \$9.95.

Children's performer and Nickelodeon TV personality Penner follows two successful concert videos with this sweet

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

THE *Hollywood* REPORTER®

Film & TV Music Special Issue: January 26, 1994

IF YOU DO: SPOTTING SESSIONS, EDIT MUSIC, COMPOSE, CONTRACT, ORCHESTRATE, COPY OR RECORD, IF YOU DO: DUBBING OR PREP, SYNC LICENSING OR MUSIC MARKETING, IF YOU: PUBLISH, EDIT FILM OR RE-SCORE, IF YOU: SUPERVISE, OR CLEAR SOUNDTRACKS...

...We have a sound business idea for you!

On January 26, The Hollywood Reporter will publish our 13th Film & TV Music Special Issue. And if you contribute in any way to the film music process, this issue provides you with a unique marketing opportunity. It's a chance to reach our readership of 65,000 decision-making professionals whose every creation requires music: the producers, directors, music supervisors and heads of licensing who can hire you or your work for their next project.

Issue Date: January 26, 1994

Space Reservation Deadline: January 10

Camera-Ready Deadline: January 17

Bonus Distribution at MIDEM

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CD-ROM

(Continued from page 81)

on CDs. And Peter Gabriel became the first major pop star to launch a CD-ROM title, with the December debut of "Xplora 1 Peter Gabriel's Secret World," distributed by Interplay.

The Gabriel title, created with Brilliant Media's Steve Nelson, is highly imaginative and fulfills rocker/hacker Todd Rundgren's pithy dictum: "It's the content, stupid!" Speaking of which, 1993 saw an impressive variety of CD-ROM titles hit the market. Here is a top 10 for the year:

1. "Hell Cab" (Time Warner).
2. "Lunicus" (CyberFlix).
3. "Iron Helix" (Spectrum Holobyte).
4. "The 7th Guest" (Virgin).
5. "Lenny's Music Toons" (Paramount).
6. "A Hard Day's Night" (Voyager).
7. "Musical Instruments" (Microsoft).
8. "Cinematic '94" (Microsoft).
9. "Distant Suns" (Virtual Reality Labs, San Luis Obispo, Calif.).
10. "Dinosaurs" (Microsoft).

Dozens of outstanding titles were released by developers such as Broderbund, Compton's, Electronic Arts, Xiphias, Interplay, CMC, Commodore, Sony, Philips, Sega, Nintendo, Sanctuary Woods, Medio, Deep River, Software Toolworks, Viacom, DeLorme, Ebook, LucasArts, Crystal Dynamics, Bureau Development, and Infocom.

Interactive movies and live-action games appeared, including Philips' "Voyeur," Infocom's "Return To Zork," Viacom's "Dracula Unleashed," and Sega's "Ground Zero, Texas." Ebook announced a series of "interactive albums" by major artists that will play on both standard CD players and CD-ROM drives.

Philips launched Paramount movies and PolyGram music videos in CD-I form, adhering to the MPEG-1 standard, which also will be used on Video CDs in 1994. Two types of Video CD were announced last year, one developed by Nimbus and another backed by Philips, JVC, Sony, and Matsushita. Both offer roughly VHS visual quality and near-CD audio.

New interactive formats continued to emerge in 1993. Atari launched the 64-bit Jaguar game system, Commodore replaced its CDTV player with the Amiga CD32, Panasonic bowed the first 3DO machine, and Pioneer debuted the multi-format LaserActive player. Sony announced it will introduce its own 32-bit format in Japan in 1994, while Nintendo and Silicon Graphics are teaming up on a 64-bit system for home use, due in 1995.

The biggest hardware sales came in CD-ROM drives for personal computers, with analysts predicting that more than a million would be on-line with Macintosh and more than 4 million with MS-DOS/Windows-based PCs by the end of this year.

Companies were buying up, or into, each other at every turn. Viacom New Media purchased Icom Simulations. Tribune Co. bought Compton's NewMedia, which later was granted a broad-ranging and controversial patent on multimedia. HBO and King World Productions each acquired a 10% stake in Crystal Dynamics, which lured new president Strauss Zelnick over from 20th Century Fox. In addition, Paramount struck a joint venture with multimedia developer CyberFlix, as did BMG with Ion.

1994 looks to be quite interactive.

MARQUEE VALUES

(Continued from page 85)

park, where he meets sexually voracious stripper Sabra (Andrea Natchak), her sweet, waiflike sister Dannie (Adrienne Shelly), and a shady character named Mr. Jones (Timothy Leary) who promises Eli a new identity and a passport out of the country. Led by amusing but peripheral Diane Ladd, the oddball trailer park locals are too mean-spirited to be lovable loonies, but not enough so to be satirical grotesques. With an aura of tackiness and mayhem that recalls John Waters, it needs a more active sense of humor—only Shelly manages to squeeze a memorable performance out of such uneven material. Still, its black-comedic mixture of sex and guns may arouse enough viewer interest.

"Un Coeur En Hiver" (1993), not rated, Republic Pictures Home Video, prebooks Jan. 5.

The aesthetically uncompromising world of classical violin is the setting of this subtitled French romantic drama about a celebrated young violinist (Emmanuelle Béart) who finds her relationship with an older man (Andre Dussolier) threatened by a growing fascination with his emotionally distant friend and employee (Daniel Auteil). The film depicts Béart's gradual melting of Auteil's frigid heart (perhaps a bit too gradually for some viewers), yet promotional suggestions that this is another sexy French movie are rather overstated. Most enjoyable are its smooth direction, warm cinematography, and featured excerpts of Ravel compositions. Expect interest from the Euro-video crowd, especially those who recognize Béart and Auteil from Gallic hit "Manon Of The Spring."

"Jailbait" (1992), R and unrated, Paramount Home Video, prebooks Jan. 10.

L.A. cop Lee Teffler (C. Thomas Howell) may be the youngest sergeant on the force, but that doesn't stop him from being yet another Cop Who'd Better Knock Off The Hot-

Dog Heroics Before He Loses His Badge. Meanwhile, underage, mini-skirted runaway Kyle Bradley (Renee Humphrey) hops off a bus in search of her half-sister, Mercy (Krista Erickson), a prostitute mixed up with a crime ring that's been selling hookers to foreign brothels. Wicked white-slaver Roman Delphino (David Labiosa) always seems to be listening to the same dreadful dance record, and runs afoul of Teffler when he sets his sights on the laughably naive Kyle. (Kyle seems to have such an annoyingly weak grasp of the degrading realities around her that catcalls of "Aw, leave her in the gutter!" may be hard to suppress.) Still, its sex, violence, and an aura of general tawdriness will join with suggestive box art to reel in the titillated.

"The Ice Runner" (1993), R, Monarch Home Video, prebooks Jan. 12.

In the Gorbachev-era Soviet Union, U.S. intelligence agent Edward Albert is arrested while carrying out a shady C.I.A. deal, gets double-crossed by his superiors, and ends up on his way to a Soviet labor camp. After a prisoner-bearing train crash right out of "The Fugitive," Albert trades identities with a dead convict in hopes of ending up in a more tolerable lockup. His prisoner's life of labor, deprivation, brutality, and escape plans is complicated by a conjugal visit from the wife (Olga Kabo) of the dead man whose identity he assumed. With a plot that's a combination of romance, psychological drama, journey of self-discovery, parable-of-a-changing-Russia, and great escape story, it still fails to create any memorable characters, and viewers are left to wait and see whether he gets out or not. Slow pacing may cause "The Ice Runner" to slip, but its Soviet perspective may offer a hook for viewers.

"Trancers 4: Jack Of Swords" (1993), R, Full Moon Entertainment, prebooks Jan. 11.

When Tim Thomerson isn't play-

ing diminutive crimefighter Dollman, he appears as trans-temporal cop Jack Deth of the "Trancers" series. Headed for an assignment in the 22nd century, Jack is attacked by an irate mutant and crash-lands in some knights-of-old society. But wouldn't it be Jack's luck that the local people are being plagued by... Trancers, those nasty, essence-draining space vampires he's faced at least three times before. And so the abrasive Jack Deth leaves no swash unbuckled as he prepares to do battle with the castle-dwelling top Trancer Caliban (Clabe Hartley). Although occasionally funny, the film's pseudo-clever dialog marks it as your basic B movie, as does its reliance on frequent sword-fights and actresses dressed in low-cut, medieval-looking outfits. Of course, B is the highest possible grade for Full Moon, which will find an interested audience for this entertaining SF quickie.

CHILD'S PLAY

(Continued from page 79)

both distributed exclusively by Alcazar Productions (sister company of Silo Music Distribution). There was a startlingly original pair of good-night albums, one delightfully jazzy ("I Will Hold Your Tiny Hand" by Chicagoan Steve Rashid, which was named No. 1 album of the year by Child magazine) and one cracklingly witty (venerable folkie Si Kahn's "Good Times and Bedtimes" on Rounder). Barry Louis Polisar, often regarded as the *enfant terrible* of children's music, rewrote and recut 39 songs from his 20-years-and-counting career and released them simultaneously on three separate CDs.

THE YEAR IN KIDVID

On the video side, the biggest news of the year was, of course, a certain purple dinosaur who took the world by storm, whose phalanx of live-action videos broke animation's stranglehold on Billboard's Top Kid Video chart. Disney still dominated, of course: As this column was being written, a quarter of the chart's titles were spoken for by

Walt Disney Home Video, led by the estimable "Aladdin."

Other newcomers besides Barney producer The Lyons Group made strong showings on the kids' chart this year. They included PolyGram Video, with its X-Men titles; PPI, with its "Trollies Sing-Along"; Zoom Express/BMG Kidz, with Mary-Kate and Ashley Olsen's double-platinum "Our First Video," which was No. 1 on Billboard's music video chart at press time; and Wood Knapp Video, with its Children's Circle title "Really Rosie."

Notable among this year's releases were GoodTimes Home Video's stunning series, "The World Of Peter Rabbit And Friends"; several volumes of MCA Universal Home Video's "Shelley Duvall's Bedtime Stories"; Golden Video's children's lit series, including titles by authors Mercer Mayer and Judith Viorst; Backyard Productions' "Tales & Tunes" series; Random House's "Shakespeare: The Animated Tales"; and V.I.E.W. Video's "A Dance Fantasy" series.

Billboard.

FOR WEEK ENDING DECEMBER 25, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	41	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
2	3	5	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95
3	6	21	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
4	9	5	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95
5	10	23	WHEN IT WAS A GAME 2 HBO Video 90843	14.98
6	8	214	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
7	2	77	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98
8	15	9	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
9	13	76	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	9.98
10	4	102	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
11	7	27	LT PolyGram Video 4400863893	19.95
12	5	31	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
13	NEW▶		A WOMAN'S VIEW OF PRO FOOTBALL PolyGram Video 4400876893	19.95
14	11	107	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
15	NEW▶		BAD GOLF MADE EASIER ABC Video 45003	19.98
16	14	33	WHEN IT WAS A GAME HBO Video 90538	19.98
17	19	80	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
18	17	101	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
19	16	143	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
20	12	43	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	9	SUSAN POWTER: LEAN, STRONG & HEALTHY A*Vision Entertainment 50466-3	19.95
2	2	7	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
3	11	15	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
4	3	7	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS GoodTimes Home Video 05-79319	19.95
5	7	11	JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 55008-3	19.98
6	6	21	TONY LITTLE: TOTAL BODY SHAPE UP ♦ Parade Video 94	12.98
7	12	9	TONY LITTLE: ABDOMINAL MUSCLE TONING ♦ Parade Video 92	12.98
8	5	87	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
9	NEW▶		ABS OF STEEL 2000 The Maier Group TMG227	14.95
10	9	87	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
11	14	69	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
12	8	11	KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 50446-3	19.95
13	10	61	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
14	4	9	TONY LITTLE: HIPS, BUTTOCKS & THIGHS ♦ Parade Video 93	12.98
15	13	99	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
16	16	21	THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95
17	17	33	ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142	9.95
18	RE-ENTRY		BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
19	18	5	FIT OR FAT: THE TARGET DIET Pacific Arts Video PBS1096	14.95
20	15	45	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99

♦ 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. © 1993 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Wayne's World 2 (Paramount)	13,516,699	2,400 5,632	—	13,516,699
2	Mrs. Doubtfire (20th Century Fox)	10,158,307	1,959 5,185	2	60,558,835
3	Sister Act 2 (Buena Vista)	7,569,219	2,132 3,550	—	7,569,216
4	Geronimo (Columbia)	4,018,452	1,605 2,504	—	4,018,452
5	A Perfect World (Warner Bros.)	2,814,944	1,964 1,433	2	22,897,508
6	Three Musketeers (Buena Vista)	1,974,130	1,751 1,127	4	41,113,309
7	Addams Family Values (Paramount)	1,890,395	2,001 945	3	39,034,278
8	Carlito's Way (Universal)	1,341,995	1,266 1,060	4	31,134,852
9	The Piano (Miramax)	1,288,622	274 4,703	4	9,206,027
10	My Life (Columbia)	1,101,598	1,130 975	4	24,002,734

Past Year's Ripples Signal Audio's Next Wave

BY MARILYN A. GILLEN

NEW YORK—In a year that saw the introduction of a console priced in the vicinity of a cool mil, and in which lower-end computer-based systems were selling like hotcakes, it's hard to sum things up neatly. Trends? We've had a few, but then again, we've had exceptions.

Still, it isn't hard to see the potential, at least, for a sea change in some of the wider ripples that have passed through the professional recording industry this year. Fiber-optic technology, which promises to revolutionize the delivery of information and entertainment to the home, also holds the potential to change significantly the way recording artists, producers, and studios interact. Frank Sinatra's "Duets" album and Gloria Estefan's "Christmas Through Your Eyes" late this year became the first major music projects to have been created with the help of EdNet, which enables collaborating artists to work together from various cities, linked only by extremely high-quality phone patches. Such technology already is being used increasingly in the commercial sector for advertising work, and also is starting to be used for such things as sending alternate music mixes to far-flung producers for review. Its use—and uses—promise only to grow.

A broader shift brought into sharp focus in 1993 was the increasing convergence of disciplines. As this year's Audio Engineering Society convention in New York underlined in its choice of a theme—"Audio In The Age Of Multimedia"—audio is, more than ever, an element in an integrated picture (and "integrated picture," for that matter, was a common clarion call among the manufacturers on hand). "The buzzwords of home theater, multimedia, HDTV, and desktop video all involve audio as an essential element, along with video and computers," noted convention chairman Leonard Feldman. Multimedia music products from Todd Rundgren, Peter Gabriel, and other artists suggest new directions and potentials that cutting-edge producers and engineers are just beginning to explore.

OF MICE AND ENGINEERS

And those computers—who could have overlooked them? "Software" has become hard fact in a new generation of studio gear, such as Euphonix's CS2000, that is indefinitely upgradable via new software releases. Additionally, a host of lower-end, computer-based editing and recording systems rode the rocket of home studios—it is more newsworthy now to note the major artist who doesn't have a home setup, it seems, than to chronicle those who do. Ever more sophisticated setups for recording, mixing, and editing are filling this growing de-

mand. Artist Stevan Pasero recorded his Sugo Records album entirely via DigiDesign's ProTools system this year, and producers such as Nile Rodgers increasingly are championing the merits of home work.

COMPATIBILITY CONCERNS

One offshoot of the computer evolution has been a growing chorus of concern about compatibility, or the lack thereof, between various digital systems, something manufacturers began to address early in the year at the National Assn. of Broadcasters convention and which saw its first fruition at the October AES. During the first real-world demonstration of the "Open Media Framework," an initiative to provide a common format to ensure compatibility between applications and workstations from different vendors, a file was transferred seamlessly from Avid's AudioVision platform to Studer Editech's Dyaxis II workstation. Among others working on incorporating OMF into their products are AMS Neve, DigiDesign, and Sonic Solutions.

While the home-studio trend isn't

Harman's Deals Lead The Way In An Acquisitive Year For Industry

NEW YORK—Business took a distinctly acquisitive turn this year, with Harman International leading the charge.

In April, Northridge, Calif.-based Harman acquired Lexicon Inc., the Waltham, Mass.-based manufacturer of digital audio signal-processing equipment and disc-based audio production systems. In September, the company confirmed months of speculation by revealing it had reached an agreement in principle to acquire a majority stake in Vienna-based microphone maker AKG. Most recently, the ever-growing corporate concern signed an agreement in principle to acquire a minority stake in Madrigal Audio Labs, whose offerings include the Proceed and Mark Levinson hi-fi lines. Harman also recently filed registration with the SEC for a public offering of 3 million shares of common stock.

Other big business news came from the rebirth of New England Digital in another guise and with a "fresh attitude," according to the company. The newly christened Synclavier Co. was born April 15 when the Synclavier Owners' Consortium, a group of some 50 studio owners formed by producer Mike Thorne and composer/sound designer Bruce Nazarian, acquired the assets of Lebanon, N.H.-based New England Digital from BayBank of Boston. BayBank foreclosed on NED's assets in June 1992. The new president/CEO is longtime NED exec Griffith McRee, who reports the company had a healthy first quarter of operation, recording nearly \$1 million in revenues and

1993 IN REVIEW

new, it seems to have hit its stride this year, and recording studios worked to keep pace. Increasing numbers of them, like Sigma Sound in Philadelphia, are supplementing their album projects with commercial work, and others are settling into comfortable specialty niches.

Still, there was growth to celebrate this year, and milestones to mark. Sigma Sound passed the 25-year mark, as did the Record Plant in Los Angeles, which has just wrapped up a \$4 million expansion that saw the addition of two new studio suites—SSL I and Neve I—and a new digital editing/MIDI/overdub suite.

On the other coast, in a seeming throwback to days gone by, Sony Music opened a "colossal" complex May 10 in Manhattan, designed to serve all the recording needs of its label artists and staff—from writing, rehearsing, and recording to editing, mixing, and mastering.

Conversely, the historic BMG Studios in Manhattan shut down for good

this summer despite last-minute attempts to save it. Fears about a "soundstage void" were alleviated with the official debut of the Hit Factory's new facility on 54th Street, which includes a large soundstage and has been home to numerous soundtrack recording sessions since.

GOODBYE CITY LIFE

Though all the above activity occurred in industry hubs, there was a discernible rise in the number of pro-audio ventures being launched outside New York and L.A. Nashville, long a country music stronghold, has seen a boom this year in new studios, many started by producers eager to bring their clients south. Out-of-the-way ventures, too, were in great supply, chief among them Bob Ludwig's Gateway Mastering facility in Portland, Maine.

In mastering news, the bit players stole the show. Sony's "Super Bit Mapping" campaign kicked into high gear this year, taking the industry issue of bits and standards directly to the public via a wave of SBM releases, and signing on its first manufacturer licensee, Sonic Solutions, which will incorporate the latter's noise-shaping technology into its workstations.

Telarc Records issued the first fruits of its 20-bit labors this year, as

THE TOP STORIES

- U.S. Duplicators Go On-Line With DCC
- Sigma Sound, Record Plant Mark Silver Anniversaries
- Owners Group Acquires NED Assets
- Harman Acquisitions Continue With AKG Stake
- Replitech Records Confab Success
- Masterfonics Is DISQ's First Home
- Siemens Appoints New Prez; Will Close Conn. Site

did Deutsche Grammophon. In October, Apogee Electronics introduced its own "better CD" mastering system, "UV22 Super CD Encoding," which takes a different tack than the others (in that it doesn't modify the noise floor, but to make it transparent) but promises the same result: better sounding CDs. Also making that promise: Pacific Microsonics, a small California company that will bring its mastering system to market early next year; it already has been used in prototype on some Reference Recordings projects.

PRODUCT HIGHLIGHTS OF '93

THOUGH BOTH WERE unveiled in 1992, two highly anticipated high-end items celebrated significant firsts this year: The Neve Capricorn digital recording console, which combines digital automation and assignability features with analog familiarity in its work surfaces, found its first U.S. buyer in Pacific Ocean Post of Santa Monica, Calif. And the AT&T DISQ Digital Mixer Core, a software-based system designed to operate as a digital mixing and postproduction system in conjunction with existing analog consoles, found its first customer in Masterfonics, Nashville, which bought it to work in conjunction with a Solid State Logic console (other AT&T DISQ systems interface with Neve VR consoles equipped with GML Series 2000 automation and Neve VRs with Flying Faders). Masterfonics president/CEO Glenn Meadows said in October that the first mixes had been done using the new system. Early in 1994, Sedic Audio Studio of Tokyo will install the second such interface at its three-room studio, to use in conjunction with an SSL 4064 GBG-TR console.

ONE OF THE BIG-BUZZ items at the European AES in Berlin in March was Sony's unveiling of the PCM9000 Master Disc digital recorder—a 20-bit, magneto-optical, disc-based replacement for the industry standard PCM1630 master recorder. The machine can PQ and edit with a controller, cramming 80 minutes of 20-bit stereo onto a 13cm single-sided MO

disc housed in a plastic caddy. Product manager Andrew Tait heralded it as a "practical entry into 20-bit" (although it also works in 16-bit) and "a pointer to a tapeless future."

SOLID STATE LOGIC debuted its G Plus Series consoles in Berlin—enhanced versions of the SL4000, SL6000, and SL8000 G Series desks, which they replace, and offer many previously chargeable options as standard. All-new features include an audio oscilloscope, remote-controlled talkback, 3.5-inch disc drives, and oxygen-free cable throughout.

FOSTEX SHOWED OFF THE FIRST fruits of its new R&D labors at the AES show in New York in October. Chief among them was the Foundation 2000 digital workstation, a self-contained, nonlinear audio recording, mixing, and editing system that features proprietary software and hardware architecture. Although it does not have its own video monitor, the Foundation allows for an interface with a Macintosh computer. Fostex also demonstrated its SVHS RD-8 digital multitrack recorder and D-10 DAT recorder.

IN THE LIVE-SOUND ARENA, at AES Peavey took the wraps off "Media-Mation," a signal-processing system that claims to provide "a complete sound system in a box." Units are due in the first quarter of '94; no pricing has yet been set.

NEXT ISSUE: THE YEAR IN DUPLICATION



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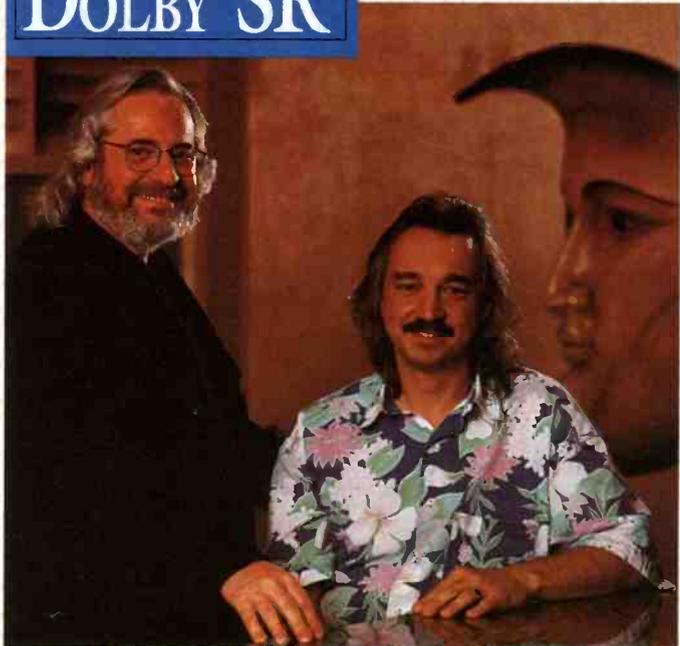
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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC. 11, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	AGAIN Janet Jackson J. Jam, T. Lewis J. Jackson (Virgin)	GANGSTA LEAN DRS/ C. Jackson (Capitol)	I DON'T CALL HIM DADDY Doug Supernaw/ R. Landis (BNA)	SHOOP Salt-N-Pepa/ Mark Sparks (Next Plateau)	GETTO JAM Domino/ Domino, DJ Battlecat (Outburst)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	ROLL WIT IT (Fremont, CA) Mike Hersh Steve Young	MUSIC MILL (Nashville) Chuck Ainlay	SOUNDTREK (New York) Al 'Taz' Mechera	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	Harrison MR4/ Series 10	Amek Mozart	Focusrite	Soundtracs CMX	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100A (dolby SR)	Otari MTR-100	Mitsubishi X-850	Studer A800	Studer A800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake Meyer HD-1	Dynaudio Acoustics	EV 802 Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	ROLL WIT IT (Fremont, CA) Steve Young	MASTERFONICS (Nashville) Chuck Ainlay	SOUNDTREK (New York) Al 'Taz' Mechera	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	Harrison MR4/ Series 10	Amek Mozart	SSL 4064	Soundtracs CMX	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100A (dolby SR)	Otari MTR100	Otari DTR900	Studer A800	Studer A800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake Meyer HD-1	TAD Kinoshita	EV 802 Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	3m 996	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	FUTURE DISC Tom Baker	MASTERFONICS Glenn Meadows	HIT FACTORY Herb Powers	CAPITOL MASTERING Wally T.
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	JVC Manufacturing	DMI	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	Sonopress	HTM Cinram	Sony Manufacturing

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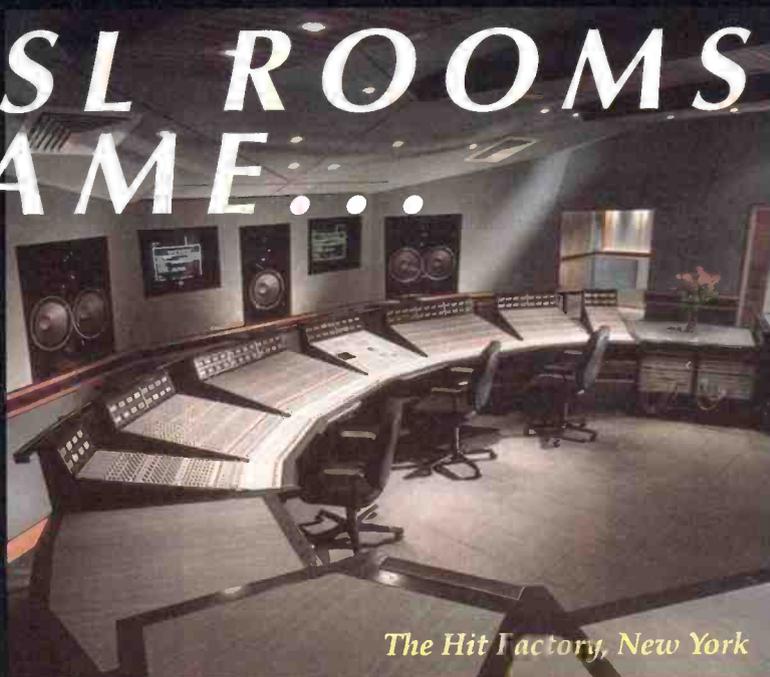
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SL 4052 G with Ultimation & Total Recall
 - ❑ **Electric Lady, New York**
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 - ❑ **Encore Studios, Burbank**
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SL 4080 G (64 mono, 8 stereo fitted) with Ultimation & Total Recall
 - ❑ **The Enterprise, Los Angeles**
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SL 8096 G with Ultimation & Total Recall
SL 8080 G with Ultimation & Total Recall
SL 4080 G with Ultimation & Total Recall
 - ❑ **The Hit Factory, New York**
Tel: (212) 664 1000
SL 4096 G with Ultimation & Total Recall
SL 4064 G with Ultimation & Total Recall
SL 4064 G with Ultimation & Total Recall
SL 4056 G with Ultimation & Total Recall
 - ❑ **Manhattan Center Studios, NY**
Tel: (212) 279 7740
SL 4056 G with Ultimation & Total Recall
 - ❑ **Music Palace, New York**
Tel: (516) 485 8519
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U.S. ACTS CONQUER FOREIGN MARKETS

(Continued from page 5)

ny, the MCA Entertainment Group. (All U.S. sales figures cited in this report are according to SoundScan; sales figures outside the U.S. are from record company sources.)

International success must be measured beyond the U.K., which has long been both a proving ground and receptive market for young U.S. talent (Billboard, July 3). However, several new U.S. groups, on their first or second albums, have achieved top 10 chart success this year in multiple international markets, predominantly in



PEARL JAM

Europe.

They include Nirvana with "In Utero"; Pearl Jam with "Vs." on Epic Records; 4 Non Blondes with "Bigger, Better, Faster, More!" on Interscope Records; and Ugly Kid Joe with "America's Least Wanted" on Mercury Records.

The trend also has extended beyond rock'n'roll, as illustrated by the overseas success of the Capitol Records soul group Charles & Eddie with its debut disc "Duophonic," which has sold 160,000 copies in the U.S. but a total of more than 1 million units in international markets.

GOT TO BE HERE

As with domestic success, sales abroad often depend on an act's impact and quality; its mix of radio, retail, and video exposure; and, of particular importance in international markets, its availability for promotion or tours.

To put it more simply, says Andy Murray, marketing director for U.S. labels with Warner Music Europe, "they've got to be great, be media-friendly, and be over here."

"In Utero" already has achieved significant international sales, and the band is slated for a European tour in early 1994. Sales have topped 177,000 in the U.K., 148,000 in Germany, and 88,000 in Japan, each a market where MCA has its own record company handling Geffen product. In other markets, where Geffen/MCA product goes through BMG in a more conventional licensing arrangement, BMG has seen sales exceeding 653,000, including 86,000 in France and 54,000 in Australia.

If Nirvana could not initially come to those markets, Geffen's international marketing executive sought to bring representatives of those markets to Nirvana. "We managed to send a whole posse of European journalists over to Seattle to interview the band just before the album was released," says Liz Morris, European marketing director for Geffen in London.

A NEW GENERATION

"We have a very lucky situation with artists such as Guns N' Roses and Nirvana, in that their managers are very aware [of the sales potential overseas]," says Morris. "Mel Posner, head of international for Geffen, is always quoting facts about international sales. Now when I go over to the U.S., people

are very aware of the power of the European and international market because we've been very successful."

Ged Doherty, VP of international marketing at Epic Records in New York, also cites the broader perspective of a new generation of rock managers as one reason Epic and Sony have had success abroad this year with Pearl Jam, the Spin Doctors, Rage Against the Machine, and others.

"We find if you educate [the managers], their attitude is great," he says. "It's not like the old days, when they thought that the world ended at the Statue of Liberty."

Pearl Jam sold 1.6 million copies of its 1992 album "Ten" outside the U.S. But the band already has sold 1.2 million units of "Vs." outside the U.S. in the first two months of its release, including 192,000 in the U.K., 176,000 in Germany, 62,000 in Australia, 37,000 in Japan, and 29,000 in France. The band played a European tour this summer, including dates opening for Neil Young, prior to the album's release. Because of the importance of touring abroad, Doherty notes that he often urges American bands to have booking agency representation in the U.K. as well as in the U.S.

In dealing with acts such as the Spin Doctors, Doherty finds this new generation of musicians hungry for knowledge about overseas markets and touring conditions. "All of these acts and their managers are very serious about the long term," he says. "These kids are not the same as American bands of 10 years ago, who didn't care" about touring in international markets.

Doherty's position was established two years ago at Epic Records (along with a parallel post at Columbia) as part of Sony's increased coordination of its domestic and international operations. That strategy culminated earlier this year with the promotion of Tommy Mottola from president of Sony Music in the U.S. to president/COO of Sony Music Entertainment worldwide (Billboard, Oct. 2).

VIDEOS PLAY ROLE

The importance of coordination between sister companies also was key to the success this year of 4 Non Blondes with "Bigger, Better, Faster, More!" released in the U.S. on Interscope, which is part of the Atlantic Records Group.

"In this case, Interscope has had



NIRVANA

so much success lately that the affiliates really pay attention," says Fran Lichtman, VP of international with the Atlantic Records Group in New York, referring to the sister companies of Warner Music International.

Lichtman and others involved in the international success of 4 Non Blondes also say it illustrates the growing importance of music videos and MTV Europe in breaking new artists abroad. A screening of the video for "What's Up" at a Warner Music Europe marketing meeting early this year prompted the major territories to make the act a priority.

"MTV Europe is not as evenly distributed as it is in America," says Lichtman. "But clearly, in the markets that have high penetration, we could very much see the correlation between sales and the



UGLY KID JOE

fact that MTV Europe was all over this video."

Sales of "Bigger, Better, Faster, More!" have reached 1.1 million in the U.S., and sales outside the U.S. are at more than 2 million, including 825,000 in Germany, 160,000 in the U.K., 90,000 in France, 65,000 in Australia, and 24,000 in Japan.

"It is important to see Europe as a connected marketplace—in Warner Music's case, of 17 countries, which all have their own pace and timing," says Andy Murray at Warner Music Europe. "Most important is the realization that they all have their own media and artists. If a broadcaster has access to a local artist for a radio or TV interview, they are not going to be hap-

py to be told that they have to fly to the U.S. or London for a half-hour chat."

Murray agrees that U.S. artists increasingly are being introduced to the international marketplace early in their careers. "While an act will always need local success to convince affiliates of its international potential, it is not financially viable to have artists wait until their eighth or ninth album for the big break," he says.

AMERICA'S LEAST WANTED

International success also can extend the life of an album significantly, as a successful U.S. single is promoted abroad, often to coincide with a group's international tour. That was the scenario for Ugly Kid Joe, whose album "America's Least Wanted" has sold 950,000 in the U.S., compared with 1.5 million outside the U.S., including more than 250,000 in Germany, 140,000 in Australia, and 100,000 in the U.K. and France. Those sales coincided with international airplay and sales chart success for the band's remake of Harry Chapin's "Cat's In The Cradle."

"It's no more complicated than the fact that we had a band that delivered a great record and are absolutely magnificent live," says Mike Allen at PolyGram International. "They and their management were interested right from the get-go in taking the time and energy to work the world."

David McDonagh, director of international marketing at PolyGram in New York, echoes that view. "Even the younger bands realize that there is great potential internationally," he says.

Normally, domestic success is crucial before an American group succeeds abroad. However, in the case of "Duophonic" from Charles & Eddie, who did enjoy a top 40 hit in the U.S. with "Would I Lie To You," their international sales of 1 million far exceed their U.S. tally. "We always thought this was going to be a big record in Europe, because Europe is so receptive to soul," says Josh Deutsch, VP of A&R at Capitol Records in New York, who signed and produced the group.

"Duophonic" did go top 10 in Germany and the Netherlands. But its greatest success was in a less familiar market, South Africa, where the group toured in August in the wake of two hit singles, says Virginia Irving, marketing manag-

er for U.S. acts at EMI International in London.

With Europe now firmly established as a market ripe for new American bands, the key for international record executives now is to convince American artists and managers to look even further abroad, to the less-traveled markets in Africa, Asia, and Latin America.

"The time has come to spend less time doing the same old thing in Europe, and more time developing these new markets," says Irving. "If you dedicate the right amount of attention, they do pay off."

Meat Loaf: World's Fave U.S. Export?

LONDON—Despite the strength of young U.S. acts abroad in 1993, veteran American rocker Meat Loaf is the act cooking on the international pop charts as the year comes to a close, with overseas sales twice those of his U.S. sales.

His comeback album, "Bat Out Of Hell II: Back Into Hell," released Sept. 14, remains at No. 1 on the British album chart and has also hit the top slot in Australia, Canada, Denmark, Germany, Ireland, the Netherlands, and Portugal while the single "I'd Do Anything For Love (But I Won't Do That)" is a hit across Europe.

Sales in the U.S., where the album was released by MCA, have topped 1.6 million, according to SoundScan; total unit sales out-



MEAT LOAF

side North America, where the album was released by Virgin, are closing in on 3.5 million, according to Paul Conroy, managing director of Virgin Records U.K.

Outside the U.S. and Canada, according to Virgin, unit sales in key markets as of mid-December are: U.K., 1.2 million; Germany, 794,000; Australia, 239,000; Sweden, 122,000; Ireland, 45,000.

"Bat Out Of Hell II" benefited from an extensive international setup and marketing plan carried out by Virgin in coordination with Left Bank Management, which represents Meat Loaf (Billboard, Sept. 18).

"There's a lot of countries to really still come in," says Conroy, noting that Meat Loaf is expected to tour worldwide well into 1995.

This month, the heavyweight singer has been on tour in the U.K. "The nicest thing," says Conroy, "is watching an artist who is thoroughly enjoying his return to the stage." THOM DUFFY

Bon Jovi Proves What 'Faith' Can Do

■ BY MIKE LEVIN

HONG KONG—Bon Jovi's most recent album, "Keep The Faith," has sold a million copies in Asia alone, becoming the first PolyGram release by an international act to reach that pinnacle.

Much of the credit for the record's success comes from the band's two recently completed Asian tours through Japan, Taiwan, Thailand, the Philippines, and Singapore. (The group also was scheduled to play in Hong Kong and Indonesia, but dates there were cancelled because of a typhoon and government action, respectively. A riot during a Metallica concert earlier in the year had Indo-

nesian authorities temporarily swearing off Western rock tours.)

For PolyGram in Asia, the million-unit mark with international repertoire has been elusive until now. The company's second-best result this year was 700,000 copies of Boyz II Men's debut album on Motown.

"[One million] has always been a very important target, because it's at that point that you can get artists to consider Asia as part of their job," says Robbie Dennis, PolyGram's marketing manager for international repertoire in Hong Kong.

During the past three years, international acts have begun to recognize Asia's sales potential. The result has been a greater commitment to tours

and other promotions, especially in the developing economies of Southeast Asia.

During the 1980s, the region had only about 40 tours by major Western acts. So far in the 1990s, there have been approximately the same number. "This is totally reflected in sales figures, and the smarter managers have wised up," says Dennis. "There are still lots of problems with promoters and piracy, but who can argue with sales of a million?"

Dennis adds that upcoming single releases from "Keep The Faith" in Asia can extend its sales. Worldwide, the album has sold more than 8 million copies to date, according to the label.

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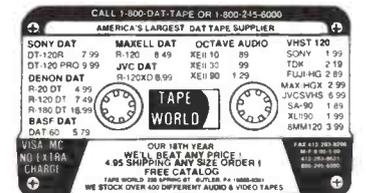
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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 5, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 13-16, **21st Annual International Assn. of Jazz Educators Conference**, Sheraton, Boston. 913-776-8744.

Jan. 15-18, **MILIA '94**, international multimedia convention, presented by MIDEM, Palais des Festivals, Cannes, France. Diana Butler, 212-689-4220.

Jan. 19, **Rock And Roll Hall Of Fame Induction Ceremony**, Waldorf-Astoria, New York.

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Sublich, 212-536-5018.

Jan. 21-24, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 25, **Deadline For Entries For The 1994 Billie Awards**, Maureen Ryan, 212-536-5002.

Jan. 25, **"Copyrights And Trademarks—How To Protect Your Creative Work,"** seminar presented by Entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

Jan. 27, **Los Angeles Chapter of NARAS Luncheon**, featuring discussion of authorship vs. artists rights with film composers Danny Elfman and Jerry Goldsmith, Hotel Sofitel/Ma Maison, Los Angeles. 818-843-8253.

Jan. 28-30, **"Digital Sampling: A Comprehensive Seminar For Musicians,"** presented by the Music Technology Division of Berklee College of Music, Boston. Rob Hochschild, 617-266-1400 x247.

Jan. 29, **"How To Start And Run Your Own Record Label,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Jan. 29-Feb. 1, **51st Annual National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, **MIDEM Convention**, including **International Retailer and Manufacturers Conference**, moderated by Billboard's Mike Hennessey Jan. 31, and **New Technologies, Music and the Music Industry** conference Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 2, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Feb. 5, **"Organizing A Fan Club,"** Classes Unlimited, South Pasadena, Calif. 818-441-5977.

Feb. 7, **21st Annual American Music Awards Show**, Shrine Auditorium, Los Angeles. 213-655-5960.

Feb. 9-13, **Urban Network Power-Jam**, Los

Angeles Airport Marriott, Los Angeles. 818-843-5800.

Feb. 14, **BRIT Awards**, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 17-20, **The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium**, Loews Anatole Hotel, Dallas, Texas. Gail Steffens, 800-722-7355.

Feb. 17-19, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 26-March 1, **Audio Engineering Society Convention**, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528.

Feb. 27, **MusiCares "Person Of The Year" Tribute Dinner**, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, **Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

March 1-5, **Winter Music Conference**, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.

March 2, **American Jewish Committee Music-Video Division Distinguished Service Award Presentation**, honoring Rachelle Friedman of J&R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.

March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 9-13, **24th Annual ITA Seminar**, Loew's Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, **1994 Billie Awards**, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 15, **Eighth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 16-20, **Eighth Annual South By Southwest Music And Media Conference**, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19-22, **36th Annual NARM Convention**, San Francisco Marriott, San Francisco. 609-596-2221.

March 24, **National Assn. Of Black-Owned Broadcasters (NABOB) 10th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

APRIL

April 8-9, **Singers Symposium '94**, produced by Angelo Roman Jr., Sheraton Universal Hotel, Universal City, Calif. 213-969-1799.

April 12-14, **REPLitech International**, presented by Knowledge Industries, Sheraton Munchen Hotel & Towers, Munich. 914-328-9157.

April 25-29, **Video Expo/Image World Chicago**, presented by Knowledge Industries, Expo-Center Downtown, Chicago. 914-328-9157.



Dread In The Control Booth. Mikey Dread mans the controls at Caribbean Satellite Network, where he recently was appointed program director.

LIFELINES

BIRTHS

Boy, James Hirst, to Jess and Shari Sutcliffe, Oct. 5 in Los Angeles. He is an independent producer and engineer. She is a personal manager at the Steve Moir Company.

Boy, Ezra Charles, to Marc Jordan and Amy Sky, Nov. 30 in Toronto. He is a Sin-Drome/WEA recording artist. She is an artist and writer for EMI Music.

Girl, Rebecca Elizabeth, to Joe and Missy Bailey, Dec. 1 in New York. He is distribution director at Koch International in Westbury, N.Y.

Boy, Jeffrey Jacob, to Greg and Lisa Linn, Dec. 5 in New York. He is associate director of product development at RCA Records.

Girl, Beatrice Lily, to Michael and Hillary Rosenblatt, Dec. 6 in Norwalk, Conn. He is senior VP of A&R for MCA Records in New York. She is the former New York promotion rep for Reprise Records.

MARRIAGES

Rich Robinson to Emma Snowball, Oct. 30 in Atlanta, Ga. He is a guitarist for American Recordings group the Black Crowes.

Michael Hartigan to Lori Dawe, Nov. 19 in Las Vegas, Nev. She is West Coast regional manager for Arista

Nashville.

David Diamond to Eliza Brownjohn, Dec. 3 in New York. She is VP, international for Arista Records.

Wayne Kaatz to Denise Rendal, Dec. 11 in St. Joseph, Mich. She is assistant to the president of Chrysalis Music.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

ANIMAL BENEFIT CD: Restless Records has joined with Urban Outfitters in a retail-marketing campaign for "In Defense Of Animals—A Benefit Compilation," a CD featuring Pearl Jam, Michael Stipe, Concrete Blonde, and Helmet, among others. Urban Outfitters is a clothing company that operates 15 mini-department stores in major metropolitan areas, targeting upscale 18- to 30-year-olds. For more details, contact Liz Garo at 213-957-4357.

ANTI-GUN RAP RALLY: Rappers Against Guns Everywhere (R.A.G.E.) is planning a rally Dec. 22 at the Arena in New York, starting at 9 p.m., to help establish

educational and recreational programs for children in urban sectors. Several live performances are scheduled, with part of the funds raised earmarked for the "Feed The Children Foundation." For more info, contact Jerroy Germaine at 212-340-1328 or 212-633-0895.

BENEFIT FOR BASSIST: R&B guitarist/singer/composer Ray Bailey will do a benefit for former Albert King bassist Larry Davis Jan. 21 at the renovated Nucleus. Davis has a terminal illness and has been incapacitated since an appearance at the San Francisco blues festival in September. For more info, call 310-276-9770 or fax 310-276-2481.



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Be Very Afraid. The '70s made a comeback this year in the form of new disco/retro shows both at local stations and on the networks. WRVQ (Q94) Richmond, Va., staffers are pictured attending a station-sponsored '70s disco party, which drew more than 1,200 listeners who were awarded prizes like lava lamps, mood rings, and a shag rug.

Disco, Davidians, And Diatribes: The Dubious Distinction Awards

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borzillo.

NEW YORK—Once again this year, the radio industry distinguished itself with a succession of silly trends, bizarre happenings, major gaffes, and other public curiosities. Here are the winners in our second annual Dubious Distinction Awards.

•**Most Unwelcome Comeback Award.** The '70s returned to radio with a vengeance, with disco and retro shows debuting at scores of local stations and several networks. Be afraid. Be very afraid.

•**The Worst Broken Promise Award.** Forty-one affiliates of Christian Broadcasting Networks' syndicated talk show, "America Talks With Craig Smith," aired an hourlong, unedited tape from Branch Davidian cult leader David Koresh after he promised he would "come out peacefully" if they did so. The rest is history.

•**The Insult That Keeps On Giving Award.** Morning men Steve Shannon and D.C. Chymes were fired, then sued for \$50,000 in lost revenues by WKBQ St. Louis after they used the word "nigger" on the air to describe a listener. A new job at KAZY Denver lasted just two weeks before local community groups, responding to the WKBQ incident, pressured KAZY management to fire them there, too.

•**The Quote Of The Weak Award.** This year's biggest cliché: "We're just playing the hits for [your market here]." Those who've never said it may cast the first stone.

•**The Head Scratcher Award.** The almost simultaneous release of 95 South's "Whoot, There It Is" and Tag Team's "Whoop! (There It Is)" had retailers, PDs, and listeners saying "who?"

•**The God Bless 'Em For Try-**

ing Award. After three previous unsuccessful attempts, Morton Downey Jr. recently was launched into syndication for the fourth time! The syndicator this time out is Major Networks. Best of luck.

•**The 'Nuff Said Award.** The winner of the "topic we never want to hear another word about as long as we live" award goes to... Generation X. We vow to lead the way in an effort to cleanse the trade publications of this scourge.

•**The Deja Vu Award.** Dolly Parton's "I Will Always Love You" sparked country radio airplay for a third time after Whitney Houston's version topped pop radio playlists.

•**The Shortest Gig Award.** Former KDWB Minneapolis morning man Steve Cochran landed the morning gig at WCKG Chicago, then failed to show up the first two days while he ironed out a contract disagreement with management. He subsequently parted



COCHRAN

company with the station without ever hitting the airwaves. Last week he landed a gig at crosstown WPNT (FM100) and vowed the job would last more than 12 hours.

•**The We're All Adults Award.** WKKV Milwaukee OM Tony Fields and MD David Michaels attacked WLUM (Hot 102)'s Bob Johnston when they caught Johnston and another WLUM staffer attempting to deface the WKKV van with Hot 102 bumper stickers. Fields and Michaels claimed they thought the Hot 102 staffers were vandals.

•**The Why Bother? Award.** Zoo Entertainment's Lisa Cristiano, speaking on the importance of

(Continued on page 101)

Consolidation, Syndication Make Waves; Arbitron Abandons TV To Focus On Radio

■ BY PHYLLIS STARK

NEW YORK—For the radio industry, 1993 can be summed up in one word: consolidation.

Dozens of broadcast groups took advantage of last year's relaxation of the FCC's ownership and duopoly rules by merging, buying each other outright, swapping stations, and entering management deals. Merger activity was particularly rampant in the year's second half.

The trend was particularly apparent at radio conventions, where people began identifying their affiliations using three and four sets of call letters. This also became a nightmare for radio receptionists who had to identify them all each time the phone rang.

The downside of duopoly turned out to be disappointing sales gains for combined operations. This was demonstrated by a quote heard frequently at conventions: "One plus one doesn't equal two."

Among this year's biggest deals was the merger of Shamrock Broadcasting and Malrite Communications, which combined to create the nation's fifth-largest radio group. Infinity Broadcasting agreed to manage Unistar Radio Networks, then entered a megadeal to merge Unistar with Westwood One.

Atlantic Radio's deal to merge with Pyramid Broadcasting fell through in March, but Atlantic later merged with Stoner Broadcasting System and Multi Market Communications to become one of the top 20 broadcasting companies.

On the rep side, Interep combined two of its companies, Durpetti & Associates and HNWH Radio, into D&R Radio in anticipation of accelerated consolidation in radio.

Other major groups merging this year: Clear Channel Communications and Metroplex Communications; Booth American and Broadcast Alchemy; Liberty Broadcasting and Four Seasons Communications; HefTel Broadcasting Corp. and Spanish Radio Network; and Community Pacific Broadcasting and Silverado Broadcasting.

In addition, Owen Weber's newly formed HMW Communications acquired eight stations from Voyager Communications, and Osborn Communications acquired six stations from Heritage Broadcast Group.

Consolidation also was felt at stations with co-owned television outlets



The longtime partnership of WLUP Chicago hosts Steve Dahl and Garry Meier ended in an unexpected, bitter, and very public divorce.

THE TOP STORIES

- Radio Industry Consolidates; Dozens Of Broadcast Companies Merge
- Syndication Frenzy: Local Jocks Go National; More 24-Hour Formats Debut
- Arbitron Gets Out Of Television Measurement, Fires 720 Staffers
- Reed Hundt Takes Post As New FCC Chairman
- Hot New Formats Are Album Alternative, '70s Oldies

1993 IN REVIEW

that consolidated the news operations of both services. These stations included Group's W Radio's KYW-AM/TV Philadelphia and WBZ-AM/TV Boston, as well as KIRO-AM/TV Seattle.

Four major groups worked out station-swap deals allowing each to double up in one market. CBS Radio and Cox Enterprises swapped stations in Dallas and Tampa, Fla. Viacom Broadcast Group and Group W swapped stations in Washington, D.C., and Houston.

SYNDICATION FRENZY

The year also was marked by frenetic activity on the syndication side of the business. Following the lead of Infinity morning man Howard Stern, whose affiliate base grew from 10 to 16 this year, more than a dozen other jocks and morning teams jumped into national syndication, most of them successfully.

In addition, the syndication business rolled out scores of new programs and an unprecedented number of new 24-hour formats. (For more on this, see Networks And Syndication, page 101.)

Locally, the year's two most talked about formats were album alternative and '70s-based oldies. Album alternative, an adult-targeted mix of album and modern rock, provided a new outlet for critically acclaimed artists who previously fell through the cracks between existing radio formats. The format now boasts approximately 80 stations.

CBS drove the '70s-based oldies format toward instant credibility by launching it on four of the group's stations, though it actually was pioneered by stations such as WBUX Philadelphia and KCBQ-FM San Diego. CBS dubbed the format "Arrow," an acronym for "all rock and roll oldies," and debuted it on KCBS-FM Los Angeles, KLRX (now KRRW) Dallas, WLTT (now WARW) Washington, D.C., and KLTR (now KKRW) Houston. The format also was picked up by WCOF Tampa this year.

Spanish KLAX Los Angeles shocked the industry by topping the fall '92 Arbitron ratings (released in

January), then proved it was no fluke by remaining on top all year and winning the Billboard Radio Award for major-market Spanish station of the year.

Country radio became so current-intensive that the majority of programmers stopped playing anything more than seven years old. Because stations unofficially established Randy Travis' 1986 album "Storms Of Life" as the musical cutoff point, dozens of older artists and hits were squeezed off radio in favor of younger stars and more current singles.

Country's meteoric rise leveled off this year, as did top 40's equally meteoric decline. Nevertheless, the number of top 40 outlets dropped below the 500-station mark for the first time in recent memory, causing labels to look to other formats for exposure and shift away from promotion, toward alternative marketing methods to sell their product.

At the same time, top 40/rhythm programmers added A&R responsibilities to their job titles when they began discovering and breaking acts that had not yet been signed to labels. Among the artists benefiting from this trend were Shai, Remedy, Total Devastation, I I D Extreme, and Paperboy.

Toward the end of the year, gangsta rap lyrics became an issue at radio. Stations across the country, some responding to pressure from community groups, grabbed headlines by announcing plans to drop or edit songs with lyrics that are sexually explicit, violent, denigrating to women, or that glorify drug use. They included KACE and KPWR (Power 106) Los Angeles, WBLS New York, WZAK Cleveland, and WLUM (Hot 102) Milwaukee.

After several fits and starts over the years, children's programming finally appeared to catch on this year, thanks largely to the efforts of Children's Satellite Network's "Radio AAHS" format, which boasts a steadily growing affiliate list.

Another growing format was N/T, which added well over 200 new stations in 1993.

ARBITRON BIDS ADIEU TO TV

The Arbitron Company shocked the industry when it announced that it was getting out of television audience measurement and would now concentrate on radio. That move left 720 people, representing nearly 57% of the Arbitron workforce, jobless.

The industry's favorite pastime, Arbitron bashing, lost some favor this year as the company endeavored to be more responsive to radio. It is ironic, then, that when Arbitron responded to a longtime industry demand by announcing plans to increase its survey sample size by 70% over the next three years, at a cost of just 4% more to subscribers, broadcasters cheered the effort but were slow to return the contract addendums that would allow Arbitron to go

(Continued on next page)

Lawmakers, Industry Spent Year Debating Radio's Present And Future

BY BILL HOLLAND

WASHINGTON, D.C.—For the radio industry, 1993 was a year of accepting challenges and challenging acceptances. From digital audio broadcasting to indecency, from concerns about new competitive ser-

1993 ★ IN ★ REVIEW

vices stealing old listeners away to radio's role in the upcoming information superhighway, it was a year that required self-analysis and long-term decision-making.



HUNDT

It also was the year when it became clear that radio will have to redefine itself and, at the same time, build on its strongest foundations in order to hold its own in the interactive future

that looms on the horizon.

Radio's federal overseer (Congress) and its monitor (the FCC) both gave the industry assurances that it will be treated with fairness in a future crowded by new-tech competitors. However, they also hinted that new services would not be held back, and federal bean counters intent on raising revenues

through new user fees would not be stopped, either.

This also was a year in which immediate concerns shared the workload with long-term strategies.

Some members of Congress attempted once again to foist a Fairness Doctrine and an indecency "safe harbor" rule on the industry, although both rules had already been given the thumbs-down by the federal courts.

As Congress adjourned, the National Assn. Of Broadcasters not only had to continue working on plans to deal with competition on the horizon, but was girding for another fight with proponents of an anti-booze-ads bill that NAB said could threaten the economic well-being of an already recession-frayed industry.

The Supreme Court also overturned lower court decisions and upheld a longstanding FCC rule against broadcasting interstate lottery ads, saying ads can be banned where lotteries are prohibited.

On the plus side, the industry was successful in getting its leasing ads bill passed, which soon could mean a windfall of millions of dollars annually in car and bank leasing commercials. It also dodged many of the most onerous provisions of the campaign reform bills, including free ad time for candidates.

With regard to the FCC, radio

could count among its blessings the ramifications of recent reforms: AM improvement (including the soon-to-be-inaugurated expanded AM band), tightened FCC restrictions on new FM applications, a so-far-



successful effort for DAB parity, an AM stereo standard, and the '93 updates of less restrictive rules governing cross-ownership and duopoly. Local marketing agreement guidelines also were tuned up at the

commission.

One nagging concern about the digital future (and digital competition) was put to rest this year when NAB and the Electronics Industry Assn. agreed to work as a team to inspect, test, and judge proposed DAB systems for conventional radio.

Hopefully, the fact that stations are working with representatives of potential manufacturers of studio equipment and home receivers will mean that the outcome of DAB system testing will result in a workable, synergistic in-band system.

Still not settled is the commission's part in cases of alleged indecency. The recent court dismissal of

the Congressionally mandated midnight-to-6 a.m. safe harbor rule may mean that FCC fines for indecency are questionable or moot. Certainly, some radio broadcasters hit with indecency fines—including Infinity Broadcasting, which generated \$1.2 million in fines this year—plan to refuse payment and take the issue back to the courts.

The NAB also has questioned other aspects of the FCC's fining policies. With the commission no longer policing the industry on many deregulated matters, the FCC has chosen to be a strict enforcer of remaining rules, such as those that cover public files, tower and lights rules, on-site management, and transmitting power.

One of the biggest fights the industry faces in 1994 is with the U.S. recording industry over the performance right bill.

The recording industry, smarting from its defeats on overseas trade policies in the GATT agreement, has vowed to move its push for such a bill into high gear.

While the labels' trade group says that such a bill might not necessarily entail conventional radio broadcasters paying fees for playing records, NAB is not budging from its firm opposition, fearing that the RIAA will want control over their product in a digital-radio future.

Also on deck for the next Congress are reintroduction of booze-ad-warnings legislation, campaign reform bills, and possibly another attempt by lawmakers to corral adult-oriented programming.

In an interview with Billboard, new FCC chairman Reed Hundt said he believes radio will be in good shape in the years to come, and has earned its place in the communications landscape because of its "localism" feature.

Hundt joins others in government who look to traditional radio not only as a source for music (though he did grow up in the area listening to rock and soul stations), but also to its power to bring listeners together to "define [their] communities."

Perhaps it is a one-sided, old-fashioned, or even skewed view of the world of radio, circa '93, but the evidence indicates that it is as an audio community meeting place that the radio industry will be observed and, in some cases, treated and judged by lawmakers and bureaucrats.

ARBITRON MEET YIELDS LITTLE CONTROVERSY

(Continued from page 10)

contracts" of being added for winter. The Jan. 10 deadline is a new one, extended from the previous Dec. 31 cut-off date.

Among the less frequently surveyed markets, 27 more are scheduled to get the increased sample beginning in the spring book, and Guyther said another 28 markets are close to being included for the spring as well.

As of Dec. 10, Arbitron had mailed out 1,202 contracts and had received 415 (34.5%) back.

Commenting on broadcasters' reluctance to return the signed contract addenda, Arbitron's Bob Patchen had the best quote of the day when he said, "What I like best about radio is how unpredictable it is. When this proposal came up I thought there would be a stampede, and it just amazes me that there would be any hesitation at all."

Beginning next spring, four new markets will be measured by Arbitron, and one currently measured market will be dropped. The new markets are Laredo, Texas; Merced, Calif.; Morgantown, W.Va.; and Tulare, Calif. The cancelled market is Steubenville, Ohio.

ERODING RESPONSE RATES

To address Arbitron's eroding response-rate problem, Legge unveiled some initiatives the company is testing to "differentiate Arbitron from the clutter."

A hologram diary cover was tested in some markets for the fall book, and Legge said that if results of that test are as expected, Arbitron is set to implement the hologram across the board for the spring.

Also tested in nine markets in the fall was a sweepstakes in which returned diaries were eligible for cash prizes of \$3,000, \$1,500, and \$500. Winners have been awarded in that test, and Arbitron is evaluating the results.

Arbitron's Roberta McConochie and engineer Jim Jensen updated the company's development of the "personal portable metering" system. Jensen said the metering device currently in development stores 20 hours of listening and is capable of reading an imbedded signal from a station every 12 seconds.

Arbitron's biggest goal for the project right now is making the metering unit even smaller than its current re-

mote-control size.

Arbitron representatives also answered the concerns broadcasters have had about passive metering since it was first announced in 1992—specifically, how to measure listening on portable headset radios. Engineers are developing a device that plugs into both the meter and the portable radio receiver to record listening.

McConochie demonstrated a docking unit that would serve to recharge the meter when not in use, and also transmit the data it collects back to Arbitron daily. The unit, which is about the size of a Dustbuster cordless vacuum, has an LCD display that can be used to send messages to meter users in their homes.

Also announced at the meeting was the list of new board members for the Arbitron Advisory Council. Among the new appointments: KGO San Francisco's Mickey Luckoff has been named chairman, succeeding WIL St. Louis' Dick Williams, and WKBN-AM-FM Youngstown, Ohio's Bill Kelly becomes vice chairman.

In other Arbitron news, three new markets move into the top 100 effective with the fall book. As a result of revised U.S. Bureau of Census populations estimates, Fort Wayne, Ind., becomes market No. 93; Spokane, Wash., becomes market No. 95; and Daytona Beach, Fla., becomes market No. 96. Moving out of the top 100 are Lancaster, Pa. (now market No. 101); Lansing, Mich. (No. 103); and Bridgeport, Conn. (No. 104).

CONSOLIDATION, SYNDICATION MAKE WAVES

(Continued from preceding page)

ahead with it. In the end, Arbitron decided to implement the sample increase only in those markets with enough subscriber support.

Arbitron also responded to radio's interest in experimenting with advertising the ratings survey with an on-air test in Atlanta. Not only were the results disappointingly inconclusive, but the test caused the Electronic Media Rating Council to suspend accreditation of the Atlanta book for that quarter.

PEOPLE ON THE MOVE

In Washington, 45-year-old commu-

nications attorney Reed Hundt finally was sworn in as the new FCC chairman after lengthy congressional delays. He succeeded Al Sikes, who left Jan. 19. FCC commissioner James Quello had served as acting chairman for 10 months. (For more on this, see Washington Roundup, this page.)

And after nearly 15 years together, WLUP Chicago's Steve Dahl and Garry Meier's successful partnership ended in a messy public divorce. Dahl is now doing mornings on WLUP-AM. Meier is hosting middays on WLUP-FM.

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_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★★ NO. 1 ★★★ SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON 4 weeks at No. 1
2	2	2	9	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
3	3	4	9	HERO COLUMBIA 77224	◆ MARIAH CAREY
4	6	8	9	AGAIN VIRGIN 38404	◆ JANET JACKSON
5	4	3	22	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
6	5	5	19	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
7	8	11	8	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
8	7	6	20	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
9	10	16	5	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
10	9	7	17	HOPELESSLY RCA 62597	◆ RICK ASTLEY
11	19	25	5	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
12	11	9	11	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
13	13	10	30	FIELDS OF GOLD A&M 0258	◆ STING
14	18	19	22	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
15	15	15	16	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
16	14	13	17	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
17	12	12	8	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
18	17	18	28	I'M FREE SBK 50434/ERG	◆ JON SECADA
19	20	17	33	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
20	16	14	13	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
21	22	23	6	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
22	21	22	10	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
23	25	32	4	★★★ AIRPOWER ★★★ I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
24	32	39	3	★★★ AIRPOWER ★★★ BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
25	23	20	22	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
26	26	24	12	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
27	27	27	22	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
28	30	26	24	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
29	31	30	7	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
30	29	28	26	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
31	33	35	4	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
32	24	21	13	NOTHING 'BOUT ME A&M 0350	◆ STING
33	28	31	10	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
34	40	—	2	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
35	36	33	7	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
36	35	36	18	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
37	34	29	24	WILL YOU BE THERE MJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
38	38	38	4	COMMITMENT OF THE HEART 550 MUSIC 77221	◆ CLIVE GRIFFIN
39	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ HEARTBEATS ACCELERATING ELEKTRA 64584	◆ LINDA RONSTADT
40	NEW ▶	1	1	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	2	2	6	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
2	1	1	7	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
3	3	5	24	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	4	4	24	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
5	5	3	10	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	6	10	23	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
7	9	6	8	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
8	—	—	8	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
9	7	—	2	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
10	—	—	20	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX

Billboard's PD of the week™

Chick Watkins
AM Only, Unistar Radio Networks



WITH THE ADULT STANDARDS format enjoying an incredible summer book (Billboard, Nov. 6), it's not surprising that Unistar Radio Networks' adult standards format, "AM Only," is riding high. What is a bit surprising, however, is that what started as a savior format for small- and medium-market AM stations has since made waves on the FM dial and in major markets as well.

A case in point: KJUL Las Vegas jumped 6.0-7.8 12-plus and ranked No. 3 in the summer Arbitron book, even with crosstown rival KORK rising 1.6-3.5.

Not only have "AM Only" affiliates received high shares, but the format recently snatched up affiliates in two major markets: KLAC Los Angeles and KABL-AM San Francisco.

Unistar debuted "AM Only" with Chick Watkins as PD in February 1987. The format now has 157 affiliates, including seven FM outlets and 14 stations in the top 25 markets.

Watkins joined Unistar as PD in 1982 when the network launched its first format—adult contemporary. He also served as OM and PD for then-oldies KOY-AM-FM Phoenix; spent 14 years programming WCUE-AM-FM Akron, Ohio, which flipped from top 40 to AC to adult standards during his tenure; and programmed oldies WGAR-AM Cleveland.

Watkins, who also handles the midday slot, says the key factors in the success of "AM Only" are the changing field of stations playing older music and the resurgence of new adult standards sets in 1993.

"The base of the format is [Frank] Sinatra, [Johnny] Mathis, the Platters, Doris Day, [Barbra] Streisand—the songs that AC stations have dropped by artists that the audience knows and loves," says Watkins. "Beautiful music stations are gone today, and AC plays the same songs over and over, so there is a gigantic 45-plus audience not being serviced."

Describing "AM Only," Watkins says, "Some think of us as nostalgia, others as adult standards, others as soft oldies. In reality, it's a bit of all of those things, like a traditional MOR station with variety and lots of '50s and '60s [music as well as] a touch of today's easy listening songs."

The format consists of music from the '40s through the '60s, with some easy-sounding, familiar songs from the '70s through the '90s, such as "Beauty And The Beast" and songs from the "Sleepless In Seattle" soundtrack.

"This year really exploded with adult standards music," Watkins says. "The 'Sleepless In Seattle' soundtrack helped, as did the new Johnny Mathis boxed set and Frank Sinatra's 'Duets.' There was an incredible

amount of great music out there, and hot younger artists like Harry Connick Jr. and Natalie Cole. Listeners are hungry for something different that AC radio can't give them. That's really one of the main reasons for the success we've had."

A recent afternoon hour consisted of: Rosemary Clooney, "Tenderly"; Don Gibson, "Oh, Lonesome Me"; Erroll Garner, "Misty"; Al Hibbler, "He"; B.J. Thomas, "Raindrops Keep Fallin' On My Head"; Bert Kaempfert, "Red Roses For A Blue Lady"; Percy Faith, "We Need A Little Christmas"; Crystal Gayle, "Talking In Your Sleep"; the Platters, "Smoke Gets In Your Eyes"; Doris Day, "Whatever Will Be, Will Be"; Frank Sinatra, "I've Got You Under My Skin"; Nancy Wilson, "Little Girl Blue"; the Kingston Trio, "A Worried Man"; Barbra Streisand, "Kiss Me In The Rain"; Ray Charles, "I Can't Stop Loving You"; Eydie Gorme, "What Did I Have That I Don't Have"; the Sandpipers, "Come Saturday Morning"; and Billy Vaughn, "Sail Along Silvery Moon."

Another key to the success of "AM Only" is research. "People think that they don't need to test this music anymore, but they do," says Watkins. "Songs have to pass the test for familiarity and essence to see if [they fit] with the lifestyle of the audience."

Watkins says Unistar conducts auditorium tests on 700-800 titles twice a year in two or three markets. An upcoming test will use 1,400 titles.

In addition to the success of KJUL, the fall Arbitrands show that KOY-AM Phoenix jumped 4.8-5.4 and tied for fifth place in the market.

This year, two affiliates were nominated for Marconi Awards as standards station of the year by the National Assn. of Broadcasters: WMTR-AM Morristown, N.J., and WFBL Syracuse, N.Y.

Regarding promotions and marketing, Watkins says the network gives advice to affiliates via a newsletter, calls, and computer messages. The rest of the magic, Watkins says, comes from the experienced jocks, who all came from major-market gigs.

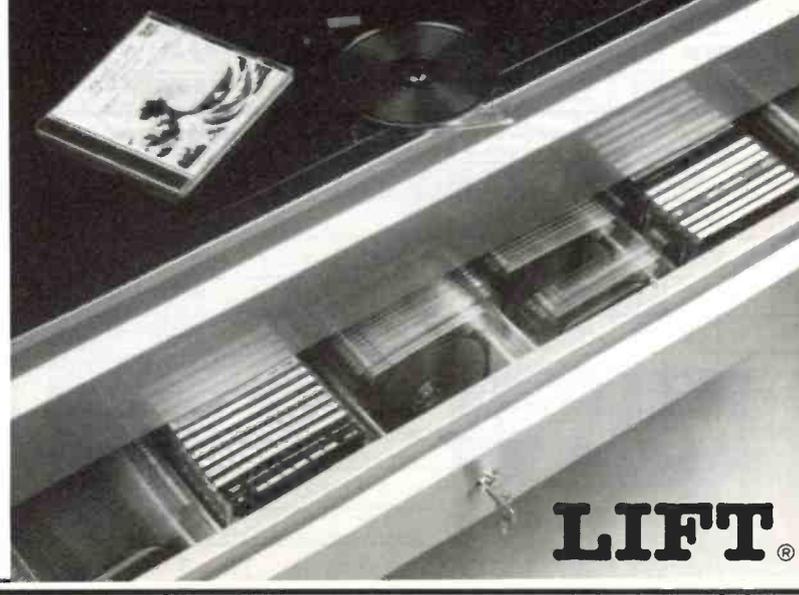
Pointing to the recent format defections of stations like KFRC-AM San Francisco, WREC Memphis, and WMRZ Miami (Billboard, Oct. 16), Watkins says it comes down to economics. "There are some on a local level doing really well. But, say, for a new station that wants to get into the format, it's difficult because the music isn't always easy to come by... The competition among other syndicated formats has increased in the last four to five years, but I think there's plenty of room for all of us. We were originally designed as an alternative for AM radio, and it just grew from there."

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	DAUGHTER VS.	PEARL JAM EPIC
2	2	2	8	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
3	3	3	9	AMAZING GET A GRIP	♦ AEROSMITH Geffen
4	4	5	9	BAD THING BROTHER	CRY OF LOVE Columbia
5	6	8	6	COLD FIRE COUNTERPARTS	RUSH Atlantic
6	5	4	7	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON Reprise
7	8	9	8	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
8	7	6	10	THAT DON'T SATISFY ME BROTHER CANE	♦ BROTHER CANE Virgin
9	11	13	7	CREEP CORE	♦ STONE TEMPLE PILOTS Atlantic
10	9	11	10	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
11	10	10	13	DOWN IN A HOLE DIRT	♦ ALICE IN CHAINS Columbia
12	12	17	6	STAY (FARAWAY, SO CLOSE!) ZOOROPA	♦ U2 Island/PLG
AIRPOWER					
13	30	—	2	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
14	14	19	6	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS Giant
AIRPOWER					
15	19	26	5	WOMAN FACE THE HEAT	SCORPIONS Mercury
16	13	16	12	SOBER UNDERTOW	♦ TOOL Zoo
AIRPOWER					
17	20	30	3	LIFE IS A LEMON AND I WANT MY MONEY BACK MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL	MCA
AIRPOWER					
18	22	32	3	TONES OF HOME BLIND MELON	♦ BLIND MELON Capitol
19	34	39	3	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
20	28	31	4	YOU CANDLEBOX	♦ CANDLEBOX Maverick/Sire/Warner Bros.
21	29	27	6	MOTHER THRALL-DEMONSWEATLIVE	♦ DANZIG American/Reprise
22	15	15	15	HEART-SHAPED BOX IN UTERO	♦ NIRVANA DGC/Geffen
23	25	22	7	ALL ALONE TIME MACHINE	JOE SATRIANI Relativity
24	33	38	3	ESTRANGED USE YOUR ILLUSION II	♦ GUNS N' ROSES Geffen
25	27	24	5	LITTLE CRAZY WAR OF WORDS	♦ FIGHT Epic
26	23	23	5	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	♦ MEGADETH Geffen
27	31	28	5	LOW KEROSENE HAT	♦ CRACKER Virgin
28	24	18	9	I'M ALIVE I'M ALIVE	♦ JACKSON BROWNE Elektra
29	26	25	15	HUMAN WHEELS HUMAN WHEELS	♦ JOHN MELLENCAMP Mercury
30	18	12	10	STICK IT OUT COUNTERPARTS	♦ RUSH Atlantic
HOT SHOT DEBUT					
31	NEW ▶	1	1	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	SEAL AND JEFF BECK Reprise
32	38	—	2	NOTHING IAN MOORE	IAN MOORE Capricorn
33	17	14	7	AIN'T IT FUN THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
34	35	29	18	HOCUS POCUS ANIMAL INSTINCT	♦ GARY HOEY Reprise
35	39	—	2	WHEN JESUS LEFT BIRMINGHAM HUMAN WHEELS	♦ JOHN MELLENCAMP Mercury
36	36	35	19	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	♦ RED HOT CHILI PEPPERS Warner Bros.
37	NEW ▶	1	1	FEED THE FIRE GO SLOW DOWN	BODEANS Slash/Reprise
38	37	36	13	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	♦ WHITE ZOMBIE Geffen
39	NEW ▶	1	1	GONE DEAD TRAIN HAIRCUT	GEORGE THOROGOOD & DESTROYERS EMI/ERG
40	NEW ▶	1	1	POSITIVE BLEEDING SATURATION	♦ URGE OVERKILL Geffen

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	10	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
2	2	2	5	PEACE PIPE BROTHER	♦ CRY OF LOVE Columbia
3	—	—	1	NO RAIN BLIND MELON	♦ BLIND MELON Capitol
4	5	5	13	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
5	4	4	5	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
6	3	3	8	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE Virgin
7	6	—	2	WICKED GARDEN CORE	♦ STONE TEMPLE PILOTS Atlantic
8	7	6	10	CRYIN' GET A GRIP	♦ AEROSMITH Geffen
9	8	7	9	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
10	9	8	18	LIVIN' ON THE EDGE GET A GRIP	♦ AEROSMITH Geffen

Radio

Promos Made National Headlines In '93

LOS ANGELES—It's not often that a radio promotion leads to national headlines, but two of this year's happenings did just that, including one that sparked an FBI investigation.

KSOL (Wild 107) San Francisco morning man Mancow Muller's infamous haircut-on-the-highway stunt caused quite an uproar and volumes of press coverage. The spoof on President Clinton's airport haircut led to blocked traffic on a bridge and legal action against the jock, who had to pay a fine and do community service work.

In Los Angeles, KIIS, KRTH, and KPWR (Power 106) were victims of a computer hacker who rigged station contests and caught the interest of the FBI. Kevin Lee Poulsen got away with approximately \$22,000, two Porsches, and a least two trips to Hawaii. Poulsen and accomplices Ronald Mark Austin and Justin Tanner Petersen were indicted.

While there have always been ties between radio and other entertainment companies and television networks, this year seemed to mark a trend toward these companies beating down the doors of stations and, in some cases, spending megabucks for the cause.

Fox, Disney, and Universal were particularly involved with radio this year. The Fox network looked more aggressively to radio and ran contests to promote such shows as "Beverly Hills, 90210" and "The Simpsons."

The World Of Disney also made more friends in radio when it used the medium to promote its new Mickey's Toontown at Disneyland in Anaheim, Calif. Disney sponsored a 23-market Toontown mall tour.

Universal Studios Florida spent hundred of thousands of dollars on its "Landshark," a 7½-ton vehicle equipped with an elaborate radio studio. The vehicle is designed to travel to locations from which radio stations can do remote broadcasts. The theme park also built a radio studio in Florida for visiting stations. The creation of the "Landshark" coincided with the debut of Universal's new "Jaws" attraction.

Another trend in the industry is infomercial-like television spots. Boston-based Impact Target Marketing's "Get On The Phone Campaign" for WSTR (Star 94) Atlanta, and the Walter Sabo-created "The Wave Onstage" for KTWV (the Wave) Los Angeles both use 800 numbers to invite listeners into the stations. In KTWV's case, the spot takes the form of a half-hour music special, which the station advertises in television guides as if it's an actual show.

Stations nationwide joined forces to help the victims of flood-washed eastern Missouri and western Illinois this summer. Among the charitable efforts was the "KMOX [St. Louis] Flood Relief Radio Network," which included KLTR (now KKRW) Houston, KNX Los Angeles, KTAR Phoenix, WGST Atlanta, WHAS Louisville, Ky., WJNO West Palm Beach, Fla., WWJ Detroit, WWE Cleveland, and WYDE Birmingham, Ala.



by Carrie Borzillo

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Conservative syndicated talker Rush Limbaugh found a terrific promotional vehicle for his EFM Media show: the "Rush Room." Scores of stations now host lunchtime gatherings of Limbaugh fans at restaurants to listen to his mid-day show.

Also of note this year, Broadcast Promotion & Marketing Executives changed its name to ProMax International, which stands for Promotion & Marketing Execu-

tives in the Electronic Media, to better reflect its membership.

CARRIE'S PICKS

In the never-ending search for creative and fun ways to give away concert tickets, WXKS-FM (Kiss 108) Boston held a big-hair contest. The station even called in a math professor to judge the various hairstyles for volume, mass, height, and creativity.

KSSK-FM Honolulu jumped on a growing trend in the market and began merchandising its own Pogs—the cardboard caps found on the underside of juice and milk-bottle tops. Pogs became the year's biggest craze in Honolulu, although they failed to really catch on in the rest of the country.

WNNX (99X) Atlanta sent one lucky contest winner to her prom with dream date Evan Dando, singer of the Lemonheads.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	10	INTO YOUR ARMS COME ON FEEL	♦ THE LEMONHEADS Atlantic
2	2	2	9	DAUGHTER VS.	PEARL JAM EPIC
3	3	5	9	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
4	5	6	5	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE Reprise
5	6	4	9	TODAY SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
6	4	3	11	LAI D LAI D	♦ JAMES MERCUY Mercury
7	14	16	4	KITE FROM MONDAY TO SUNDAY	♦ NICK HEYWARD Epic
8	10	7	6	RUBBERBAND GIRL THE RED SHOES	♦ KATE BUSH Columbia
9	9	9	7	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT Rykodisc
10	17	13	4	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
11	8	21	16	CANNONBALL LAST SPLASH	♦ THE BREEDERS 4.A/Elektra
12	13	17	8	TUESDAY MORNING WAITING FOR HERB	♦ THE POGUES Chameleon/Elektra
13	7	10	10	BECAUSE THE NIGHT MTV UNPLUGGED	♦ 10,000 MANIACS Elektra
14	18	22	5	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
15	12	15	17	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES Island/PLG
16	11	12	6	SEXUAL HEALING NO ALTERNATIVE	SOUL ASYLUM Arista
17	15	8	7	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A./Warner Bros.
18	16	11	16	LOW KEROSENE HAT	♦ CRACKER Virgin
19	23	27	5	HANG ON THIRTEEN	♦ TEENAGE FANCLUB DGC/Geffen
20	25	19	4	STAY (FARAWAY, SO CLOSE!) ZOOROPA	♦ U2 Island/PLG
21	NEW ▶	1	1	LOCKED OUT TOGETHER ALONE	♦ CROWDED HOUSE Capitol
22	21	20	8	DEBONAIR GENTLEMEN	♦ THE AFGHAN WIGS Elektra
23	20	14	12	BUTTERFLY WINGS CONCENTRATION	♦ MACHINES OF LOVING GRACE Mammoth/Atlantic
24	24	—	2	WHITE LOVE MORNING DOVE WHITE	♦ ONE DOVE FFRR
25	NEW ▶	1	1	LOSER BONGLOAD	BECK Bongload
26	19	24	9	GEPETTO STAR	♦ BELLY Sire/Reprise
27	28	29	3	BOHEMIA BOHEMIA	♦ MAE MOORE Tristar
28	NEW ▶	1	1	ANNIVERSARY SONG PALE SUN CRESCENT MOON	COWBOY JUNKIES RCA
29	27	30	3	CHEMICAL WORLD MODERN LIFE IS RUBBISH	♦ BLUR Food/SB/Kerg
30	NEW ▶	1	1	CREEP CORE	♦ STONE TEMPLE PILOTS Atlantic

○ Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

Syndicated Jocks Were Everywhere In Year Of The Deal

LOS ANGELES—When industry look back on 1993, they'll likely remember it as the year when seemingly every air personality went national, particularly morning jocks. It also will be remembered as the year of joint ventures and acquisitions.

On the syndication front, ABC Radio Networks launched WKHX-FM Atlanta morning man Moby nationally in what has become one of the most successful debuts in the business. Unistar Radio Networks

also has had some luck putting its personalities G. Gordon Liddy, Don Imus, Mike O'Meara and Don Geronomo, and Donnie Simpson up on the bird.

In addition, Premiere Radio Networks offered Gerry House. The Ron and Ron Radio Network syndicated Ron Bennington and Ron Diaz. MasterVox Media launched WEZB (B97) New Orleans' John Walton and Steve Johnson. Infinity launched Doug "Grease Man" Tracht. And Evergreen Media began offering some of its personalities, including Kevin Matthews, Jonathan Brandmeier, Danny Bonaduce,

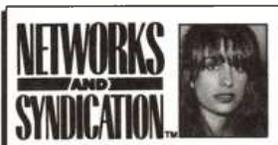
Steve Dahl, and Garry Meier. Others decided to do it their own way, including KLOL Houston's Mark Stevens and Jim Pruett, KLOS Los Angeles' Mark Thompson and Brian Phelps, and WRFX Charlotte, N.C.'s John Boy Isley and Billy James. Next up is KIIS Los Angeles morning man Rick Dees.

The most newsworthy event of the year was the merger of two of the biggest players in the business: Westwood One and Unistar. The deal called for WW1 to purchase Unistar for approximately \$101.3 million and for Infinity, which manages Unistar, to acquire 5 million shares (equaling 25% interest in the company) of WW1 common stock.

Meanwhile, WW1 rid itself of all its non-syndication businesses (i.e., its stations and Radio & Records) and entered into the audio products field with a new division.

While the WW1/Unistar deal clearly was the largest, it certainly wasn't the only one. Some of the other deals included Broadcast Electronics' purchase of Broadcast Programming, which then snatched up competitor Bonneville Broadcasting Systems.

Major Networks acquired NSE Radio Network and SuperRadio's formats, and Premiere bought Olympia's nine programs. (SuperRadio, in turn, expanded some of its shows,



by Carrie Borzillo

1993 * IN * REVIEW

including offering "Open House Party" on Sundays as well as Saturdays and "Sunday Street Jam" seven days a week.)

One-On-One Sports acquired Sports Entertainment Network, which will change its name to the One-On-One Sports Network in January. American Urban Radio Network, Inner City Broadcasting Corp., and Caribbean Community Network teamed to create the American Caribbean Radio Network. National Alternative Network launched in February, and Spin magazine launched "Spin Radio Network" for college stations and "Spin Radio" for commercial outlets.

Children's Satellite Network and the DIR Broadcasting syndicated show, "King Biscuit Flower Hour," each got into the record business and spawned Planet AAHS Recording Company and King Biscuit Flower Hour Records, respectively.

Quite a few new 24-hour networks were launched or announced this year, including ABC/Satellite Music Networks' "Urban Gold"; Major Networks' "The Exxit" and "The Force"; Jones Satellite Networks' "FM Lite" and "CD Country"; and BP's "Pure Country," "Memory Music," and "AC Christian."

On the urban tip, Tom Joyner left "On The Move," produced by Ron Cutler Productions. Cutler plans to roll out new host Russ Parr next year. ABC announced plans for a new countdown show, "Movin' On," hosted by Joyner, and a syndicated morning show. Bailey Broadcasting debuted "The Hip Hop Report" and its first "Hip Hop Roundup" resource guide.

CSN saw tremendous growth this year with a total affiliate list of 20 outlets and deals with Walt Disney Records to produce "Disney Read-Along Storytime Theatre On Radio AAHS" and Jim Henson Productions to produce "Fraggle Rock Storytime Theater."

Speaking of children's programming, Barney the purple dinosaur got himself a radio show. MJI Broadcasting announced plans to launch "Bedtime With Barney" next year.

Other movers and shakers changing posts this year included National Public Radio president Douglas Bennet leaving and new president Delano E. Lewis stepping in. Also, Global Satellite Network's "Rockline" changed hosts from Bob Coburn to former WYNF Tampa, Fla., PD Steve Downes.

On the talk scene, Larry King's move from overnights to days on WW1's Mutual Broadcasting System made headline news in February. Jim Bohannon filled his old slot. Mutual also bowed "Pat Buchanan & Company" in July.

Other notable shows and networks debuting this year include "House Of Blues Radio Hour" and "House Of Blues Breaks" (CBS Radio Networks); "Buenos Nochas, America" (CBS Hispanic Radio Network); "Blockbuster's Top 25 With Leeza Gibbons" (Entertainment Radio Networks); the gay/lesbian network QBC Radio Network; and the Spanish networks La Maquina and Satellite Radio Bilingue.

As for the industry as a whole, Radar 47, the spring 1993 network radio audience survey, showed none of the 14 major networks down, although overall listening dropped 6.6%.

CARRIE'S PICKS

My favorite quote of the year comes from Norm Pattiz, who reflected on the WW1/Unistar deal by saying, "The general feeling is that Mel Karmazin is probably a little smarter than I am, but I'm better looking."

Personal favorites this year include WW1's "The Retro Show" and Hot Mix Radio Networks' "Retromix."

DISCO, DAVIDIANS, AND DIATRIBES

(Continued from preceding page)

MTV support when working a record at radio, said at a recent convention: "All it takes is for MTV to sneeze in your direction, and six months of frustration are suddenly erased. Beavis and Butt-head say your video is cool and it's like being blessed by the gods. It's scary." Sure is.

• **The Hot Topic Award.** Duopolies and local marketing agreements were the hottest topics at the National Assn. Of Broadcasters Radio Show in Dallas, a point proven during a panel on the subject when EZ Communications president and panel moderator Alan Box had to interrupt the discussion because a fire had broken out on the podium. Did faulty wiring cause the minor flame burst, or was the topic just too hot?

• **The Don Rickles Award.** During a panel on talk radio at the Dallas NAB, Tom Tradup, president/GM of

WLS Chicago, got off some pointed bars. On Howard Stern: "He's like a mouse in the kitchen, caught in the trap. Everyone knows he's there, it's just a question of who's going to go flush him down the toilet." On the difference between talkers Rush Limbaugh and G. Gordon Liddy: "Rush sells time. Liddy does time." No truth to the rumors that Tradup is considering a new career in stand-up comedy.

• **The Think Before You Speak Award.** Without naming names, one album rock PD practically fired himself at the Dallas NAB. See if you can follow this quote: "There has to be that one guy at your station who lives and breathes the music. Now I'm not that guy, and if that guy isn't your program director, you should fire him." Let's hope his GM wasn't in the audience.



Hits! in Tokio

- Week of December 5, 1993
- 1 Both Sides Of The Story Phil Collins
 - 2 Your Love Kept Working On Me Jody Watley
 - 3 Better Than You Lisa Keith
 - 4 Can We Talk Tevin Campbell
 - 5 All She Wants Ace Of Base
 - 6 Boom! Shake The Room Jazzy Jeff & Fresh Prince
 - 7 Please Forget Me Bryan Adams
 - 8 So Natural Lisa Stansfield
 - 9 September Kiss Original Love Incognito
 - 10 Still A Friend Of Mine Incognito
 - 11 Dreamlover Mariah Carey
 - 12 Givin' It Up Incognito
 - 13 Love Has Put A Spell On Me Kiki Laau
 - 14 Again Janet Jackson
 - 15 The Gift Inez
 - 16 You & I Marc Blaine
 - 17 Will You Do There Heart
 - 18 Hero Mariah Carey
 - 19 I've Got You Under My Skin Frank Sinatra with Bono
 - 20 Dreams Gabrielle
 - 21 When I Fall In Love Celine Dion & Clive Griffin
 - 22 Wish Soul II Soul
 - 23 Stone Free Eric Clapton
 - 24 Rubberband Girl Kate Bush
 - 25 Just Kitchin It Xscape
 - 26 This Heart Belongs To You Sedoo Wetanabe For Vanessa Thomas
 - 27 True Love Elton John & Kiki Laau
 - 28 Go West Pat Sharp Boys
 - 29 Ain't It Fun Guns n' Roses
 - 30 If We Were Lovers Gloria Estefan
 - 31 Blue Bird Miki Inai
 - 32 I Will Always Love You Pam Hall
 - 33 Come With Me Ronny Jordan
 - 34 I'm In A Philly Mood Daryl Hall
 - 35 My Cherie Amour Clementine
 - 36 Runaway Love En Vogue
 - 37 No Rain Blind Melon
 - 38 Stop Loving Me Stop Loving You Daryl Hall
 - 39 I'd Do Anything For Love Meat Loaf
 - 40 Breathe Again Toni Braxton
 - 41 Award Tour A Tribe Called Quest
 - 42 Let It Snow Boyz II Men
 - 43 Endlessly Dime
 - 44 Take 5 XL
 - 45 I'm Alive Jackson Browne
 - 46 Demolition Man Sting
 - 47 Mr. Vain Culture Beat
 - 48 Here We Go Stakka Bo
 - 49 Relight My Fire Take That Fast Lulu
 - 50 Someday Gota & The Heart of Gold

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'Jung Country,' 'Old Age': Future Formats?; Name Change For American Public Radio

WE GOT A BIG chuckle this week out of DeMers Programming's holiday greeting card, which listed the seven hot radio formats that will emerge in 1994. Here's the rundown:

- **The Hedge**—For stations that are afraid to commit to just one type of music. (Formerly called "All Request.")

- **Rock AC/DC**—If you've given up trying to figure out rock AC, this format's "one station, one band" approach is refreshing.

- **The Blasé**—For rockers who just don't give a damn. Key tracks include Phil Collins' "I Don't Care Anymore."

- **Not-So-Big Band**—Given the '90s economy, downsizing finally hits the business. Quartets and trios get the spotlight.

- **The Narrow**—The ultimate fragmentation format. Playlist consists of just one song—"Déjà Vu" by CSN&Y.

- **Old Age**—As the boomer's move toward 50, New Age grows up.

- **Jung Country**—In the final analysis, this may prove to be the real "dream" format.

In other news, **American Public Radio** will be changing its name to **Public Radio International (PRI)** by July 1, 1994, as the first step in a 10-year plan to expand the network's programming and offer more of it to national and international audiences. The network also plans to develop new programs aimed at younger audiences.

In the wake of the death of **Roy Park** (Billboard, Nov. 6), who was chairman, founder, and 90% owner of **Park Communications**, a nonprofit foundation has been established with a 51% interest in the company. Park left his remaining 39% to be divided among various people, including family members.

The Wall Street Journal Radio Network and **Dow Jones Radio** have retained the **Katz Radio Group's** syndication division as their sales representative ... **The Radio Advertising Bureau GOALS Committee** has passed a resolution supporting Arbitron's proposal to increase sample size in local market reports, and is recommending that all Arbitron subscribers support the plan.

The tale of the Oklahoma City radio call-in killer is over. As reported last week (Billboard, Dec. 18), after shooting his wife's ex-husband, James Pittman fled across state lines, then called **KRXO** morning man **Mark Shannon** at home, seeking advice. The next day, Pittman called crosstown **KTOK** and went on the air to explain the shooting, which he described as self-defense. Later that day, Pittman returned to the city and turned himself in.

WGN Chicago sportscaster **Harry Caray** will be inducted into the **National Assn. Of Broadcasters' Broadcasting Hall of Fame** March 22 in Las Vegas.

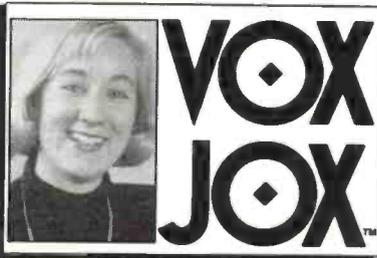
PROGRAMMING: ERVIN TO KBIG

WQAL Pittsburgh PD **Dave Ervin** lands the PD job at **KBIG** Los Angeles, replacing **Rob Edwards**, who announced his intention to leave several months ago ... **WQKB** Pittsburgh PD **Bill Macky** segues to crosstown **WDSY** in that capacity. He assumes duties that had been handled by VP/GM/OM **Joe Armao** since **Gerry**

McCracken exited for **KABL** San Francisco five months ago.

WMVP Chicago VP/programming **Greg Solk** and VP/GM **Larry Wert** are now overseeing **WWBZ**, which will become co-owned this week when the sale closes. **Charlie Logan**, formerly MD at sister **WLUP-FM**, moves to **WWBZ** in that capacity and is expected to do an airshift there as well. **WWBZ** consultant **John Edwards** of **Major Networks** is no longer involved with the station.

KOGO/KKLQ San Diego OM/PD



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

Tracy Johnson is out following the takeover of the station by **Par Broadcasting**, owners of crosstown **KGMG/KIOZ**. Programming for all four stations will be consolidated under Par VP of operations **Al Peterson** and **KIOZ** PD **Greg Stevens**, who adds those duties at **KKLQ**. **KOGO/KKLQ** GM **Bob Bolinger** remains in place.

KFAN Minneapolis marketing and promotion director **Dan Seeman** has been upped to the new position of station manager. GM **Mick Anselmo** is still searching for a PD to replace departed OM **Lorna Gladstone** ... **KALL-FM** Salt Lake City changes calls to **KODJ**.

WYYA Memphis flips from its all-weather format to modern rock as "96X" following its sale to **New Market Media**, owner of crosstown **WREC/WEGR**. New calls have been applied for. **Tony Williams**, formerly of **Savage Records**, joins as PD and will be hiring an airstaff.

N/T WCNX Hartford, Conn., flips to an all-traffic and transit information format as "Instant Traffic 1150." Former **Metro Traffic Control** GM **Richard Kirkland** is managing **WCNX**, which is being sold to local traffic service **Instant Traffic**.

WHOO Orlando, Fla., flips from a mix of black gospel, ethnic, and album rock programming to **ABC/Satellite Music Networks'** adult standards format, "Stardust." **WHOO's** gospel programming moves to simulcast sister stations **WXTO** Orlando/**WXXU** Titusville, Fla., which previously programmed N/T. They are now gospel in mornings and locally programmed urban AC the rest of the day.

Ron Bowen moves from **WZXL** Atlantic City, N.J., to **WXZL** Baltimore/Annapolis, as PD. He replaces **Michael Lee**, now at **KRZZ** Wichita, Kan. At **WZXL**, MD **Steve Raymond** adds PD duties, but retains the MD title for now.

WITH Baltimore flips from adult standards to religious ... **WYAT** New Orleans flips from oldies to **Unistar's**

"**CNN** **Headline News**" with the new calls **WGSO** ... **AC WIVY** Jacksonville, Fla., adds a jazz show, "After Hours," from 10 p.m.-2 a.m. Sunday through Thursday, and also airs jazz Sundays from 8 a.m.-noon.

Once **Pyramid Broadcasting** takes over ownership of **WCKZ** Charlotte, N.C., **Jack Daniels** is expected to move across town from **WRFX** to become VP/GM ... **WKYS** Washington, D.C., will be one of more than 20 affiliates of syndicated morning man **Tom Joyner** when he debuts Jan. 3. Current morning man **Randy Dennis** moves to afternoons.

New Dayton, Ohio, outlet **WZJX** (94.5 X-Rock) signed on Dec. 15 programming the modern/album rock hybrid format "X-Rock" developed by **The Lund Consultants**. **Randy Scovil** is PD/MD and will continue as an associate consultant at **Lund**. Former **Great Trails Broadcasting** executive **George Wymer** is GM/GSM.

KWFM-AM Tucson, Ariz., will flip from a simulcast of oldies **KWFM-FM** to **Unistar's** "AM Only" on or before Feb. 1 ... **Country WPCX** Syracuse, N.Y., picks up **Unistar's** "Hot Country" format ... **Chad Brueske** has been upped from MD to PD at **WLAN-FM** Lancaster, Pa. He replaces **Garett Michaels**, now at **WPLY** (Y100) Philadelphia.

KOQL Oklahoma City switches from oldies to country as "the Twister," two weeks after entering a local marketing agreement with crosstown **KXXY**. **KXXY** PD **Jay Phillips** and MD **Bill Reed** will oversee **KOQL**. **Phillips** is now accepting T&Rs for the currently jockless station.

WELS Greenville, N.C., flips from a country/Southern gospel hybrid to pure Southern gospel. Sister **WKGK** changes from oldies to **ABC/SMN's** country format and adds syndicated **ABC** morning man **Moby** ... **KKYK** Little Rock, Ark., PD **Bill Pressly** exits to form **Pressly Partnerships**, whose first acquisition will be **KDXY** Paragould, Ark., from **Northeast Arkansas Radio Communications**.

Bob Mills joins **CFOX** Vancouver, British Columbia, as PD, replacing **Mary Ann McKenzie**, who remains as APD. **Mills** previously was PD at **CJAY** Calgary, Alberta. No replacement has been named at **CJAY** ... **Lisa Akizuki** has been named PD of **CIEZ** Halifax, Nova Scotia. She was previously with Vancouver-based consultancy **Bohn and Associates Media**, where she served as **CIEZ's** in-house consultant.

N/T CJCA Edmonton, Alberta, is off the air, and its owner, **Western World Communications**, has turned in the station's license and has no plans to resume broadcasting. Sister **FM CIRK** remains on the air ... **Religious KDMI** Des Moines, Iowa, changes calls to **KHKI**.

WLIR White Plains, N.Y., has become the country's first all-Jewish station, according to the **M Street Journal**. Programming includes "Talkline With **Zev Brenner**," "Shalom America," "Jewish Hit Music Of The '90s," and "The **Yakov Spivak** Show." The station is satellite-delivered across North America, and parts of its programming

newslines...

J. WILLIAM GRIMES, president/CEO of **Multimedia Inc.**, exits the company. Chairman **Walter Bartlett** resumes the CEO position he had held until last April. **Multimedia** senior VP **Donald Sbarra** adds supervisory duties for the operating divisions of the company.

MICHAEL TSAVARIS is upped from VP, financial planning to VP/CFO at **The Interep Radio Store**. He replaces **Pat Healy**, who exits to become VP/CFO for **NFO Research Inc.** in **Greenwich, Conn.**

GREGG LINDAHL has been named GM of **KUPL-AM-FM** Portland, Ore., following closing of the sale of the stations from **Scripps-Howard Broadcasting** to **BayCom Partners L.P.**, owner of crosstown **KKBK**. **Lindahl** was last GM at **KLRX** (now **KRRW**) **Dallas**.

WARREN LADA, VP of **WAQY** Springfield, Mass., adds the title of VP for **Saga Communications'** **New England** region.

BOB DUNN has been named VP/GM of **WHYN-AM-FM** Springfield, Mass., following the sale of the stations to **Radio Equity Partners**. **Dunn** previously ran his own business, **Instant Traffic**. **Radio Equity Partners** also has contracted to purchase **WCKT** Fort Myers, Fla., from **Sandab Communications**.

BILL FILES becomes GM at **WHEN-AM-FM** Syracuse, N.Y., taking over for **Dick Carr**. **Files** arrives from **WILS-AM-FM** Lansing, Mich., where he's been replaced by **John Dew**, the former special projects director for **Shamrock Communications**.

GENE BRYAN joins **Spanish Broadcasting System** as VP, group sales. He previously was VP of sales at **Multi Local Media Corp.**

STATION SALES: **KXRX** Seattle from **Shamrock Broadcasting** to **Alliance Broadcasting** for an undisclosed price; **WNEZ/WRCH** Hartford, Conn., from **Radio Corporation of Hartford** to **American Radio Systems**, owner of crosstown **WZMX**, for an undisclosed price; **WKAP/WZZO** Allentown, Pa., from **Holt Corp.**, to **CRB Broadcasting**, owner of crosstown **WAEB-AM-FM**, for \$9.3 million.

SALE CLOSINGS: **KIOI** San Francisco from **Bay Broadcasting Corp.** to **Evergreen Media**, owner of crosstown **KMEL**, for \$45 million.

also are carried on **WMCA** New York, **WMBM** Miami, **WINX** Washington, D.C., and 33 other stations. Due to the Sabbath, every Friday night the station picks up programming from **The People's Network**.

CBS Radio Networks will debut a two-minute weekday parenting feature, "Raising Kids In The '90s," Jan. 3. Also, **Dr. Nancy Snyderman**, medical correspondent for TV's "Good Morning America," joins **CBS Radio** as host of "Healthtalk."

PEOPLE: CLEMONS UPPED AT WGCI

Vic Clemons has been upped from program/music assistant to the long-vacant MD position at **WGCI-FM** Chicago ... Longtime **KNIX** Phoenix morning man **W. Steven Martin** moves to middays, replacing PD/mid-day host **Brad West**, who comes off the air. **Martin** has not been replaced in mornings.

KHQT (Hot 97.7) San Jose, Calif., weekender **Dave Lewis** is upped to nights, replacing **Mojo**, who exited ... Former **WAAF** Boston/Worcester, Mass., swing jock **Glenn Schuck** joins **KRQC** (formerly **KBOQ**) Monterey, Calif., for mornings.

KSOL (Wild 107) San Francisco mixer and afternoon-drive sidekick **Hector "the Ejector" Serpas** has been named music coordinator ... **WPLJ** New York morning show producer **Elliott Segal** exits.

Greg Martin joins **KDIL** San Antonio for nights from crosstown **KTFM**. He replaces **Betsy Briton**, who moves to the newly created 9 a.m.-noon slot. Also, **Chris Knight** from

KHMX Houston and **Adam Walker** from **WFMS** Indianapolis join for weekends/swing.

Joyce Rocha joins **KRZY/KRST/KOLT** Albuquerque, N.M., as marketing director. She was previously with **American Home Furnishings**. **Tim Regler** joins the stations in the newly created creative director position. He previously worked at **KZKX** Lincoln, Neb. ... **Stacey Dorf** joins **Premiere Radio Networks** as regional marketing director. She previously was with **DGC Records**.

Jon Marcus, **ASCAP's** former manager of radio licensing, has established a **Forest Hills, N.Y.-based** consultancy specializing in helping broadcast clients with **ASCAP**, **BMI**, and **SESAC** royalty negotiations and other licensing problems.

THE JOB MARKET

Following the departure of **Jack Scott**, **WQSR** Baltimore PD **J.D. Adams** is accepting T&Rs for the afternoon slot ... **Top 40 WKHI** Ocean City, Md., PD **Jack DaWack** wants T&Rs for future openings ... **WSNX** Muskegon, Mich., PD **Jim Richards** wants T&Rs for a possible afternoon/ promotions opening.

Allen Free, PD of **Elgar Entertainment's** syndicated "USA Overnight," exits. He is looking for a new opportunity, and can be reached at 214-517-2370 ... Former **KQKS** (KS104) Denver overnight jock **Jon Jacobs** (702-256-2153) also is looking for a new job, as is former **WHTZ** (Z100) New York assistant morning show producer **Tim Puttre** (201-507-8295).

KATHIE LEE REIGNS SUPREME WITH TWO HIT ALBUMS, MORE

(Continued from page 14)

for Bill Cosby, Bob Hope, and others), she once sang on "\$100,000 Name That Tune."

Ira Pittelman, president of mail-order house Heartland Music, saw one of Gifford's performances and suggested she make an album of standards ("It Had To Be You," "Over the Rainbow"). Gifford jumped at that chance. "My dad was a saxophonist, and that's the music I grew up with," she says. "I wanted to do a record to honor my dad."

This is where, in the best Kathie Lee tradition of whirlwind activities, her record deal becomes a bit confusing. Heartland Music is not in the business of making records; rather, it licenses music. So Pittelman contacted Jim Ed Norman, president of Warner Bros. Nashville, who, along with country acts, has worked with more mainstream performers such as Anne Murray and Kenny Rogers over the years. Warner Bros. agreed to pay for the record, and Pittelman helped produce it. Warner Bros. then licensed the re-

cord to Heartland so it could market the album direct through TV spots, catalogs, and print ads. For six months, Heartland used these methods, selling 125,000 copies, according to the company. (Because the sales were via mail order, SoundScan cannot monitor them.) Gifford quickly joined Zamfir, the Statler Brothers, and Roger Whittaker as one of Heartland's best-selling artists.

Last May, just in time for Mother's Day, Warner Bros. decided to take its version of the Gifford record into retail outlets. The name was shortened from "Sentimental Journey" to "Sentimental," and the number of songs was trimmed to 10. Since that move, 85,000 additional units have been sold, according to SoundScan.

Danny Kee, a Warner Bros. A&R rep who co-produced both Gifford records, says it made sense for Heartland to market Gifford's record on the little screen since so many of her fans know her from television. Plus, "We don't know the business of

telemarketing. We know retail accounts." In the end, he says, both Heartland and Warner Bros. benefited from the record's exposure.

The same procedure was used for Gifford's holiday record, "It's Christmas Time." Both Heartland and Warner Bros. had their own versions, but this time both released their records at the same time, in order to capitalize on their seasonal nature. (Retail and shop-at-home customers do not overlap much, according to Warner Bros. executives.) A third version of spiritual offerings, such as "O Little Town of Bethlehem" and "Away In A Manger," was culled from the holiday songs Gifford recorded. It was released separately as a Warner Bros. Christian record.

That move recalls Gifford's earlier career, when she made three gospel records. Due to some "painful experiences with the Christian music world," though, she says she will never return full time to that music. "It's a closed door in my life," she says.

BRIT ROCKERS SUEDE SUEDE

(Continued from page 16)

label, distributed by Ladyslipper Distribution of Durham, N.C., Goldenrod/Horizon Distribution of Lansing, Mich., and Zango Distribution of Berkeley, Calif.

The suit claims that deBronkart has a pending trademark application for the mark Suede, and that the activities of the Nude/Sony band Suede have resulted in "complaints from normal purchasers of her recordings,

complaints from booking agents, and complaints from the general public, all of whom have become confused with regard to trademark Suede."

The suit also says that the plaintiff's counsel wrote a letter dated July 28 to Sony Music Entertainment Inc., requesting that the company stop using the name Suede; her counsel also spoke and corresponded with counsel for the band Suede.

Regarding the lawsuit, deBronkart's attorney, John W. Hazard, says, "We filed suit because we felt we simply had no choice. Suede is a very valuable trademark owned by my client, and in order to protect her, we had no choice. Our hope is that a settlement can be reached before trial, but we are fully prepared to go to trial if we have to."

Columbia Records declined to comment on the suit.

Ladyslipper Distribution has sold 1,037 copies of deBronkart's "Easily Suede" since 1989 (when Ladyslipper became computerized) and 1,671 copies of "Barely Blue," according to the company. Goldenrod/Horizon declined to give sales figures. Zango Distribution could not be reached for comment.

The band Suede's self-titled debut album, released on Nude Records in the U.K., entered the British album chart at No. 1 in April. The album was released in the U.S. in June on Columbia, reaching No. 14 on the Heatseekers chart. Sony's Licensed Repertoire Division in London reported that total worldwide sales of the album have topped 500,000 (Billboard, Sept. 18). The album also was awarded Britain's 1993 Mercury Music Prize for the best album of the year from the U.K. and Ireland.

MICHAEL TRIAL

(Continued from page 14)

for longer."

He added, "It's a common feature in all agreements that although the record company has a series of options to extend the terms of the agreement, that option has never been given to the artists themselves... there is no provision for artists to terminate the deal."

Kennedy agreed with Cran's assertion that "renegotiations are still dependent on the level of success the artist has achieved... there's effectively only one party which decides what enhanced terms are going to be granted." Kennedy replied, "The power is certainly with the record company."

He disagreed, however, with Cran's claim that "artists are dropped by record companies if they have not had a big album by the time of their third [release]."

Kennedy told the court, "I have clients who are on their fifth albums—the companies are optimistic of huge success."

Cran suggested, "In practice, a minimum seven-album deal is going to last for at least 15 years, and for a superstar artist it could last for a lot longer than that." Kennedy replied, "I imagine so, but the final say would remain with the artist."

Sony attorney Gordon Pollock asked Lee if the need for a personal relationship between a record company and an artist is "something that varies according to the artist's success?" Lee replied, "Both the artist and the record company should feel that the other has supported them."

HOUSE OF BLUES OPENING TWO NEW OUTLETS

(Continued from page 16)

system; the screens will display album art and facts about the blues and blues-derived music playing in the club.

"I try to show them that this is a 100-year influence that is continuing today," Tigrett says.

Another outlet for the educational function is the House Of Blues Foundation, a nonprofit group Tigrett set up in consort with an advisory board of educators.

The foundation's activities include a scholarship program and a blues curriculum developed with the aid of the Center For The Study Of Southern Culture at the Univ. of Mississippi, and Harvard's Dubois Institute.

The blues curriculum in Cambridge has "become the No. 1 field trip in the Boston school system," according to Tigrett. Held for three hours three days a week at the Harvard Square House Of Blues, it presents a thorough history of blues and blues-based music.

Noting racial tensions that have boiled over in Boston in recent years, Tigrett says, "We thought, to create racial harmony, that we could give the history of the roots of the music... We use the music as a time line through history."

Similar programs will be established in New Orleans and L.A. after the clubs open there.

House Of Blues' production company has a hand in what Tigrett calls "an entertaining history lesson," the weekly "House Of Blues Radio Hour" (Billboard, Aug. 21). Co-produced by Ben Manilla Productions, the CBS Radio Network show started up in September and now runs in 35 markets. Blues aficionado Aykroyd hosts, masquerading as "Elwood Blues."

"We hope to reach 200 markets by the middle of next year," Tigrett says.

Finally, Tigrett will be expanding into the label arena in 1994 with House Of Blues Records. Details haven't been finalized, but Tigrett says the label will be a joint venture with a major distributor.

House Of Blues' first signing, guitarist Monster Mike Welch, currently is working with producer Jim Dickinson in Memphis. Tigrett says the imprint will feature both established and new talent. "We'll be signing some traditional talent, but we're looking at the next phase [of the blues], too."

Monitor™

DEC. 6—DEC. 12, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 74 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	13	ALL THAT SHE WANTS ACE OF BASE (ARISTA) 9 weeks at No. 1	1	1	10	SHOOP SALT-N-PEPA (NEXT PLATEAU) 4 wks at No. 1
2	4	9	HERO MARIAH CAREY (COLUMBIA)	2	4	9	HERO MARIAH CAREY (COLUMBIA)
3	3	9	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	3	7	11	CAN WE TALK TEVIN CAMPBELL (QUEST/WARNER BROS.)
4	2	13	AGAIN JANET JACKSON (VIRGIN)	4	3	9	KEEP YA HEAD UP 2PAC (INTERSCOPE)
5	7	5	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	5	2	10	GANGSTA LEAN DRS (CAPITOL)
6	5	13	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	6	6	15	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
7	8	6	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	7	5	14	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
8	9	7	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	8	9	21	AGAIN JANET JACKSON (VIRGIN)
9	6	16	WHAT IS LOVE HADDAWAY (ARISTA)	9	10	8	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
10	11	6	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	10	8	15	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
11	10	7	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	11	12	8	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
12	12	6	LINGER THE CRANBERRIES (ISLAND/PLG)	12	11	12	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
13	17	7	MR. VAIN CULTURE BEAT (550 MUSIC)	13	13	10	NEVER KEEPING SECRETS BABYFACE (EPIC)
14	16	8	CAN WE TALK TEVIN CAMPBELL (QUEST/WARNER BROS.)	14	14	8	SLOW & EASY ZAPP & ROGER (REPRISE)
15	13	6	SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)	15	15	4	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
16	14	15	NO RAIN BLIND MELON (CAPITOL)	16	17	11	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
17	15	8	BOTH SIDES OF THE STORY PHIL COLLINS (ATLANTIC)	17	18	12	COME BABY COME K7 (TOMMY BOY)
18	18	7	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	18	21	7	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
19	24	4	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	19	22	4	CRY FOR YOU JODECI (UPTOWN/MCA)
20	19	8	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	20	34	2	GOODY GOODY LISE TTE MELENDZ (FEVER/RAL/CHAOS)
21	23	4	HIGHER GROUND UB40 (VIRGIN)	21	20	4	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
22	28	5	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	22	16	20	DREAMLOVER MARIAH CAREY (COLUMBIA)
23	20	20	DREAMLOVER MARIAH CAREY (COLUMBIA)	23	19	16	ANNIVERSARY TONY! TONY! TONE! (WING/MERCURY)
24	33	3	JESSIE JOSHUA KADISON (SBK/ERG)	24	NEW ▶		SHHH TEVIN CAMPBELL (QUEST/WARNER BROS.)
25	25	8	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)	25	24	7	MR. VAIN CULTURE BEAT (550 MUSIC)
26	38	2	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	26	23	8	TIME AND CHANCE COLOR ME BADD (GIANT)
27	34	3	SHOOP SALT-N-PEPA (NEXT PLATEAU)	27	26	5	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)
28	26	22	IF JANET JACKSON (VIRGIN)	28	27	6	DREAMS GABRIELLE (GODISCS/LONDON/PLG)
29	39	2	AMAZING AEROSMITH (Geffen)	29	31	3	YOURS SHAI (GASOLINE ALLEY/MCA)
30	22	20	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	30	32	24	RIGHT HERE/HUMAN NATURE SWY (RCA)
31	30	19	CRYIN' AEROSMITH (Geffen)	31	25	7	SEX ME (PARTS I & II) R. KELLY (JIVE)
32	36	4	DAUGHTER PEARL JAM (EPIC)	32	28	23	IF JANET JACKSON (VIRGIN)
33	31	18	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	33	33	2	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
34	29	21	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	34	35	2	(LAY YOUR HEAD ON MY) PILLOW TONY! TONY! TONE! (WING/MERCURY)
35	21	12	WILD WORLD MR. BIG (ATLANTIC)	35	NEW ▶		BETCHA'LL NEVER FIND CHANTAY SAVAGE (I.D./RCA)
36	27	18	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	36	30	5	SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)
37	40	2	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)	37	NEW ▶		SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)
38	35	16	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	38	NEW ▶		AWARD TOUR A TRIBE CALLED QUEST (JIVE)
39	NEW ▶		CHOOSE COLOR ME BADD (GIANT)	39	29	22	I GET AROUND 2PAC (INTERSCOPE)
40	37	17	HEY JEALOUSY GIN BLOSSOMS (A&M)	40	NEW ▶		SO MUCH IN LOVE ALL-4-ONE (BLITZZ)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

In Memory of
Frank Zappa

Musician

Composer

Artist

(1940-1993)



a PolyGram company



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 189 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	HERO	MARIAH CAREY (COLUMBIA) 3 wks at No. 1
2	2	25	AGAIN	JANET JACKSON (VIRGIN)
3	3	10	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
4	5	10	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
5	4	15	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
6	6	16	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
7	7	14	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
8	12	5	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)
9	13	11	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
10	8	8	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
11	9	17	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
12	10	14	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
13	11	21	DREAMLOVER	MARIAH CAREY (COLUMBIA)
14	18	8	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
15	16	9	KEEP YA HEAD UP	2PAC (INTERSCOPE)
16	14	18	WHAT IS LOVE	HADDAWAY (ARISTA)
17	19	7	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
18	21	8	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
19	15	11	GANGSTA LEAN	DRS (CAPITOL)
20	17	22	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
21	23	9	LINGER	THE CRANBERRIES (ISLAND/PLG)
22	25	8	MR. VAIN	CULTURE BEAT (550 MUSIC)
23	20	8	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
24	28	10	NEVER KEEPING SECRETS	BABYFACE (EPIC)
25	22	19	NO RAIN	BLIND MELON (CAPITOL)
26	24	8	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
27	41	6	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
28	27	24	IF	JANET JACKSON (VIRGIN)
29	43	7	JESSIE	JOSHUA KADISON (SBK/ERG)
30	38	11	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
31	31	20	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
32	40	6	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
33	29	26	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
34	33	6	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
35	36	15	COME BABY COME	K7 (TOMMY BOY)
36	35	6	DAUGHTER	PEARL JAM (EPIC)
37	59	3	THE POWER OF LOVE	CELINE DION (550 MUSIC)
38	39	9	SLOW & EASY	ZAPP & ROGER (REPRISE)
39	32	5	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
40	30	21	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
41	26	9	BOTH SIDES OF THE STORY	PHIL COLLINS (ATLANTIC)
42	51	3	CHOOSE	COLOR ME BADD (GIANT)
43	46	19	CRYIN'	AEROSMITH (Geffen)
44	56	3	GOODY GOODY	LISE TTE MELENEZ (FEVER/RAL/CHAOS)
45	34	30	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
46	48	12	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
47	42	7	HIGHER GROUND	UB40 (VIRGIN)
48	50	8	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
49	45	18	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
50	54	5	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
51	58	2	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
52	55	4	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
53	47	15	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
54	52	5	CRY FOR YOU	JODECI (UPTOWN/MCA)
55	49	5	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
56	44	12	WILD WORLD	MR. BIG (ATLANTIC)
57	61	4	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
58	67	2	YOURS	SHAI (GASOLINE ALLEY/MCA)
59	57	24	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
60	53	17	HOPELESSLY	RICK ASTLEY (RCA)
61	64	4	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
62	65	2	CANNONBALL	THE BREEDERS (4.A.D./ELEKTRA)
63	—	1	THE SIGN	ACE OF BASE (ARISTA)
64	72	2	AMAZING	AEROSMITH (Geffen)
65	69	5	INTO YOUR ARMS	THE LEMONHEADS (ATLANTIC)
66	66	2	PURPLE HAZE	THE CURE (REPRISE)
67	62	9	TIME AND CHANCE	COLOR ME BADD (GIANT)
68	—	1	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
69	63	18	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
70	—	1	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
71	—	1	LIFE	HADDAWAY (ARISTA)
72	—	1	TODAY	SMASHING PUMPKINS (VIRGIN)
73	71	4	GIVE IT UP	THE GOODMEN (FFRR)
74	—	1	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA)
75	—	2	METHOD MAN	WU-TANG CLAN (LOUD/RCA)

Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	19	TWO PRINCES	SPIN DOCTORS (EPIC)
2	2	3	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
3	—	1	HEY JEALOUSY	GIN BLOSSOMS (A&M)
4	3	10	FIELDS OF GOLD	STING (A&M)
5	5	12	COME UNDONE	DURAN DURAN (CAPITOL)
6	4	4	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
7	6	12	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
8	7	11	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
9	8	2	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
10	10	7	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
11	12	19	DON'T TAKE AWAY MY HEAVEN	JADE (GIANT)
12	15	51	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
13	14	7	I'M FREE	JON SECADA (SBK/ERG)
14	9	5	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
15	11	21	I'M SO INTO YOU	SWV (RCA)
16	13	36	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
17	24	12	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
18	19	5	OOH CHILD	DINO (EASTWEST)
19	22	39	RHYTHM IS A DANCER	SNAP (ARISTA)
20	—	1	I GET AROUND	2PAC (INTERSCOPE)
21	18	32	ORDINARY WORLD	DURAN DURAN (CAPITOL)
22	25	49	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
23	—	22	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
24	—	1	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
25	16	4	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

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

81	93	TIL INFINITY	(Souls Of Mischief, BMI)
2	AGAIN	(Black Ice, BMI/Flyte Tyne, ASCAP) WBM	
29	ALL ABOUT SOUL	(Impulsive, ASCAP/EMI April, ASCAP) HL	
5	ALL FOR LOVE	(Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP	
3	ALL THAT SHE WANTS	(Megasongs, BMI/BMG, ASCAP) HL	
45	AMAZING	(Swag Song, ASCAP/Colegms-EMI, ASCAP/Super Supa, ASCAP) HL/WBM	
36	ANNIVERSARY	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL	
48	ANOTHER SAD LOVE SONG	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
68	AS LONG AS I CAN DREAM	(Realsongs, ASCAP/Oribsons, BMI) WBM	
55	AWARD TOUR	(Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
18	BECAUSE THE NIGHT	(Bruce Springsteen, ASCAP) CPP	
84	BETCHA'LL NEVER FIND	(Last Song, ASCAP/Third Coast, ASCAP)	
79	BETTER THAN YOU	(New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL	
37	BOTH SIDES OF THE STORY	(Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM	
8	BREATHE AGAIN	(Ecaf, BMI/Sony Songs, BMI) HL	
69	CANNONBALL	(Period)	
54	CANTALOOOP (FLIP FANTASIA)	(EMI Blackwood, BMI/US-3, BMI)	
12	CAN WE TALK	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
25	COME BABY COME	(Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
57	COME INSIDE	(Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL	
23	CRY FOR YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	
35	CRYIN'	(Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL	
26	DREAMLOVER	(Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM	
32	DREAMS	(Perfect/CPZ, ASCAP/Zomba, BMI) CPP	
64	EVERYBODY HURTS	(Night Garden, BMI/Unichappell, BMI) HL	
80	FAST AS YOU	(Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
94	FOREPLAY	(Drop Science, ASCAP)	
46	FOUND OUT ABOUT YOU	(WB, ASCAP/East Jesus, ASCAP) WBM	
63	FREAKIT	(Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/EMI Blackwood, BMI/CeIlars To The Addict, ASCAP/Sewer Slang, BMI) WBM	
6	GANGSTA LEAN	(Rap & More, BMI)	
19	GETTO JAM	(No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
71	GIVE IT UP	(Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI) HL	
65	GOD BLESSED TEXAS	(Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
58	GOODY GOODY	(Kendu, BMI/EMI Virgin, ASCAP/Duraman, ASCAP) HL	
98	HERE COME THE LORDS	(LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)	
1	HERO	(Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
17	HEY MR. D.J.	(Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP	
51	HIGHER GROUND	(Fernscan, BMI/New Claims, BMI)	
62	HOPELESSLY	(BMG, ASCAP) HL	
24	I CAN SEE CLEARLY NOW	(FROM COOL RUNNINGS) (Dovan, ASCAP)	
4	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	(Edward B. Marks, BMI) HL	
43	IF	(Black Ice, ASCAP/Flyte Tyne, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
39	(I KNOW I GOT) SKILLZ	(Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM	
60	I'LL BE LOVING YOU	(Play The Music, ASCAP/Viper 7, ASCAP)	
89	I LOVE MUSIC (FROM CARLITO'S WAY)	(Warner-Tamerlane, BMI) WBM	
82	I'M LOOKING FOR THE ONE (TO BE WITH ME)	(Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP) CPP	
92	I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM		
73	INDO SMOKE (FROM POETIC JUSTICE)	(Mista Grimm, BMI/Warren G, BMI/New Justice, BMI/New Columbia, ASCAP) CPP	
67	INTO YOUR ARMS	(Polygram, BMI/Moo, BMI) HL	
33	JESSIE	(Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL	
91	JOHN DEERE GREEN	(EMI Blackwood, BMI/Linde Manor, BMI)	
14	JUST KICKIN' IT	(So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
15	KEEP YA HEAD UP	(Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM	
53	LET IT SNOW	(Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI) CPP/HL	
78	LET ME RIDE	(Sony Tunes, ASCAP)	
83	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)	(A La Carte, BMI/EMI Blackwood, BMI)	
16	LINGER	(Island, BMI/Polygram Int'l, ASCAP) HL	
76	LOOKING FOR MR. DO RIGHT	(Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM	
90	LOVE FOR LOVE	(Song-A-Tron, BMI/EMI Blackwood, BMI) WBM	
86	MARY JANE'S LAST DANCE	(Gone Gator, ASCAP)	
75	METHOD MAN	(Wu-Tang, BMI)	
59	MISS YOU IN A HEARTBEAT	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) CPP	
20	MR. VAIN	(Edition, ASCAP/Neue Welt Musikverlag Gmbh, ASCAP/WB, ASCAP) WBM	
21	NEVER KEEPING SECRETS	(Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL	
30	NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2)	(Zomba, ASCAP/4MW, ASCAP) CPP	
41	NO RAIN	(Heavy Melon, ASCAP) WBM	
11	PLEASE FORGIVE ME	(Worksongs Limited, ASCAP/Zomba, ASCAP/Almo, ASCAP/Badams,	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	13	ALL THAT SHE WANTS	ACE OF BASE (ARISTA) 2 weeks at No. 1
2	2	8	AGAIN	JANET JACKSON (VIRGIN)
3	5	8	HERO	MARIAH CAREY (COLUMBIA)
4	3	15	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
5	4	10	GANGSTA LEAN	DRS (CAPITOL)
6	15	2	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
7	7	4	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)
8	8	32	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
9	6	12	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
10	10	9	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
11	12	7	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
12	11	7	KEEP YA HEAD UP	2PAC (INTERSCOPE)
13	9	14	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
14	13	10	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
15	14	9	SEX ME (PARTS I & II)	R. KELLY (JIVE)
16	16	3	CRY FOR YOU	JODECI (UPTOWN/MCA)
17	31	4	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
18	17	10	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
19	19	15	COME BABY COME	K7 (TOMMY BOY)
20	20	7	TIME AND CHANCE	COLOR ME BADD (GIANT)
21	22	7	LINGER	THE CRANBERRIES (ISLAND/PLG)
22	18	6	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
23	21	8	NEVER KEEPING SECRETS	BABYFACE (EPIC)
24	23	7	REAL MUTHAPHUCKKIN G'S	JEFF RUTHLESS/RELATIVITY
25	28	6	MR. VAIN	CULTURE BEAT (550 MUSIC)
26	25	15	WHAT IS LOVE	HADDAWAY (ARISTA)
27	24	13	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
28	44	3	THE POWER OF LOVE	CELINE DION (550 MUSIC)
29	29	9	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
30	33	20	CRYIN'	AEROSMITH (Geffen)
31	32	5	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
32	26	18	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
33	36	9	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
34	30	14	COME INSIDE	INTRO (ATLANTIC)
35	38	4	LET IT SNOW	BOYZ II MEN (MOTOWN)
36	37	51	DAZZEY DUKS	MC REN (TMR/BELLMARK)
37	34	19	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
38	48	5	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
39	47	5	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
40	41	17	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
41	35	26	I GET AROUND	2PAC (INTERSCOPE)
42	62	2	AMAZING	AEROSMITH (Geffen)
43	27	3	REALLY DOE	ICE CUBE (PRIORITY)
44	42	13	LET ME RIDE	DR. DRE (DEATH ROW

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	10	HERO W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1					
2	1	1	10	AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
3	2	3	15	ALL THAT SHE WANTS D. POP, JOKER/BUDDHA (JOKER/BUDDHA, LINN, JENNY)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614
4	4	2	15	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) J. STEINMAN (J. STEINMAN)	◆ MEAT LOAF (C) (V) MCA 54626
5	7	10	5	ALL FOR LOVE C. THOMAS, B. ADAMS, D. NICHOLAS (B. ADAMS, R. J. LANGE, M. KAMEN)	◆ BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476
6	6	6	11	GANGSTA LEAN C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
7	5	5	12	SHOOP M. SPARKS, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
8	8	8	11	BREATHE AGAIN L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
9	15	37	4	WHAT'S MY NAME? DR. DRE (SNOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW 98340/INTERSCOPE
10	10	12	8	SAID I LOVED YOU... BUT I LIED R. J. LANGE, M. BOLTON (M. BOLTON, R. J. LANGE)	◆ MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260
11	9	9	10	PLEASE FORGIVE ME R. J. LANGE, B. ADAMS (ADAMS, LANGE)	◆ BRYAN ADAMS (C) (V) A&M 0422
12	12	11	11	CAN WE TALK BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) GWEST 18346/WARNER BROS.
13	14	14	31	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
14	11	7	15	JUST KICKIN' IT J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
15	13	13	9	KEEP YA HEAD UP D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345
16	18	19	10	LINGER S. STREET (N. HOGAN, D. O'RRIORDAN)	◆ THE CRANBERRIES (C) (X) ISLAND 862 800/PLG
17	16	15	18	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
18	23	26	8	BECAUSE THE NIGHT P. FOX (SMITH, SPRINGSTEEN)	◆ 10,000 MANIACS (C) ELEKTRA 64595
19	36	43	5	GETTO JAM DJ BATTLECAT (DOMINO, K. GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77298/CHAOS
20	20	24	8	MR. VAIN T. FENSLAU (S. LEVINS, N. KATZMANN, J. SUPREME)	◆ CULTURE BEAT (C) (T) (X) 550 MUSIC 77214
21	21	21	10	NEVER KEEPING SECRETS BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
22	17	16	18	WHAT IS LOVE HALLIGAN, TORELO (D. HALLIGAN, TORELO)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2575
23	25	29	5	CRY FOR YOU D. SWING (D. SWING)	◆ JODECI (C) UPTOWN 54723/MCA
24	26	28	8	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P. HENTON (J. NASH)	◆ JIMMY CLIFF (C) CHAOS 77207
25	22	18	17	COME BABY COME J. GARDNER, K7 (K7, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 2572
26	19	17	21	DREAMLOVER M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
27	24	22	9	SEX ME (PARTS I & II) R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
★ ★ ★ POWER PICK/SALES & AIRPLAY ★ ★ ★					
28	47	61	5	THE POWER OF LOVE D. FOSTER (G. MENDE, C. DEROUGE, J. RUSH, M. S. APPLLEGATE)	◆ CELINE DION (C) (D) (V) 550 MUSIC 77230
29	29	34	8	ALL ABOUT SOUL D. KORTCHMAR (B. JOEL)	◆ BILLY JOEL (C) (D) (V) COLUMBIA 77254
30	31	33	11	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE, K. MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42178
31	27	23	9	TIME AND CHANCE D. J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (V) GIANT 18339
32	39	42	12	DREAMS R. FERMIE (GABRIELLE)	◆ GABRIELLE (C) (T) GO! DISCS/LONDON 857 141/PLG
33	42	44	12	JESSIE P. VAN HOOKE, R. ARGENT (J. KADISON)	◆ JOSHUA KADISON (C) SBK 50429/ERG
34	34	41	5	U.N.I.T.Y. K. GEE, MUFU (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
35	43	38	22	CRYIN' B. FAIRBAIRN (S. TYLER, J. PERRY, T. RHODES)	◆ AEROSMITH (C) (V) GEFEN 19256
36	30	20	14	ANNIVERSARY TONY! TON! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TON! TONE! (C) (V) WING 859 566/MERCURY
37	28	25	9	BOTH SIDES OF THE STORY P. COLLINS (P. COLLINS)	◆ PHIL COLLINS (C) ATLANTIC 87299
38	32	27	22	THE RIVER OF DREAMS D. KORTCHMAR, J. NICOLO (B. JOEL)	◆ BILLY JOEL (C) (V) (X) COLUMBIA 77086
39	35	35	10	(I KNOW I GOT) SKILLZ DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
40	33	31	21	SWEAT (A LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
41	38	36	19	NO RAIN R. PARASHAR, BLIND MELON (BLIND MELON)	◆ BLIND MELON (V) (X) CAPITOL 15994*
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
42	NEW	1	1	UNDERSTANDING J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
43	40	39	23	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
44	44	45	9	SLOW AND EASY R. TROUTMAN (R. TROUTMAN)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
45	54	67	4	AMAZING B. FAIRBAIRN (S. TYLER, R. SUPA)	◆ AEROSMITH (C) (V) GEFEN 19264
46	48	60	6	FOUND OUT ABOUT YOU J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	◆ GIN BLOSSOMS (C) (V) A&M 0418
47	37	30	12	WILD WORLD K. ELSON (C. STEVENS)	◆ MR. BIG (C) ATLANTIC 87308
48	41	32	26	ANOTHER SAD LOVE SONG L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
49	52	47	7	REAL MUTHAPUKKIN G'S RHYTHM D. (EAZY-E, GANGSTA DRESTA, BG, KNOCC OUT, RHYTHM D.)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	45	40	16	TWO STEPS BEHIND (FROM "LAST ACTION HERO") WOODROFFE, COLLEN, ELLIOTT, SAVAGE, CAMPBELL (J. ELLIOTT)	◆ DEF LEPPARD (C) COLUMBIA 77116
51	46	51	12	HIGHER GROUND UB40 (UB40)	◆ UB40 (C) (V) (X) VIRGIN 12687
52	51	48	20	REASON TO BELIEVE P. LEONARD (T. HARDIN)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 18427
53	65	66	3	LET IT SNOW B. MCKNIGHT, BOYZ II MEN (B. MCKNIGHT, W. MORRIS)	◆ BOYZ II MEN (C) (D) MOTOWN 2218
54	59	69	5	CANTALOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (HAWKINS, KELLY, WILKINSON, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 15892/CAPITOL
55	56	57	8	AWARD TOUR A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
56	62	62	5	TRUE LOVE N. M. WALDEN (C. PORTER)	◆ ELTON JOHN & KIKI DEE (C) (V) MCA 54762
57	53	53	17	COME INSIDE N. HODGE (K. GREENE, C. WIKE, N. HODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
58	66	81	3	GOODY GOODY KENDU (K. DIAZ, D. RAMOS)	◆ LISETTE MELENDEZ (C) (M) (T) FEVER/RAL 77157/CHAOS
59	67	94	3	MISS YOU IN A HEARTBEAT DEF LEPPARD (P. COLLEN)	◆ DEF LEPPARD (C) (V) MERCURY 858 080
60	57	64	5	I'LL BE LOVING YOU A. MARANO (A. MARANO)	◆ COLLAGE (M) (T) VIPER 1002*/METROPOLITAN
61	60	56	18	SOUL TO SQUEEZE (FROM "CONEHEADS") R. RUBIN (A. KEIDIS, F. LEA, J. FRUSCIANTE, C. SMITH)	◆ RED HOT CHILI PEPPERS (C) (D) (V) WARNER BROS. 18401
62	61	58	17	HOPELESSLY G. STEVENSON, R. ASTLEY (R. ASTLEY, R. FISHER)	◆ RICK ASTLEY (C) RCA 62597
63	58	59	7	FREAKIT C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
64	63	52	16	EVERYBODY HURTS S. LITT, R. E. M. (BERRY, BUCK, MILLS, STIPE)	◆ R.E.M. (C) (M) (V) (X) WARNER BROS. 40992
65	72	80	7	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385
66	75	—	2	STAY (FARAWAY, SO CLOSE!) FLOOD, B. ENO, THE EDGE (U2, BONO)	◆ U2 (C) (X) ISLAND 858 076/PLG
67	71	71	7	INTO YOUR ARMS THE ROBB BROTHERS, E. DANNO (R. ST. CLAIRE)	◆ THE LEMONHEADS (C) (X) ATLANTIC 87294
68	64	55	11	AS LONG AS I CAN DREAM S. THOMPSON, M. BARBIERO (D. WARREN, R. ORBISON)	◆ EXPOSE (C) (V) (X) ARISTA 1-2600
69	78	97	4	CANNONBALL K. DEAL, M. FREEGARD (K. DEAL)	◆ THE BREEDERS (X) 4. A. D. 66279*/ELEKTRA
70	84	98	3	YOURS C. MARTIN (C. MARTIN, M. GAY)	◆ SHAI (C) GASOLINE ALLEY 54770/MCA
71	76	77	5	GIVE IT UP THE GOODMEN (D. ZKI, DOBRE)	◆ THE GOODMEN (M) (T) (X) FFR 039*
72	81	85	3	SENTIMENTAL KENNY G (KENNY G, W. AFANASIEFF)	◆ KENNY G (C) (D) ARISTA 1-2618
73	68	63	14	INDO SMOKE (FROM "POETIC JUSTICE") WARREN G. (R. TRAWICK, W. GRIFFIN III)	◆ MISTA GRIMM (C) (M) (T) EPIC SOUNDTRAX 77256/EPIC
74	55	54	3	REALLY DOE LAYLAW, D. MCDOWELL (ICE CUBE, LAYLAW, D. MCDOWELL)	◆ ICE CUBE (C) (T) PRIORITY 53843
75	74	72	12	METHOD MAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
76	69	70	8	LOOKING FOR MR. DO RIGHT A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429
77	73	68	13	SEND ME A LOVER H. GATICA (R. HAHN, G. THATCHER)	◆ TAYLOR DAYNE (C) (V) (X) ARISTA 1-2603
78	77	73	14	LET ME RIDE DR. DRE (DR. DRE, SNOOP)	◆ DR. DRE (C) DEATH ROW 57128/INTERSCOPE
79	70	65	19	BETTER THAN YOU S. BERNARD (L. KEITH, K. THOMAS)	◆ LISA KEITH (C) PERSPECTIVE 7430/A&M
80	87	96	3	FAST AS YOU P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 19341/WARNER BROS.
81	80	76	7	93 'TIL INFINITY A. PLUS (T. MASSEY, O. LINDSEY, D. THOMPSON)	◆ SOULS OF MISCHIEF (C) (T) JIVE 42157
82	79	92	4	I'M LOOKING FOR THE ONE (TO BE WITH ME) T. RILEY, M. RILEY (W. SMITH, M. SMITH, T. RILEY)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
83	NEW	1	1	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) HALLIGAN, TORELO (D. D. HALLIGAN, J. TORELO)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2546
84	89	—	2	BETCHA'LL NEVER FIND S. HURLEY (C. SAVAGE, S. HURLEY)	◆ CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
85	90	91	5	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
86	NEW	1	1	MARY JANE'S LAST DANCE R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)	◆ TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 54732
87	NEW	1	1	WILL YOU BE THERE (IN THE MORNING) J. PURDELL, D. BARON (R. J. LANGE)	◆ HEART (C) (V) CAPITOL 15804
88	NEW	1	1	RUBBERBAND GIRL K. BUSH (K. BUSH)	◆ KATE BUSH (C) (X) COLUMBIA 77280
89	NEW	1	1	I LOVE MUSIC (FROM "CARLITO'S WAY") JELLYBEAN (K. GAMBLE, L. HUFF)	◆ ROZALLA (C) (T) (X) EPIC SOUNDTRAX 77286/EPIC
90	86	82	19	LOVE FOR LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	◆ ROBIN S. (C) (M) (T) (V) (X) BIG BEAT 98382/ATLANTIC
91	NEW	1	1	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	◆ JOE DIFFIE (C) (V) EPIC 77235
92	88	86	6	I'M REAL J. DUPRI (J. DUPRI)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77237/COLUMBIA
93	85	88	9	YOLANDA REALITY, BAD BOY BILL (E. RUDOLPH, S. PAGOS, W. RENKOSIK)	◆ REALITY (M) (T) STRICTLY RHYTHM 12172*
94	82	78	11	FOREPLAY B. DUFAE (RAAB, B. DUFAE)	◆ RAAB (M) (T) (X) RIP-IT 1001*/ALC
95	83	75	19	SOMETHING IN YOUR EYES L. A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
96	99	95	13	PUSH THE FEELING ON I. MORROW (J. REED, H. BRANKIN, R. CAMPBELL, G. WILSON)	◆ NIGHTCRAWLERS (M) (T) GREAT JONES 530 620*/ISLAND
97	95	90	12	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
98	93	—	2	HERE COME THE LORDS K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
99	98	—	2	ROCK WITH YOU I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) BIG BEAT 98351/ATLANTIC
100	94	100	4	SAME OL' SHIT TOOTIE (MC REN, TOOTIE)	◆ MC REN (C) (T) RUTHLESS 5510/RELATIVITY

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"HERO" by Mariah Carey (Columbia) captures the No. 1 slot on the chart with a 13% point gain, and has the No. 1 album as well. It's a significant achievement for Carey, who has announced that all proceeds from sales of the "Hero" single will be donated to families of the victims of the Long Island Rail Road shooting. "All For Love" by Bryan Adams/Rod Stewart/Sting (A&M) enters the top five with a 21% sales gain and a 14% monitored-airplay gain. It's likely to challenge "Hero" for No. 1 soon. The biggest overall point-gainer on the Hot 100 is "What's My Name?" by Snoop Doggy Dogg (Death Row/Interscope). It more than doubles its unit sales, to more than 80,000, offsetting a small decline in monitored airplay and fueling a big jump from 15-9. Another rap single bounding up the chart is "Getto Jam" by Domino (Outburst/RAL/Chaos), which leaps 31-17 on the Hot 100 Singles Sales chart and 41-27 on the Hot 100 Airplay chart. It ranks top five in airplay at several top 40/rhythm-crossover outlets, including WPGC Washington, D.C., Q102 Philadelphia, and WJMH Greensboro, N.C. Its overall point gain is an impressive 60%, producing a big jump on the Hot 100 to No. 19.

POWERFUL PICK: "The Power Of Love" by Celine Dion (550 Music) is the biggest point-gainer among singles not yet in the top 20 and wins both Power Picks, Sales and Airplay. "Power," which also won the airplay award last week, leaps 44-28 on the sales chart and 59-37 on the airplay chart. It ranks No. 1 at top 40/adult KBIG Los Angeles and No. 5 at mainstream stations WHYY Montgomery, Ala., and WAPE Jacksonville, Fla. The second-biggest point-gainer outside the top 20 is "Amazing" by Aerosmith (Geffen). Up 37% in overall points, "Amazing" is breaking at B97 New Orleans (No. 8), KUTQ Salt Lake City (No. 7), and WPST Trenton, N.J. (No. 10). The video is No. 1 on MTV (see Video Monitor, page 58). The group's earlier single, "Cryin,'" rebugets this week at No. 35 due to a strong resurgence in sales and monitored airplay. It's No. 2 at Kiss 108 Boston and No. 5 at KIIS Los Angeles.

QUICK CUTS: The highest debut is "Understanding" by Xscape (So So Def/Columbia), which enters at No. 42. The commercial single arrives in stores this week, but "Understanding" already was firmly established at several top 40/rhythm-crossover stations in California, including No. 1 airplay at FM102 Sacramento, No. 2 at Wild 107 (KSOL) San Francisco, and No. 5 at Hot 97.7 San Jose. "Come Baby Come" by K7 (Tommy Boy) and "What's It To You" by Clay Walker (Giant) gain points but slip 22-25 and 95-97, respectively, in tight spots on the chart. "Dazzeys Duks" by Duice (TMR/Bellmark) has now completed one year on the sales chart, and bullets this week at No. 36 on a 13% increase. It's already off the big chart because titles are removed from the Hot 100 when they slip below No. 50 in overall points, and are more than 20 weeks old. This week's issue of Billboard is the last of the year, but there will be a Hot 100 chart next week, since SoundScan and BDS track sales and airplay every week. Chart positions for the unpublished Jan. 1 chart will appear in the "last week" column of our next issue, dated Jan. 8. The unpublished chart also can be purchased by calling 212-536-5054.

DAVID FOSTER GETS HIS CHRISTMAS WISH

(Continued from page 14)

music performance out of a vocalist, Foster asked each artist to pick his or her own favorite holiday song, and most of them went with Christmas standards, from "O Holy Night" (Crawford) to "The Christmas Song" (Dion). The one exception was Natalie Cole, who chose "Grown Up Christmas List"—a song written by Foster and his wife, Linda Thompson, that Cole had heard on a demo, and whose title could have been used as the album's marketing slogan.

"The idea was to position a record to bring the Christmas feeling to an adult audience, and to do a record that didn't lock into one format, but rather covered a theme," says Interscope's head of marketing, Steve Berman. "Hence, you have Wynonna and Tammy, Peabo Bryson and Roberta Flack, Michael Crawford, Vanessa Williams—as much of a variety as you could get to really target that adult audience."

Fully aware of the very short win-

dow available to them in marketing a Christmas album, Interscope's marketing team has been developing the project for a full year, and, according to Berman, decided early on to "really target mainstream TV, where the adults are."

The company hit the bullseye of that target with an NBC-TV special that aired Dec. 10. Berman says the special, which was built around the album with all artists performing their individual cuts, "clearly had an impact" and was largely responsible for the record's jump from No. 98 last week to No. 48 on this week's Billboard 200 album chart. Added TV exposure came with Foster's appearance on "The Tonight Show" with Mathis, on "Today" with Jones, and on "Arsenio" with the Winans.

"The Christmas Album" also is seeing its share of radio action, although Berman says it's "very hard to pin down one track, because it's so varied." In an effort to head off any

potential confusion on the part of programmers, the label created a radio promotional package that contained four different CDs broken down by format.

Although Foster describes the logistics of getting so many artists on one album as "a little nightmarish," in the end the project was just plain fun.

"I've made a few records in my life where I wasn't thinking about the radio, and, actually, Natalie Cole's ["Unforgettable"] was one of them," Foster says. "Doing a Christmas album is easier for an artist to digest in terms of the effect it might have on their career, and not having to think about radio made for a more peaceful time for everybody. It was a euphoric situation."

Atlantic Records also is finalizing a three-year production deal with Foster that will give the producer the title of senior VP of A&R at the label (Billboard, Dec. 4).

BEATLES ARTWORK ON SALE

(Continued from page 14)

private collection of Tom Wilkes, the art director who designed the poster and other graphics for the Monterey International Pop Festival in 1967.

Wilkes says one reason the work is going to market now is that 1994 will be the 30th anniversary of the British Invasion, during which the Beatles were introduced to American audiences.

Through Project Interspeak, a non-profit environmental/social issue marketing agency headed by Wilkes, Rick Garson, and Jack Healey, proceeds will be donated to the National Resources Defense Council, the Ac-

tion Center For Human Rights, Land-Water Resources International, and the International Society For The Preservation Of The Tropical Rainforest/Preservation Of The Amazonian River Dolphin.

CYNTHIA LENDS A HAND

Helping to promote the sale is Cynthia Lennon, the first wife of the late John Lennon, whom she met at art school. She says that she only learned about the existence of the artwork "a fortnight ago" when she met Garson at a dinner in Los Angeles, where she had been visiting her son Julian. She

agreed to join the effort because she supports environmental activism.

The work was created in 1967 after the Beatles declined an invitation to perform at the Monterey festival. At the time, they were working on their "Sgt. Pepper's Lonely Hearts Club Band" album. In addition, they had given their final concert as a band the year before. Asked to submit an ad for the program book, they produced the drawing, taking turns at its creation. It was sent to Wilkes, who had it printed in the program and then kept the original.

Besides what Wilkes refers to as the "record monster," the drawing contains verbal messages penned by the Beatles, such as "Peace to Monterey from Sgt. Peppers Lonely Hearts Club Band." It was signed John, Paul, George, and Harold.

Wilkes says that when he first saw the work, he "thought it was a really simple and naive drawing that gives the feeling of everything that people were into at the time. It was peace, love, and flowers."

After the drawing is shown in New York and Los Angeles, the promoters will take it on a global tour. Their plan is to sell 250 copies in the U.S., 250 in Japan, and 500 in the rest of the world.

They are calling the work the "Dead Sea Scrolls Of Rock'n'Roll." Wilkes explains that Garson came up with that name when he was "joking with the press that this artwork was hidden away forever."

After the lithographs are sold, Planet Gear will market merchandise such as T-shirts, jackets, caps, and posters with the drawing's image.

BLUES HEAVEN MOVES TO SWEET HOME CHICAGO

(Continued from page 14)

architects back in July, and they estimated the [cost of] renovation at \$800,000," Marie Dixon says. "The weather back there has really damaged the building."

She says that the organization is seeking "as much as we can get" from private donations, but that the Dixon family will take on the financial burden of the renovation if outside financing can't be obtained.

"\$800,000 or whatever, it's a lot to shoulder, but it's a drop in the bucket for [Willie's] 50 years in the business," she says.

When completed, the Blues Heaven Foundation facility will incorporate a recording studio, which Marie Dixon says "will be available to musicians that can't afford to go into a major studio."

It also will house an audiovisual room and space for music classes. The foundation's scholarship program, which awards \$2,000 to a student every year, and its Blues In Schools program, which has brought instructional classes to cities such as Chicago, Detroit, Memphis, New Orleans, and L.A. in recent years, will also work in the building.

In addition, attorneys will be on hand at 2120 S. Michigan Ave. to advise musicians on securing lost royalties and retaining their copyrights.

"That's the biggest problem we have," Marie Dixon says, speaking of the persistent rip-offs suffered by blues performers over the years at the hands of unscrupulous asso-

ciates. "They make money, they write songs, and in the end somebody else has it."

A projected museum devoted to the art of the blues will not be housed in the Chess site, which is a two-story structure of 5,000 square feet. Marie Dixon estimates that 20,000 square feet would be necessary to house the museum.

As the Blues Heaven Foundation shifts its activities from the West Coast to the Midwest, Marie Dixon will now maintain homes in both locales. "I will have a place back there [in Chicago] to live," she says. "I will be in Chicago more than I am here."

Further information about the Blues Heaven Foundation's activities may be obtained by contacting the group at P.O. Box 590, 249 N. Brand, Glendale, Calif. 91203.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	FUK DAT	SAGAT (MAX)
2	18	I NEVER KNEW LOVE	DOUG STONE (EPIC)
3	—	SO MUCH IN LOVE	ALL-4-ONE (BLITZ)
4	—	ADAMS FAMILY (WHOMP)	TAG TEAM (ATLAS/PLG)
5	4	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
6	—	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
7	22	COME CLEAN	JERU THE DAMAJA (PAYDAY/FRR/PLG)
8	23	I'M IN LOVE	LISA KEITH (PERSPECTIVE/A&M)
9	10	BOOM SHAK A-TACK	BORN AMERICANS (EASTWEST)
10	8	GO WEST	PET SHOP BOYS (EMI/ERG)
11	12	COUNTY LINE	COOLO (TOMMY BOY)
12	16	HEARTBEATS ACCELERATING	LINDA RONSTADT (ELEKTRA)
13	20	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
14	11	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
15	24	YOU GOT ME FLOATIN'	P.M. DAWN (GEE STREET/ISLAND/PLG)
16	7	PEACH	PRINCE (PAISLEY PARK/WARNER BROS.)
17	—	SOMEBODY NEW	BILLY RAY CYRUS (MERCURY)
18	—	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
19	—	STATE OF MIND	CLINT BLACK (RCA)
20	21	69	FATHER (UPTOWN/MCA)
21	—	HOW MANY EMCEE'S	BLACK MOON (WRECK/NERVOUS)
22	—	SHOW ME	ULTRA NATE (WARNER BROS.)
23	—	WHATTA MAN	SALT-N-PEPA/ENVOGUE (NEXT PLATEAU)
24	25	STAND BY YOUR MAN	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
25	15	DON'T GO AWESOME 3	(AMERICAN/WARNER BROS.)

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CULTURE, VIOLENCE, AND THE CULT OF THE UNREPENTANT ROGUE

(Continued from page 5)

the destruction of the individual and community. Whenever a culture condones or accommodates such practices because of their lucrative aspects, or pretends they can be isolated or ignored, then the inherent falsehoods can flourish, infecting and despoiling the social contract itself.

The headline on the lead story for the Nov. 13 issue of *Billboard* was "Music & Violence: Does Crime Pay?" Although the long-term outlook is uncertain, the initial public and industry responses to a deluge of new or impending releases by various rock, gangsta rap, and reggae/dancehall acts that have associated themselves with mass murderers or been charged with violent crimes indicates that the answer to our story's woeful question would seem to be yes.

ART IS NOT A MIRROR

It has been customary for those who create and derive profit from music trumpeting hatred and violence to say they are merely "mirroring" the conditions that exist around them. *Billboard* disagrees. It requires no talent, intelligence, vision, expertise, or integrity to mirror anything. A looking glass is brainless, reflecting without understanding the elements that pass before it. A mirror exhibits no discernment, displays no feeling. It repeats what it is pointed toward, and leaves no trace when it's removed.

Art is not a mirror. Art is a personal expression of the honest reach toward one's ideals. It is an accomplishment borne of the rigorous refinement of acquired skills. It strives toward the deeper, dimensional truths no mirror can hope to convey. It is a creative exploration and reaffirmation of the ethical principles, virtuous choices, and emotional codes upon which the well-being of mankind depends. It is a dynamic entity, a complex and generous gesture of transcendence that, when introduced into a society, often has a profound effect on those who share in the experience.

Art is not complacent; it is a genuine, often fierce challenge to the conventional wisdom and the status quo. But that challenge is cogent—free of cliché, opportunism, petty calculation, and the bandwagon of popular convenience. Art is the revelation of the original self, a difficult and demanding discovery, as unique as a new heartbeat, its purity of purpose as potent as it is unimpeachable.

If a given expression does not accept and embody these qualities, then it is not art; instead, it may be a mere product, an object of superficial diversion or commerce, or, at worst, a device for manipulation in the service of material gain.

To claim any moral authority or enlightened common interest for the profit-minded act of pandering to racism and other social evils is obscene. It is an insult to, and a corruption of, the public trust accorded the artistic community.

As respected Jamaican columnist Dawn Ritch wrote not long ago in the *Sunday Gleaner*, "The fact that a crime is articulated in the form of art or music does not make it any less a crime. It is the encouragement of someone else to commit a criminal offense that is in itself the crime—not the music or the work of art... Unless this is addressed, we

are going to find that the subculture of violence that has grown in our society over the past 20 years may eventually become the culture by which we live."

Historically, the arts have sometimes proven the last bastion of human rectitude, the place where tenderness, civility, and the true courage of moral choice resided when they had dwindled in other precincts of civilization. In the United States, anyone charged with a crime is rightly deemed innocent until proven guilty, yet what is particularly disturbing among the performers involved in the present controversies is the frequent absence of shame, regret, or compassion for the pain and tragedy of others that attends their career-related actions.

When the "mirror" disclaimer falters, the second-most popular rationale dispensed is that some other public figure has done worse things—as if personal accountability is nonexistent, and actions are wrong only in relative degrees. There is even the sense that nothing is wrong or improper if it's not illegal; that breaking the law and getting caught can have clear advantages, thanks to press exposure; that a cunning defense lawyer's opening and closing arguments, as captured on CNN and Court TV, are more important than the jury verdict; and that any trial conviction or prison sentence that does not disrupt one's promotional campaigns or potential for ancillary income is a plus.

THUGGIN' AGAINST THE SYSTEM

Many artists also assert that they're simply "thuggin' against the system that made us," yet they conveniently neglect to note that this same system allowed them to build extremely lucrative record and film careers, pocketing millions from their thug poses while masquerading as blameless pawns.

There is a crucially important place in our culture for parody, protest music, social criticism, and satire designed to outrage, each enabling those less empowered to analyze injustice and hypocrisy in artful fashion and to alert civilization to its myopia and misguidedness.

But there should be no prized place in society for outright deception, demagoguery, and manufactured messages of oppression. Numerous rock, gangsta rap, and dancehall performers implicated in this exploitative glorification of guns, hatred, and violence have some talent, and have released work of some merit. But many have come to epitomize the creative community's equivalent to the amoral 1980s spree-boys on Wall Street, showing a "let the big dogs eat" sense of entitlement in which anything that translates into chart positions and BDS/SoundScan numbers, improves the quarterly balance sheet, or satisfies stockholders can be otherwise absolved via slick alibis and well-paid mouthpieces. Moreover, the most monstrous sides of one's psyche can seemingly be indulged on stage, record, or video without worry of lingering censure, as if any cruel impulse by a sideshow geek can be acquitted by a paying audience.

Another frequent self-vindication by many such artists is the retort that their pernicious lyrics are

merely words. But, as author Toni Morrison said in her Dec. 7 speech accepting the Nobel Prize (an event whose media coverage was infinitesimal compared to the recent gangsta-rap multi-cover-story consumer press blitz), "Oppressive language does more than represent violence—it is violence; does more than represent the limits of knowledge—it limits knowledge." Morrison also warned about "tongue suicide," saying that in America, "children have bitten their tongues off and use bullets instead to iterate the voice of speechlessness."

The often poor, African-American, and city-dwelling victims of these crimes of "tongue suicide" are not millionaire recording artists who can describe the misery from a safe distance and expect a swift monetary return; nor are they the industry executives who sign, produce, distribute, and sell the work of such artists. They are the nameless many whose suffering is being exploited in the interests of the empty fame and poisoned profit that are the Devil's bargain.

NIXON PARDON

One might assume that the rampant spread of criminal behavior and its shameless appetites are the consequence of a bubbling up of the nation's street culture. Nothing, in *Billboard's* opinion, could be further from the truth. The cult of the unrepentant rogue that has come to permeate our nation dates back as far as the unconditional pardon given Richard Nixon in 1974 for any offenses the disgraced former president might have committed while serving in the White House. With that single legally and morally dubious act by President Ford, the cult of the rogue was accredited for the modern age.

No citizen of this country has greater potential power to abuse the commonweal and its democratic traditions than a Chief Executive. The fact that Nixon was not prosecuted made it impossible for every parent, guardian, school teacher, patrolman, and judge in the country to henceforth warn our youth that they either must behave honorably in our society—no matter who the hell they think they are—or face the harshest possible justice, "just like the President."

It is our own fault for standing by while such stunts took place. Since that time, the number of questionable pardons of high-ranking public officials charged for abuses of power has been exceeded only by the drive within government to undermine or render such trials of culpable officials unfeasible, mainly through legal dodges such as withholding evidence in the supposed "interest of national security," or by claiming such prosecutions are a too-costly use of tax dollars.

Yet it is national security that is currently at stake in our streets, schools, and homes; and taxpayers surely would have preferred to split the billions that the S&L larceny is costing them between anti-poverty causes and timely prosecution of the officials whose unchecked swindles under deregulation made such crippling bank fraud possible.

Our government has shown an arrogant determination to function as a self-perpetuating supercorporation, with little or no responsibility for the common good. There is a re-

luctance to spend money on the poor that verges on willful class subjugation. Crime is regarded as an illogical plague, rather than the consequence of allowing the steady expansion of a desperately hungry, desperately needy, and desperately unloved mass of humanity. And where crime is concerned with drugs, afflicted citizens are regarded as beneath contempt—despite mounting, documented evidence that the CIA has been deeply involved for decades in the proliferation and profits of the drug trade.

NEED TO MOBILIZE

We can spend money on guns and prisons to defeat and conceal our desperate poor, but we can't find the money to educate, feed, and uplift them. Most of this nation is descended from impoverished immigrants and hardscrabble strivers, and our current multi-racial/ethnic indigent population is not some horde of disposable ghosts; they are the country's irreplaceable ancestors-to-be.

There is another, far bigger issue to be faced, and it will not be resolved—as many racist and socially divisive artists have insinuated—by pitting the powerless against each other. Rather, the music and home entertainment industries must resolve to help mobilize, by every peaceful and lawful means imaginable, our national audience, urging them to compel the government to make the poor, homeless, jobless, and uneducated in this country its first priority.

Charity is admirable, yet there is no private entity, philanthropic institution, or social force outside government with the charter and the resources to effect the needed changes. And the broken promises of domestic aid that followed the L.A. riots indicate that we must unite as Americans to demand it: lawfully, peacefully, unequivocally.

Billboard has always been and remains unalterably opposed to government censorship (and it is *only* government that has the power to censor). Moreover, from a purely logical standpoint, no law or writ could ever ensure that the arts are moral and righteous, and no act of censorship could possibly enforce it. The mere idea that such laws might ever seriously seem necessary to the general public would be an indication either that the arts have despoiled themselves beyond self-redemption—or that the culture fears itself too much to function any longer as an engine of hope.

Either we resolve individually as the record-selling and record-buying public to turn away from the propagation of the hatefully self-destructive material currently threatening to overshadow the more meaningful segments of the marketplace, or we will reap the consequences of what we've sown.

In times like these, every person must hold fast to his or her better self and act according to conscience. Each of us must consider on our own whether we are willing to reinforce a wayward commercial juggernaut. Who among us, on his own, could dare to turn away from the nihilism that is feeding our industry coffers? If asked to perform such songs, would you decline? If asked to produce such material, would you object? If permitted to sign such a group, would you de-

cline? If asked to provide such album art, would you say no? If asked to master or press such a record, would you shun the contract? If asked to distribute it, would you state your unwillingness? If asked to publicize it, would you refuse? If asked to create an ad campaign for it, would you bow out and say why? If asked to run those ads, would you refrain? If asked to play it at your station, would you resist? If asked to unpack and stock it on shelves, would you balk? If invited to purchase it, would you decline?

It's easy to reply in the public arena, harder to answer in the heart. All amity and goodwill begin with the determination of the individual, but they cannot thrive unless those engaged in hateful activity are made to feel ashamed and ostracized for their antisocial creed.

SOBER EVALUATION

However, none of us has to do any of this. There's no law that says we're obliged to. And certainly there's no one in a free country who can make us do anything of the sort. But *Billboard* believes that if you don't stand for something, you'll fall for anything, and we have never gone along to get along.

Billboard does not, and never has, covered every release or venture surfacing in the 102 countries in which it is weekly distributed; such a task is impractical and contrary to the professional trade acumen the publication aims to provide. For a century, there have always been three judgments implied in everything we acknowledge in our pages: that the project or enterprise is artistically worthwhile, that the effort behind it has integrity, and that its success can help our industry do better business.

Since 1894, our readers have put their sincere trust in *Billboard*. The publication has long been a watchdog for questionable practices and disreputable behavior in the entertainment field, and we will not shrink from that stance in these disturbing times. Any releases or undertakings that may appear primarily hateful and/or pandering to the mounting fear, violence, and prejudice currently plaguing our culture will be evaluated very soberly. We will attack or defend as we see fit. And if strong criticism or reasoned rejection of any such matters on the part of our editors should hurt *Billboard's* fiscal bottom line, so be it.

In addition, readers can anticipate an increase in the investigative stories and unsentimental critiques that have characterized the last three years of the publication. We intend to continue (and expand) our leadership role in international trade journalism for music and home entertainment, with our conscience serving as our guide, regardless of who it discomfits.

We at *Billboard* look to 1994 with hope in the shared strength of the life-affirming philosophies that have always characterized the greater portion of the businesses we chronicle, and we recommit our reportorial energies to their continued growth. And yet, as *Billboard* begins its second century, we also feel we can be assured of only two verities: we likely will earn the future we've been fostering, and we ultimately will get the society we deserve.

AmEx Bows Song Series

Themed Shows Benefit Charities

BY MELINDA NEWMAN

NEW YORK—"Songmasters Inside-Out," a music series bowing at the Algonquin Hotel here in February and sponsored by American Express, aims to highlight material by classic tunesmiths as well as raise money for various charities.

Starting Feb. 14, artists such as Al Jarreau, Brian Wilson, Phoebe Snow, Felix Cavaliere, Jeffrey Osborne, Kenny Loggins, and Cyndi Lauper will be featured in the 13-week Monday night series, performing acoustically in the hotel's famed Oak Room. Each evening will focus on a different songwriting theme, whether it's a salute to a specific writer, such as the opening night tribute to Nat King Cole, or a tribute to tunes dedicated to a geographic motif, such as the Philly sound.

The approximately 150 tickets available for each performance will first be offered to American Express platinum cardholders through mailings included in their monthly statements.

"We will be bringing in industry people as well, because the emphasis is not only on the past legacy of songs, but on helping to present the premier songwriters of today and the new songwriters," says Jennifer Cohen, co-producer of Songmasters and VP of product development at Warner Music International. In addition to cardholders and industry attendees, Cohen says, a certain allotment of tickets also will be set aside for music school students. If remaining tickets are available, they will be offered to the general public.

While the pricing structure is still being set for platinum cardholders, Cohen says that American Express will offer its patrons an entire evening package that will include a cocktail party, gourmet dinner, and the show. At least \$100 from each package will go to charity.

The three charities selected by Songmasters are LIFEbeat, an industry AIDS organization; the Nordoff Robbins Music Therapy Foundation; and Share Our Strength, one of AmEx's main charities, which helps funnel

food from restaurants and other dining establishments to food banks and similar organizations. Additionally, artists may request that money go to other specific charities that they endorse. Cohen says she expects at least "six figures" to be raised for different causes.

That philanthropic aspect was among the reasons Jarreau, who will perform at the Nat King Cole tribute Feb. 14, says he decided to participate. "I've always had a special place in my heart for fundraiser groups for charitable organizations," he says. "I kind of have the philosophy that we can't wait for Washington, D.C. [to act]; we have to help each other... Obviously, doing some music of the Nat Cole variety holds special interest for me as well."

Cohen's aim is to have the series serve as a springboard for educational programs that could include songmaster classes around the country.

For now, Cohen says there are no plans to release the sessions for commercial use. But Cohen says there are discussions for a limited-edition CD-ROM release that would be available only to platinum cardholders who attend the series and to educational institutions.

Regardless of any CD-ROM deal, "[the shows] will be recorded for educational purposes," she says. "But we wanted to remove as many licensing considerations as we could and make it as simple as possible for the artists. It's just a simple acoustic evening that includes behind-the-scenes stories—how the artists find great songs. Additionally, we will be featuring one or two new artists who also [represent the selected theme]. The series will be hosted by singer/songwriter Lois Walden.

Cohen is overseeing the series, while co-producer Camille Barbone, president of B3 Entertainment, is in charge of talent coordination, and co-producer Peter Ligeti, who produces New York's Battery Park Music Series as well as other endeavors, is handling production efforts. Cohen notes that the series is still looking for artists.

FINAL GATT TREATY DISAPPOINTS U.S. ENTERTAINMENT BIZ

(Continued from page 5)

was some last-minute good news in the form of three smaller victories from separately negotiated Trade Related Intellectual Property issues at GATT. The U.S. Trade Representative won TRIPS concessions for Recording Industry Assn. Of America objectives that included a 50-year copyright term for sound recordings, which will provide improved protection in nations with previously weak copyright laws. The TRIPS concessions also include a guarantee that nations must enforce anti-piracy laws, as well as a provision giving copyright holders the right to block record rentals.

The two key provisions dropped from GATT were national treatment and market access for U.S. entertainment companies. The national treatment provision would have given U.S. companies the same protection in any GATT country as that received by local companies. Market access would have removed restrictions that have prevented U.S. companies from further growth abroad. These restrictions include limits on foreign-produced repertoire imposed by some European countries, as well as on tariffs on audiovisual imports that are used to subsidize domestic entertainment industries.

According to Jay Berman, chairman of the Recording Industry Assn. Of America, the E.C. suggested during the recent round of GATT talks that, if the U.S. signed the Rome Convention, then E.C. members might be willing to negotiate on the issues of national treatment and market access. When the U.S. said it would consider signing the convention, the E.C. countries reneged on their offer of national treatment, says Berman.

The U.S. consistently has opposed signing the Rome convention, due to pressure from Hollywood studios that are, in turn, fearful of pressure from actors' unions.

Signing the Rome Convention would offer greater copyright protection for U.S. intellectual property, but it would not guarantee national treatment or lift the barriers on cultural goods.

The GATT agreement was finalized Dec. 15 by representatives of 117 nations, which would have to abide by the new rules of the largest such trade agreement ever. The agreement is to be signed April 15 after member-nation governments approve it.

Sources on Capitol Hill say the U.S. may decide to use other means—such as retaliatory threats involving non-entertainment imports—later in 1994 to pressure the EC on intellectual property fair-trade provisions.

"We're very disappointed," says Trish Heimers, VP of communications for BMG in New York. "The industry has been trying to negotiate a fair deal for years. We had expected to be recognized as the important global industry that we are, and it's a tragedy that our cultural contributions were overlooked."

Heimers added, "It's too soon to tell what this will mean, but once it's signed, I'm sure we will use all the available means at our disposal to right the wrongs."

According to Edward Murphy, president of the National Music Publishers Assn., "The loss of national treatment and market access affects our underlying music rights

with records and movies, of course, so we share in the disappointment" of both industries.

"But," Murphy adds, "there were some positive elements, too: the final recognition of these rights as trade issues and the recognition of rental rights."

Margaret Wade, spokesperson for the Warner Music Group, also expresses the company's disappointment, saying, "Within our operations and with RIAA, we'll continue working through this."

Calling the failure to reach an agreement on intellectual property "unfortunate," Lewis Flacks, director of legal affairs for IFPI, says, "More important issues for the future, such as digital [delivery] rights, are not part of the agreement. In that respect, it's a badly flawed agreement."

However, Flack notes that the failure to reach an agreement on national treatment and market access does not actually worsen matters but simply maintains the status quo.

Many other multinational record and video company spokespeople either were unavailable for comment or said they were not yet familiar with the last-minute developments in the negotiations.

The U.S. entertainment business lost its quest for national treatment because French officials convinced the EC to oppose lowering the cultural barriers against U.S. movie and TV programs.

In Geneva, Berman, who has been working with USTR and foreign GATT negotiators for seven years, emerged Dec. 14 from all-night meetings to tell Billboard that the EC had refused to budge and that the U.S. had been unable to extract the audiovisual provisions it sought.

"It's over," he said. "We're out of the agreement totally. The U.S. has 'agreed to disagree.'"

Berman called the final session "incredibly ridiculous" and the re-

sult "discriminatory and so unfair."

Some observers in Geneva and the U.S. have suggested that the Clinton administration had the choice of securing acceptable aerospace provisions or demanding concessions in the audiovisual area. While movie/TV exports rate high, aerospace is the largest export segment of the U.S. economy.

Observers also suggest that if U.S. record companies had not negotiated as allies of U.S. movie companies, the labels may have been able to strike a better deal.

Nevertheless, Hilary Rosen, the RIAA's senior VP of congressional affairs, says, "You can argue it both ways: that the movie issues were so big they overshadowed what the record companies wanted, [or] you can also say that were it not for the importance of those issues, the labels may have not gotten the attention they did" from USTR.

Even though the agreement is not seen as a total victory for any entertainment industries, the record business appears to have done substantially better than the film business.

Sources on Capitol Hill say that while there still might be some controversy about the GATT agreement, it will most likely be ratified on April 15. An unlikely "no" vote by the U.S. Congress could imperil the future of the treaty.

A ray of hope—and a hint of tough talk—on audiovisual areas came from Capitol Hill.

Sen. Max Baucus, D-Mont., chairman of the International Trade Subcommittee, has urged President Clinton to ask the USTR to use the U.S. trade law's intellectual property enforcement tools, such as Section 301 sanctions, to achieve open markets.

Assistance in preparing this story was provided by Dominic Pride in London, Paul Verna in New York and Eileen Fitzpatrick in Los Angeles.

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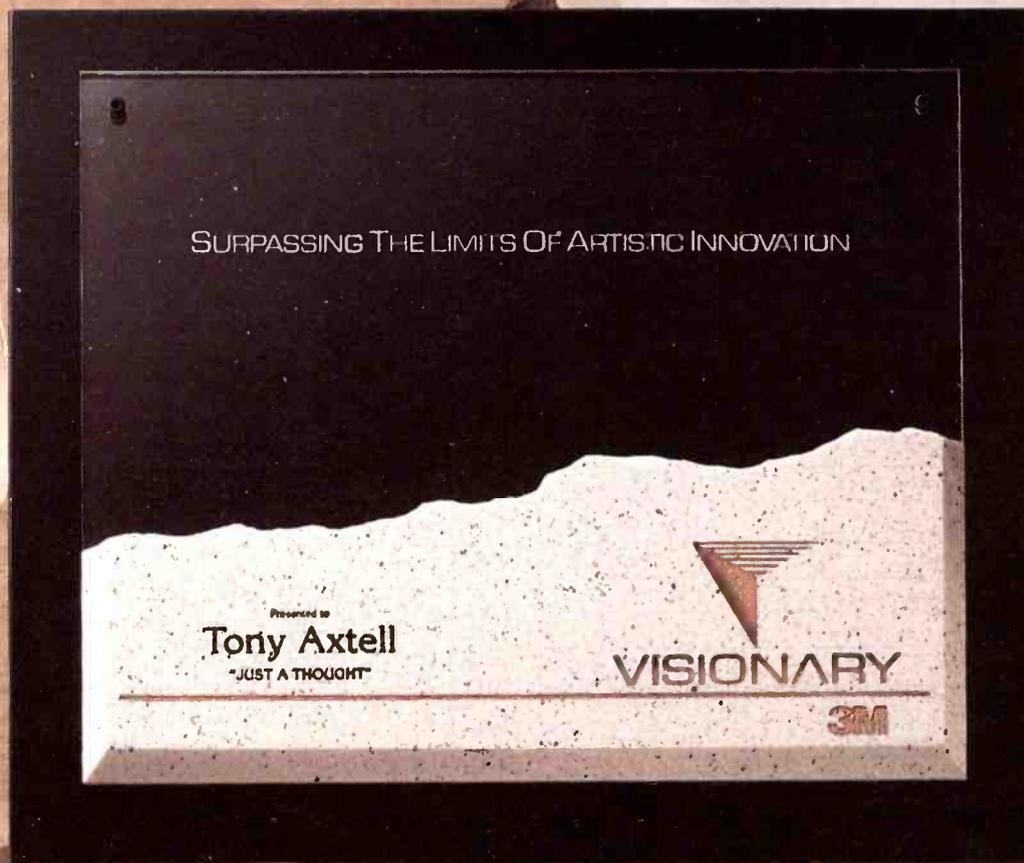
FOR WEEK ENDING
DECEMBER 25, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	3	15	MARIAH CAREY ▲ ¹ COLUMBIA 53205* (10.98 EQ/16.98)	*** No. 1 *** MUSIC BOX	1
2	1	1	3	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
3	3	2	8	PEARL JAM EPIC 53136* (10.98 EQ/16.98)	VS.	1
4	5	7	13	MEAT LOAF ▲ ² MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
5	NEW		1	ICE CUBE PRIORITY 53876* (10.98/16.98)	***HOT SHOT DEBUT*** LETHAL INJECTION	5
6	4	8	4	MICHAEL BOLTON COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
7	6	6	6	FRANK SINATRA CAPITOL 89611 (11.98/17.98)	DUETS	2
8	8	10	30	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	***GREATEST GAINER*** JANET.	1
9	9	9	9	VARIOUS ARTISTS GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
10	12	12	18	BILLY JOEL ▲ ² COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
11	11	11	5	BRYAN ADAMS A&M 0157 (10.98/16.98)	SO FAR SO GOOD	7
12	7	5	3	BEAVIS & BUTT-HEAD Geffen 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
13	13	15	15	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
14	16	23	7	HARRY BROOKS, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	14
15	10	4	3	GUNS N' ROSES GEFGEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
16	15	16	11	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
17	14	17	12	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	14
18	17	13	22	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
19	18	14	4	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	8
20	19	21	10	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	19
21	21	28	56	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
22	22	19	7	10,000 MANIACS ● ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
23	20	24	62	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
24	27	36	34	AEROSMITH ▲ ² GEFGEN 24455 (10.98/16.98)	GET A GRIP	1
25	28	31	25	SOUNDTRACK ▲ ² EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
26	24	22	24	THE CRANBERRIES ▲ ¹ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98) HS		18
27	25	20	12	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
28	23	18	20	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
29	29	33	29	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
30	31	32	23	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
31	26	25	3	ELTON JOHN MCA 10926 (10.98/17.98)	DUETS	25
32	32	39	15	BARNEY ▲ ² SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
33	30	27	5	PHIL COLLINS ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
34	35	44	11	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
35	37	38	51	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
36	53	88	5	AARON NEVILLE A&M 0127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	36
37	38	43	3	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	37
38	39	41	56	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
39	42	49	9	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	37
40	43	42	104	PEARL JAM ▲ ⁶ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
41	45	59	24	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
42	44	55	8	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	42
43	48	63	6	GLORIA ESTEFAN EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	43
44	36	29	8	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
45	40	47	7	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	40
46	33	37	5	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	23
47	34	30	7	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
48	98	157	3	DAVID FOSTER INTERSCOPE 92295/AG (10.98/16.98) HS	***PACESETTER*** THE CHRISTMAS ALBUM	48
49	41	35	9	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
50	49	54	7	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
51	59	66	57	SOUNDTRACK ▲ ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
52	56	76	5	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	52
53	47	46	5	VARIOUS ARTISTS REPRISE 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	68	58	35	GIN BLOSSOMS ● A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	32
55	62	86	5	VARIOUS ARTISTS WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE IV	55
56	52	57	10	DEF LEPPARD MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
57	61	60	38	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
58	58	56	10	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
59	64	72	67	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
60	65	71	31	WYONNNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
61	63	73	20	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
62	67	70	49	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
63	60	52	15	THE BREEDERS 4.A.D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
64	57	50	21	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
65	51	26	3	METALLICA ELEKTRA 61594 (79.98/89.98)	LIVE SHIT: BINGE & PURGE	26
66	46	34	5	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
67	55	48	24	WHITE ZOMBIE ● GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
68	74	75	21	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOOM! (THERE IT IS)	39
69	72	80	22	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
70	50	40	7	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
71	71	65	14	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
72	66	62	6	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	42
73	76	77	58	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98) HS	GRAVE DANCERS UNION	11
74	112	112	11	MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	39
75	78	87	17	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	68
76	79	81	23	U2 ▲ ² ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
77	54	51	17	BABYFACE ● EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
78	77	90	25	BILLY RAY CYRUS ▲ ² MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
79	88	96	68	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
80	92	100	199	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
81	69	61	25	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
82	83	84	34	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
83	89	95	42	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
84	81	83	25	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
85	86	85	122	METALLICA ▲ ⁷ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
86	80	69	52	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
87	87	97	22	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
88	95	89	40	STING ▲ ² A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
89	91	105	30	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
90	102	93	12	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
91	82	94	65	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
92	84	67	8	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
93	100	116	171	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
94	113	103	39	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98) HS	BIGGER, BETTER, FASTER, MORE!	13
95	99	109	11	NEIL DIAMOND ● COLUMBIA 57529 (10.98 EQ/16.98)	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
96	104	104	78	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
97	73	64	4	COLOR ME BADD GIANT/REPRISE 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
98	90	98	56	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
99	106	120	8	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	87
100	105	82	7	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
101	111	121	49	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
102	101	113	39	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
103	85	68	6	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
104	109	91	40	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
105	119	136	31	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
106	70	45	4	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
107	125	118	12	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
108	123	132	18	JAMES TAYLOR ▲ COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
109	110	127	82	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	115	111	108	ENYA ▲ ² REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
111	94	92	3	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98)	WINTER LIGHT	92
112	120	123	107	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
113	93	74	43	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
114	103	79	4	HEART CAPITOL 99627 (10.98/15.98)	DESIRE WALKS ON	48
115	117	149	3	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	115
116	NEW ►		1	CARNIE & WENDY WILSON SBK 27113/ERG (10.98/15.98)	HEY SANTA!	116
117	126	130	9	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
118	122	106	60	R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
119	116	119	107	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
120	118	99	9	THE LEMONHEADS ATLANTIC 82537/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
121	134	148	4	SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98)	THE THREE MUSKETEERS	121
122	108	110	25	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
123	97	107	58	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
124	75	53	4	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	22
125	127	124	6	K.D. LANG SIRE 45433/WARNER BROS. (10.98/16.98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
126	121	101	24	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
127	144	191	3	CARRERAS - DOMINGO - PAVAROTTI SONY CLASSICAL 53725 (5.98/9.98)	CHRISTMAS FAVORITES...	127
128	133	139	25	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
129	114	102	5	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98)	NO ALTERNATIVE	56
130	139	145	76	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
131	128	146	4	DOUG STONE EPIC 57271 (9.98/15.98)	MORE LOVE	128
132	124	126	19	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
133	138	156	3	KATHIE LEE GIFFORD WARNER BROS. 45346 (10.98/15.98) HS	IT'S CHRISTMAS TIME	133
134	141	151	18	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
135	132	141	65	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
136	180	—	2	BOB RIVERS & TWISTED RADIO ATLANTIC 82548/AG (10.98/15.98) HS	I AM SANTA CLAUS	136
137	135	142	36	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
138	130	143	9	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	64
139	129	131	44	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
140	NEW ►		1	DOMINO RAL/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	140
141	149	173	190	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
142	131	122	32	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	64
143	154	161	3	VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98)	MORE SONGS FOR SLEEPLESS NIGHTS	143
144	137	155	58	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
145	96	78	7	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
146	147	137	63	ALICE IN CHAINS ▲ ² COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
147	158	186	118	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
148	146	158	18	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
149	162	192	3	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98) HS	I AM THE CUTE ONE	149
150	148	140	148	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
151	157	164	33	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
152	140	159	52	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/19.98)	MTV UNPLUGGED EP	3
153	136	114	10	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20
154	188	—	2	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98/15.98)	CHRISTMAS IN VIENNA	154
155	156	144	36	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	159	162	8	TONY BENNETT COLUMBIA 57424 (10.98 EQ/16.98)	STEPPIN' OUT	156
157	NEW ►		1	JINGLE CATS JINGLE CATS 41226 (7.98/12.98)	MEOWY CHRISTMAS	157
158	NEW ►		1	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	158
159	145	117	6	KATE BUSH COLUMBIA 53737 (10.98 EQ/16.98)	THE RED SHOES	28
160	RE-ENTRY		83	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUA	18
161	166	165	82	JON SECADA ▲ ² SBK 98845/ERG (9.98/15.98) HS	JON SECADA	15
162	183	—	2	JOHNNY MATHIS LEGACY 57194/COLUMBIA (10.98/15.98)	THE CHRISTMAS MUSIC OF JOHNNY MATHIS	162
163	150	138	9	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	124
164	167	183	106	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
165	164	189	132	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
166	172	185	33	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
167	107	190	129	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	3
168	175	—	2	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	168
169	160	169	61	LORRIE MORGAN ▲ BNA 66047 (9.98/15.98)	WATCH ME	65
170	161	181	52	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
171	142	115	13	SOUNDTRACK ● IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17
172	NEW ►		1	BEBE & CECE WINANS CAPITOL 89757 (10.98/15.98)	FIRST CHRISTMAS	172
173	185	—	20	DOUG SUPERNOW BNA 66133* (9.98/13.98) HS	RED AND RIO GRANDE	150
174	181	—	39	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
175	155	128	4	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	95
176	165	163	15	THE REN & STIMPY SHOW SONY WUNDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIOT!	156
177	171	198	3	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198/DELTA (2.98/4.98)	CHRISTMAS WITH...	171
178	176	166	7	JOE SATRIANI RELATIVITY 1177 (17.98/25.98)	TIME MACHINE	95
179	RE-ENTRY		94	GUNS N' ROSES ▲ ⁴ GEFEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
180	153	154	13	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46
181	182	177	187	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
182	191	—	114	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
183	163	134	8	SOUNDTRACK WALT DISNEY 60855 (10.98/16.98)	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS	98
184	179	172	3	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	172
185	NEW ►		1	VARIOUS ARTISTS GRP 9728 (7.98/13.98)	GRP CHRISTMAS COLLECTION VOLUME 3	185
186	192	179	55	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
187	143	108	5	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
188	NEW ►		1	SOUNDTRACK ATLANTIC 82551/AG (10.98/17.98)	GYPSY	188
189	184	199	6	ASLEEP AT THE WHEEL LIBERTY 81470 (10.98/16.98)	A TRIBUTE TO THE MUSIC OF BOB WILLS	159
190	194	—	60	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
191	RE-ENTRY		103	GUNS N' ROSES ▲ ⁴ GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
192	152	129	16	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
193	NEW ►		1	DEPECHE MODE SIRE/REPRIS 45505/WARNER BROS. (10.98/16.98)	SONGS OF FAITH & DEVOTION-LIVE	193
194	NEW ►		1	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX	194
195	173	170	13	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54
196	190	196	110	NIRVANA ▲ ⁵ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
197	170	160	22	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
198	199	—	2	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	198
199	NEW ►		1	THE GLENN MILLER ORCHESTRA LASERLIGHT 12200 (2.98/6.98)	IN THE CHRISTMAS MOOD VOLUME 2	199
200	151	147	4	PAUL MCCARTNEY CAPITOL 27704 (10.98/15.98)	PAUL IS LIVE	78

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 113	Mariah Carey 1, 152	Eazy-E 44	Elton John 31	Nirvana 27, 196	Jon Secada 161	George Strait 34, 91	A Winter's Solstice IV 55
4 Non Blondes 94	Mary-Chapin Carpenter 130	Enigma 150	George Jones 168	Mary-Kate & Ashley Olsen 149	Shaquille O'Neal 50	Barbra Streisand 41	Clay Walker 75
Abba 107	Carreras - Domingo - Pavarotti 127	Enya 110	Toby Keith 166	ORIGINAL LONDON CAST	Frank Sinatra 7	White Zombie 67	White Zombie 67
Ace Of Base 37	Mark Chesnut 84	Gloria Estelan 43, 122, 144	R. Kelly 46	Phantom Of The Opera	Smashing Pumpkins 28	Carnie & Wendy Wilson 116	Carnie & Wendy Wilson 116
Bryan Adams 11	Eric Clapton 79	Meihsa Etheridge 90	Sammy Kershaw 102	Highlights 80	Snoop Doggy Dogg 2	BeBe & CeCe Winans 172	BeBe & CeCe Winans 172
Aerosmith 24	Natalie Cole 164	David Foster 48	Lenny Kravitz 104	Dolly Parton, Loretta Lynn, Tammy Wynette 72	Soul Asylum 73	Wu-Tang Clan 187	Wu-Tang Clan 187
Alabama 117	Phil Collins 33	Kenny G 38	Kris Kross 132	Aladdin 51	The Bodyguard 21	Wynonna 60	Wynonna 60
Alabama 117	Color Me Badd 97	Kathie Lee Gifford 133	k.d. lang 125, 160	The Bodyguard 21	Cool Runnings 163	Xscape 49	Xscape 49
Alice In Chains 146	Confederate Railroad 98	Vince Gill 17, 59	The Lemonheads 120	Cool Runnings 163	Free Willy 69	*Weird AF Yankovic 58	*Weird AF Yankovic 58
Asleep At The Wheel 189	Harry Connick, Jr. 14	Gin Blossoms 54	Little Texas 89	Free Willy 69	Gypsy 188	Yanni 137	Yanni 137
Babyface 77	The Cranberries 26	The Glenn Miller Orchestra 199	Johnny Mathis 162	Gypsy 188	Judgment Night 171	Trisha Yearwood 45	Trisha Yearwood 45
Barney 32	Michael Crawford 74	Guns N' Roses 15, 179, 191	Maze Featuring Frankie Beverly 192	Judgment Night 171	The Last Of The Mohicans 186	Dwight Yoakam 57	Dwight Yoakam 57
Beavis & Butt-Head 12	Cypress Hill 64	Heart 114	Paul McCartney 200	The Last Of The Mohicans 186	Sister Act II: Back In The Habit 158	Zapp & Roger 145	Zapp & Roger 145
Tony Bennett 156	Billy Ray Cyrus 78, 109	Jimi Hendrix 151	Reba McEntire 16, 170	Sister Act II: Back In The Habit 158	U2 76		
Blind Black 87	Das EFX 106	Ice Cube 5	MC Ren 124	U2 76	UB40 61		
Mary J. Blige 194	Taylor Dayne 197	Inner Circle 142	Meat Loaf 4	UB40 61			
Blind Melon 30	Def Leppard 56	Janet Jackson 8	John Mellencamp 71				
Michael Bolton 6, 165	Depeche Mode 193	Michael Jackson 119	Metallica 65, 85				
Boyz II Men 20, 167	Nelli Diamond 95	Alan Jackson 23, 42, 182	Bette Midler 128				
Toni Braxton 18	Joe Diffie 105	Jazzy Jeff & Fresh Prince 138	John Michael Montgomery 101				
The Breeders 63	Celine Dion 52	The Jerky Boys 155	Lorrie Morgan 115, 169				
Brooks & Dunn 83, 112	Domingo/Ross/Carreras 154	Jingle Cats 157	The Mormon Tabernacle Choir 177				
Brooks Brothers 13, 93, 141, 147, 190	Domino 140	Billy Joel 10	Van Morrison 181				
Jackson Browne 100	Dr. Dre 86		Aaron Neville 36, 82				
Kate Bush 159	DRS 103						
Tevin Campbell 47							

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Cox/Bell Venture Prowling For New Buys

Immediate Plans Include Enlarging Subscriber Base

■ BY DON JEFFREY

NEW YORK—A new joint venture between Cox Cable Communications and Southwestern Bell—the latest teaming of a cable operator with a telephone company for the race to provide interactive services such as music and video-on-demand over cable wires and phone lines—is on the lookout to buy other cable systems.

The partnership, valued at \$4.9 billion, will reach initially 1.62 million cable customers. But its principals say the first priorities are to acquire more cable operations and to make investments in entertainment programming. Cox spokeswoman Ellen East says, "We're looking to grow to between 3 million and 5 million subs." That would make the venture the third-largest cabler in the U.S., after Tele-Communications Inc. and Time Warner.

Cox also owns stakes in various cable programming networks, most prominently 24.6% of the parent company of The Discovery Channel.

For the joint venture, Cox will contribute 21 cable systems valued at \$3.3 billion (11.4 times annualized cash flow), while Southwestern Bell will invest \$1.6 billion in cash and

other assets. Southwestern spokesman Mike Black says Cox will own 60% and Southwestern 40% of the partnership (taking into account nonvoting stock). James Robbins, president of Atlanta-based Cox Cable, will be CEO of the venture.

TESTING INTERACTIVE

Cox is the sixth-biggest cable operator in the U.S., with 1.7 million total subscribers. It has announced tests of interactive services in Omaha and San Diego. In Omaha, about 1,500 customers will receive video-on-demand over fiber-optic cable wires by June 1994. A second phase of the test will include services like music video-on-demand and electronic home shopping. Zenith Electronics will provide the cable decoders for the test.

For San Antonio-based Southwestern Bell, which counts 12 million telecommunications customers, this is the second move into the cable business. Earlier this year it made news as the first telco to acquire a cable operator, Hauser Communications, for \$650 million. Hauser's two systems outside Washington, D.C., will not be part of the joint venture with Cox.

And this is not the first deal Cox and Southwestern have struck together. In May, Cox acquired a 25% stake in Southwestern Bell's cable/telephony unit in the U.K.

This has been the year for announced ventures between cable operators and telephone companies. The biggest was Bell Atlantic's agreement to acquire Tele-Communications Inc. for an estimated \$33 billion. TCI also owns stakes in several entertainment companies. Another telco, U S West, invested \$2.5 billion in Time Warner Entertainment and is cooperating in Time Warner's test of an interactive electronic superhighway near Orlando, Fla. AT&T, the long-distance phone company, has formed a partnership with Viacom in the latter's test of digital cable services, including music video-on-demand, in Castro Valley, Calif. And regional telco Nynex has invested \$1.2 billion in Viacom to help it acquire entertainment and publishing company Paramount Communications.

Cox, meanwhile, has pledged \$500 million to QVC Network, which has made a hostile, but richer, bid to acquire Paramount. Cox's investment is contingent on QVC's winning the takeover battle.

HOLLYWOOD DEBATES REALITY OF VIDEO-ON-DEMAND

(Continued from page 10)

cost or the cost to consumers for the system."

Early estimates say that individual consumers are likely to pay \$1,000-\$1,200 to wire their homes for video-on-demand, according to panelists.

Hugh Panero, president/CEO of pay-per-view supplier Request Television, defended the concept, claiming that suppliers have a history of discrediting new delivery systems.

"The first thing studios want to do when something new comes along is to kill it," Panero said. "The issues raised about video-on-demand are exactly the same as those raised about home video when it first started."

Panero predicted that the deep financial pockets of the phone companies not only will develop the technology but also will heavily promote the systems to consumers and build the market base.

"They have to market it because the Bell Atlantics of the world have put their careers on this," he said.

Panero also noted that video-on-demand is more than a transmission belt for movies because of its ability to collect data on consumer buying habits.

"Some are missing the point that this is a mass computer network, which can give information on the make-up of a household," Panero said. "The direct-mail capabilities

alone provide a lot of opportunities."

Nevertheless, panelists focused on hit movies as the prime video-on-demand product, as well as on how such delivery will affect home video windows.

"If you create a windows system that takes away hits, it won't work financially," said Rosenberg. "Video stores provide a guarantee for studios, and they have to maintain them, or they'll cannibalize the product."

But Mechanic didn't buy into the premise. "We can get 50 million rentals on a hit movie, and if we have 30 million households with video-on-demand in 10 years that's about 6 million [buys]," he said. "That's not one clobbering another."

SOFTER SIDE OF WINTER CES

(Continued from page 9)

have been in the videogame business for about a year—renting and selling software and hardware—but we are not mature in it and still see opportunity," Haley says. "This year, we will be taking a look at other options, like 3DO hardware and Crystal Dynamics [software]. We looked at it last year, but this year we will look at it more closely."

Ralph Palaia, senior VP of marketing and sales for Philips Consumer Electronics, which makes CD-I players, echoes other hardware manufacturers in noting his pleasure at the strong software turnout. "Synergy" is a word often used these days to describe the hardware/software relationship.

"Right now, the interactive multimedia platform is an absolute system sale, because there must be software there to support the hardware sale," Palaia says. "From a purely hardware standpoint, the consumer electronics retailers are there looking for a new hit category—they haven't had

one since the CD [player] and VCR.

"As far as the interest within the entertainment community, they are looking for new revenue streams as well. The interactive multimedia product provides a whole new frontier."

Gene Kelsey, assistant GM of Panasonic's Interactive Media division, which brought the first 3DO player to market in October, notes another upside to the strong software showing in a crowded-platform world. "In terms of the buyers that are at the show, it helps to emphasize the strength of the platform," he says.

And that's the bottom line retailers and distributors like Sight & Sound's DeVuono will be assessing. "This year, we see videogames as the gift of choice," he says. "Next year, it could be CD-ROM, so we want to see how that business is proceeding."

Assistance in preparing this story was provided by Ed Christman.

CIC SHUFFLES EXECS

(Continued from page 10)

to lay to rest the company's "troubled period" in a public statement that says "speculation and rumors concerning its U.K. subsidiary... were without foundation."

Rumors and speculation concerning CIC have been rife since Nov. 15 when Gutteridge was "granted leave" as CIC International conducted "a review of internal management issues" (Billboard, Nov. 27). The internal company statement announcing this review was issued a week after the departure of CIC U.K. director of marketing and sales Karl Oliver.

This week's statement goes on to say that "to the extent that such comments surrounded a routine audit and internal review, CIC on behalf of all its employees regrets any such rumors and regards them as irresponsible."

FITNESS VIDS SHAPING UP AS BIG MARKET FORCE

(Continued from page 5)

and Wal-Mart begin their biggest-ever promotions featuring the latest exercise releases from GoodTimes Home Video, PPI Entertainment, and the Maier Group, among others.

But the dollar volume already has been measured by New York-based GoodTimes, which has grabbed almost 8% of 1993's home video wholesale revenues, valued at \$5.8 billion, thanks to the latest from Cindy Crawford, as well as "Fabio Fitness"; "The Marky Mark Workout"; and Richard Simmons' "Deal-A-Meal."

The Simmons cassette, shipping this month, is largely responsible for vaulting GoodTimes past two Hollywood studios—MCA/Universal and Paramount—to fifth place in Billboard's annual ranking of program suppliers.

Because it says it already has booked sales for 1994 sell-through, GoodTimes finished 1993 with estimated revenues of \$450 million, a staggering 60% improvement on its 1992 total of \$280 million, a seventh-place finish. Competitors often complain that privately held GoodTimes exaggerates its results, but the 1993 results "wouldn't surprise me," says a top studio executive. "They move a lot of goods."

Health and fitness will remain a potent force in the home video market next year, accounting for 20% of non-theatrical units, according to analyst Bob Alexander of Alexander & Associates in New York.

Wholesale revenues from home video overall were 9.4% ahead of the 1992 total of \$5.2 billion. The market split continues to skew toward sell-through, worth an estimated \$3.4 billion. Delivery of rental cassettes remained steady, at close to \$2.4 billion, but is taking a smaller percentage of the whole. With the second consecutive strong year following the retail slump of 1991, "it's more of the same old good news," says Alexander. "I don't think there's as much to get excited about as in 1992."

Sell-through unit sales, 60% of them movies, are up more than 20%, compared to a 33% rise last year that was helped along by a 4% decline in retail prices, Alexander estimates.

Spurred by "Aladdin," "Pinocchio," other sell-through hits, as well as an evergreen catalog, Disney remains the undisputed leader, a half-billion dollars ahead of Warner Home Video, which finished second on the strength of the sales of "Free Willy" and the repriced "The Bodyguard."

Columbia TriStar Home Video, Paramount, and MCA/Universal lacked strong direct-to-sell-through releases, but FoxVideo chipped in with about 7 million units of "Home Alone 2" and a \$9.98 colorized edition of "Miracle On 34th Street."

It's thought that the studio shipped 2.4 million tapes of "Miracle," 750,000 of "The Last Of The Mohicans" (packaged with a tape of the sound track), and 500,000 of the Cary Grant/Deborah Kerr classic "An Affair To Remember," featured in "Sleepless In Seattle." FoxVideo could have three "A" sell-through titles in its next fiscal year, including "Mrs. Doubtfire," now in theatrical release; "Baby's Day Out"; and "Yellow Dog." Retailers will have at least one title in 1994 on the scale of the 22 million-unit "Aladdin"—MCA/Universal's "Jurassic Park"—plus sufficient other frontline releases to make it a boffo year for sell-through.

Health and fitness tapes won't suffer as a consequence, nor will they dampen movie sales. "There are seasons for selling titles, seasons when consumers buy them," says Alexander. January has been the designated month for exercise, backed by stronger promotions from key retailers.

For the first time, Wal-Mart is taking ad space in all editions of the Jan. 9-15 TV Guide, pumping up Crawford, Simmons, A*Vision's Kathy Smith, and the Maier Group's "Buns Of Steel" series. According to Maier marketing executive Melissa Berman, Wal-Mart moved co-op funds to TV Guide from its January in-store circular, although other sources claim the latter may also feature fitness.

Blockbuster is placing "greater emphasis" on fitness via in-store circulars and radio, says spokesman Wally Knief. Suppliers concur. "We're seeing a lot more titles go into the mix," observes Video Treasures president George Port, who has trimmed the company's emphasis on public domain movies in favor of fitness and kid-vid.

Shelly Rudin, senior VP of PPI Entertainment, says Blockbuster "is much more aggressive, to the point where we are already getting huge reorders" for a promotion that starts officially in January. "The increase is probably double what it had been," he adds. Blockbuster is promoting PPI's three Tony Little and two Denise Austin tapes; Little's "Target Training" cassettes should pass the 1 million mark in January.

Domestic Home Video Market Shares, 1991-1993

	1993		1992		1991	
	%	\$(mil.)	%	\$(mil.)	%	\$(mil.)
Disney	20.7	1,200	20.8	1,100	19.2	910
Warner*	12.4	720	12.3	650	12.0	570
HBO Video	2.1	120	2.1	110	2.2	100
MGM/UA	2.0	115	2.2	115	—	—
Columbia**	10.7	620	10.2	540	9.9	470
New Line	2.8	165	2.3	120	2.2	100
FoxVideo***	8.6	500	8.0	425	12.3	585
GoodTimes	7.8	450	5.3	280	5.6	255
MCA/Universal	7.3	425	7.6	405	8.0	380
Paramount	7.2	415	7.1	375	8.0	380
LIVE	3.2	185	3.5	185	5.3	250
Turner****	1.4	80	1.3	70	1.3	50
Video Treasures	1.3	75	1.1	60	1.3	60

*Includes distributed labels HBO Video and MGM/UA (also listed individually).

**Includes New Line Home Video (also listed individually).

***Includes CBS/Fox.

****Includes royalties paid by MGM/UA for use of Turner library.

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in to the buzz bin, that opened the doors. But Weatherly says the popularity of Bennett goes beyond hype. "The guy has been doing this for a lot of years, and he still gets up there with a great voice. Our listeners appreciate true musicianship and talent."

OFFBEAT AND COOL
Due to the overwhelming response at "KROQ Acoustic Christmas," Weatherly says he plans to pull out some Bennett classics for light rotation. He also plans to put "Steppin' Out With My Baby," which has only been played in morning drive, into other dayparts.

RADIO REACTS
According to the Broadcast Data Systems song activity report for Dec. 8-14, "I've Got You Under My Skin" was played on album rock WMMR Philadelphia, modern rock XTRA-FM (91X) San Diego, and modern rock WBUR Providence, R.I.

For the same week, "Steppin' Out With My Baby" was played on KROQ, KITS, and WHFS. "Appearing with the Red Hot Chili Peppers at the MTV Awards was quite an endorsement," says KROQ PD Kevin Weatherly. "Then when [Steppin' Out With My Baby] went to air, it was a similar reaction to its Christmas concert featuring Bennett. Retailers also have noticed a younger crowd buying the Bennett and Sinatra releases.

UNUSUAL PARTNERS
At MTV, "Steppin' Out With My Baby" is in the buzz bin, while "I've Got You Under My Skin" is in active rotation. The collaboration with Bono on "Duetz" has been a major part of Capitol's marketing of the album (Billboard, Oct. 30).

MTV senior VP of music and talent relations John Cannelli says Bennett's inclusion in the Video Music Awards grew out of the producers' desire to have unusual pairings for presenters. "It turned out that Anthony and Flea [of the Red Hot Chili Peppers] are great presenters. They've got a great sense of humor and they're really fun to watch. It's a great combination of talent and personality. We're all about it."

Peppers] were big fans of Bennett," he says. Three weeks ago, MTV added the Bennett video to its buzz bin. "It's a slick video and a classic song," Cannelli adds. "It was a combination of video acceptance and appreciation for his music."

The Sinatra clip was also a natural because of the "on-camera endorsement with Bono, and he and Bennett are both in the same category of living legends," says Cannelli. Alternative video outlets "Rage" in Boston and JBTV in Chicago also are airing the Bennett clip.

ASCAP ISSUES STATUS REPORT ON REORGANIZATION
(Continued from page 16)

Gold tells ASCAP members that it too will grow through greater availability and more widespread use of electronic programming data. For instance, he says, "ASCAP's census of top local TV stations, as ranked by station license fees, will double from 50 to 100 stations by the March publisher and May writer distributions."

NEW RADIO BONUS
ASCAP, in dealing with its pay-ment system, is creating a new radio bonus award. The society expects the award to add "substantially more funds" than the current radio feature award (RFA); also, the new award will generate a 50% increase in the number of hit songs to be received awards. Unlike the current RFA, the plan calls for a new award to be funded entirely from radio and allocated general licensing distributions.

ON WITH THE SHOW: Some of the artists on the Dec. 8 telecast of The Billboard Music Awards seem to have benefited from their appearances. Trophy champ Whitney Houston (No. 21) and Rod Stewart (No. 29) each earn bullets with 31% increases, while perennial winner Garth Brooks posts bullets at Nos. 93, 141, and 190. One could argue that these types of albums will sell well anyway during the holiday sales push, but Aerosmith (27-24 on a 56% gain) and 4 Non Blondes (113-94 with a 41% gain) offer more convincing proof of the Fox special's impact. The Non Blondes have been falling off for the last 14 weeks, while Aerosmith's No. 3 album Rock Track, "Amazing," has fewer detections on Broadcast Data Systems than it did the week before. Other Billboard Music Award stars showing sales increases of more than 20% include Stone Temple Pilots (No. 35), SWV (No. 62), and Tag Team (No. 68). Nielsen ratings rank the show at No. 57 for the week and third in its time slots.

CALL IT A DRAW: As for the tug-of-war anticipated this week between veteran rapper Ice Cube and new rap sensation Snoop Doggy Dogg, both men can raise their arms in victory. On The Billboard 200, a 32% decline pushed his "Doggystyle" out of Carey's way, as it slid to No. 2, while Cube, with 215,000 units, debuts at No. 5. However, on Top R&B Albums, Cube overtakes Snoop and zooms to the No. 1 slot. Rankings of titles often vary between these two charts, because the R&B list is driven by a select panel of stores that specialize in R&B product, while The Billboard 200 reflects sales from the entire reporting panel.

POP TOPS: If you are one of those folks who figured the No. 1 on this week's edition of The Billboard 200 would be a rap album, guess again. Riding the wake of her latest hit single, and helped none the least by the television blitz she enjoyed on NBC during Thanksgiving week, Mariah Carey snags her second No. 1 album with "Music Box." Do you recall reading a prediction to that effect in last week's Between The Bullets?

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by Geoff Mayfield

With the release of the new album, Columbia and Capitol had plans to go beyond the veteran artists' core and reach out to a younger crowd, but even Bennett is a bit surprised at how he has been embraced by a younger audience. "This is a completely new vein for me," says Bennett. "It's a thrilling surprise. The immediate reaction from the audience is one of complete acceptance. They jumped out of their seats in Washington, D.C., and gave me four standing ovations."

The Sinatra/Bono track, "I've Got You Under My Skin," from "Duetz" (which also features a track with marketing, East Coast, says, "Ben-Ben" morning-show interviews on KROQ, MTV's "The Jon Stewart Show"; and alternative video outlets "Rage" in Boston and JBTV in Chicago also are airing the Bennett clip.

At press time, Bennett was scheduled to appear at concerts by WDRE Long Island, WIBF Philadelphia, and KJGE Dallas. The Sinatra/Bono track, "I've Got You Under My Skin," from "Duetz" (which also features a track with marketing, East Coast, says, "Ben-Ben" morning-show interviews on KROQ, MTV's "The Jon Stewart Show"; and alternative video outlets "Rage" in Boston and JBTV in Chicago also are airing the Bennett clip.

UPCOMING IN Billboard

A glance ahead at Billboard Specials

YEAR IN VIDEO

ISSUE DATE: JANUARY 8
CLOSED

WINTER CES

ISSUE DATE: JANUARY 8
CLOSED

DANCE

ISSUE DATE: JANUARY 22
AD CLOSE: DECEMBER 28

PRE-MIDEM

ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 7

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 19

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19
AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

COUNTRY RADIO SEMINAR

ISSUE DATE: MARCH 5
AD CLOSE: FEBRUARY 8

PRO-TAPE

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin...

EDITED BY IRV LICHMAN

EURO PUBS SET MEET

Representatives of European publishers' associations are being invited to attend an informal meeting in Frankfurt next April, with initial discussions likely to focus on strengthening alliances with European collection societies and relationships with record companies.

3 TENORS SET L.A. 'ENCORE!'

The "three tenors" and their conductor, Zubin Mehta, whose 1990 Rome concert became a global triumph following its audio and video release, are reuniting for a performance July 16 in L.A.'s Dodger Stadium during the 1994 World Cup. The opera supergroup is said to be undecided about a label home for the project. London Records was the audio and video outlet for the Rome concert, and is dickering for "Encore! Carreras-Domingo-Pavarotti."

LANDMARK DIST. IN NEW STRUCTURE

Bulletin hears that as of the first of the year, Steve Plotnicki and Burt Goldstein will fold their Landmark Distribution in New York into a new company, which also will encompass the launching of a couple of new labels. The new company will launch regardless of the fate of Profile Records, which Plotnicki and Cory Robbins have been trying to sell... A judge has accepted Alliance Entertainment Corp.'s bid for certain assets of Atlanta-based Nova Distribution in that company's bankruptcy filing. A Jan. 6 date is set to confirm the sale.

COLLINS EXPLAINS AWARDS COMMENT

During a Dec. 9 appearance on "The Arsenio Hall Show," Phil Collins denied that a remark he made while serving as host of the 1993 Billboard Music Awards Dec. 8 was a racist slur (Billboard, Dec. 18). The singer explained that his comment, "It suddenly got very dark in here," made following an acceptance speech by Dr. Dre, referred to the atmosphere in the hall and the tone of the rapper's speech. Noting that many of his band members are black, Collins added, "There's not an ounce of racism in my body."

GRAMMY LIFETIME, TRUSTEE AWARDS

The 1993-94 Lifetime Achievement Awards from NARAS, the recording academy, have gone to Bill Evans, Aretha Franklin, and Artur Rubinstein, while Norman Granz has received a trustee award. They'll be acknowledged officially during Grammy Week. Also, Garry Shandling will return as host of the 1994 Grammy Awards. The comedian hosted the show in 1990, 1991, and 1993. Next year's show will take place March 1.



RUBINSTEIN

THE ABC'S OF NEW LINE VID PROMO

New Line Home Video is enlisting the ABC radio network to promote its Rock Solid Rental scheme for

three Castle Rock titles due next year. Spots begin with "Needful Things" in February and conclude with "Josh And S.A.M." in April... East Texas Distributing, as anticipated, is buying wholesaler Best Video. Best is a subsidiary of Super Club Retail Entertainment, just purchased by Blockbuster. ETD, Blockbuster's sole distributor, should conclude the deal this month.

CLINT BLACK, EX-MANAGER SETTLE

RCA recording artist Clint Black and Bill Ham, Black's former manager, have "amicably" settled all their legal actions against each other, according to their lawyers. Both parties have agreed that details of the settlement will not be revealed. Black dropped Ham as his manager and publisher last year, leading to a series of suits and countersuits.

MORE STAMPS TO FEATURE MUSIC ACTS

Many music legends, some from the blues field, are to be honored with stamps from the U.S. Postal Service next year—perhaps a reflection of the success of the Elvis Presley stamp issued in 1993. New honorees include Bing Crosby, Nat King Cole, Ethel Merman, Al Jolson, Ethel Waters, Muddy Waters, Bessie Smith, Billie Holiday, Mildred Bailey, Jimmy Rushing, Robert Johnson, and Howlin' Wolf.

THE BULLETIN WISHES ALL A HAPPY HOLIDAY SEASON & NEW YEAR!

Mariah Gets Double Shot Of Holiday Cheer

ENDING 1993 ON A HIGH NOTE, Mariah Carey leads a double-barrelled assault on the charts and has the final No. 1 single and No. 1 album of the calendar year. "Hero" is the eighth chart-topper of Carey's career. Only two female solo artists have more No. 1 singles to their credit: Whitney Houston and Madonna have 10 apiece (Diana Ross has six on her own and 12 with the Supremes). But Carey is the *only* artist in the history of the Hot 100 to have her first 10 singles make the top five. Nine of those 10 have peaked at No. 1 or No. 2.

"Hero" is the 10th single to move into the top on the Hot 100 in 1993. That is the lowest number of No. 1 singles in a calendar year in the rock era. The previous low occurred in 1956, when there were 11. By comparison, only 12 singles ascended to the top in 1992.

Carey can really celebrate this holiday season, as "Music Box" becomes her second album to top The Billboard 200. Her eponymously titled debut disc reached No. 1, but "Emotions" peaked at No. 4 and the "MTV Unplugged EP" went to No. 3. "Music Box" moves to the top in its 15th chart week; that's the longest an album has taken to go to No. 1 since Eric Clapton's "Unplugged" reached the summit in its 27th week.

CLASSICAL GAS: Two names you might not expect to see on The Billboard Classical 50 are sitting comfortably in the top 10 on that chart. Diana Ross, along with her buddies Placido Domingo and Jose Carreras, is No. 2 with the live recording "Christmas In Vienna." Ross sings "Amazing Grace" and "It's The Most Wonderful Time Of The Year" on the album, and joins Domingo and Carreras on other tracks. And the late Frank Zappa makes his first-ever appearance the classical chart

(which is not published this week) with the debut of "Yellow Shark" at No. 6. The album, on Zappa's Barking Pumpkin label, is new at No. 2 on the Crossover chart, while Ross and friends are No. 1.

THE ROSE'S TURN: The CBS-TV screening of "Gypsy," starring Bette Midler, ranked No. 4 in the national A.C. Nielsen ratings last week. The three-hour special was seen in 17.5 million homes, and the Atlantic disc debuts at No. 188 on The Billboard 200. Midler's "Gypsy"

is the third version to chart. The original-cast LP, featuring Ethel Merman, peaked at No. 13 in 1959. The soundtrack to the Rosalind Russell film fared better, hitting No. 10 in 1963. Subsequent cast albums featuring Angela Lansbury and Tyne Daly did not chart. "Gypsy" is Midler's first chart album since her "For The Boys" soundtrack went to No. 22 two years ago.



by Fred Bronson

STRETCH OF THE IMAGINATION: So you thought the Spinners had the last word in songs about elasticity when "Rubberband Man" spent three weeks at No. 2 in 1976? Wrong. Kate Bush makes a rare appearance on the Hot 100 as "Rubberband Girl" enters at No. 88. It's only her third solo single to chart in a 15-year career. Her debut release, "Wuthering Heights," went to No. 1 in the U.K. but failed to chart here. The follow-up, "The Man With The Child In His Eyes," stopped at No. 85 here. Her biggest single was "Running Up That Hill," No. 30 in 1985. A duet with Peter Gabriel, "Don't Give Up," peaked at No. 72 in 1987.

HOPE YOU HAVE happy holidays and a safe New Year. I'll be back on the Chart Beat in '94.

IN 1994, WE WILL CONTINUE TO BREAK
WITH NEW ARTISTS, ESTABLISHED ARTISTS AND UNCONVENT

1



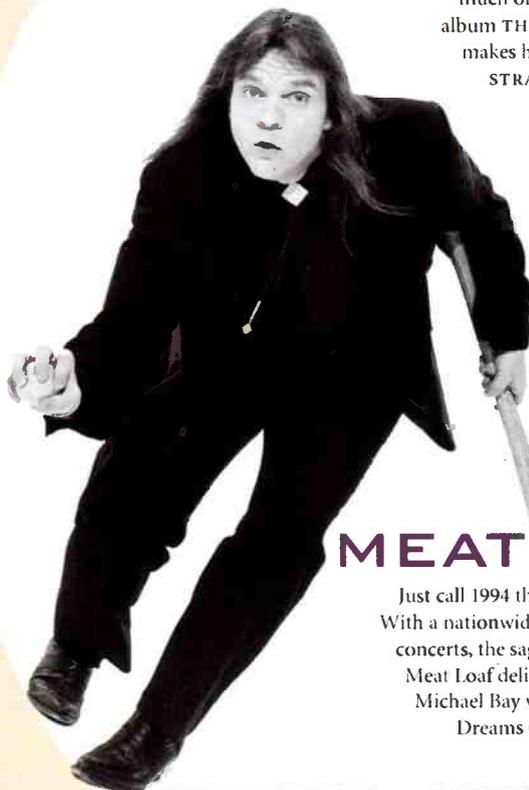
WYNONNA

She's one of the best, and we'll tell you "Wy." Since her debut in '91, Wynonna has garnered seven No. 1 singles and sold 4.5 million albums. In '94, she takes you on an adventure into WY'S WORLD.

CURB
MCA.

DAMION HALL

The "quiet" member of Guy, singer-songwriter Damion "Crazylegs" Hall co-produced much of their Double Platinum album THE FUTURE. In 1994, he makes his solo debut by getting STRAIGHT TO THE POINT.



MEAT LOAF

Just call 1994 the Year of the Bat. With a nationwide slate of sold-out concerts, the saga continues as Meat Loaf delivers his next single and Michael Bay video, "Rock And Roll Dreams Come Through."

II D EXTREME

Their demo "Cry No More" became a nationwide Top 10 smash. Now, wait no more, 'cause this trio's self-titled debut featuring "Up On The Roof" is soaring.



PATTI LABELLE

The busiest woman in show business returns with her first studio release since her Grammy-winning Gold album BURNIN'.



BOSTON

1994 marks the return of Boston. Produced by founder Tom Scholz, the new album features the signature sound that's sold 12 million albums over the course of three releases.



FINE YOUNG CANNIBALS

"California stoners on axe overload... what a beautiful noise," exclaims NYC's THE PAPER as Dig's self-titled debut sets out to create a nation of believers.



BEST KISSERS IN THE WORLD

Upon hearing the Best Kissers' new album BEEN THERE, ALTERNATIVE PRESS called them "a band which wanders the edge of pure pop teen angst with such guile, yet is not undisciplined to turning up the amps and going gggrrrrnnnggg."



LYLE LOVETT

1994 brings two releases from the acclaimed singer-songwriter-actor and concert sensation: a new studio album, plus a first-ever live recording featuring his greatest tracks and musicianship.

CURB
MCA.



After 20 years and 2000 performances as America's premiere punk band, Ramones turn their talents to Sixties' classics — including The Who's "Substitute" — on the album ACID EATERS.



RODNEY CROWELL

The last time Rodney Crowell and Tony Brown got together, they struck Gold. Unfortunately, it was for another label. Now, MCA/Nashville welcomes this definitive "Untamed and True" artist to the most successful family in music.



JODECI

DIARY OF A MAD BAND is the next thrilling chapter of a success story that includes the award-winning Multi-Platinum debut FOREVER MY LADY and the Gold hit "Lately."



MCA®

GROUND IN EVERY GENRE.

IONAL PAIRINGS,

MCA IS POISED TO MAKE ITS MARK ON THE COMING YEAR.

JIMMY BUFFETT

One knows how to have a good time, the King of Margaritaville. Parrotheads rejoice, because in '94, Jimmy delivers a wide tour, his first studio album since and a treasure chest full of surprises.



RAKIM

The voice of the seminal rap duo Eric B. & Rakim makes his solo debut. His first single, "Heat It Up" from the GUNMEN soundtrack, is already living up to its title.



Featuring Leonard Cohen, Kiki Dee, Marcella Detroit, Don Henley, Nik Kershaw, Gladys Knight, k.d. lang, Little Richard, George Michael, P.M. Dawn, Bonnie Raitt, Chris Rea, RuPaul, Tammy Wynette and Paul Young, DUETS is the latest project propelling Elton into the Rock & Roll Hall of Fame this January.

JODY WATLEY

After a Platinum album, a Gold album and a Grammy Award, Jody Watley returns with INTIMACY — an unflinching look at modern love that combines the sensuous sounds of '70s soul with a contemporary attitude.



In 1992, the rock world proclaimed her its Top Female Artist as her debut RACINE pounded out three Top 10 AOR hits. In 1994, Sass offers RATS to those who would cage her.

SASS
JORDAN



LIVE

Their acclaimed debut MENTAL JEWELRY instantly made them an MTV Buzz Band. Now, with producer Jerry Harrison of Talking Heads, Live returns with an album that surpasses its predecessor.



ELTON
JOHN

Led by the multi-talented and often-imitated Roland Gift, Fine Young Cannibals topped the charts with the hit "She Drives Me Crazy" while selling over three million albums. In 1994, the long-awaited new album arrives.



MARTY STUART

For this Grammy-winning young pioneer in contemporary Country Music, it's superstar time. With a Gold album under his belt, he returns semi-tanned, well-traveled and with a suitcase full of songs. Produced by Tony Brown, his new album LOVE AND LUCK heads your way this March.

RALPH TRESVANT

On his second album, IT'S GOIN' DOWN, the former New Edition front man displays all the smooth talent that propelled his solo debut past Platinum.



AARON HALL

"He's a love man all right," writes VIBE as the much-emulated voice of Guy makes his seductive solo debut with THE TRUTH, featuring the lush hit "Let's Make Love."



GLADYS KNIGHT

The legendary voice behind such timeless classics as "Midnight Train To Georgia" and "If I Were Your Woman" brings magic to her new album, JUST FOR YOU.



RHYTHM, COUNTRY & BLUES

Produced by Don Was, the dream project RHYTHM, COUNTRY & BLUES unites Country and R&B legends in once-in-a-lifetime duets. The extraordinary pairings include Chet Atkins with Allan Toussaint, Clint Black with the Pointer Sisters, Natalie Cole with Reba McEntire, Vince Gill with Gladys Knight, Al Green with Lyle Lovett, George Jones with B.B. King, Patti LaBelle with Travis Tritt, Sam Moore with Conway Twitty, Aaron Neville with Trisha Yearwood, Little Richard with Tanya Tucker, and The Staple Singers with Marty Stuart. Watch for a national television broadcast this Spring.



JIMI HENDRIX

The Experience continues with NEW Hendrix releases, including a compilation of previously unreleased Blues tracks and his first-ever Woodstock album.

NAMES TO WATCH IN '94

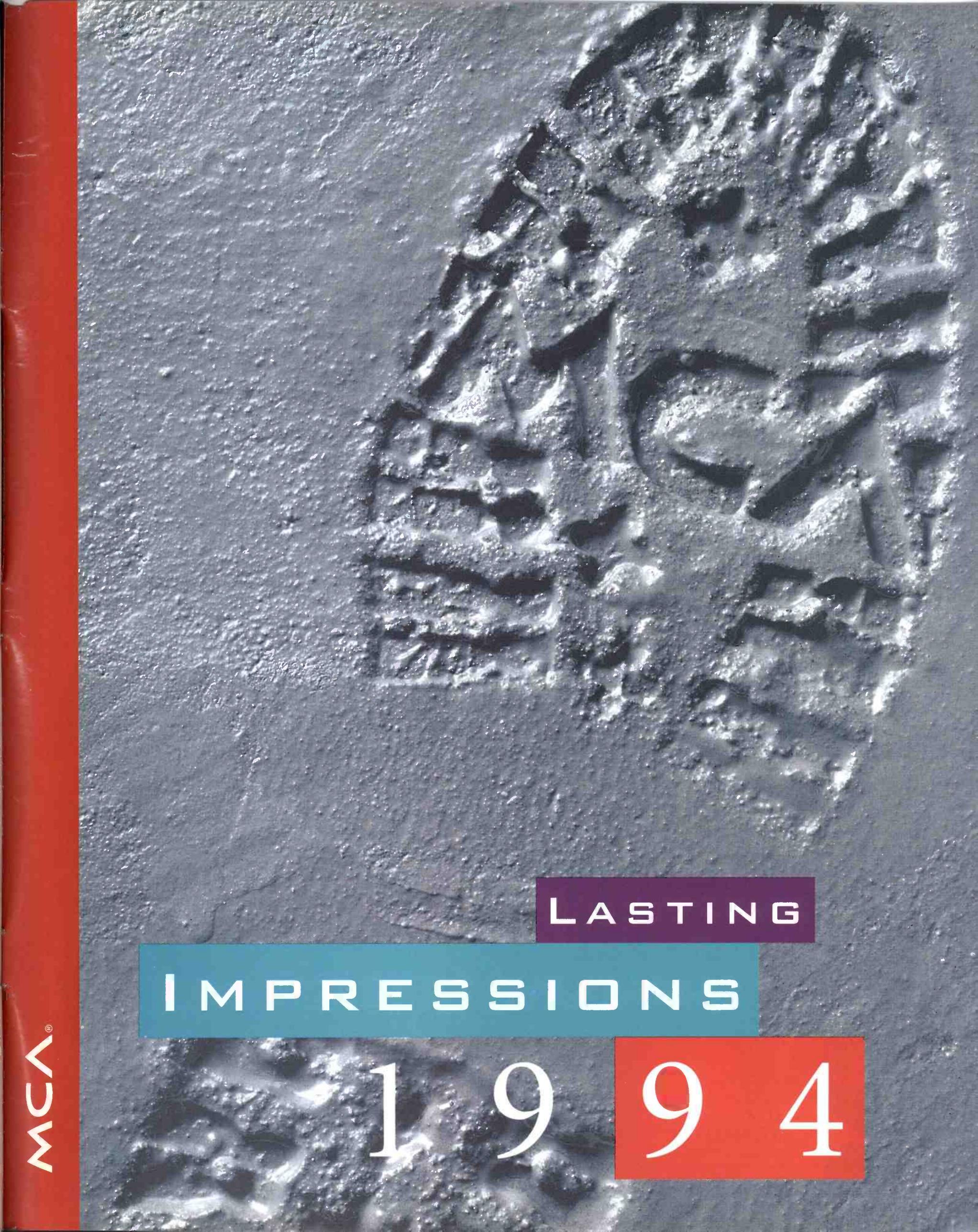
BELL BIV DEVOE • BIG DADDY KANE
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AND COMING SOUNDTRACKS

THE FLINTSTONES • BLUE CHIPS
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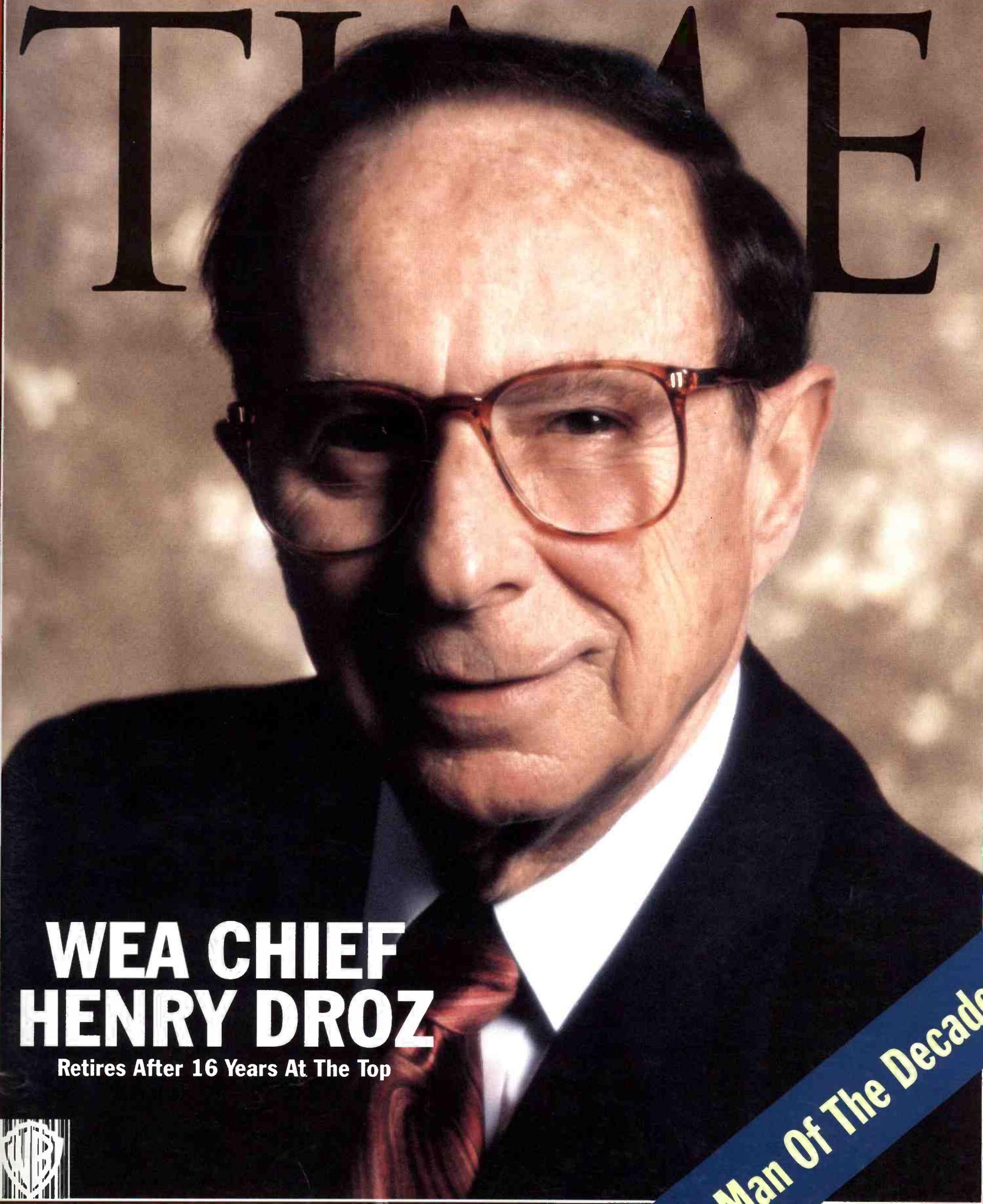
IMPRESSIONS

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TIME



WEA CHIEF HENRY DROZ

Retires After 16 Years At The Top

Man Of The Decade

