1992 towers as our biggest year ever!

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

JIMMY BUFFETT
With the Platinum-plus BOATS, BEACHES, BARS & BALLADS, he scores MCA's biggest box set ever.

MARK CHESNUTT
Two smash albums yield five No. 1 singles and sales surpassing 1.4 million units.

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

JODECI
Double Platinum debut generates four smashes and stays in the BILLBOARD Top 100 a year after its release.

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

...we couldn't have asked for more!
Grandmasters of rap wage a street campaign to prove you don't have to be pop-friendly to strike Gold.

CMA Male Vocalist Of The Year boasts a staggering four million sales over the past 18 months.

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

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

This year's breakthrough includes a CMA award, his first No. 1 single and a sold-out "No Hats" tour.

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

Her MCA debut single "Sometimes Love Just Ain't Enough" is 1992's No. 1 AC hit and song of the year.

Her critically acclaimed Double Platinum solo debut yields three No. 1 singles.
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 26, 1992

THE POWER OF HOME VIDEO INCREASES

**Film Soundtracks Profit From Vid Releases**

**BY CRAIG ROSEN and EARL PAGE**

LOS ANGELES—The boost soundtrack albums receive from a film's home video release is increasing as record and video labels work more closely together on cross-promotions. The soundtracks to "Sister Act" and the animated hit "Beauty And The Beast" recently experienced chart gains, spurred by the home video release of the films. On The Billboard 200 for the week of Dec. 12, "Sister Act" jumped from No. 62 to No. 35, while "Beauty" was up from No. 46 to No. 37. As Jonathan Coffino, MCA Records senior VP of sales and field marketing, notes, "The more music there is in the film, the bigger the [soundtrack sales] spike tends to be when the film is released on home video."

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

"We knew we were going to see an (Continued on page 97)

**Garth Takes On Big Work Load During ‘Hiatus’**

**BY MELINDA NEWMAN**

CLEVELAND—Although Garth Brooks recently announced that he intended to take an eight-month break until September in order to spend more time with his baby daughter, he plans to keep busy during his hiatus. First, he will perform the national anthem at the Super Bowl Jan. 31 and give two concerts in conjunction with the NFL and United Way to benefit a South Central L.A. community youth project. He will also work on a new album, his second NBC-TV special, and his first music video in almost two years, and will contribute to an album of Bob Wills covers being compiled by Asleep At The Wheel's Ray Benson. Meanwhile, he is in the midst of negotiating a new contract with Liberty Records.

Brooks says, "Unfortunately, there's going to be a lot of work done during this time off," said Brooks at the next-to-last stop of his 58-city tour, which ended Dec. 12. "But I don't have problems with doing (Continued on page 98)

**Country's Fan Base Is Wider Than Ever**

**BY EDWARD MORRIS**

NASHVILLE—Gone are the days when country music label executives looked at rural dwellers in the 25- to 34 age range as their primary audience. In-house and independent research reveals that country also appeals now to listeners/viewers/buyers who are younger, more musically eclectic, and more geographically diverse than ever before.

"The main thing that we have discovered—beyond a shadow of a doubt—is that the age range has expanded greatly in both directions," says Thom Schuyler, who heads RCA Records' Nashville division. The lower end of the age scale, Schuyler continues, now extends into the midteens "by virtue of the Garth Brookses, Clint Blacks, Hal Ketchums, and Billy Deans. Very much of our core audience is teenagers and 20-year-olds. I think we've done that without abandoning our broader audience."

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

One thing that has not changed is that female country fans outnumber their male counterparts. According to data compiled for the Country Music Assn., more women who are 18 and older listen to country than to adult contemporary (Continued on page 98)

**Barbra/Sony Pact: Big Tour On Tap?**

**BY IRV LICHTMAN**

NEW YORK—Barbra Streisand, one of the last bastions of MOR stardom on recordings, is extending her three-decade-old relationship with Columbia Records in a manner mirroring today's rock superstars. In line with Streisand's long-standing multimedia success, Columbia parent Sony Corp. has also worked out a separate film deal with her through Sony-owned Columbia Pictures. The commitment gives the film division ac-

(Continued on page 99)

**In Billboard Bulletin...**

| Japanese Govt. OKs Digital-Royalty Bill | PAGE 100 |

**Stakes Up In Format Wars**

**Sony, Philips Bare High Costs**

**BY DON JEFFREY**

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

Sources say that Sony Corp., the creator of the MiniDisc, has committed more than $100 million into developing the format and retabling factories to make the new portable, recordable, digital music carrier. When the costs of producing blank and prerecorded software are added in, the total costs grow to about $200 million, according to one Sony executive.

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

Philips, which owns about 80% of PolyGram Records, needs to score a success with DCC, because its lagging consumer electronics business sales have dragged down profits and placed increasing pressure on the company to increase (Continued on page 99)

**Divvying Up The Digital Royalty Pie In The Sky**

**BY SUSAN NUNZIATA**

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

The bill places a royalty on the sale of digital audio recording devices and blank media, to be passed on to performing artists, record companies, songwriters, and publishers as compensation for sales lost to home recording. ASCAP, the Recording Industry Assn. of America, The Harry Fox Agency, and The Songwriters Guild of America have already be-

(Continued on page 88)

**Home & Abroad**

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

PAGE 87

No. 1 In Billboard

| HOT 100 SINGLES | I WILL ALWAYS LOVE YOU | WHITNEY HOUSTON | (10/30) |
| THE BODYGUARD SOUNTRACK | | | (10/30) |
| HOT R&B SINGLES | I WILL ALWAYS LOVE YOU | WHITNEY HOUSTON | (11/27) |
| THE BODYGUARD SOUNTRACK | | | (11/27) |
| TOP R&B ALBUMS | I WILL ALWAYS LOVE YOU | WHITNEY HOUSTON | (11/27) |
| COUNTRY SINGLES | DON'T LET OUR LOVE START SLIPPING AWAY | VINCE GILL | (11/27) |
| COUNTRY ALBUMS | THE CHASE | GARTH BROOKS | (11/27) |
| HOT DANCE SINGLES | I'M GONNA FLY | ROZALLA | (11/27) |
| HOT R&B SINGLES | I'M GONNA FLY | ROZALLA | (11/27) |
| HOT R&B SINGLES | I'M GONNA FLY | ROZALLA | (11/27) |
| HOT HIP-HOP SINGLES | I'M GONNA FLY | ROZALLA | (11/27) |

**Top Country Albums**

| THE CHASE | GARTH BROOKS | (11/27) |
| TOP COUNTRY ALBUMS | I WILL ALWAYS LOVE YOU | WHITNEY HOUSTON | (11/27) |
| IN THE BOTTOM 200 | THE CHASE | GARTH BROOKS | (11/27) |

**Stake Up In Format Wars**

**Sony, Philips Bare High Costs**

| HOT ADULT CONTEMPORARY | I WILL ALWAYS LOVE YOU | WHITNEY HOUSTON | (11/27) |
| HOT POP SINGLES | ARE YOU READY TO FLY | ROZALLA | (11/27) |
| TOP R&B SINGLES | ARE YOU READY TO FLY | ROZALLA | (11/27) |
| FLEX | MAD COBRA | (COLUMBIA) |
| HOT R&B SINGLES | I'M GONNA FLY | ROZALLA | (11/27) |

**Sony Names Furano To Lead Its New Merchandising Unit**

PAGE 17

Guerra Y 4.40 Return With A New Release

PAGE 14

www.americanradiohistory.com
Portraits of a Label

Sophie B. Hawkins
Over 800,000 albums worldwide. Top-5 Top 40/#1 CVC. Five New York Music Awards, including Debut Artist of the Year. "The arrival of a major talent." — L.A. Times

Alice in Chains: A deeper, darker Alice

"Dirt" platinum in 8 weeks. Permanent Buzz Bin. 3RO Tour. Europe and North America. "Tesseract Next."

Cypress Hill
Over 1,000,000 albums, two #1 rap singles. Lollapalooza Second Stage madness. "Best Rap Artist." Billboard "Black Sunday." on the way.

Redman
Comin' at ya from EPMD's Hit Squad. 450,000 units. Mind-blowing #1 Rap. Now it's Time 4 Sum Action. "Snappin'" packs over knee-deep funk. — The Source

Toad the Wet Sprocket

Terence Blanchard
"Malcolm X" written, arranged, conducted, and produced by Terence. "With his score, we hear the joy, sorrow, and celebration of the African-American experience." — Spike Lee
Kris Kross
Over 5,000,000 albums and
4,000,000 singles around the globe.
#1 Album, #1 Single.
International tour with
Michael Jackson.
"Debut Artist of the Year"
-Billboard Awards.

Ned's Atomic Dustbin
Over 500,000 worldwide in '92. Four
Heatseekers Brothers
"Are You Sure You Want Us
You're Exploding Now. Fifth tour starts Tom &
"Every Song On This Debut Could Be
A Hit Single."-Details

Mad Cobra
"Flexing His Muscle At
Heatseekers
CVC Catch Him With
The Geto Boys On A Dead End Street.

Joe Public
#1 Heatseekers, #1 Urban,
#2 Top-40, #1 CVC.

Daniel Ash
"A master of
the striking
entrance, he lulls you
Into complacency
With a skeletal
groove, then floors
You. Guitar player
Out tour in February.

Developing Around the World
Coming... L. C. Allen
Rosanne Cash
Terence Trent D'Arby
Midnight Oil Kate Bush
Ultra Vivid Scene

Shawn Colvin
Top-5 Heatseekers.
"A Shimmering
New Album" -
Newsweek. "A
Stunning Work
Of Contemporary
Folk-Pop" -
Chicago Tribune.

Next stop
"Fat City":
"I Don't Know
Why."
When asked for their choice... they chose the voice.

ASCAP congratulates our writer members whose songs hit the 1992 BILLBOARD Hot 100 Year End Chart.

Paula Abdul · Bryan Adams · Walter Afanasieff · Howard Ashman · Atlantic Starr
Dallas Austin · Jarvis LaRue Baker · Bernard Belle · Vassal Benford · Michael Bivins
Bill Bottrell · Peabo Bryson · Bobby Brown · Glen Burtnik · Alex Call
Tevin Campbell · Gary Chapman · Robert Clivilles and David Cole
Tom Cochrane (SOCAN) · Color Me Badd · The Cure (PRS) · Sally Jo Dakota · Das EFX
Hal Davis · Def Leppard (PRS) · Ronald DeVoe · Malcolm Duncan · Jermaine Dupri
Stephen Ferrone · Firehouse · Genesis (PRS) · Phil Galdston · Berry Gordy
Alan Gorrie · Amy Grant · Jay Gruska · Guns N' Roses · Stuart Hamish
Sophie B. Hawkins · HI-Five · House of Pain · Steve Hurley · Willie Hutchison
Sylvester Jackson · Jimmy Jam & Terry Lewis · Jodeci · Elton John (PRS)
Gary Kemp (PRS) · The KLF (PRS) · Robert John "Mutt" Lange (PRS) · Lisa Lopes
Peter Lord · Madonna · Marky Mark · Richard Marx · Jeremiah McAllister
Owen McIntyre · George Michael · Mint Condition · Eric Miller · Vic Mizzy
Mr. Big · Mark Mueller · Kenny Nolan · Michael Omartian · CeCe Peniston
Christine Perren · Freddie Perren · Andre Pessis · Shep Pettibone · P.M. Dawn
Prince And The N.P.G. · Queen (PRS) · Bonnie Raitt · Mike Reid · Teddy Riley
Chantay Savage · Jon Secada · Shakespear's Sister (PRS) · Allen Shamblin
Shanice · Kym Sims · Snap (GEMA) · Stylz · Keith Sweat · Devante Swing
Bernie Taupin · Keith Thomas · Technotronic Featuring Ya Kid K (SABAM)
Toad the Wet Sprocket · Ugly Kid Joe · U2 (PRS) · Jim Vallance · Luther Vandross
Narada Michael Walden · Diane Warren · Bob West · Marc Williams

And congratulations to all ASCAP members for their successes in 1992!
Fury is often the flower of deep disappointment, and it can blossom most fiercely in the hearts of frustrated young believers. It's tough to placate the pupil who has been taught to care too much, and Rage Against The Machine is the sound of anger at the brink of heartbreak.

A Los Angeles-rooted hardcore band that crafts cacophonous punk compulsion with crafty political rap, "Rage Against The Machine" was amply illustrated in the flurry of events that culminated in the flurry of events that culminated in the fury of the ancient Aztecs.

When I was younger, I had a weird image of myself as an All-American boy with a 4-chord rockabilly guitar. I was raised to be the focus of a heavy duty battle between my dad, who was a first-generation Mexican minimalist, and my half-Chicano-half-German mother, a teacher's aide who eventually moved while I was young. I never got to communicate with my father, a talented but difficult guy, and while I couldn't adjust to the urban life, I also found that I was not accepted by the cholo-boys from the barrio of East L.A.—because I never learned to speak Spanish. Of course, the true language of my people is not Spanish, but Notnott, the tongue of the ancient Aztecs, but these individual experiences of disenfranchisement fueled my political awareness of how our system has cut us off from the real sources of our nation.

"My political awakening came in high school when I realized you're only seen as successful in this country when you've been completely assimilated and are no longer part of the oppression that ordinary people are constantly subjected to as much spiritual as political. If our music sounds angry, it's because we're fighting for empowerment, not just to be a spiritual level as well as a material one. And when I sing a song on the new album like 'Settle For Nothing,' it's a reflection of my inner self as well as my social philosophy."

The lead singer of Rage Against The Machine goes on to explain that the songs on the band's self-titled debut album (on Epic Associated) emerged from his "immature" phase as a poet and a musician, as his grew up with his father when I was 8, and I played mostly punk at first, but then in junior high, a music teacher turned me on to Joe Pass and Charlie Parker. At the time, I was in a punk band, but through Expressive and jazz opened me up to the possibilities of improvisation and hybrids. Later in high school I started listening to the Sugar Hill Gang, Grandmaster Flash, and Run-DMC, and this was a time when I was struggling to shape my own identity as a Chicano as well as as two cultures.

Membership in hardcore bands with names like Hard Stance and Inside Out led de la Rocha to the conclusion that the conventional hardcore approach was "ultimately kinda limiting." He envisioned a rap that would also be an outlet for this rap style of poetry I'd been working on, and over the course of two-three months I wrote all the material that would become the band.

If this sudden burst of literary inspiration marked de la Rocha's arrival as a lyricist, the formation of Rage Against The Machine was an equally swift creative alliance of boyhood friends and co-participants from other L.A. bands. Zach had known bassist Timmy C. since the sixth grade, drummer Brad Wilk had thundered beside Eddie Vedder prior to Pearl Jam, and lead guitarist Tom Morello had previously been a part of the Cutting Crew Lock Joyce prior to their initial public performances in the fall of 1991, Rage Against The Machine recorded a homemade cassette album formidable enough to sell in excess of 5,000 copies locally. (The Desert Storm demonstrations "Bullets In The Heart"

The Machine is the sound of anger among theốc."

"Back in 1974," says de la Rocha, "my father's paintings were part of the first Chicano art exhibit ever organized at the L.A. County Museum of Art ("Los Four: Almores, de la Rocha, Lagunas, and Garza"). That accomplishment was itself something to be proud of. I want to make music that gives people that same sense of identity, and lets them see that human, civil, and spiritual rights are part of that struggle we all face: to take the power back."

Not since the first Led Zeppelin album or Motorhead's on-tour "No Sleep 'til Hampton" has a band rolled and roared with such extravagant craft, compelling Rage Against The Machine's record company to circulate the following clarifications: "Let's not talk too much, and the riptide of Timmy C.'s bass, Rage Against The Machine generates the most beautifully articulated torrent of hardcore bedlam that one could imagine. And the hopes invested in these hammering musics of urban rage are equally vital to rage culture.

"In the space of a given song, drummer Wilk can hammer out a dozen half-tense tempos in styles that incorporate pure swing, punishing funk, and dashes of hip-hop jazz. Meanwhile, wondrously adept guitarist Morello creates burning cataracts of raw melody, his consummate runs and delirious or Xscape redolent of Hendrix, Jimmy Page, and Dr. Know of Bad Brains—yet none of it seems even remotely busy. Interspersed with de la Rocha's elastic vocal bowl and the riptide of Timmy C.'s bass, Rage Against The Machine generates the most beautifully articulated torrent of hardcore bedlam that one could imagine. And the hopes invested in these hammering musics of urban rage are equally vital to rage culture."

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But the grinding abandon of Rage Against The Machine's sound is seasoned with a fierce for intensively versatile arrangements that feature touches of incisive wit and vulnerable self-examination. '187 A.M.'s leap off the brink of familiar rage culture to rolling electric blues vivified with post-punkish guitar vamps. The space of a given song, drummer Wilk can hammer out a dozen half-tense tempos in styles that incorporate pure swing, punishing funk, and dashes of hip-hop jazz. Meanwhile, wondrously adept guitarist Morello creates burning cataracts of raw melody, his consummate runs and delirious or Xscape redolent of Hendrix, Jimmy Page, and Dr. Know of Bad Brains—yet none of it seems even remotely busy. Interspersed with de la Rocha's elastic vocal bowl and the riptide of Timmy C.'s bass, Rage Against The Machine generates the most beautifully articulated torrent of hardcore bedlam that one could imagine. And the hopes invested in these hammering musics of urban rage are equally vital to rage culture.

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Despite the music industry's success in enrolling into the Digital Audio Home Recording Act of 1992, another new technological development represents an even greater danger to our industry. Digital transmission of sound recordings is no longer science fiction, nor is it the technology of the future. It is here now. It is being advertised, it is for sale, and it is here to stay. Digital transmission of music through cable, telephone wire, satellite, and broadcast will transform the way music is delivered to the home. It will transform the music industry as we know it, and it could seriously erode the sales of sound recordings to the public.

As long as we don't have a sound recording performance right in the U.S., this technology could sound the music industry's death knell.

This is not a dilemma facing just record producers and performers; it affects composers, songwriters, and music publishers as well. In modern times, the principal source of revenue for everyone in the music business has always been record sales. But delivery of music by digital transmission would change that forever.

The entire industry needs to come together to examine how we can collectively adapt to this changing environment. If we continue to be blinded by the historical conflicts of supposedly opposing constituencies, we shall certainly perish—ironically, one of the few things we will have accomplished together.

**Digital Cable Audio**

We're on the threshold of a world of unlimited consumer access to prerecorded music through the delivery of music by cable, satellite, and broadcast.

In the last few months, I have begun to see ads on cable TV recruiting subscribers for digital cable audio networks. There are at least two of these networks in operation, offering subscribers more than 30 channels of 24-hour, commercial-free, CD-quality prerecorded music for $10 a month. The networks project that, combined, they will reach at least 1 million people by the end of the year.

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

Currently, there is little or no legal protection for record companies and artists to control the uses of their talent and the works that they have created. Unless subject to certain controls, a digital radio service could air a song without authorization and with CD quality, an entire album of a popular artist, such as R.E.M.'s new hit album "Automatic For The People," on the day of its release. Thus the commercial exploitation of music by cable, satellite, and broadcast is inevitable.

To the broadcasters, they say their logic is flawed, even in terms of traditional technology. The fact that copyright protection of the work to have their works made available to the public does not mean that such distribution should not benefit the creator of the work. Indeed, our entire copyright system operates on the principle that authors will be encouraged to make their works available in exchange for remuneration. When viewed against emerging technologies that will change the primary means by which consumers obtain music, the ability of the author to control the uses of this work and be paid for the uses that he or she authorizes is so compelling that some broadcasters themselves have expressed support. However, the broadcasters have also argued that record companies have not significantly limited the extension of such new legal rights to particular types of use.

The composers and music publishers, I say simply that we have no intention of these developments being granted legal rights. They deserve to feel secure in their rights. What we want to do is add a right and develop statutory language that makes it clear that we can control the performance of the works that we create. We have no intention of dividing or taking away their share of the pie; in fact, for the industry to survive, we must expand both the pie itself and the revenue derived from it.

**International Ramifications**

Approximately 60 other countries have a performance right for sound recordings. The U.S. government should be supporting the Letter to the Editor Editor and Commentaries to Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.


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**60 other nations have performance rights for sound recordings**

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

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**Roots Artists Deserve Royalties**

As NARAS president Michael Greene aptly observed in a recent Commentary (Digital Music Jan. 12), "there would be no rock'n'roll without the early blues and R&B greats who paved the way for the genre. Similarly, world rock and rock, and reggae, not only contemporary jazz artists but many other musicians as well. Moreover, it is a long-underrecognized fact that many music forms from the Southern Hemisphere, including samba, salsa, calypso, and steel pan, as well as a few and reggae, all played vital roles in shaping shape and enhance a host of modern music.

Without all of these predecessors—not to mention the rock pioneers of the '50s and early '60s—American music would not have achieved the richness and diversity that propelled the U.S. record and music publishing industries to their current heights. And it is now a national influence. Since the advent of the CD, moreover, original recordings by roots artists have generated substantial sales—indeed, in some cases, more than they did when they were first released in a much smaller market. But, sadly, many older musicians have not received the amount of recognition that they deserve.

In many cases, this is because they signed blatantly unfair contracts, records without contracts specifying on the label, and others who simply signed away their rights for absurdly small sums. As a result, a number of roots artists have received very little of the income their musical genius helped to create.

Within the past year, EMI and RCA have tried to right this wrong by forgiving deficit balances in their artists' recording accounts and increasing their royalty rates. In doing so, they followed the example of Atlantic Records, which in 1988 forgave unrecouped advances and began paying back royalties to some of its artists. RCA and EMI, themselves, have also signed agreements with several major artists to increase their royalty rates.

With the advances in technology, the structure of music publishing and recording companies is changing. Some companies, such as Atlantic, Sony, and EMI, have already signed agreements with their artists. Other companies, such as RCA, have also signed similar agreements. These companies have also been willing to pay royalties to their artists.

**WARM AND WITTY GEBBIE**

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

Steve Holsey
Music Editor
Michigan Chronicle

**ZUKIE IS A FAVORITE**

It was with great excitement that I read the Washington Post review of Judy Tuke's concert on Dec. 12. The author says that Judy Tuke has been a favorite of mine since her first album and I have continued to follow her exceptional music via her superb import records.

"Wonderland" is another fine recording by this extremely talented, wrongfully unappreciated (both in the U.K. and U.S.) and influential artist. Hopefully, this write-up will signal a resurgence in appreciation for Judy Tuke's music. Judy says to Timothy White for recognizing her extraordinary talent.

Patrick M. Hinksa
Pittsburgh Post-Gazette

**SAMPLING IS THEFT**

In response to their Commentary by Francesca Spero (Billboard, Dec. 9), she appears to avoid the basic principle. Sampling is an infringement of copyright. Sampling is theft. In the U.S., copyright law requires that permission be obtained from the copyright owner for each sample before he commits to spending money in recording and mixing, or that is outside the sampler's creative scope.

Spero says all the samplers/producers she represents have never been able to clear a sample. In that case, why does it matter whether the clearance is being sought from the original owner of the master or copyright, or another party that purchased the rights or their legal representatives? It doesn't matter. What counts is that the music reaches the public. The only thing that matters is the sampling into the situation, just hard-nosed business. I believe that sampling is fundamentally noncreative and par-parliamentary that prevents or damps down, the sooner this whole problem will disappear.

Peter Knight, Jr.
Global Music Ltd.
London

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**Letters**

**WARM AND WITTY GEBBIE**

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

Steve Holsey
Music Editor
Michigan Chronicle

**ZUKIE IS A FAVORITE**

It was with great excitement that I read the Washington Post review of Judy Tuke's concert on Dec. 12. The author says that Judy Tuke has been a favorite of mine since her first album and I have continued to follow her exceptional music via her superb import records.

"Wonderland" is another fine recording by this extremely talented, wrongfully unappreciated (both in the U.K. and U.S.) and influential artist. Hopefully, this write-up will signal a resurgence in appreciation for Judy Tuke's music. Judy says to Timothy White for recognizing her extraordinary talent.

Patrick M. Hinksa
Pittsburgh Post-Gazette

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Peter Knight, Jr.
Global Music Ltd.
London

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FOLLOW THE STARS TO LONDON

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TOP CLASSICAL LABEL

TOP CLASSICAL ALBUMS

#1 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT

#7 CECILIA BARTOLI – MOZART ARIAS

#10 CECILIA BARTOLI – ROSSINI HEROINES

TOP CLASSICAL ARTISTS

JOSE CARRERAS, PLACIDO DOMINGO, LUCIANO PAVAROTTI

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

And here’s to London Record’s newest #1 – Cecilia Bartoli’s “If You Love Me” – Billboard’s first #1 Classical Release for 1993!
 Arbitron Warns Stations: Don’t Pirates Our Ratings

BY PHYLLIS STARK

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

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

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

Gyther responded the idea needs more thought and is not currently being considered.

survey ads in atlanta

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

At last year’s meet, Arbitron’s Brad Feldhaus called on-air survey advertising “a technique that needs to be looked at” because they would be so difficult to police.

This year, Gyther said the Atlanta Radio Group has proposed testing the idea that market and Arbitron “will evaluate it and possibly do it.” He noted that a survey an-
There really isn't one good reason why Philips Classics is the #1 crossover label of the year...

There are a lot of reasons!

John Mauceri and the Hollywood Bowl Orchestra

Julie Andrews

Ben Kingsley

Kiri Te Kanawa

André Previn

Philip Glass

Foday Musa Suso

Dmitri Hvorostovsky

Frederick Fennell

Special congratulations to Jessye Norman on her Crossover Artist of the Year Award.

Canadian Brass
Beatles To Meet For Documentary Say Work May Involve Musical Reunion

BY THOM DUFFY

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

"There’s a chance we might actually do a little bit of music for it," says McCartney of the long-awaited, multipart documentary on the Beatles, tentatively titled “The Long and Winding Road.”

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

However, representatives for Harrison and Starr could not confirm any performance plans by the three former Beatles.

"What we understand is that some interviews [for the documentary] may show the three of them together but there are no performance plans," says McCartney’s publicist, Steve Rappaport.

"Which doesn’t mean it couldn’t happen," she adds.

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

At his press conference, McCartney was asked the perennial question about a reunion of the three surviving members of the Beatles.

"Normally, I have to sort of answer, ‘No, noo! Stop asking that question,’” he replied. "But actually, you funny you should [ask] that. I just saw George in California and we’re getting close again, so we’ll get together for this, for this TV series. And it will just be the three of us, probably, that’s the way to do it. We’ve known each other for so long that it is like an old glove you’re pull-

(Continued on page 98)

Juan Luis Guerra Delivers Hotly Awaited Follow-Up

BY JOHN LANNERT

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

For Guerra, a gifted singer/ songwriter from the Dominican Republic, the ship- ment could not have come soon enough. To be sure, “Bachata Rosa” was an international hit that sold 4 million copies worldwide, according to Karen president Bienvenido Rodriguez. But the album’s dazzling prosperity, rare for a Hispanic artist, also put unremitting heat on Guerra and Rodriguez to quickly come up with a successful sequel.

Now there was more pressure for me, as well as the record label, principally because of the audience, which is always waiting for a hit. The problem is that people get used to a type of song, but an artist always has to be evolving. This album is completely different than the last one. I cannot say what kind of reaction this album is going to have," he continues. "If it’s a question of popularity, well, I think my previous ones were very popular. Whether [‘Aretto’] becomes bigger or not, I can’t say.”

However, Rodriguez is confident about the prospects for the new record, which hit U.S. retail stores Dec. 8.

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

BY DOMINIC PRIDE

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

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

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

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

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

Pickwick chairman Ivar Schlossberg criticized Island’s action: “It’s ridiculous. They could have picked up the phone instead.”

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

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

The IFPI action against the unauthorized versions of Marley records marks the beginning of a new IFPI drive to stamp out international piracy. According to IFPI’s new anti-piracy coordinator, Margo Langford, “This is just one of many initiatives we intend to take, but it was given extra impetus by the involvement of Island and [label founder] Chris Blackwell. They got their act together fast.”

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

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

In some cases, says Langford, the alleged pirates may actually hold rights, having licensed tracks in good faith: “It may well be that they have a piece of paper which they claim to be the original tape.”

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

(Continued on page 98)

S2 Mil Settlements In Copter Crash

NEW YORK—Legal settle- ments totaling more than $2 mil- lion have been reached for the survivors of two members of Eric Clapton’s road entourage who were killed in a 1990 helicopter crash after leaving a concert at the Alpine Valley Amphitheater near Milwaukee. Guitarist Steve Ray Vaughan and Bobby Brooks, Clapton’s book- ing agent at Creative Artists Agency, also died in the acci- dent.

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

Settlements are still pending for the Vaughan estate as well as Brooks’ family.
1992 Accomplishments - Boyz II Men, Record-Breaking 13 week stay at #1, Grammy, American Music Award, Quintuple Platinum Album, People's Choice Award • Shanice, Gold debut album • "The Jacksons: An American Dream", #1 rated Miniseries • Another Bad Creation, Double-platinum debut album • MoJazz, A new label...Slightly to the left, Introducing Norman Brown: Six Weeks In Jazz Top 10 • Biv 10 Records, The new home for Michael Bivins' East Coast Family

1993 Expectations - His first Motown music album: Eddie Murphy • Second albums from gold and platinum artists, Another Bad Creation, Boyz II Men, Johnny Gill and Shanice • The Long-awaited, all-new album: Stevie Wonder • Debut albums from MoJazz artists: Foley, Norman Connors and J. Spenser • And the Motown debut of Lysa Wong
R&B Foundation Gains Support

Fund Drive Draws $765,000 In Pledges

BY JANINE MCDAMS

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

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

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

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

"AN INDUSTRY PROBLEM"

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

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

Taylor adds that the pledge language did not support the R&B Foundation earlier is that, because it was founded in 1989 with a $1.5 million endowment from Atlantic and $450,000 for operational costs from Warner Communications, it was perceived as a TV Warmer's project. "One of the challenges was to make certain that the industry knew that this was an industry organization from the very beginning," he says. "It is particularly those older performers who make it possible for all of us to be in the black music industry."

TRUSTEES NAMED

Also new is the addition of trustees to the foundation's 25-plus-member board. The new trustees are Brenda Andrews of Almo Irving Rondor Music; Ed Bradley of "60 Minutes"; Jimmy Jam and Terry Lewis of Flyte Tyme Tunes; Frances Preston, CEO of BMI; Antonio "L.A." Reid of LaFace; and Sylvia Stone, CEO of EMI/Coast/West Records.

Since its inception, says Jenkins, the R&B Foundation has paid out more than $250,000 in emergency financial assistance grants and $445,000 in Pioneer Awards, which have been presented to pioneering R&B artists at an annual ceremonial since 1988.

The foundation has paid for wheelchairs, dental work, eyeglasses, hearing aids, and musical instruments for needy artists. For the late Mary Wells, who died of throat cancer earlier this year, the foundation worked in conjunction with AFTRA to reimburse medical benefits and contributed more than $150,000 toward Wells' medical expenses. It also paid a headstone for the late David Ruffin, one of the original Temptations. It has worked together with other service organizations like Business Volunteers for the Arts, Volunteer Lawyers for the Arts, the Co靛oy of Singers, and the American Federation of Musicians when the R&B Foundation was established in 1988, Atlantic Records also agreed to pay back royalties to those performers writing their own pioneering R&B performers.

"There were a lot of artists who had deficit accounts—they were in the red—but we got money to pay off the deficit accounts, they had no minus accounts," he adds, meaning that the label paid artists back royalties for the period prior "to where they [had not gotten] royalties because they hadn't earned back royalties. So we forgave these negative balances and paid them for about $200,000."

NEW YORK—The rights and responsibilities of rap act and labels—not a topic normally addressed in PBS round-table discussions—took center stage Dec. 16 during the network's "Popular Culture: Rights, Responsibilities." The program was underwritten by the Warner Music Group as the first product of Time Warner's commitment to promote discussion of social problems and First Amendment issues. Time Warner pledged to create such a forum amid the controversy surrounding Body Count's "Cop Killer."

Members of citizen and police groups along with entertainment industry figures—including Jeff Ayeroff, co-chairman of Virgin Records America; David Harleston, president of Def Jam Recordings; and Michael Franti of the Disposable Heroes Of High hope—wrestled with scenarios about whether to make movies about cannibalistic serial murders or to distribute records that suggest killing police officers. Harvard Law School's Charles Ogletree hosted. After discussing Hollywood's role in shaping society, he asked Ayeroff, as the head of a label, if he'd be interested in making a hot new rap group with a huge hit, "Dirty Looks," which is about education and "bringing authority to young people." It also happens to mention "offing" teachers, said Ogletree, adding the record was exploring on the charts, "selling itself."

Harleston said he'd market the group because if its song was striking a chord with so many hundreds of thousands of listeners, the question was why it was worth anecdotes. He said he was convinced the song itself would not lead anyone to killing. Also, regarding use of the "offing," he said "art and poetry lyrics are very rarely to be literally interpreted. I have really no problem with that lyric."

Massachusetts Congressman Bar

(Continued on page 56)

PBS Gets Rap On Artist, Label Responsibility

Execs, Citizens' Groups Debate First Amendment Issues

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

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

(Continued on page 56)

ACLU Seeks To Save Body Count Club Date

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

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

(Continued on page 56)
Sony Creates
Unit To Broaden
Merchandising

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

In a Dec. 14 press release, the company announced the formation of Sony Signatures, which will be headed by Winterland Productions president Dell Furano, a 19-year veteran of the merchandising business. Furano will take over at Sony once his contract with Winterland expires, according to the statement (Billboard, Oct. 9).

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

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

(Continued on page 80)

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

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

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

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

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

ATTENDANCE OF 1,000,000
FOR A TRIUMPHANT TOUR
Politics Of Music Echoed; Labels Take Commitment Seriously

Any year that ends with the possibility of a reunion of the three remaining Beatles has to be considered a good one, but even without that final note, 1992 was no slouch. The sound of music rang loudest in the nation's capital. For the first time since the '50s, music and politics were intertwined like a serpentine chain. Aside from the Ice-T and Sister Souljah imbroglio, the election brought out the best in the music industry. Involvement was the key: The conventions were often the best gigs in town, with Wynonna and Randy Travis at the Republican National Convention and Aretha Franklin among those appearing at the Democratic National Convention. And the party shows no signs of ending with artists like Bonnie Raitt, Steel Pulse, and Kenny G among those slated to play during the inaugural festivities. Given Bill Clinton's obvious love of music, the White House may become the D.C. nightclub of choice for the next four years.

But the real story can be told in the impact felt by Rock The Vote. After years of not-so-benign political apathy, the music industry rallied around the voter-registration organization with a zeal that approached religious fervor and as a result more than a million new voters exercised their constitutional right. Doing a PSA for Rock The

by Melinda Newman

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

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

The most glaring example this year is Columbia's success with Toad The Wet Sprocket. The label inked the band in 1989 after a bidding war only to have Toad's first two releases be met with little commercial success. However, Columbia stuck with the band and, no doubt, also mindful of its investment, pushed its third album, "Fear," like warriors heading for battle. Ultimately, the album went gold (and is still selling well) and the band scored a top-15 pop hit with the immensely catchy "All I Want." The new single, "Walk On The Ocean," has also gone top 40. Similarly, A&M is scoring with Del Amitri. Although the gain is not as striking, the label kept pushing "Always The Last To Know" long after the single's release and ended up with a top 30 hit.

The successes of Pearl Jam and Spin Doctors have been exhaustively chronicled in these pages, but deservedly so. When Epic released Pearl Jam's debut, "Ten," in the summer of 1991, the band had the benefit of a small buzz created from some of the members' previous affiliation with Mother Love Bone, but the record hardly qualified as an out-of-the-box smash. The album did not chart until four months after its release, and then it came in at a mediocre No. 155. However, the label kept working the album, cut after cut after cut, so that more than a year after its release, "Ten" is still (Continued on page 22)
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THE CANADIAN
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Artists & Music

More Prizes, Categories For 5th Billboard Song Contest

NEW YORK—The fifth annual Billboard Song Contest, which has awarded more than $400,000 in cash and prizes to more than 65 songwriter-teams, is underway with an expanded competitive approach. Among the changes: the addition of a video category, a new prize of a publishing deal with BMG Music, guitars from Gibson Guitars, and other prizes.

Each year, the contest presents cash awards to first-place finishers in several categories, with other prizes for second- and third-place winners. A grand prize consisting of both cash and prizes is presented to the writer of the song judged to be the best of the seven first-place winners.

The competition is open to individuals who have earned less than an average of $5,000 per year in royalties over a three-year period. The judging is multi-tiered, with separate panels of specialists screening entries in each category. Their selections are then submitted to a blue-ribbon panel of writer/performers in each of the categories. As chairman, Quincy Jones, as he has done since the contest started, listens to the seven first-place winners and selects the recipient of the grand prize.

As for the video category, it is based on the best amateur video music production, to be submitted on VHS tape, one video per tape, accompanied by an entry form and a $15 entry fee. Entrants must have earned less than an average of $6,000 per year in video production during a three-year period. Video production professionals will determine the final winner.

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

For entry forms and further information contact Kathy Purple, contest administrator, Billboard Song Contest, P.O. Box 35346, Tulsa, Okla. 74135-3546.

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

SONY CREATES MERCHANDISING UNIT

(Continued from page 17)

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

In a prepared statement, Sony USA vice chairman and Sony Software president Michael P. Schulhof says, "The artists on the Sony Music labels, the motion pictures and television programs produced and distributed by Sony Pictures, and the video games developed by Sony Electronics Publishing all lend themselves to merchandising opportunities. Sony Signatures will enable our companies and artists to maximize those opportunities." At least three of the other major-label groups are partnered with merchandising companies: MCA with Winterland, PolyGram with Great Southern, and BMG with Nice Man. The Warner labels are beginning to consolidate their merchandising business under Giant Records' large merchandising operation, according to a Giant representative, while Capitol-EMI is not known to have any stake in the merchandising industry.

Sony also plans to establish "a retail presence" under the Sony Signatures banner, according to Robert Zito, Sony USA VP of communications. "We plan to be aggressive in establishing retail locations. We haven't set a number yet, but we know we want to open retail outlets." Zito adds, "We have a wonderful new music headquarters building [on Madison Avenue in Manhattan] that looks like it would be a great place for either the first Sony Signatures store or a [future] Sony Signatures store, but we are not restricting ourselves to making that the first one." The product mix for the retail operation has not been determined yet, says Zito. He notes Sony aims to open its first Signatures store by the end of 1993.

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

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

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

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

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

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

- BMG Classics completed the exhaustive reissue of all Arturo Toscanini recordings in its vaults—82 CDs in 71 volumes. That cycle was topped, numerically, by the release of all live sets, Philips' Mozart benedicta holding 189 CDs in 45 volumes. Meanwhile, Sony Classical launched heavy multi-CD series devoted to newly reprocessed reissues of its entire Leonard Bernstein and Glenn Gould catalogs.

- EMI hit violinist Nigel Kennedy abandoned a thriving classical career to devote himself full time to rock. Some believe he will temper this decision as times passes and, at the very least, perform and record selected contemporary works. And then, he did say at some point he will step back to record the Bach solo violin sonatas and partitas.

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

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

- EMI Classics released a first recording by Sarah (Continued on page 15)

CROSS-COUNTRY HITS, FILM'S ROLE MARK '92
(Continued from page 18)

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

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

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

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

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

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

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

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

WAYNE'S WORLD

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Danke!
Herman van Veen
for 100 breathtaking and touching performances in Germany 1992 and 80 more to follow in 1993!

Kurban Jahnke would also like to thank: The entire team, Harlekin Holland and Polygram Germany.
THE BEAT
(Continued from page 18)

near the top of The Billboard 200. In the
case of the Spin Doctors, whose
debut full-length album was re-
leased in September 1991, radio did
not respond to the band until more
than half a year after "Pocket Full
Of Kryptonite" came out. Now, the
act is practically an album-rock spe-
cle. At Zoo, the label debut by
Matthew Sweet just refused to die
so that any new release should be
greeted by radio with open arms.
Unfortunately in this era of in-
stant gratification, we've all been
a little too quick to sound the death
knell on many acts. Generally in the
year when an A&R rep said, "This
is a career artist, we are not just out
for the quick hit," the cynical jour-
nalists' immediate reaction was
"Yeah, right . . . let's see if they're
on the roster six months from now." But
after the successes of this year,
maybe the music will get more of a
chance to rise above the din of all
the naysayers. Among the artists (some
of whom made debuts this year, oth-
ers have been slogging along for a
while) we'd like to see make it big in
1993: Blue Rodeo, the Cages, Cow-
boy Mouth, dada, Evangeline,
Nicky Holland, Sonny Landreth,
The Mavericks, Heather Mullen, Pish,
Sextants, the Sighs, and Steve Wynn.

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

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

War Waged On Words;
Pubs Expand A&R Role

CREATIVELY, the songs of
several acts released in 1992
reflected the hard issues of our time,
ot only from a domestic but over-
some point of view. As
In the U.S., the debate over
whether rap's rage was a legiti-
mate expression of its black glitter
avour or a cynical ploy to exploit it
dramatically spilled over
into the U.S. Presidential cam-
paign in two major encounters:
through the controversy over the
metal-rap song "Cop Killer" and
remarks suggesting violence
against whites.
Americans by a relatively
unknown raper, Sister Souljah.
Mixed in with this concern
over the content of song
lyrics were apparent political ends,
generally denunciations by Repub-
can candidates and, oddly, criti-
cism of Souljah by Democratic
Presidential candidate Bill
Clinton, then governor of Ark.
 Critics of Clinton claimed his
comments before a black group, in
the presence of civil rights leader
Rev. Jesse Jackson, were calculated
to distance himself from the left-of-
left elements of the Democratic
party.
For the industry, the sub-
stance of the attacks was less
intriguing than the source of the contro-
versy. Namely, it was astonishing
that the material and personal per-
spectives of the music industry's
creators could command the atten-
tion of those seeking the highest
levels of public office.
If the U.S. trade thought it alone
had to deal with embattled music,
by year's end, Germany was con-
fronted with the harsh approach of
its own fringe artists, who are say-
ing in song it is time, in eco-
nomic hardships, to deal with
Germany's liberal political asylum
laws, in particular the use made of
certain of these policies by recent arrivals
from Eastern Europe.
"Song, which has been used for
centuries to rally a nation for
struggles against external ene-
gies, was now mirroring social and
economic upheavals within the
domestic role of nations.

ON THE BUSINESS end, music
publishing began the year with an-
other major consolidation result-
ing from EMI Music's acquisition
of Richard Bronson's Virgin
Pub-

Music Sales Corp.: 1. Red Hot Chili Peppers, Blood
Sagar Sex Magick. 2. The Cure, Standing On A Beach
3. Richie, Wishing. 4. AC/DC Live. 5. Bob Dylan Greatest Hits

WARNER BROS. PUBLICATIONS: 1. New Best Of Queen
2. Eagles Complete 3. Robin Hood, Soundtrack
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GARTH BROOKS' 'TIME OFF' WILL BE TIME WELL SPENT
(Continued from page 5)

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

Brooks, the best-selling artist of the current era, says he felt daunted last summer when he looked at a schedule booked without respite through 1994. At that point, he contemplated not just a hiatus but retirement (Billboard, Sept. 5).

"There was no relief in sight and I felt the way out was to commit suicide on [my] career and get out, because I did have commitments and promises to people."

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

"So, for the next few hours we sat in this little trailer and I told him what I was feeling and that, two years down the line, there wasn't a break for me. And I said, 'Man, I can't break my word to these people, so I'm with them.'"

"Amen, 'I'm with them,'" he says. "It was two and a half years ago when I started hearing numbers (on record sales) that I just went, 'Shit, I cannot comprehend these kinds of numbers.' The biggest change in the business end of things for me is that zeroes used to mean nothing."

CLOSE TO NEW DEAL

Those numbers are coming into focus as Brooks negotiates a new contract with Liberty Records and its parent company, Capitol-EMI. While some reports have him accounting for as much as 90% of Liberty's total record sales and 67% of Capitol's, Brooks says he's just interested in signing a fair deal that leaves all parties satisfied.

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

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

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

FICKLE AUDIENCE

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

Such continued success in country music depends to a large extent on the good will of radio programmers, and Brooks received a bit of a message from them when (Continued on next page)
GARTH BROOKS
(Continued from preceding page)

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

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

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

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

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

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

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

(Continued on next page)
Artists & Music

Garth Brooks’ ‘Time Off’ Will Be Time Well Spent

(Continued from preceding page)

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

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

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

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

Moving Back into Video

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

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

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

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

The video for “We Shall Be Free” will be directed by Bud Schaezter, who directed Brooks’ highly successful television special last January. The pair is also working on a new NBC concert special, which will be filmed in September at Texas Stadium.

Hollywood Dreams

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

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

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

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• Hi Five
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  Top 5 Hot 100

• R. Kelly & Public Announcement
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• D.J. Jazzy Jeff & The Fresh Prince
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## The CRITICS' Choice

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

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<td><em>Inventing Love</em></td>
<td>T. Bone Burnett</td>
<td>Classic Country (Warners)</td>
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</tbody>
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### LISA COLLINS
Gospel Music Correspondent

2. David Coley, "When The Music Stops* (Sparrow).
5. Melvin Williams, "In Living Color-Live* (Blackberry).
7. Lavine Hudson, "Between Two Worlds* (Sparrow).
10. Ron Kenoly, "Lift Him Up With Ron Kenoly* (Integrity).

---

### CAROL BORZILLO
Editorial Assistant

1. Queen, "Greatest Hits* (Hollywood).
2. Queen, "Classics Queen* (Hollywood).
4. En Vogue, "Funky Divas* (Atco/EastWest).
8. Trouble, "Memory's Garden* (Def American).
9. Best concerts: Guns N' Roses at Rose Bowl in Pasadena, Calif.; Pantera at the Shrine Auditorium in L.A.

---

### BOB DARDEN
Gospel Music Correspondent

1. Newboys, "Not Ashamed* (Star Song Records).
2. Iona, "The Book Of Kells* (Forefront Records).
5. Steven Curtis Chapman, "The Great Adventure* (Sparrow Records).
7. (tie) Christ Lizotte & Soul Motion (New Breed Records); Petra, "Unseen Power* (DaySpringRecords).
8. (tie) Geoff Moore, "A Friend Like You* (Forefront Records); First Call, "Human Song* (DaySpring Records).

---

### ED CHRISTMAN
Retail Editor

1. XTC, "Noncous* (Geffen).
2. Sugar, "Copper Blue* (Rhodisc).
3. Alice In Chains, "Dirt* (Columbia).
6. Megadeth, "Countdown To Extinction* (Capitol).
9. Mega City Four, "Sebastopol Rd* (Big Life/Caroline).

---

### BARBARA DAVIES
Editorial Assistant

1. David Kilgour, "Here Come The Cars* (Flying Nun).
5. Yo La Tengo, "May I Sing With Me* (Alias).
6. Band's Beach Boys' homage, "Farmer's Daughter" (from the "Upside-Down" CD) makes a good postscript to this album.
7. Unrest, "Imperial* (Teen Beat).
8. Tall Dwarfs, "Fork Songs* (Flying Nun).
10. Arrested Development, "Tennessee* (Def American).

---

### JIM BESSMAN
New York Correspondent

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

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### ERIC BOEHLERT
Radio Features Editor

2. Vullar Boatsmen, "Please Panic* (Safe House).

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### LARRY FLICK
Dance Music Editor

1. Indigo Girls, "Rites Of Passage* (Epic).
3. Clubland Featuring Zemlya Hamilton (Great Jones/Island).
5. Neneh Cherry, "Homebrew* (Virgin).
6. Ten City, "No House Too Big* (EastWest).
8. k.d. lang, "Ingenuity* (Sire/WB).
9. The Daou, "Head Music* (Columbia).

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### MARILYN GILLAN
Senior Copy Editor

1. Lou Reed, "Magic & Los* (Sire/WB).
2. The Levellers, "Levelling The Land* (Elektra).

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

LARRY LeBLANC
Canadian Correspondent

1. Various Artists, "HiStory USA" (Motown). After decades of reunions, we finally get the original single versions of Motown classics.
2. Various Artists, "Cajun Music And Zydeco" (Rounder). A 17-track swampland retrospective that nicely covers all the historical bases.
3. Celine Dion, "Die Another Day" (Columbia). Dion's French-language recordings far outweigh her English pop output. Here she sings the lyrics of Canadian superstar songwriter Luc Plamondon ("Tycoon") and the results are dazzling.
4. Mary-Chapin Carpenter, "Come On Come On" (Columbia). An album with far more depth than the singles.
5. Trisha Yearwood, "Hearts In Armor" (MCA). The chart-topping "Wrong Side Of Memphis" single is reason enough to own this album.
7. B.B. King, "King Of The Blues" (MCA). The title aptly fits.
8. Devon, "It's My Nature" (Capitol). Versatile Canadian rapper with a bagful of jazz and funk chops makes a high-energy debut. Well worth seeking out.
10. Delbert McClinton, "Never Been Rocked Enough" (Curb). Some of us can never get enough of McClinton.

EMMANUEL LEGRAND
French Correspondent

1. Khaled, "Khaled!" (Barclay; Kohiba/Polydor in the U.S.). Rai goes to the world.
2. Cesaria Evora, "Miss Perfumado" (Melody). From the Cap-Vert Island one of the most beautiful female voices in the world.
3. Sugar, "Copper Blue" (Rykodisc). They make noise, don't they?
7. The Nites, "Ting" (Columbia). Dutch band blessed by subtlety, intelligence, and grace.

JANINE McADAMS
R&B Music Editor

1. Mary J. Blige, "What's The 411?" (Uptown/ MCA). Girlfriend has almost too much attitude to love, and we live it.
3. Chante Moore, "Precious" (Silas/MCA). Pretty face, pretty voice, pretty music. Could the spirit of Minnie Riperton be watching over her?
6. Das EFX, "Dead Serious" (Atco/ EastWest/AG). Not always politically correct, but the pig-Latin rhymes, street-savvy lyric flow, and pop culture references are tough to ignore. Look for "(Legend Starr, "Daily Operation" (Chrysalis/ERG).
7. Neneh Cherry, "Homebrew" (Virgin). An artist unafraid to explore and expand her artistry, a unique voice.
8. Prince (Paisley Park). Don't ask. It's a love/hate thing.
9. John Prine, "Greatest Hits" (A&M) and "Barry White: Just For You" (Mercury). Singer/songwriters (and in White's case, arranger/band leader) whose work seems ingenuous in retrospect.
10. Chris McGoogan, S.L. Correspondent

3. Sergio Mendes, "Brazileiro" (Elektra).
4. Peter Gabriel, "US" (Geffen).
5. U2, "Pop" (A&M).
6. Various Artists, "Asmat Dream: New Mu-

7. House Of Love, "Babe Rainbow" (Font-

Eric Clapton, "Another One Bites The Dust" (Warner Bros.
9. Various Artists, "The Very Best Of Paul Mccar-

TRUDI MILLER
Editorial Assistant

1. Loreena McKennitt, "The Visit" (Warner Bros.
2. John Wesley Harding, "Why We Fight" (Rounder).
3. Michael Penn, "Free For All" (RCA).
5. Lemonheads, "It's A Shame About Ray" (Atlantic).
6. Lowen Wainwright III, "History" (Charis-}
8. Soul Asylum, "Grave Dancers Union" (Columbia; Screaming Trees, "Sweat Oblivion" (Sire/Whi)
10. Mary-Chapin Carpenter, "Come On Over" (Columbia; Tori Amos, "Little Earthquakes" (Atlantic).

MOIRA MCCORMICK
Chicago Correspondent

2. Various Artists, "Singles" (Epic Soundtrac-
3. Peter Himmelman, "Flown This Acid World" (Epic).
5. Arrested Development, "3 Years, 5 Months, 2 Days In The Life Of . . ." (Chrysalis).

CHRIS MORRIS
Senior Writer

1. Jimmy Scott, "All The Way" (Blue Horiz.
4. "Body Count" (Sire/WB). Forget the contour-
5. Chris Bell, "I Am The Cosmos" (Rykodisc).
6. The Skeletons, "Waiting" (Aria). The pride of Springfield, Mo., rattles them bones.
7. Lindsey Buckingham, "Out Of The Cradle" (Warner Bros.). To complete the phrase: endlessly rocking.
9. Alejandro Escovedo, "Gravity" (Watermel-

(Continued on next page)
5. Indigo Girls, “Rites Of Passage” (Epic).
9. Wynnonna (Curb/MCA).
10. Shawn Colvin, “Fat City” (Columbia).

CRAG ROSEN
L.A. Bureau Chief

1. Lemonheads, “It’s A Shame About Ray” (Atlantic).
3. Beastie Boys, “Check Your Head” (Capitol).
4. Soul Asylum, “Grave Dancers Union” (Interscope).
5. En Vogue, “Funky Divas” (Arista/West).  
7. LUNA, “Lunapark” (Elektra).

DEBORAH RUSSELL
Music Video Editor

1. Lindsey Buckingham, “Out Of The Crack” (Reprise).
2. Dwight Twilley, demo tape.
6. NRJB, “Honest Dollar” (Rykodisc).
7. The Jazz Butcher, “Condition Blue” (Sky).  
8. Five-Eight, “I Learned Shut Up” (Sky).

KEN SCHLAGER
Managing Editor

1. Black 47 (demo tape and EMI EP). These guys bring out the previously undiscovered layers of boomy humor and political consciousness.
5. Pam Tillis, “Homeward Looking Angel” (Arista). From one queen of denial to another.
6. Scott Kensper, “Tenement Angels” (Razor & Tie). The kind of songwriting we’ve come to expect from the former Del Lords front man.
7. Delbert McClinton, “Every Time I Roll The Dice” (Curb).
9. Midge Ure, “Cold, Cold Heart” (RCA).

PAUL Verna
Associate Marketing Editor

Hats off to:
2. All the artists who contributed songs to “Until The End Of The World” (Warner Bros.), the year’s finest soundtrack.
3. U2, for the Zoo TV tour.
4. The unforgettable club gigs: Spinal Tap “unplugged” at CBGB, Cowboy Mouth at Bang On!, and the Smithereens announced at Kenny’s Castaways.
5. East Side Digital, for reissuing Jane Siberry’s debut album.
6. Tom Waits, Leonard Cohen, Peter Gabriel, and Neil Young for showing up.
7. Phish, for the debut album of the year (“A Picture Of Nectar,” Elektra).
8. Michelle Shocked, for giving us a road map that doesn’t need to be folded (“The Arkansas Traveler,” Mercury).
9. This year’s artists most deserving of a record deal: Kirsty MacColl and Trip ShakeITTLE!

TIMOTHY WHITE
Editor In Chief

1. Tie: Boukman Eksperyans, “Kalfou Danjere” (Mango); Arrested Development, “...5 Years, 5 Months And 2 Days In The Life Of ...” (Chrysalis).
2. Tie: PJ Harvey, “Dry” (Indigo); Marta Sebestyen, “Myths Of Texas” (Rykodisc).
4. Tie: Keith Richards, “Main Offender” (Virgin); Elmore James, “King Of The Slide Guitar: The Fire/Fury/Enjoy Recordings” (Capricorn).
6. George Harrison, “Living In Japan” (Dark Horse/Warner Bros).
8. Tie: Roger Waters, “Amused To Death” (Columbia); U2, “Zooropa” (4AD).
9. The Patti Sallins, “Put Yourself In My Place” (Arista); Shawn Colvin, “Fat City” (Columbia).
10. Tie: Bruce Springsteen, “Human Touch” (Columbia); Bruce Springsteen, “Lucky Town” (Columbia).
POST GRADUATE WORK: We close out the year with a look at the hottest of the Heatseekers pack.

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

Who headed this year’s graduating class? To find out, we compiled a top 20 list, based on sales these albums registered on The Billboard 200 during the chart year.

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

1. Pearl Jam’s “Ten,” Epic (No. 2, Aug. 22).
2. TLC’s “Ooohhh... On The TLC Tip,” LaFace (Arista, No. 14, Sept. 5).
3. Ugly Kid Joe, “As Ugly As They Wanna Be,” Startrac/Mercury (No. 4, April 11).
8. Jon Secada, “SBK/ERG” (No. 31, Sept. 5).

THE REGIONAL RUNDOWN

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, or on the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five on any other popular-format Billboard 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. *Harrow records only LP is available.

Regional Heatseekers Album Chart

<table>
<thead>
<tr>
<th>Region</th>
<th>Artistic Name</th>
<th>Label</th>
<th>Format</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pacific</td>
<td>Jackyl</td>
<td>Curb</td>
<td>CB 1176</td>
<td>1</td>
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<td>Pacific</td>
<td>Soul Asylum</td>
<td>Columbia</td>
<td>CR 8713</td>
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<td>Porreg</td>
<td>ARISTA</td>
<td>3315</td>
<td>3</td>
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<td>Pacific</td>
<td>Izzy Stradlin And The Ju Ju Hounds</td>
<td>Geffen</td>
<td>204/147</td>
<td>4</td>
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<td>Pacific</td>
<td>The Z Morn Zoo Crew</td>
<td>Arista</td>
<td>ARST 1697</td>
<td>5</td>
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<tr>
<td>Pacific</td>
<td>Stone Temple Pilots</td>
<td>Atlantic</td>
<td>8424/8795</td>
<td>6</td>
</tr>
<tr>
<td>Pacific</td>
<td>Mike &amp; The Mechanics</td>
<td>Atlantic</td>
<td>82020</td>
<td>7</td>
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<tr>
<td>Pacific</td>
<td>Mike &amp; The Mechanics</td>
<td>Atlantic</td>
<td>82020</td>
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<td>Pacific</td>
<td>Mike &amp; The Mechanics</td>
<td>Atlantic</td>
<td>82020</td>
<td>10</td>
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</tbody>
</table>

KID STUFF: Ugly Kid Joe helped put the Santa Barbara, Calif., scene on the map when its EP, “As Ugly As They Wanna Be,” reached No. 4 on The Billboard 200. Paced by the single “Everything About You,” which went top 10 on Hot 100 Singles and Album Tracks, the album went double-platinum. Its subsequent album, “America’s Least Wanted,” was certified gold and the band toured with its hero, Ozzy Osbourne.

Jam’s Pearl: Pearl Jam built a steady buzz before the group’s “Ten” debuted in January on The Billboard 200 at No. 155, and from there, its sales and chart position rose steadily. With a little help from an “Unplugged” appearance on MTV, the album hit the top 10 in May and camped out there for a 27-week stay, just one week shy of the time that other famous Seattle headliner, Nirvana, spent in the top 10. The album ranked No. 2 for four weeks.

19. “2nd II None,” Profile (No. 58, April 25).
20. 2N2Deep, “Back To The Hotel,” Profile (No. 55, Oct. 31).

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

Among distributing labels, Atlantic Group had the most No. 1 Heatseekers, with four. Columbia, Epic, and Geffen tied for second with three each. EMI Records Group, Jive, Priority, Profile, and Warner Bros. each distributed two.

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

Merry and Happy: Poplar Uprisings thanks its countless sources, wishes you Happy Holidays, and hopes all your heatseekers find the heat in 1993!

Prepared by Geoff Mayfield and Brett Alwood with assistance from Roger Filipino and Silvio Pietroferraro.
Controversy, Diversity & Hits That Crossed Borders

REMEMBER THE TIME: Confu-
sion, surprises, disappointments, tri-
umphs, frustrations, and a lot of
makeup. 1992 was a continuation of
trends established the year be-
fore, particularly with ever more suc-
cessful sonically diverse and groups
that really "sang." But what has been
more interesting about the biggest
R&B/rap hits of 1992 is their
diversity and wide appeal and the fact
that ever more of them are landing on
the Hot 100 Singles chart and The Bill-
board 200. In fact, 12 of the top 10
Hot 100 singles are by African-American
acts.

SMASH HITS: No one could have
predicted that two 12-year-olds from
Atlanta who can't seem to dress
themselves—Kris Kross—would
score one of the biggest records of
the year with the platinum-certified
"Jump." The duo's album, "Totally
Krossed Out," jumped to No. 1 on
The Billboard 200 within six weeks.
But it proves the universal appeal
that so-called "youth-oriented" mu-
sicians have with a wide listening au-
dience (and inspired a wave of
young-artist signings). And who knew
that some rural young folk in
A描述は何ですか？
Sample Suits Hopped; Label Deals Shopped; Alternative Rap Bopped

The days on the negative slope of December are the absolute worst time to ask me to recount the year that was. Traditions and conditions make them so. But from somewhere between a shopping daze and a holiday party however, I represent these highlights and thoughts:

Sampling-as-theft allegations rose to new heights in January. A New York federal judge barred sales of Biz Markie’s “I Need A Haircut” album because it contained a loop from songwriting Gilbert O’Sullivan’s 1972 hit “Alone Again (Naturally).” In his decision, Judge Kevin Thomas Duffy spoke of comparing ripped off a few bars to sniffing a gold chain, writing, “Thou shalt not steal has been an admonition followed since the dawn of time.”

A few days after the Biz case surfaced, Tuff City Records sued Sony Music and Def Jam Recordings, alleging producer Marley Marl violated copyright laws for using a drum sample from 1980’s hit “Rock the House.”

Then, in one of the biggest copyright fights in recent memory, alleged to date an organization called the Assoc. of Parliament-Funkadelic Members 1971-83 filed a complaint against a number of independent record labels including 62 recording acts (among them Ice Cube, Ice-T, Run-D.M.C., and Salt-N-Pepa), 36 major and indie record companies, and three music publishers. The result of these suits and others has been albums being held in “sample hell” and lost albums and unaltered version of the songs. By all means, the parties involved.

Queen Latifah, Ice Cube, LL Cool J, and Dr. Dre (who got arrested a few times) announced label deals this year. All were linked to major-label distributors. Polls talked about hip-hop’s music companies can’t compete with the majors anymore, but the contrary might be the case. The fallout from this year’s battle with censors will probably make indies feel like they’re in next year’s patent case.

Table 1: Billboard Top R&B Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>185</td>
<td>1</td>
<td>Smooth</td>
<td>The Best of Smooth: Dedicated to Al</td>
</tr>
</tbody>
</table>
**THE RAP COLUMN**

(Continued from preceding page)


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

When I heard Kris-One bumbunched P.M. Dawn’s stage show back in January, it appealed to my inner hoohooligan side. But what I thought about as a critic is how agenda-less rap is, and how neither BHP nor its audience had taken the principles of the Stop The Violence movement completely to heart. Kris-One was one of the first performers to combine ragamuffin elements into rap records. This year, Fu-Schnickens scored big with that mix. But dancehall stood on its own with hits by Mad Cobra (“Flex”), Super Cat (“Ghetto Red Hot”), and others. Sometimes it seemed dancehall was ruling over tradiral rap.

**ME PHI ME, Disposable Heroes Of Hiphoprisy, Divine Styler, and Arrested Development came to the forefront with “alternative rap.” How curious is it that a genre that began as an alternative to the rest now requires this tag. What this proves is there are a lot of lazy lyricists and beatmen out there in the hip-hop nation. A sound movement called “new jazz swing” also sailed through. Its output gets mixed reviews. Digable Planets are cool, but need a soul injection. Miles Davis “Doo Bop” was R&B with many lackluster loops and not-so-rugged rhymes. We preferred the edgy stuff: Gang Starr’s “Take It Personal” and A Tribe Called Quest’s “Hot Sex.”

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

**SISTER SOULJAH** got more press than a whole lot, and her album still bombed. Epic dropped her… The first Billboard Rap Column was published in the Feb. 1 issue… Kris Kross and House Of Pain bought into a fool that was taking place at rap dives everywhere—pogoing—and won. “Jump” leaped to No. 1 on the Hot 100 and Hot Rap Singles charts. “Jump Around!” also rose high… When Das EFX debuted double-time rhyming, it was a refreshing innovation. Thanks to a bunch of wagon-jumpers, I’m now sick of it… Sir Mix-A-Lot’s No. 1 single “Baby Got Back” was responsible for a mini-cultural phenomenon. So many B-boys in a huddle shouted the song’s title when a pretty female tap-tapped by.
<table>
<thead>
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<th>Week Ending</th>
<th>Chart Date</th>
<th>Track</th>
<th>Title</th>
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<td>92-12-26</td>
<td>12-29-92</td>
<td>1</td>
<td>I WILL ALWAYS LOVE YOU (&quot;THE BODYGUARD&quot;)</td>
<td>Whitney Houston &amp; Kevin Costner</td>
<td>BMG</td>
<td>7</td>
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<td></td>
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<td>2</td>
<td>ogne Lover (feat. Aaliyah)</td>
<td>R. Kelly</td>
<td>JIVE</td>
<td>22</td>
<td>15</td>
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<td>3</td>
<td>CREAM</td>
<td>Lauryn Hill</td>
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<td>4</td>
<td>If I I Ever Fall in Love</td>
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<td>MCA</td>
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<td>RUMP SHAKER</td>
<td>2Pac, Snoop Dogg, Nate Dogg, Xzibit</td>
<td>XL</td>
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<td>HERE WE GO AGAIN</td>
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<td>8</td>
<td>SLOW AND SWEET</td>
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<td>WHO'S GONNA COMPARE LOVE</td>
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<td>WHAT ABOUT YOUR FRIENDS</td>
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<td>I GOT A THANG 4 Y'A</td>
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<td>14</td>
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<td>LOVE'S TAKE OVER</td>
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<td>BOY I'M FOR REAL/HIGH (&quot;BOOMERANG&quot;)</td>
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<td>I'M LOVING YOU</td>
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<td>YOUR LOVE</td>
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<td>I'M STAYING (THE &quot;BOYBAND&quot;)</td>
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<td>31</td>
<td>SWEET NOVEMBER</td>
<td>Smokey Robinson</td>
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**Power Pick/Airplay***

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<td>INSIDE THAT I CRIED</td>
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*Compilation of a national sample of R&B radio airplay monitored by Broadcast Data Systems, R&B radio playlists, and retail singles sales collected, compiled, and provided by Soundscan.*

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

SPEECH & SPIKE made the most significant and dramatic creative impact of the year. Their art touched not only our entertainment sensibilities, but spoke to our souls. Speech of Arrested Development took us home, celebrating our southern American roots. His lyrics cry out to the creator for comfort and understanding, using the imagery of Tennessee as a safe and welcoming place. Spike Lee, in “Malcolm X,” gave America a fresh view of our struggle for racial equality during the '90s. Before the film, all that was remembered about Malcolm’s speeches was an excerpted theme, twisted into a threatening and nonproductive slogan. Malcolm’s words through Lee, and Speech’s lyrics through “Tennessee,” give us a broader, more sympathetic view of our past.

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

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

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

SAYING, SAYING, SAYING, SAYING, SAYING...
**Diversification A Singular Sensation This Year**

**THE TOP STORIES**

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

1992 IN-REVIEW

by Larry Flick

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

has never appeared healthier. The music has become far more diverse in style and complex in structure. As a result, it is no longer correct for outsiders to ask what is hot in dance music as a singular entity, but rather what is happening in Chicago house, U.K. trance/techno, New York garage, etc. No single act or record completely rules the roost anymore. Armed with a formidable creative cachet, and buoyed by the 1991 crossover success of acts like C+C Music Factory and CeCe Peniston, major-label dance departments forged into 1992 with the confidence of lions. Signings of dance acts scaled to an all-time high, while the term “production and distribution deal” buzzed incessantly throughout the indie label scene.

And then the other shoe dropped. By mid-autumn, the line of acts let go by majors was lengthening at a frightening pace. At last count, the following acts do not have deals in the U.S. (although some still have major-label affiliation in the U.K. and Europe): Ten City, Li’l Louis, ABC, Brothers In Rhythm, Allison Limerick, Shawn Christopher, Inner City, and Maser Order. Making matters increasingly tense, the innovative Smash Records shifted its dance-intensive stance into a more modern-rock mode. Meanwhile, Caradine and Boy George’s More Protein Records both folded. Collectively, the two labels added approximately a dozen acts to the Chicago/Virgin roster; a number of which are also now label-less.

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

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

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

Without diminishing the importance of a solid producer or remixer, what portion of the record-buying general public is aware of (or cares about) what one does? How many people outside of clubs could truly relate to, or understand the concept of a record like Li’l Louis’ “Club Lonely,” which was sung by a woman whom people rarely hear? Despite its considerable potency, not many are.

Existing on a major label means venturing into the pop market. And if you want to be competitive in that arena, you have to give ‘em something to grab onto. You have to be a marketable, tangible entity, not a faceless studio creation. These are the rules. Learn ’em, or step aside.

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

(Continued on next page)

**A Wish List For 1993**

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

- **VISION.** Develop a capability to see beyond your own backyard. All too often, we forget that the world of dance music is vast and varied.
- **RESPECT.** Recognize the differences in folks and the music that moves them. Then, try to respect them for their perspectives—no matter how tragic you think they are.
- **LOVE.** We are all in this field because of an alleged love of dance music and its culture—and yet negativity often prevails. Do not lose that passion and love for the music; the day you do, you are through.
- **UNITY.** We need to come together, get over petty differences, and prove that dance music is one of the last havens for true creativity and freedom of expression.
- **HEALTH.** People are dying at an astonishing rate. Although we are helpless on a basic level, there is no need to increase our chances of illness. Take care of your body, as well as the bodies of those you love.

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

LARRY FLICK

**All that gettin’ down adds up.**

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<thead>
<tr>
<th>#1 Club Play Label</th>
<th>#1 Maxi-Sales Label</th>
<th>#1 Combined Dance Label</th>
<th>#1 Combined Distributing Label</th>
<th>#1 Club Play Artist: <strong>MICHAEL JACKSON</strong></th>
<th>#1 Maxi-Sales Artist: <strong>MICHAEL JACKSON</strong></th>
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</table>

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

THANK YOU TO ALL PARTICIPANTS. THIS IS A PRODUCTION OF BBR MUSIC ENTERTAINMENT INC. © 1993 BBR MUSIC ENTERTAINMENT INC.
### CLUB PLAY

**Title**

2. **I'm Gonna Get You** (Columbia 74459) *Bizarre Inc. Featuring Angie Brown
3. **If You Don't Love Me** (EPIC 74274) *Frenzy
4. **Leash Called Love** (Elektra 68364) *The Sugarcubes
5. **They're Here** (EMI)
6. **The New Anthem** (Sydney/RCA 21014) *Reel 2 Real Featuring Erick Moore
7. **Symphony** (Sire 62217) *Dinell Rush
8. **Love Can Make Mountains** (EPIC 74275) *Bird
9. **What Are You Definition** (Ovum 12612) *Dion
10. **I Need You** (Jive 6646) *Space Master
11. **Rump Shaker** (MCA 15169) *Arjazz-E.N.F.E.E.O.
12. **Don't You Want Me** (Polydor/Atlantic) *Felix Featuring Jamonda
13. **On Sales** (MCA 76267) *Martha Wash
14. **Easy Day Out** (Sire/Atlantic) *Praise
15. **Gonna Get Back To You** (Columbia 74261) *Max W & Co. Featuring Xaviera Gold
16. **Deeper And Deeper** (Warner Bros.) *Madonna
17. **Only Time Will Tell** (Atlantic) *Ten City
18. **Dull Techno** (12045) *Pood, M/Full Pylus
19. **Pusssycat Meat** (Elektra 66323) *Dilee Life
20. **What About This Love** (MCA 54465) *Mr. Fingers
21. **Let This Housekeep Drop** (EMI 1976666) *Ya Kid K
22. **I Got My Education** (MCA 13392) *Uncanny Alliance
23. **Soul Freedom (Keep Your Soul)** *Esquire 71336 Degrees of Motion Featuring Brit
24. **Message** (Warners Inc.) *40-6342
25. **Don't Worry About It** (Columbia 74459) *Super Cat
26. **Good Time** (Zomba) *Malaka
27. **Are You Ready To Fly** (Foxed) *Triology
28. **Supermodel You Better Work** (Tommy Boy 5401) *Rupaul
29. **I Must Increase My Bust** (Caroline 1025) *Lords Of Nip
30. **Always** (EMI 12525) *Prince & The N.P.G.
31. **Joy Of The Mankind** (ole) *STASH
32. **Rising Sun** (EMI 74526) *The Farm
33. **Halcyon** (2002) *ORBITAL
34. **Next Is The Wrong** (MPC) *Moby
35. **Under This Groove** (MCA 76271) *Sound Factory
36. **Shambolic And Shenanigans** (Tommy Boy 543) *House Of Pain
37. **Erotica** (Motown Inc.) *Madonna
38. **Follow Your Heart** (Virgin 82663) *Inner City
39. **Fire** (Columbia Records) *The Prodigy
40. **Living In Ecstasy** (Quality) *BNS
41. **Message** (Great Jones) *Stevie B.
42. **I Want You** (EMI) *NM
43. **Bingo** (Youth Syndicate) *Ab Logic
44. **Get Up (Move Boy Move)** (Interscope) *Ab Logic
45. **Just Us** (Streets Kathy O'Keefe) *Joey Washington Featuring The Mens Club
46. **A Million Colours** (Island) *Mean Machine
47. **Samba** (EMI) *DMC

### MAXI-SINGLES SALES

**Title**

1. **Are You Ready To Fly** (Foxed) *MCA
2. **Carry On** (Warner Bros.) *Martha Wash
4. **Erotica** (Warner Bros.) *Madonna
6. **If I Ever Fall In Love** (Epic) *Spar
7. **Love Can Move Mountains** (Epic) *Celito Life
8. **Slow And Steady Wins The Race** (ADP) *Shabba Ranks Featuring Johnny Gill
9. **What About Your Friends** (Elektra) *TLC
10. **Good Enough** (MCA) *Bobby Brown
11. **Here We Go Again** (Capitol) *Jason Garrett
12. **In The Shadows** (Tommy Boy 543) *House Of Pain
13. **Reminisce** (Uptown) *Mary J. Blige
14. **I Wish The Phone Would Ring** (MCA) *Exposé
15. **My Name Is Prince** (Warner Bros.) *Prince & The N.P.G.
16. **Give It Up, Turn It Loose** (AT&T Wireless) *EN Vogue
17. **Everybody's Gonna Be Alright** (Atlantic) *FATHER.N.C.
18. **Only Time Will Tell** (AT&T Wireless) *Ten City
19. **I Gonna Get You** (Ovum) *Bizarre Inc. Featuring Ange Brown
20. **Blow Your Mind** (ATL) *Backyard Band
21. **Wicked** (MCA) *Raj
22. **Apache** (EMI) *Moby
23. **Understand This Groove** (EMI) *Felix Featuring Jamonda
24. **Revolution** (EMI) *Eminem
25. **Easy Way Out** (Sire/Atlantic) *Praise
26. **Stinkin' Thinkin'** (EMI) *Jame's Group
27. **Straight Out The Sewer** (AT&T Wireless) *DAS EFX
28. **Rhythm Is A Dancer** (ATL) *Ariola-28245
29. **Next Is The Wrong** (MPC) *Moby
30. **Grown In The Midnight** (Virgin) *Virgin
31. **Peace & Love Inc.** (Tommy Boy 5401) *Nymphomania
32. **Pick It Up** (EMI) *Little Louie
33. **Similak Child** (MPC) *Black Sheep
34. **Get Up (Move Boy Move)** (Interscope) *Ab Logic
35. **Love's Takeover** (EMI) *Luna
36. **Good Time** (AT&T Wireless) *Trilogy

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**Notes:**

- **DANCE TRAX** (Continued from preceding page)
- **For Webster's,** charts getting them onto crossover radio and mix shows, and providing career-reviving remixes for pop, rock, and urban groups that have seen better days. Few department heads have A&R signing power, and often have to struggle for a voice during the early recording stages of dance-oriented projects.
- Further, it is astonishing to note that dance departments are still battling to get financial support for bare essentials like videos and promotion tours. As a result, when a major does have a marketable act like Ten City or Limerick, dance departments are often restrained in their efforts.
- As we roll into 1993, our intention isn’t to play the role of doomsayer, but rather to sound a rallying cry to the club community. As illustrated, there are many clanging questions and points that need resolution. But we need to come together and come up with some good answers—and fast.
- Creatively, dance music has never been stronger. That should fortify all of us who work in this community for the final, most important fight of all: for a permanent, respected place in the mainstream marketplace, where we belong.
- **Sound Bites:** Heaviness aside, the club community maintained its stance as the corner of the industry that rarely takes a break. Every night, strap on your face pair of platform boots for this whirlwind twirl through the racks of new music (and not so fine) moments of 1992.
- For a brief time, Kevin Saunders was the first person to lead two acts on different labels: Inner City on Virgin, and the Reese Project on Giant. Both groups released sterling albums within the space of a month, and both spawning at least some top-five dance hit... Anti-establishment techno acts learned the definition of capitalism this year, as they lined up for major labels and placement on a flurry of compilation albums. The music got goofy (TV show themes set to a caustic groove? Tragic!), and a little more NRGetic. We could feel the rug being pulled out when techno godfather Moby said his next album would have some garage and factory flavors... It was not all bad for techno, though. When the music worked, baby, it burned.

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**Trends Notes:**

- We could feel an upsurge in the quality and diversity of dance music being released. The mainstream marketplace, where dance music has traditionally been ignored, was finally paying attention.
- For example, take Altered GT, 2 Live Crew, and Digital Boy. But you sure did need a mining helmet to search out the good stuff... With a little help from an army of remixers, Michael Jackson became a hot club property with a string of jammin’ singles from his 1991 album, "Dangerous." Best of the hatch is the yet-to-be-released Brothers In Rhythm versions of "Who Is It..." In a brief seven weeks.
months, Cowboy Records became one of the most innovative and exciting indie labels in the U.K. Acts like the Aaloof, Well Hung Parliament, and Secret Life inspired kudos from DJs and consumers throughout Europe and the U.S. ... Coming in a close second were the folks at the new London-headquartered Logic Records, who served such delicious tec&tech acts as Maceo Baxter and Violet Force ... On the U.S. indie label front, New York's Eight-Ball emerged as a young turk to contend with, while groundbreaking NuGroove sadly closed its doors ... Chicago's Mirage posse (most notably Terry Hunter and Georgy Porgy) proved there is a lot more to the Chicago house scene than L.D. Records ... Speaking of I.D., the Steve Harley-led clique took strides toward infiltrating the pop/urban radio market via a hefty deal with RCA. The labels' first collaborative effort: the brilliant "Symphonise" by star-to-be Donell Rush ... Speaking of stars, Clubland's Zemanya Hamilton became the diva to beat thanks to a stellar self-titled album on Great Jones/Island, and the No. 1 hits "Set Me Free" and "Hypnotized." We are breathlessly waiting for her solo album ... Equally talented, but not as fortunate, is Sabrina Johnston. The New Jersey native is still waiting for her excellent debut album to be released on Atco/EastWest—which she delivered to the label eons ago. Solace was found in a virtually flawless single, "I Wanna Sing"...Elektra trio Deee-Lite staged what should have been a triumphant return with "Infinity Within." Alas, the set was coolly received by critics, DJs, and consumers. The music was far more assured and mature, though you couldn't tell from the choice of singles. Highly potent hip-hop and down-tempo funk jams like "Heart Be Still" and "Pudgy Duddy Judge" were ignored in favor of the lesser "Thank You Everyday" and "Runaway." A shame ... Capitol moved out of the dance-music biz when it disbanded its dance department. Local radio was supposed to pick up slack with club DJs, to better build dance records from the street up. One thing: Where's the dance promo at? RCA dumped its entire department in June, and started again from scratch. The jury is still deliberating. Or not this one is more effective ... Former Sister Sledge diva Kathy Sledge stormed back into the clubs with a pair of flawless R-s extensions: "Take Me Back To Love Again" and "Heart" (Epic). Too bad neither could be found on her album ... The dance community was once again refused a category at the Grammy Awards. Yet another proposal is being put together, and will be presented to the National Academy of Recording Arts and Sciences early next year. Keep your fingers crossed ... RCA was one of the new brigade of "crossover" divas with two festive No. 1 hits, "Everybody's Free" and "Are You Ready To Fly" (Epic). But what is this "Queen of Rave" stuff? The music sounds a lot more like NRG-elic pop/house to us. Either way, a distinctive new talent to watch ... Finally, Madonna romped back onto the dancefloor with "Erotica" (Maverick/Warner Bros.), her most club-conscious collection to date. Despite its strong lyrical content and slammimg beats, courtesy of Shep Pettibone and Andre Betts, folks often appeared more interested in her bare bottom (and other assorted parts and limbs), exposed in her X-rated tome, "Sex." 

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

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

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

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

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

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

NASHVILLE—Where? The ’90s are looking like country’s hottest decade ever. After the rocketing ignition of country music in 1991, the genre grew exponentially throughout 1992. While the range of musical styles broadened country’s boundaries once again, the music’s demographic borders also expanded to cover an even larger portion of the population. As a result, the music gained an even greater share of the Arbitron points above top 40 radio. Country music eye-openers ranged from the phenomenal debut of Billy Ray Cyrus and his “ Achy Breaky Heart” to Garth Brooks’s music in excess of 28 million units, and from the gyrations of Travis Tritt and Marty Stuart on their “No Hata Tour” to the controversial writhing and pamping of the Bad Girl Dancers on the more recent “Best Of Country Y2: Countdown At The Neon Armadillo”. ABC special. Reflection of country music’s prominence in 1992 are as follows:

- Cyrus soared to the top of the singles and albums charts (both pop and country) with his debut Mercury single (with one another) in order to be popular in country music. A rather odd comment as Tritt and Stuart’s show offers more bums-to-the-audience twitching than most hormones can endure.
- Garth Brooks’s Jan. 17 NBC-TV special scored the highest ratings in its time slot and pumped his record-set-ting album sales.
- Greater focus was directed toward country dance clubs as America’s interest in country dancing began to flame. Additionally, labels began releasing dance remixes of select country single products to dance clubs.
- Video and radio outlets embarked on more cross-promotions of music product than ever before, pooling their individual strengths. Viewers in some markets can tune in to their local country video program and see their favorite radio personalities introducing the clips.
- Several established Nashville offices: Asylum Records with Kyle Lehning at the helm; Cabin Fever Entertainment’s satellite office; and Margaritaville Records, which is operated by Jimmy Buffett and Bob Mercer and distributed by MCA Records, where Buffett is an artist.
- Advertisers increased the number of spots they were taking on country radio stations, cable networks, and in country-oriented magazines. They also aligned themselves more closely with country artists and events for sponsorships and product endorsements. Some included Jose Cuervo tequila and Willie Nelson, Black Velvet and Tanya Tucker, GMC Trucks and Randy Travis. Other sponsors include Chevrolet, Cadillac, Bud Light, Coke, Pepsi, American Airlines, Miller Lite, Pizza Hut, Bush’s, and Conagra Foods Corp.
- Radio City Music Hall Productions and managers to be known announced plans for “Country Takes Manhattan,” an event founders hope will become an annual extravaganza. The first such event, involving numerous country and headliners who will perform at various venues throughout New York, is slated for Dec. 1993.
- Wynonna Judd began her solo career recording for MCA Records striking a musical nerve across the board. She was at No. 1 on the Top Country Albums chart, knocking Garth

THE TOP STORIES

- Billy Ray Cyrus Rules Billboard 200 For 17 Weeks
- Country Music Television Plans European Invasion
- The King Is Gone: Roy Acuff Died Last Week
- Garth Brooks’ “The Chase” Hits 5 Million
- Gays Among Country's Most Passionate Fans

Country Artists 

ARTISTS & MUSIC

It Just Doesn’t Get Any Hotter Than This

By Debbie Holley

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

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

But there’s additional good news in the fact that country music is persisting in reimagining itself—not by accentuating aspects of its provincialism (as it has in the past) but by developing attitudes and exploring themes that are universal. Country has always taken on such “adult” subjects as joblessness, hard-drinking, marriage and divorce, loneliness, and depression; but it usually faced these subjects with attitudes that were severely restricted by geographical isolation, education, and religion. As these attitudinal restrictions are broken or eroded—in other words, as country songwriters and performers become culturally homogenized—the music can speak forcefully to a wider audience. Take that, width of it.

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

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

Elvis Presley’s band in its new recording of “Santa Claus Is Back In Town,” a song Presley cut in 1957. Assisting the Royal Court were John Babbitt, Scotty Moore, Floyd Cramer, and D.J. Fontana. The song is on the MWC America label—Larry Gatlin will take over the lead role in “The Will Rogers Fol-lies” on Broadway Feb. 16, replacing Mac Davis. Davis will resume songwriting and appear in selected touring company performances of the play... Tower Pulse! magazine has voted Randy Travis & Bowden’s “Cousins, Cattle & Other Love Stories” one of its top-10 comedy albums for 1992... Jamboree USA and the Capitol Music Hall in Wheeling, W.Va... Davis cut off a fully decorated Christmas tree, adored by autographed ornaments from Billy Ray Cyrus, the Oak Ridge Boys, Willie Nelson, and others... Proceeds were earmarked for Big Brothers and Big Sisters... Eddie Rabbitt will headline the halftime ceremonies Dec. 31 at the Liberty Bowl... Travis Tritt has been named national chairman of the 1993 National Salute To Hospitalized Veterans, sponsored by the Dept. of Veterans Affairs... The International Bluegrass Music Association has conducted a profile survey of its membership. Results will be announced to its members in early 1993... Wynonna has a cut on the soundtrack of the Steve Martin/Debra Winger movie “Leap Of Faith.” The song, “Stone’s Throw From Hurlin’,” was written by Elton John and Bernie Taupin... Gibbs McGuire, of Belmont Univ., and Russell Johnston, of Vander-bilt Univ.’s Blair School of Music, have won scholarships from the Songwriters Guild Foundation’s Sue Brewer Fund... The Univ. of Northern Alabama has awarded Roy Clark an honorary doctorate of humane letters... Atlantic Records’ Tracy Lawrence, an Arkansas native, has recorded a series of TV spots for the Arkansas Dept. of Tourism.

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

Film Sends Soundtrack Soaring Strait Up

NASHVILLE—Movies aren’t just stimulating sales of pop soundtrack albums (Billboard, Dec. 5). At least one is moving country product. "Pure Country," George Strait’s first movie, has helped boost its accompanying Gold Seal to the platinum level within six weeks of the film’s release. (The album debuted Sept. 15.) "If I Cross My Heart," the first single from the album, spent two weeks at No. 1 on the Hot Country Singles & Tracks chart. "Pure Country" is Strait’s ninth platinum album.

40

www.americanradiohistory.com
| WEEK ENDING DECEMBER 26, 1992 |

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>GARTH BROOKS</td>
<td>THE CHASE</td>
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<td>BILLIE RAY CYRUS</td>
<td>SOME GAVE ALL</td>
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<tr>
<td>GARTH BROOKS</td>
<td>BEYOND THE SEASON</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>PURE COUNTRY (SOUNTRACK)</td>
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<tr>
<td>BROOKS &amp; DUNN</td>
<td>BRAND NEW MAN</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>NO FENCES</td>
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<tr>
<td>GARTH BROOKS</td>
<td>ROPIN' THE WIND</td>
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<td>GARTH BROOKS</td>
<td>I STILL BELIEVE IN YOU</td>
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<tr>
<td>VINCE GILL</td>
<td>WYNNONA A.</td>
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<tr>
<td>ALVIN &amp; THE CHIPMUNKS</td>
<td>CHIMPS IN LOW PLACES</td>
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<tr>
<td>ALAN JACKSON</td>
<td>A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)</td>
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<tr>
<td>TANYA TUCKER</td>
<td>CAN'T RUN FROM YOURSELF</td>
</tr>
<tr>
<td>ALAN DAVID</td>
<td>AMERICAN PRIDE</td>
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<td>GARTH BROOKS</td>
<td>SEMINOLE WIND</td>
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<tr>
<td>TRISHA YEARWOOD</td>
<td>HEARTS IN ARMOUR</td>
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<tr>
<td>MARY-CHAPIN CARPENTER</td>
<td>COME ON COME ON</td>
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<tr>
<td>CLINT BLACK</td>
<td>THE HARD WAY</td>
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<tr>
<td>TRAVIS Tritt</td>
<td>WARNER BROS.</td>
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| TRAVIS Tritt | SOUNDTRACK |}

**SCORECARD**

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| REBA MCENTIRE | DIAMOND RIO |}

**SOURCES**

- Billboard
- Other sources as noted

**COMPILATION**

- Billboard Top Country Catalog Albums
- Billboard Top Country Albums

**CONTACT**

- American Radio History
- SoundScan

**WEBSITE**

- www.americanradiohistory.com

**NOTES**

- 111 Albums with the greatest sales trend this week.
- Recording Industry Assn. of America (RIAA) certification for sales of 1 million units, with multiplatinum sales indicated by a numeral following the term. Most albums available on cassette and CD. "Platinum" indicates vinyl unavailable. Most tape prices are MCA and BMG titles, are suggested list prices, which are reflective of wholesale prices. © 1992, Billboard/BPI Communications and SoundScan, Inc.
COUNTRY MUSI...
## HOT COUNTRY

### SINGLES & TRACKS

This week's Hot Country chart is compiled from a national sample of airplay supplied by broadcast data systems' radio track service. 110 country stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

### Top Tracks

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<thead>
<tr>
<th>#</th>
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<th>Artist</th>
<th>Label &amp; Number</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>DON'T LET OUR LOVE SLIP AWAY</td>
<td>VANCE GILL</td>
<td>MCA 74741</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>IT'S NOT TOO LATE TO SAY I'M SORRY</td>
<td>MIKE LOVE</td>
<td>COLUMBIA 74771</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>GOOD times never last forever</td>
<td>GEORGE JONES</td>
<td>RCA 74516</td>
<td>3</td>
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<tr>
<td>4</td>
<td>WEIRD THINGS HAPPEN IN THE SHADOWS OF THE LIGHT</td>
<td>GEORGE JONES</td>
<td>COLUMBIA 74517</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>WHERE HAVE YOU BEEN</td>
<td>CHARLIE DANIELS</td>
<td>MCA 75164</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>GOODBYE</td>
<td>JAMES TAYLOR</td>
<td>CAPITOL 76169</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>IF I NEVER TOLD YOU</td>
<td>HANK WILLIAMS JR.</td>
<td>MCA 75167</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>TAKE IT TO THE BONE</td>
<td>ARI LACARDO</td>
<td>MCA 75168</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>I'M WANNA BE WANTED</td>
<td>RAY CHARLES</td>
<td>COLUMBIA 75169</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LOVE YOU MORE</td>
<td>BUCK OWEN</td>
<td>COLUMBIA 75170</td>
<td>10</td>
</tr>
</tbody>
</table>

### Hot Country Recurrents

- BUBBA SHOT THE JUKE BOX | MARK CHESNUTT | MCA 78844
- BOOT Scootin Boogie | BROOKS & DUNN | MCA 78845
- IN THIS LIFE | MARK CHESNUTT | MCA 78846
- A SONG FOR THE LIFE | ALAN JACKSON | MCA 78847
- CAKE | BROOKS & DUNN | MCA 78848
- WISHING | SCOTT BROWN | MCA 78849
- RUNNIN' BEHIND | BUDDY GUY | RCA 78850
- WEARY | SCOTT BROWN | MCA 78851

### New Tracks

- ONCE UPON A LIFETIME | LEE BRICE | RCA 78852
- PASSIONATE KISSES | JASON ALDEAN | MCA 78853
- WHAT'S THAT GOOD | TIM MENDY | ARISTA 78854
- BEST MISTAKES I EVER MADE | VINCE GILL | RCA 78855
- THE OLD MAN'S BACK IN TOWN | BROOKS & DUNN | MCA 78856
- STILL GONNA HAVE HER | WILLIE NELSON | MCA 78857

### Airplay

- CAN I TRUST YOU WITH MY HEART | TRAVIS TRITT | WARNER BROS 78858
- LET GO OF THE STONE | JOHN ANDERSON | BNA 78859
- MY STRONGEST WEAKNESS | WYNONNA | BNA 78860
- QUEEN OF MEMPHIS | ALL TIME LOW | WARNER BROS 78861
- EVEN THE MAN IN THE MOON IS CRYING | JADE PETTY | MCA 78862
- WHERE THERE HASN'T BEEN YOU | NENEH CHERRY | EMI 78863
- DRIVE SOUTH | SUZY BOGGUS | SIRE 78864
- NO ONE ELSE ON EARTH | WYNONNA | MCA 78865
- HE WOULD BE SIXTEEN | MICHELLE WRIGHT | MCA 78866
- WATCH ME | LORRIE MORGAN | BNA 78867
- LONESOME STANDARD TIME | KATHY MATTE | MCA 78868
- I DON'T WANT YOUR ROCKIN' CHAIR | GEORGE JONES | MCA 78869
- SEMINOLE WIND | JOHN ANDERSON | BNA 78870
- LEAVIN' BEEN A LONG TIME COMIN' | SHEENA SHAY | MCA 78871

### Singles

- I WANT YOU BAD (AND THAT'S NOT GOOD) | DAVE ROBBINS | MCA 78872
- JUST ONE NIGHT (THE RED RIDE) | GEORGE STRAIT | EMI 78873
- SHINE THE DUST TREE | GEORGE JONES | MCA 78874
- TRYIN' TO HIDE A FIRE IN THE DARK | MARK CHESNUTT | MCA 78875
- BOOM! IT'S OVER | BRUCE SPRINGSTEEN | MCA 78876
- IF I DON'T HAVE YOU | GEORGE MCDOWELL | MCA 78877
- JUST CALL ME LONESTAR | JOE DIFFIE | EMI 78878
- WHAT PART OF NO | BROOKS & DUNN | MCA 78879
- LORD HAVE MERCY ON THE WORKIN' MAN | BUCK OWEN | COLUMBIA 78880
- WHO NEEDS IT | GEORGE JONES | MCA 78881
- LETTING GO | BUCK OWEN | COLUMBIA 78882
- WHERE'M I GONNA LIVE? | JAY HARDEN | MCA 78883
- TAKE A LITTLE TRIP | ALABAMA | MCA 78884
- THE GREATEST MAN I NEVER KNEW | LERoy ANDERSON | BNA 78885

### Calls

- BNA 78846
- MCA 78847
- RCA 78848
- BNA 78849
- MCA 78850
- MCA 78851
- RCA 78852
- MCA 78853
- RCA 78854
- MCA 78855
- RCA 78856
- MCA 78857
- RCA 78858
- MCA 78859
- MCA 78860
- RCA 78861
- MCA 78862
- RCA 78863
- MCA 78864
- RCA 78865
- MCA 78866
- RCA 78867
- MCA 78868
- RCA 78869
- MCA 78870
- RCA 78871
- MCA 78872
- RCA 78873
- MCA 78874
- RCA 78875
- MCA 78876
- RCA 78877
- MCA 78878
- RCA 78879
- MCA 78880
- RCA 78881
- MCA 78882
- RCA 78883
- MCA 78884
- RCA 78885

### Notes

- Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 150 detections for the first time.
- Vinyl availability. Catalog number is for cassette single, or vinyl if cassette is unavailable.
- (C) Cassette single availability. (D) CD single availability. (M) Cassette max single availability. (T) Vinyl max single availability. (X) Vinyl single availability. (K) CD max single availability. © 1992, Billboard/BMI Communications.
Artists & Music

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

LeaP OF FAITH: Alberita Walker, Ricky Dillard, and Delores Hall co-star in Paramount's "Leap Of Faith," which opened Dec. 18. The film stars Steve Martin as Jonas Nightengale, a touring evangelist whose smoke-and-water crusade gets him more than he bargained for. Dillard, who leads the Chicago-based New Generation Chorale, shows his trademark high-energy flair in a role that was tailor-made for him as director of Nightengale's "Angels Of Mercy." Shan Pace Rhodes, La Chanze, Hall, and Lizz Lee have standout vocals. The soundtrack is no less than phenomenal. Five of the nine songs featured on the film soundtrack (from MCA) were produced by George Duke. The tunes were selected and arranged by Ed in Hawkins, who shares lead vocals with Patti LaBelle on "Ready For A Miracle."

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

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

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AND WHAT A year it was! When musicologists write the history of recorded music, they'll doubtless devote an entire chapter to 1992. The big news stories of '92 would have been bigger in any year and the after-shocks from the biggest ones will still be felt years from now. Following is a list of the top events:

THE MAJOR story—hands down, class—was the sale of two of the three largest contemporary Christian record labels and the "For Sale" sign slapped on the third.

The two biggest purchases were made within hours of each other. Liberty/EMI, under the guidance of country music wrangler Jimmy Bowen, purchased what had been the most aggressive (and, in some respects, most successful) religious label of the past few years, Sparrow Records. The "other" sale—which was even bigger in terms of total revenue—was the purchase of Word by one of its main competitors in the religious book-publishing field, Thomas Nelson Inc.

Then there's the third number of contemporary Christian music's "Big Three," The Benson Co., was put on the market by its owner, Zondervan, the other member of religious publishing's "Big Three.

Still on the market at press time is the largest of the next tier of contemporary Christian labels, Star Song.

The sales—and possible sales—are significant for a number of reasons, but none has more potential impact than Nelson's purchase of Christian music's slumbering giant, Word. With a new infusion of cash and energy, Word is primed to shake off the benign neglect of its previous owners (Capital Cities/ABC) and resume its position as CCM's biggest player.

ANOTHER HIGHLIGHT was the continued success of Amy Grant. Without compromising her beliefs or totally alienating her original constituency, she almost single-handedly has forced the media to take this music seriously. "Heart In Motion" is already the "Thirller" of religious music and it is significant that her season release, "Home For Christmas," shot into the top 10 on The Billboard 200, ahead of any monster acts. May she live long and prosper.

THE PURCHASE of Sparrow by Liberty/EMI prompted another important chain-reaction, the move of Carman to Sparrow, to that of Carman, who chose Sparrow despite a speculative offer from Warner/Alliance, is behind only Grant, Sandi Patti, and Michael W. Smith in Christian record sales. To date, his influence (and sales) have been felt strictly in the Christian music community. With this new deal, that could change.

Dwarfed by the size of the Carman contract, but nearly as significant, is the move by Russ Taff from Word to Sparrow. If Taff stays with Sparrow/Warner/EMI/Liberty, there is no limit to what his once-in-a-lifetime voice might accomplish.

THE SUSTAINED success of Michael W. Smith certainly can't match that of Grant, but it proves once again that this isn't a one-voice industry. Behind Smith are the first glimmers of a breakthrough from Kathy Troccoli and Paul Overtree.

THE DEATH of Mark Heard is still being felt. Sometimes it is not until someone is gone that you appreciate how much they did, how important they are to you. Not since the death of Keith Green has there been a hole this size in the industry.

There was other bad news in contemporary Christian music, but most of it is dwarfed by the loss of Heard. The ongoing expose of the alleged "testimony" of comedian Mike Warnke is a significant black eye to the industry. Kudos to some courageous publications, most notably Cor- rander (now The Lexington (Ky.) Herald-Leader), which have continued their investigations into Warnke's ministry. Thumbs down, on the other hand, for Word Inc.'s in-excusable delay in suspending Warnke's product.

Another blow to contemporary Christian music came in the form of the recent conviction of highly regarded producer/arranger Jonathan David Brown for "hate-crime" related activities.

IN A GENRE where a dozen artists sell three-fourths of the product, the ability of Christian record labels to break new, young talent is not just imperative, it's a life-and-death priority. 1992 saw the first such breakthrough with DC Talk. To a lesser degree, it also saw significant advances for several other young artists, including the Newsboys, Bride, Susan Ashton, and 4Him.

THE RECORDING event of the year, the release of Lost Dogs' "Scenic Routes" (Brainstorm Artists, International), combined the talents of four of the leading creative lights of modern religious music: Perry Taylor, Walter Eugene, Darrel Darbyshire, and Mike Roe. The result is a compelling, joyous, excessive, tune-filled romp, full of wide-eyed wonder. If it wasn't the best release of '92, it was certainly the most important.

Roe's other release this past year, the Seventy-Sevens' eponymous project for Brainstorm, had equal moments of transcendence and goofiness. It also provided a firestorm of controversy within Christian music circles. Thumbs up to Brainstorm (and distributor Word Inc.) for taking a chance and releasing it. When a label chooses artis- tic integrity over possible backlash in the stores, you know a genre is Big Time.

And maybe, just maybe, 1992 will enter the music history books as the year contemporary Christian music hit The Big Time.

BLUE NOTES
(Continued from preceding page)


BEST JAZZ QUIP WITH A Political Slant: Writer/historian Dan Morganstern, an saxophonist Bill Clinton: "We may be seeing the first Pres who digs Pres."

PROPER SENDOFF DEPT: Best easy...


P.S: Give thanks. Ninety-three, hit it. Assistance provided by Phil Schaap.

KEEPING SCORE
(Continued from page 21)

Chang, an 11-year-old violinist already a star on the concert circuit. What's more, the recording was produced when she was 9.

More a 1992 dim out-than a high-light, NARAS, the recording academy, gave up hope for a separate Grammy classical and jazz telecast in 1996. They couldn't come up with enough financial backing. Maybe in 1994.

• Klaus Heymann, who heads budget line Nanus, put it to classical labels: "Sustained success may help them limit to austerity as recording costs increase and unit sales decline. Among his maxims: "Don't throw expensive parties to cele- brate the signing of an artist. Just make another recording."
### Top Latin Albums

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

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<td>1/24/93</td>
<td>JON SÉCADA</td>
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<td>RAMÓN VAZ</td>
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<td>ANA GABRIEL</td>
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<td>PANDORA</td>
<td>ANA GABRIEL</td>
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<td>2/21/93</td>
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<td>PANDORA</td>
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### Artists & Music

**Sony Had Spectacular Year In All Categories; Secada Sparkled; PolyGram Revived Latin Unit**

** mercury on the rise.** Sony Brazil singing sensation Daniela Mercury receives a platinum record award after a recent sold-out show in Rio de Janeiro. Congratulating her, from left, are promoter Manolot Poladian, Roberto Augusto, president and managing director, Sony Brazil, and Mercury's manager, Jorge Sampaio.

For across-the-board chart success in 1992 by splitting into Sony Latin, Sony Discos, and Sony Tropical. Point combinations will no longer be necessary. Capitol/EMI Latin took the top slot in the regional Mexican category for the second consecutive year, barely edging out Fonovisa. While Fonovisa dominated with the number of titles, the label had few blockbuster albums in ’92. Recent releases by Bronco and Banda Machos could help change Fonovisa’s retail profile in ’93.

Capitol, in turn, was narrowly defeated by Sony in the pop category. But again, if Sony and Disco Internacional had totaled their points together, Sony would have won in a runaway.

Sony, which only a few years ago, was invisible on the tropical/salsa charts, finished on top for the third year in a row. Sony Tropical artist Gilberto Santa Rosa—whose scored top individual honors as artist and album of the year winner (“Perspectiva”)—showed the way for Sony, along with Jerry Rivera.

WEA Latina's Luis Miguel dominated the pop scene individually with first-place finishes in artist, album and single artist categories. Miguel's neo-bigger smash album "Romance" was the first Spanish-language record certified gold by the RIAA in a decade. For the second straight year, Sony Latin's Ana Gabriel occupied the top slot of Hot Latin Tracks with "Evidencias," her third song to spend 10 weeks atop the singles chart. Last May, Gabriel won a record four Premio Lo Nuestro awards in two different musical genres.

Sony Discos "La Mafia picked up individual top spots in the regional Mexican category with No. 1 finishes in artist and album of the year ("Estás Tocando Fuego") categories. Point totals, incidentally, are tabulated between November 1991 and November 1992. Bear in mind, however, that ’92’s results could be different because the retail charts are slated to switch to SoundScan very soon. Jon Secada’s English-language album, for example, will be eliminated from the Latin charts, since with SoundScan there is no way to determine whether a specific consumer (Continued on next page)

### 1992 In Review

**Latin Notes**

by John Lannert

Mercury On The Rise. Sony Brazil singing sensation Daniela Mercury receives a platinum record award after a recent sold-out show in Rio de Janeiro. Congratulating her, from left, are promoter Manolot Poladian, Roberto Augusto, president and managing director, Sony Brazil, and Mercury’s manager, Jorge Sampaio.

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LATIN NOTAS
(Continued from preceding page)

AND SO WHITHER SECADAS? Not quite. Billboard's multi-layer roll continues the SSB-EMI-Capital artist chart simultaneously. The Billboard 200 and the Top Latin Albums pop list (at No. 1) with his hyperventilation debut. In addition, his Spanish-language counterpart, "Otro Dia Mas Sin Verte," also has climbed into the top 10 of the Top Latin Albums pop survey. No other Latin artist has put both an English-language album and its Spanish-language equivalent in the top 10 on the Top Latin Albums survey.

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

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

BATTLE ROYALE: In Mexico, Sony and BMG are battling neck and neck in a economically depressed market where the legal-to-illegal sales ratio has fallen to a dismal 1/3. But the government appears to be cracking down lately, says Jesús López, managing director of BMG and president of AMPROFON. There's more good news. López says the country's five majors (Sony, BMG, Warner, EMI, and PolyGram) have agreed to have sales numbers made public via an independent auditor. Sony, EMI, and PolyGram also stabilized their personnel toward the end of '92. As always, groups are most popular; AFG Sigma's Los Tenemarios circa 120,000 at a recent concert. No need to note Mexico City is becoming a more prominent concert stop for foreign English-speaking acts.

Charlyin Glorifies Trevi. Charlyin, Sony Latin recording artist and hostess of her own TV show, "Charlyin," takes a satirical cue from BMG's streetwise poprock artist Gloria Trevi during a recent taping session in Miami.
**It Was Biz As Unusual As Politics Reigned, Garth Abstained, VJN Was Renamed**

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

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

**ELECTION YEAR '92 brought a whole new spin to the programming at MTV, as the network launched its aggressive "Choose Or Lose" campaign in conjunction with the industry's "Rock The Vote" voter-registration drive. Viewers accustomed to fast-edged and blaring tunes were treated to interviews with the three major candidates and witnessed some rock 'n roll coverage of the Democratic and Republican National Conventions. MTV's efforts to young voters appear to have worked. Election results indicate the number of 18-24-year-olds who voted in 1992 increased by 27% from 1988, reflecting the first increase in young voter turnout since 1972. "We showed that this generation that remains anonymous to a lot of people could actually be motivated and get out and vote," says Judy McGrath, senior VP/Creative director at MTV.

Next year, MTV will focus on creative ways to talk about tolerance and diversity in America, says McGrath. Specials are planned to continue along the social-conscious vein mined by "Choose Or Lose."

**92 IN REVIEW**

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

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

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

**The Box** experienced more growing pains in 1992, as the interactive video network dropped the moniker Video Jukebox Network and underwent a financial crisis occurring to splinter outside investment and fuse funds into the company. The network continues to seek a buyer for a portion or majority interests in the company.

Meanwhile, The Box continues to carve its programming niche with fans of urban and hip-hop. The viewer-programmed network's No. 1 clips often are videos too racy for MTV: Madonna's "Erotica," Sir Mix-a-Lot's "Baby Got Back," Public Enemy's "Hasy Shade Of Criminal," etc. As 1993 approaches, The Box will focus increasingly on merchandising, says Les Garland, VP of programming. He hopes to install a system whereby callers requesting clips will be given options over the phone to order T-shirts and audio product, as well as listen to interviews or collect tour information.

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

**Bet refused to back down on its position to boycott labels that give exclusives to MTV and, while MTV's exclusivity policy remains in effect, progress has been made in negotiations between the networks. In fact, 1992 saw the simulcast world premiere of Arrested Development's "Revolution" on BET and MTV. In the programming war, BET re-formatted a number of its regular programs to make room for more music, and in September, the network relaunched its "Heart And Soul Of R&B" show. The new year will see a new emphasis on specialty programming, with a continued spotlight trained on Black Music Month, says Lydia Cule, BET's director of music programming. Recent, in-depth programs about Michael Jackson and Lionel Richie were so successful that BET will continue more of the same, she says.

**Country Music** continued to broaden its horizons in 1992, as the Nashville Network and Country Music Television saw an influx of rising stars with diverse influences, ranging from Lyle Lovett and Kevin Welch to Mary-Chapin Carpenter and Marty Sturier. Ironically, Garth Brooks refused to reel a single video for his "Roping The Wind" album in 1992, while he continued to break sales records and comfortable at the top of the charts. Programmers simply kept Brooks' clips from his platinum "No Fences" album in rotation.

**Regional Video programmers stepped up efforts to organize and gain collective strength in 1992, as a number of shows banned together as members of the Independent Music Video Assn. in order to coordinate showtime music buys and provide labels with higher penetration for advertising and promotions. More and more regional programmers look advantage of the link with local radio and retail to launch creative cross-promotions.

Unfortunately, a number of key players, including "Requested Video," "Pump It Up," and "Night Trucks," were canceled. The Music Video Assn., meanwhile, accomplished a major goal when it hired its first executive director this year.

**We closed the year with the 14th annual Billboard Music Video Conference and Awards. Daniel Glass, executive VP/OM of EMI Records Group and founding member of the music industry AIDS organization LIFEbeat, keynoted the conference with LIFEbeat's executive director, Tim Rosta. Together they encouraged production companies and programmers to produce and broadcast public-service announcements to give the situation and reality of AIDS a national forum.**

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

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

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

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

5. "Don't Be Cruel," Elvis Presley (RCA).
7. "Look What The Cat Drug In (Long Way Down)," Michael Penn (RCA).
10. "Friday I'm In Love," the Cure (Fiction-Electra).

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

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

**BY ERIC BOHELTER**

SPEECH: Over the years, underground media entrepreneurs have always found new and clever ways of getting their_words out to their readers, the funzines to newsletters to flyers. Now, with the help of inexpensive long-distance phone lines, the latest outlet is taking shape.

See/Hear/Speak No Evil is touted as a “free interactive censorship hotline.” Each Tuesday evening, the hot-line (612-500-5018) is updated with the latest news on censorship, particularly from the world of music. The two-minutes message’s first line is “Help Chicago; otherwise, it’s the price of a regular long-distance phone call.

The brainchild of Bill Faige, a former UCLA staff member and the current executive director of the New York musicians union, is far cheaper than a regular publishing outlet. 

The seasonal-previews reports—what movies open when have become mainstream in every major daily, mainstream magazine, and Entertainment Tonight. Not that SWM is shunning all new projects. After all, Martha Stewart recently talked the giant publishing giant into handing her table-setting magazine.

SPINS: Bob Grecieone, Jr., is reporting the purchase of GW, the gay weekly that recently suspended publication due to money woes... Elton John and Diane Keaton, who were supposed to be the center of the一季度 cheerleading the ‘success press routine plays on Homeless’s behalf.

The season-previews reports—what movies open when have become mainstream in every major daily, mainstream magazine, and Entertainment Tonight. Not that SWM is shunning all new projects. After all, Martha Stewart recently talked the giant publishing giant into handing her table-setting magazine.

 nie—was blessed with such a loving corps of reporters eager to chronicle the latest news on censorship.

One reason for the inequality, no doubt, is the fact that movie studios spend buckets of money on print and TV advertising to sell their products; record labels do not. Still, that does not explain one of Hollywood’s biggest boondoggles: USA Today, which lands almost no movie-advertising.

TO BE CONTINUED: One of the big questions for ‘93 is the future of Vibe, the hip-hop and R&B musical magazine, by Time Warner and Quincy Jones. With all its accounts its annual issue trial is士, and, quite suddenly, there remains whether SWM will give its go-ahead to a costly investment. Did a possible hint come recently at the hawking of SWM’s assets, which incites to the suits in hawking of SWM’s assets, which incites to the suits in


“Jefferson Airplanelisted, please for the best. The ‘best’ is defined as the ability to cheerlead the ‘success press routine plays on Homeless’s behalf.

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**MY FAVORITE YEAR**

Lenauss Center Theater, New York

Ninety-two likely won’t go down as any-one’s favorite year for musicians. A seeming epidemic of caving among Broadway audiences is probably for all the wrong reasons. Ninety-two, it seems, is just another number.

Céline Dion’s new album, the long-awaited summer session

The bubblegum goes flat at the end of the first act, however, as the story takes a wrenching turn... A muffled and muddled wedding, the biggest success story of Vibe, and E! ("Once On This Island") can manage only the wisp music and heavy-handed titles to the Salvation Army.

It is the potential here that makes this execution so disappointing. Curry’s goofy and clichéd riff is nullified by Epps’ giddy spirit weight down. That opens the door to the rear supporting cast to steal scenes, chief among them are Signature’s Mrs. Miniver and Rutledge’s quick-witted drinking, swashbuckling Alain Swann (Tim Curry)—during his guest stint.

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1992 THE YEAR IN MUSIC

Billboard's Gene Smith presents to EMI Music Publishing Chair and CEO, Martin Bandier, Championship Awards for R&B 1992 Publisher of The Year both for the 4th straight year.
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How The Charts Are Compiled

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

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

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

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

Year-end rankings for charts that had not converted to BDS and/or SoundScan during the 1992 chart year are still determined by accumulating weekly points, which are assigned to each record for each week on the chart in a complex inverse relationship to the chart position. Each chart has its own unique point system, with points assigned to each rank on a chart based on the actual average number of points a record receives at that position on the computer worksheet for the chart. (These point totals are not shown on the charts printed in the magazine.)

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

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

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THE YEAR IN MUSIC:

THE YEAR IN CHARTS

by

paul groin

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

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

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

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

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

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

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

POP

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

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

In addition to having the year's No. 1 pop hit, Boyz II Men are the top pop singles artists. Michael Jackson, who claimed the latter distinction three times (in 1972, 1980 and 1983) is 1992's top male pop singles artist. Dallas Austin is the top pop singles producer for the second straight year. He's the first producer to earn this citation two years running since Narada Michael Walden scored in 1986-87.

COUNTRY

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

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

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

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

R&B

Jodeci noses out Michael Jackson to become the year's top R&B artist in combined albums/singles activity. It's the first time that a new act has claimed this grand-sweepstakes title. Jodeci also has both the No. 1 R&B album, "Forever My Lady," and the No. 1 R&B single, "Come & Talk To Me." It's only the fourth time in the past 20 years that one act has swept both awards. Earth, Wind & Fire achieved the feat in 1978, followed by Chic in 1979 and Keith Sweat in 1988.

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

ADULT CONTEMPORARY

Richard Marx is the year's No. 1 adult contemporary artist. He had finished among the year's Top 10 AC acts in both 1988 and 1989. Amy Grant is the top female AC artist; Genesis is the top AC group.

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

ROCK

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

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

(Continued on page YE-49)
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BASF
THE YEAR IN MUSIC

1992
THE YEAR IN BUSINESS

by ken terry

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

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

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

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

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

CD SALES GROWTH STALLS

Not that CD sales were going through the roof during this period of economic recession. After growing steadily since the format's inception a decade earlier, CD retail sales leveled off during the first eight months of the year, according to SoundScan data. Retailers were surprised when RIAA figures showed CD unit shipments up 18 percent in the first half compared to the prior-year period, but much of that increase was explained by a dropoff in sales during the Persian Gulf War in 1991, as well as a sharp rise in CD player sales last Christmas.

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

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

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

SEARCHING FOR FOOTHOLDS

In an adverse business environment, the record companies tried several tactics to increase sales and profits. First, they put an increased emphasis on direct marketing, not only through record clubs, but also via mail-order ads in consumer magazines, mail-order catalogs, digital audio cable shows and 800 phone lines. Some of these efforts were organized in conjunction with retail chains that fulfilled customer orders.

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

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

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

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Phone: (201) 947-4504

FAX: (213) 851-7579
Mort Weiner
Cal Roberts

MASTERING/ CD REPLICATION/ PACKAGING/ QUALITY/ SERVICE
### Top Pop Artists

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<th>Position</th>
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### Top Pop Labels

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### Top New Pop Labels

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<td>MERCURY (43)</td>
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**GARTH BROOKS: Top Pop Artist**

**KRIS KROSS: Top New Pop Artists**
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<td>Virgin</td>
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**Additional Information:**

- **Top Billboard 200 Albums**
- **Title:** Garth Brooks - Top Billboard Artist

**albums**

57 RUSH STREET - Richard Marx - Capitol
58 DECADE OF DECADES - Motley Crue - Elektra
59 THE ONE - Elton John - MCA
60 KEEP IT COWIN' - Keith Sweat - Elektra
61 BEYOND THE SEASON - Garth Brooks - Liberty
62 MUSIC FOR THE PEOPLE - Mark Mark & The Funky Bunch - Interscope
63 DEATH CERTIFICATE - Ice Cube - Priority
64 COUNTDOWN TO EXTINCTION - Megadeth - Capitol
65 TEMPLE OF THE DOG - Temple Of The Dog - A&M
66 LEAN INTO IT - Mr. Big - Atlantic
67 EMPIRE - Queensryche - Elektra
68 TIMELESS (THE Classics) - Michael Bolton - Columbia
69 DIVA - Annie Lennox - Atlantic
70 CYPRESS HILL - Cypress Hill - MCA
71 GONNA MAKE YOU SWEAT - C+C Music Factory - Columbia
72 WHAT'S THE 411? - Mary J. Blige - Uptown
73 POCKET FULL OF GOLD - Vince Gill - MCA
74 PHANTOM OF THE OPERA HIGHLIGHTS - Original London Cast - PolyGram
75 FOR UNLEASHED CARNAL KNOWLEDGE - Van Halen - Warner Bros.
You've spent years playing clubs.
You finally got signed.
You hear yourself on the radio.
You're on your way up the charts.
All of a sudden you're in the top 100.
Now all the eyes of the industry are focused on you.

Congratulations to Billboard's Best of 1992 from Nestlé Crunch. Keep those hits coming because, before you know it, it'll be CRUNCH TIME 1993!
a whisper of the muse and the vision of the artist
## Top Billboard 200
### Album Artists - Duo/Group

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
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<td>DGC</td>
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<td>U2 (2)</td>
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<td>4</td>
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<td>10</td>
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<td>COLOR ME BADO (1)</td>
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<td>Def American/Reprise</td>
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<td>QUEEN (3)</td>
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<td>15</td>
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<td>16</td>
<td>JODELLE (1)</td>
<td>Uptown</td>
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<td>PRINCE AND THE N.P.G. (1)</td>
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<td>STEVIE RAY VAUGHN &amp; DOUBLE TROUBLE (2)</td>
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<td>FIREHOUSE (2)</td>
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### Album Artists - Female

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## Top Billboard 200 Album Artists - Male

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<td>MICHAEL JACKSON (6)</td>
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<td>BILLY RAY CYRUS (1)</td>
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<td>BRYAN ADAMS (1)</td>
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<td>BRUCE SPRINGSTEEN (2)</td>
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<td>TRAVIS TRITT (3)</td>
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<td>HARRY CONNICK, JR. (4)</td>
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<td>ERIC CLAPTON (2)</td>
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## Top Billboard 200 Album Labels

| Pos. | LABEL (No. Of Charted Albums) | |
|------|---------------------------------| |
| 1    | COLUMBIA (53)                   | |
| 2    | LIBERTY (16)                    | |
| 3    | EPIC (36)                       | |
| 4    | WARNER BROS. (33)               | |
| 5    | CAPITOL (15)                    | |
| 6    | MERCURY (14)                    | |
| 7    | MCA (27)                        | |
| 8    | REPRISE (33)                    | |
| 9    | ELEKTRA (20)                    | |
| 10   | ATLANTIC (23)                   | |
| 11   | A&M (16)                        | |
| 12   | COLUMBIA (13)                   | |
| 13   | ARISTA (23)                     | |
| 14   | EPIC ASSOCIATED (5)             | |
| 15   | ISLAND (7)                      | |

## Top Billboard 200 Album Distributing Labels

| Pos. | DISTRIBUTING LABEL (No. Of Charted Albums) | |
|------|---------------------------------------------| |
| 1    | WARNER BROS. (99)                           | |
| 2    | COLUMBIA (64)                               | |
| 3    | EPIC (40)                                   | |
| 4    | MCA (52)                                    | |
| 5    | LIBERTY (37)                                | |

---

GUNS N' ROSES: Top Album Group

MARIAH CAREY: Top Female Album Artist

GARTH BROOKS: Top Male Album Artist
MAKE YOUR CD LOOK AS GREAT AS IT SOUNDS

YOU'LL SEE A WORLD OF DIFFERENCE BETWEEN CONVENTIONAL SCREEN PRINTING ON CD'S AND THE PHOTOGRAPHIC QUALITY OF IMAGES PRINTED 'OFFSET,' ONLY AVAILABLE FROM DISC MANUFACTURING, INC.

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JOHN MANGINI NEW YORK, NY 212/599-5300 FAX 212/599-3227
www.americanradiohistory.com
Eva Dahlgren
1992

4 x Platinum in Sweden
5 Grammies
Gold in Finland

Album "Eva Dahlgren"
out now in Germany
Hot 100 Singles
Artists - Duo/Group

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Stefan Andersson
1992

Rookie Of The Year!
Debut album platinum
Soldout tour

Album "Emperors day"
out now in Germany
Top Singles Sales Tracks

<table>
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<td>Right Said Fred</td>
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<td>Huey Tate</td>
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<td>Giving Him Something He Can Feel</td>
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<td>34</td>
<td>Tell Me What You Want Me To Do</td>
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<td>35</td>
<td>Remember The Time</td>
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<td>36</td>
<td>Everything About You</td>
<td>Ugly Kid Joe</td>
<td>Starving</td>
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<td>37</td>
<td>O.P.P. – Naughty By Nature</td>
<td>Tommy Boy</td>
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<td>38</td>
<td>Damn – I Wish I Was Your Lover</td>
<td>Sophie B. van Hawkins</td>
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Top 40 Radio Monitor Tracks

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<td>Victoria Williams</td>
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SIR MIX-A-LOT: His “Baby Got Back” is the Top Singles Sales Track.

VANESSA WILLIAMS: “Save The Best For Last” is the highest-ranking Top 40 Radio Monitor Track by a female artist.
### Top R&B Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist/Label</th>
<th>Album</th>
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<td>MICHAEL JACKSON</td>
<td>Epic</td>
<td>Epic</td>
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<td>R. KELLY &amp; PUBLIC ANNOUNCEMENT</td>
<td>Epic</td>
<td>Epic</td>
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<tr>
<td>5</td>
<td>TLC</td>
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<td>Epic</td>
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<td>EN VOGUE</td>
<td>Atco</td>
<td>EastWest</td>
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<td>TEVIN CAMPBELL</td>
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<td>Epic</td>
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<tr>
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<td>KRIS KROSS</td>
<td>Ruffhouse</td>
<td>A &amp; M</td>
</tr>
<tr>
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<td>BOYZ II MEN</td>
<td>Motown</td>
<td>Motown</td>
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<tr>
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<td>KARYN WHITE</td>
<td>Epic</td>
<td>Epic</td>
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<td>A &amp; M</td>
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<td>Paisley Park</td>
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### Top R&B Albums

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<th>Album</th>
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<tr>
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<td>WHAT'S THE 411?</td>
<td>BOOMERANG</td>
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### Top R&B Album Labels

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<td>MOTOWN</td>
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<td>CAPITOL</td>
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<td>WARNER BROS.</td>
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### Top R&B Album Distributing Labels

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<td>5</td>
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ANDRE HARRELL
[CEO UPTOWN RECORDS]
AND
STEVE LUCAS
[PRES. STEVE LUCAS MGMT.]

CONGRATULATES
THE BIGGEST R&B BAND IN AMERICA

FOREVER MY LADY
- TOP R&B ALBUMS

JO DE CI
- TOP NEW R&B ARTISTS

COME & TALK TO ME
- HOT R&B SINGLES

JO DE CI
- TOP R&B ALBUM ARTISTS

JO DE CI
- TOP R&B ARTISTS

CONGRATULATIONS
Hot R&B Singles Artists

Pos.  ARTIST-No. Of Charted Singles-Label
1  MICHAEL JACKSON (4) Epic
2  JODECI (4) Uptown
3  TONI BRAXTON (5) Warner Bros.
4  R. KELLY & PUBLIC ANNOUNCEMENT (3) Jive
5  VANESSA WILLIAMS (4) Motown
6  BOYZ II MEN (5) Motown
7  1  B.V.R
8  TLC (3) LaFace
9  SHANICE (4) Motown
10  PATY LABELLE (5) MCA
11  GERALD LEVERT (4) Atco EastWest
12  KEEF SWEAT (3) Elektra
13  MARY J. Blige (3) Uptown
14  ARRESTED DEVELOPMENT (3) Chrysalis
15  MARLIA CAREY (4) Columbia
16  PRINCE AND THE N.P.G. (4) Paisley Park
17  EN VOGUE (4) Atco EastWest
18  KRIS KROSS (3) Ruffhouse
19  ECCE PENSTON (4) A&M
20  GLENN JONES (2) Atlantic
21  LUTHER VANROSS (3) Epic (1) Perspective
22  HAMMER (5) Capital
23  LISA STANSFIELD (3) Arista

Hot R&B Singles

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

Hot R&B Singles Labels

Pos.  LABEL-No. Of Charted Singles
1  MCA (54)
2  Warner Bros. (35)
3  Columbia (40)
4  Epic (27)
5  Motown (30)

Hot R&B Singles Distributing Labels

Pos.  DISTRIBUTING LABEL-No. Of Charted Singles
1  MCA (54)
2  Warner Bros. (35)
3  Columbia (40)
4  Epic (27)
5  Motown (30)

Hot R&B Singles Producers

Pos.  PRODUCER-No. Of Charted Singles
1  NARADA MICHAEL WALDEN (13)
2  DALLAS AUDSON (10)
3  KELLY (4)
4  ROBERT MILLS (3)
5  THOMAS ROBERTSON (3)
6  SEAN CALVIN (2)
7  TERRY RILEY (2)
8  DARYL SIMMONS (2)
9  DAVE "JMM" HALL (2)
10  RANDY MARTIN (2)
11  L.A. REID (2)
12  MICHAEL JACKSON (4)
13  JERMAINE DUPRI (3)
14  DAVE "JAM" HALL (5)
15  NICK MARTINELLI (5)
16  KELLY (5)
17  KELLY (5)
18  KELLY (5)
19  KELLY (5)
20  BARRY J. EASTWOOD (7)
21  BERNELL BELLE (3)
22  TERRY LEWIS (2)
23  KYLE WEST (2)

NARADA MICHAEL WALDEN: Top R&B Single Producer
### Top R&B Artists

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### Top New R&B Artists

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### Top R&B Labels

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### Top R&B Distributing Labels

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<td>EPIC (43)</td>
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<td>MOTOWN (44)</td>
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**Billboard December 26, 1992**
**VERY WARM...**

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

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The C-800G is engineered to excel in vocal recording applications and employs an innovative thermo-electric cooling system, which significantly reduces inherent noise and distortion. A newly developed dual diaphragm capsule provides superior off-axis frequency response. All of which means this: for sound that's very warm and very cool, one name is very clear: Sony.

For more information, call 1-800-635-SONY, ext. TUBE.
### Top Country Artists

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<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums &amp; Singles)</th>
<th>Label</th>
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<td>GARTH BROOKS (13)</td>
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### Top New Country Artists

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### Top Country Labels

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<th>Pos.</th>
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The Year in Music 1992

Top Classical Artists

1 CARRERAS, DOMINGO, PAVAROTTI (Meanfa) — Sony Classical
2 KATHERINE BATTLE (3) — DG
3 PLACIDO DOMINGO (2) — RCA
4 LUCIANO PAVAROTTI (4) — London
5 KRONOS QUARTET (2) — Nonesuch
6 KATHERINE BATTLE, WYNON MARSALIS — Sony Classical
7 CECILIA BARTOLI (4) — London
8 KATHERINE BATTLE, ITZHAK PERLMAN (1) — DG
9 JOSE CARRERAS (2) — RCA
10 ITZHAK PERLMAN (2) — RCA

Top Classical Albums

1 IN CONCERT — Carreras, Domingo, Pavarotti (Mehta) — London
2 BAROQUE DUET — Kathleen Battle, Wynn Marsal — Sony Classical
3 PIECES OF AFRICA — Kronos Quartet — Nonesuch
4 THE BACH ALBUM — Kathleen Battle, Itzhak Perlman — DG
5 MCCARTNEY/DAVIS: LIVERPOOL ORATORIO — Teldec
6 GORECKI: SYMPHONY NO. 3 — Ushakov, Haslcy, Royal Liverpool Phil. (Davis) — EMI Classics
7 MIZRAH: ARIAS — Cecilia Bartoli — London
8 FAVORITE ARIAS BY WORLD'S FAVORITE — Carreras, Domingo, Pavarotti — Sony Classical
9 CORELLIANO: SYMPHONY NO. 1 — Chicago Symphony (Barenboim) — EMI
10 ROSSINI HEROINES — Cecilia Bartoli — London
11 THE BELLS OF ST. GENEVIEVE — Various Artists — RCA
12 PART: MISEREERE — Hilliard Ensemble — ECM

Top Classical Labels

1 SONY (13)
2 DG (13)
3 RCA (10)
4 PHILIPS (10)
5 TELARC (10)
6 CBS (9)
7 EMI (9)
8 CLASSICAL (8)
9 NOYES (8)
10 ANGEL (8)

Top Combined Classical Labels

1 SONY (13)
2 DG (13)
3 RCA (10)
4 PHILIPS (10)
5 TELARC (10)
6 CBS (9)
7 EMI (9)
8 CLASSICAL (8)
9 NOYES (8)
10 ANGEL (8)

In a world where bigger is usually considered better, we at Hotel Sofitel would like to remind you that true contentment is most often found in the smallest of details. A big, plush bath towel. Overstuffed chairs as beautiful as they are comfortable. And a staff that's trained to accomplish nothing less than the impossible. Plus, music venues, fine shops and restaurants are nearby. In Los Angeles, we're at La Cienega and Beverly boulevards. In Chicago, we're next to O'Hare and the Rosemont Horizon. In Minneapolis, we're close to Paisley Park, The Met and Target Center. For reservations in Los Angeles, you can simply call us at (310) 278-5444. In Minneapolis, (612) 835-1900. And in Chicago, (708) 678-4488. Hotel Sofitel Los Angeles Chicago Minneapolis

We'll keep your towel fluffed.
### Top Classical Crossover Artists

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<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
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<td>2</td>
<td>JAMES GALWAY (2)</td>
<td>RCA</td>
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<td>3</td>
<td>YO-YO MA/BOBBY McFERRIN (1)</td>
<td>Sony Masterworks</td>
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<td>4</td>
<td>LUCIANO PAVAROTTI (1)</td>
<td>London</td>
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<tr>
<td>5</td>
<td>KIRI TE KANAWA (1)</td>
<td>Philips</td>
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<td>6</td>
<td>ANGEL (1)</td>
<td>Angel</td>
</tr>
<tr>
<td>7</td>
<td>BATTLE, NORMAN (LEVINE) (1)</td>
<td>DG</td>
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<td>8</td>
<td>HOLLYWOOD BOWL ORCHESTRA (MAUCERI) (3)</td>
<td>Philips</td>
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<td>9</td>
<td>LESLEY GARRETT (1)</td>
<td>Silva America</td>
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<td>10</td>
<td>PLACIDO DOMINGO (7)</td>
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<td></td>
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<td>Sony Masterworks</td>
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<td>11</td>
<td>BOSTON POPS (WILLIAMS) (2)</td>
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### Top Classical Crossover Albums

<table>
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<th>Artist</th>
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<tr>
<td>1</td>
<td>HUSH</td>
<td>Yo-Yo Ma/Bobby McFerrin</td>
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<tr>
<td>2</td>
<td>THE WIND BENEATH MY WINGS</td>
<td>James Galway</td>
<td>RCA</td>
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<tr>
<td>3</td>
<td>PAVAROTTI SONGBOOK</td>
<td>Luciano Pavarotti</td>
<td>London</td>
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<tr>
<td>4</td>
<td>SPIRITUALS IN CONCERT</td>
<td>Battle, Norman (Levine)</td>
<td>DG</td>
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<td>5</td>
<td>DRUM</td>
<td>Lesley Garrett</td>
<td>Silva America</td>
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<td>6</td>
<td>KIRI SIDETRACKS</td>
<td>Kiri Te Kanawa</td>
<td>Philips</td>
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<tr>
<td>7</td>
<td>LUCKY TO BE ME</td>
<td>Jesse Norman</td>
<td>Philips</td>
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<td>AMAZING GRACE</td>
<td>Jesse Norman</td>
<td>Philips</td>
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<td>9</td>
<td>SONGS OF THE CAT</td>
<td>Von Stade, Keillor</td>
<td>RCA</td>
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<td>10</td>
<td>OPENING NIGHT - THE OVERTURES</td>
<td>Hollywood Bowl Orchestra (Mauceri)</td>
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<td>THE BROADWAY I LOVE</td>
<td>Placido Domingo</td>
<td>Atlantic</td>
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<tr>
<td>12</td>
<td>HEART TO HEART</td>
<td>Kiri Te Kanawa</td>
<td>Angel</td>
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<tr>
<td>13</td>
<td>DOMINGO SONGBOOK</td>
<td>Placido Domingo</td>
<td>Sony Masterworks</td>
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**YO-YO MA AND McFERRIN:** Their "Hush" is the Top Classical Crossover Album.
### Hot Adult Contemporary Artists

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<tr>
<td>1</td>
<td>Michael Bolton</td>
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<tr>
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<td>Celine Dion</td>
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<td>Lionel Richie</td>
<td>Motown</td>
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<tr>
<td>4</td>
<td>George Michael</td>
<td>Epic</td>
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<td>5</td>
<td>Bon Jovi</td>
<td>Warner Bros.</td>
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<td>Janet Jackson</td>
<td>Epic</td>
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<td>7</td>
<td>Elton John</td>
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<td>8</td>
<td>Whitney Houston</td>
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<td>Janet Jackson</td>
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<td>10</td>
<td>Garth Brook</td>
<td>Columbia</td>
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</table>

### Hot Adult Contemporary Singles & Tracks

- "Save the Best for Last" - Vanessa Williams
- "C'est pas la vie" - Al掌音乐 Society

### Top Contemporary Jazz Artists

<table>
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<th>Pos.</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Kenny G</td>
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<td>Wynton Marsalis</td>
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<td>Dizzy Gillespie</td>
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<td>Herbie Hancock</td>
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<td>Art Blakey</td>
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### Top Contemporary Jazz Albums

- "Street Stories" - Pat Metheny
- "The Best of Kenny G" - GRP
- "The Ultimate Collection" - GRP

### Hot Adult Contemporary Labels

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<td>(14)</td>
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<tr>
<td>3</td>
<td>Epic</td>
<td>(16)</td>
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<tr>
<td>4</td>
<td>A&amp;M</td>
<td>(15)</td>
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<tr>
<td>5</td>
<td>MCA</td>
<td>(10)</td>
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<td>6</td>
<td>Atlantic</td>
<td>(10)</td>
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<tr>
<td>7</td>
<td>Arista</td>
<td>(11)</td>
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<td>Reprise</td>
<td>(11)</td>
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<td>Warner Bros.</td>
<td>(8)</td>
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<td>SBK</td>
<td>(9)</td>
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### Top Contemporary Jazz Labels

- "Unity" - GRP
- "Get Up and Go" - Concord |

(Continued on page YE-40)
#1 Top contemporary Jazz Label
#1 Top Combined Jazz Label
#1 Jazz Distributing Label GRP/UNI

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

*denotes Stencil Records Artist

Now watch GRP... in '93!
Top Jazz Album Artists

<table>
<thead>
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<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
<th>Label</th>
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<td>JOE HENDERSON (1)</td>
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<tr>
<td>3</td>
<td>DAVE GRUSIN (1)</td>
<td>GRP</td>
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<td>4</td>
<td>ABBEY LINCOLN FEATURING STAN GETZ (1)</td>
<td>Verve</td>
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<td>5</td>
<td>HARRY CONNICK, JR. (1)</td>
<td>Columbia</td>
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<tr>
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<td>BRANFORD MARSALIS (2)</td>
<td>Columbia</td>
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<td>7</td>
<td>DIANE SCHURR (1)</td>
<td>GRP</td>
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<td>8</td>
<td>GRP ALL-STAR BIG BAND (1)</td>
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<td>WYNTON MARSALIS SEPTET (1)</td>
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Top Jazz Albums

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<td>Shirley Horn</td>
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<td>LUSH LIFE</td>
<td>Joe Henderson</td>
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<td>THE GERSHWIN CONNECTION</td>
<td>Dave Grusin</td>
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<td>YOU Gotta PAY THE BAND</td>
<td>ABBEY LINCOLN FEATURING STAN GETZ</td>
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<td>BLUE LIGHT, RED LIGHT</td>
<td>Harry Connick, Jr.</td>
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<td>IN TRIBUTE</td>
<td>Diane Schuur</td>
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<td>GRP ALL-STAR BIG BAND</td>
<td>GRP ALL-STAR BIG BAND</td>
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<td>BLUE INTERLUDE</td>
<td>Wynton Marsalis Septet</td>
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<td>9</td>
<td>UNFORGETTABLE</td>
<td>Natalie Cole</td>
<td>Elektra</td>
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Top Jazz Labels

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Top Combined Jazz Labels

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<td>WARNER BROS. (17)</td>
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<td>COLUMBIA (21)</td>
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<td>5</td>
<td>CAPITOL (20)</td>
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This Year, The Jazz Charts Have

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<thead>
<tr>
<th>SHIRLEY HORN</th>
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<th>JOE HENDERSON</th>
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SHIRLEY HORN: Top Jazz Album Artist

Top Combined Jazz Distributing Labels

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<td>CAPITOL (20)</td>
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</table>

www.americanradiohistory.com
Hot Rap Artists

Pos. ARTIST (No. Of Charted Singles) Label
1 CYPRESS HILL (3) Ruffhouse
2 KRS KROSS (3) Ruffhouse
3 DAS EFX (2) Atco EastWest
4 ARRESTED DEVELOPMENT (2) Chrysalis
5 GANG STARR (3) Chrysalis
6 PUBLIC ENEMY (4) Def Jam
7 CHUBB ROCK (3) Select
8 NICK MC CANNON (4) RAL
9 BLACK SHEEP (2) Mercury
10 PETE ROCK & C.L. SMOOTH (2) Elektra

Hot Rap Singles

Pos. TITLE—Artist—Label
1 THE PHUNKY FEEL ONE/How I Could Just Kill A MAN—Cypress Hill—Ruffhouse
2 THEY WANT EFX—Das EFX—Atco EastWest
3 JUMP—KRS KROSS—Ruffhouse
4 TENNESSEE—Arrested Development—Chrysalis
5 THEY REMINISCE OVER YOU—Pete Rock & C.L SMOOTH—Elektra
6 JUST THE TWO OF US—Chubb Rock—Select
7 THE CHOICE IS YOURS—Black Sheep—Mercury
8 CROSSOVER—EPMD—RAL—Chaos
9 TAKE IT PERSONAL—Gang Starr—Chrysalis
10 PEOPLE EVERYDAY—Arrested Development—Chrysalis
11 360 DEGREES (WHAT GOES AROUND)—Grand Puba—Elektra
12 DOUCHE COUCHÉ—M.C. Brains—Motown
13 SOMETIMES I RHYME SLOW—Nice & Smooth—RAL
14 POOR GEORGE—MC Lyte—First Priority
15 WARM IT UP—KRS KROSS—Ruffhouse
16 MIC CHECKA—Das EFX—Atco EastWest
17 GROOVE WITH IT—Big Daddy Kane—Cold Chillin’ Warner
18 EVER SO CLEAR—Bushwick Bill—Rap-A-Lot
19 SHUT ’EM DOWN—Public Enemy—Def Jam
20 HAND ON THE PUMP—Cypress Hill—Ruffhouse
21 DON’T SWEAT THE TECHNIQUE—Eric B. & Rakim—MCA

Hot Rap Labels

Pos. TITLE—Artist—Label
1 RUFFHOUSE (6)
2 ELEKTRA (8)
3 CHRYSLIS (5)

Hot Rap Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
1 COLUMBIA (3)
2 ELEKTRA (5)
3 ATLANTIC GROUP (6)
4 MOTOWN (1)
5 JIVE (14)

COLUMBIA

CYPRUS HILL: Top Rap Artists

Top Jazz Albums by Label
VERVE - #1

Shirley Horn - #1
Lush Life / Joe Henderson - #2
You Gotta Pay the Band / Abbey Lincoln - #4

Top Jazz Albums by Title
Here’s To Life / Shirley Horn - #1
Lush Life / Joe Henderson - #2
You Gotta Pay the Band / Abbey Lincoln - #4

Top Jazz Albums By Artist
Shirley Horn - #1
Joe Henderson - #2
Abbey Lincoln - #4

THE BEST JAZZ IS PLAYED WITH VERVE

CHARLIE HADEN - Haunted Heart
314 513 078-2

BETTY CARTER - It’s Not About the Melody
314 513 870-2


SHOWN A LOT OF VERVE
THE YEAR IN MUSIC

Top Album Rock Tracks Artists

Pos. | ARTIST (No. Of Charted Tracks) | Label
--- | --- | ---
1 | U2 (5) | Island
2 | THE BLACK CROWES (4) | Def American
3 | JOHN MELLONCAMP (5) | Mercury
4 | VAN HALEN (4) | Warner Bros.
5 | OZZY OSBOURNE (5) | Epic Associated
6 | NIRVANA (5) | DGC
7 | GENESIS (4) | Atlantic
8 | Rush (4) | Atlantic
9 | PEARL JAM (3) | Epic
10 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE (4) | Epic

Top Album Rock Tracks Distributing Labels

Pos. | DISTRIBUTING LABEL (No. Of Charted Tracks) | Label
--- | --- | ---
1 | EPIC (26) |
2 | ATLANTIC (23) |
3 | WARNER BROS. (16) |
4 | REPRISE (21) |
5 | MERCURY (19) |

Top Modern Rock Tracks Artists

Pos. | ARTIST (No. Of Charted Tracks) | Label
--- | --- | ---
1 | 3 IAN MCCulloch (1) | Atlantic
2 | THE JESUS AND MARY CHAIN (2) | Def American
3 | MORGAN CREEK (1) |

Top Modern Rock Tracks Distributing Labels

Pos. | DISTRIBUTING LABEL (No. Of Charted Tracks) | Label
--- | --- | ---
1 | SIRE (23) |
2 | WARNER BROS. (13) |
3 | ISLAND (8) |
4 | EPIC (10) |
5 | DGC (9) |
6 | ATLANTIC (11) |
7 | ELEKTRA (9) |
8 | GEFFEN (7) |
9 | Beggars Banquet (5) |
10 | FONTANA (3) |
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Producers: Johnny B
Tom Roller
Writer: Duane Herring
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Hot 100 Singles Publishers

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Publisher (No. Of Charted Singles)</th>
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<tbody>
<tr>
<td>1</td>
<td>EMI APRIL, ASCAP (44)</td>
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<td>WB, ASCAP (42)</td>
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<td>MCA, ASCAP (28)</td>
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<td>4</td>
<td>WARNER-TAMERLANE, BMI (19)</td>
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<td>KEAR, BMI (9)</td>
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<td>REAL SONGS, ASCAP (11)</td>
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<td>GREENSKIRT, BMI (8)</td>
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<td>CH-BOY, ASCAP (4)</td>
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<td>CHAPPELL &amp; CO., ASCAP (7)</td>
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<td>ME GOOD, ASCAP (5)</td>
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Hot R&B Publishing Corporations

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Hot 100 Singles Publishing Corporations

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Hot Country Singles & Tracks Publishers

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<td>WARNER-CHAPPELL MUSIC (52)</td>
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Hot Country Publishing Corporations

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<td>POLYGRAM MUSIC (38)</td>
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Top World Music Artists

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<th>Label</th>
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<tr>
<td>1</td>
<td>MICKEY HART (2)</td>
<td>Ryko</td>
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<td>ANGELIQUE KIDJO (1)</td>
<td>Mango</td>
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<td>GIPSY KINGS (1)</td>
<td>Elektra</td>
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<td>LUCKY DUBE (2)</td>
<td>Shanachie</td>
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<td>5</td>
<td>YOUSSOU N'DOUR (1)</td>
<td>40 Acres &amp; A Mule</td>
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<tr>
<td>6</td>
<td>STRUNZ &amp; FARAH (1)</td>
<td>Meza</td>
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<td>7</td>
<td>SERGIO MENDES (1)</td>
<td>Elektra</td>
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<td>8</td>
<td>HENRY KAISER &amp; DAVID LINDELEY (1)</td>
<td>Shanachie</td>
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<td>9</td>
<td>KRONOS QUARTET (1)</td>
<td>Nonesuch</td>
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<td>10</td>
<td>OUTBACK (1)</td>
<td>Hannibal</td>
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Top World Music Albums

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<tr>
<td>1</td>
<td>PLANET DRUM - Mickey Hart - Ryko</td>
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<tr>
<td>2</td>
<td>LOGOZO - Angelique Kidjo - Mango</td>
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<tr>
<td>3</td>
<td>ESTE MUNDO - Gipsy Kings - Elektra</td>
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<tr>
<td>4</td>
<td>EYES OPEN - Youssou N'Dour - 40 Acres &amp; A Mule</td>
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<td>5</td>
<td>AMERICAS - Strunz &amp; Farah - Meza</td>
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<tr>
<td>6</td>
<td>BRASILEIRO - Sergio Mendes - Elektra</td>
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<td>7</td>
<td>A WORLD OUT OF TIME - Henry Kaiser &amp; David Lindley - Shanachie</td>
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<td>PIECES OF AFRICA - Kronos Quartet - Nonesuch</td>
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<td>DANCE THE DEVIL AWAY - Outback - Hannibal</td>
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<td>APOLCALYPSE ACROSS THE SKY - Master Musicians Of Jajouka - Axiom</td>
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<td>KINDALA - Margaret Menezes - Mango</td>
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<td>12</td>
<td>AMEN - Salif Keita - Mango</td>
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<td>13</td>
<td>TRIBAL VOICE - Vutha Yind - Hollywood</td>
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<td>14</td>
<td>ONE LOVE - Bob Marley And The Wailers - Heartbeat</td>
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<td>15</td>
<td>HOUSE OF EXILE - Lucky Dube - Shanachie</td>
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Mango Records

Amina • Boukman Eksperyans • Burning Flames
Chaka Demus & Pliers • Mory Kante* • Salif Keita
Angelique Kidjo • Ismael Lo • Baaba Maal • Margaret Menezes*
Naka • "Bam Bam It's Murder" compilation • "Bogle" compilation
### Top Contemporary Christian Artists

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<th>Artist (No. Of Charted Albums)</th>
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<tr>
<td>1</td>
<td>CARMAN (2) Benson</td>
<td>Sparrow</td>
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<tr>
<td>2</td>
<td>2 HEART IN MOTION—Amy Grant—Mervyn</td>
<td>Sparrow</td>
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<tr>
<td>3</td>
<td>3 GO WEST YOUNG MAN—Michael W. Smith—Reunion</td>
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<td>4</td>
<td>MICHAEL W. SMITH (4) Reunion</td>
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<td>STEVEN CURTIS CHAPMAN (3) Sparrow</td>
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<td>PETRA (2) Starling</td>
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<td>7</td>
<td>SANDY PATI (1) Impact</td>
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<td>8</td>
<td>8 EVERGREEN (3)</td>
<td>Warner Alliance</td>
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<td>BERE &amp; CECE WINANS (1) Sparrow</td>
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### Top Contemporary Christian Albums

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<td>HEART IN MOTION—Amy Grant—Mervyn</td>
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<td>3</td>
<td>OPEN FOR BUSINESS—Sandi Patti—Everland</td>
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<td>4</td>
<td>MICHAEL W. SMITH (4) Reunion</td>
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<td>5</td>
<td>FOR THE SAKE OF THE CALL—Steven Curtis Chapman—Sparrow</td>
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<td>DIFFERENT LIFESTYLES—BeBe &amp; CeCe Winans—Sparrow</td>
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<td>SANCTUARY—Twila Paris—StarSong</td>
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<td>GREAT ADVENTURE—Steven Curtis Chapman—Sparrow</td>
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<td>ANGELS OF MERCY—Susan Ashton—Sparrow</td>
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<td>MY FREEDOM—Lisa Bevill—Sparrow</td>
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<td>WAKENED BY THE WIND—Susan Ashton—Sparrow</td>
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<td>FOREVER FRIENDS—Jon Gibson—Frontline</td>
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<td>13</td>
<td>THE WORLD AS I REMEMBER—Rich Mullins—RCA</td>
</tr>
<tr>
<td>14</td>
<td>CHANGE YOUR WORLD—Michael W. Smith—Reunion</td>
</tr>
<tr>
<td>15</td>
<td>THE WORLD AS I REMEMBER VOL. II—Rich Mullins—RCA</td>
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### Top Gospel Artists

<table>
<thead>
<tr>
<th>Pos</th>
<th>Artist (No. Of Charted Albums)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MISSISSIPPI MASS CHOIR (2) Malaco</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY SINGERS (1) Word</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>SHIRLEY CAESAR (1) Word</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4 BEBE &amp; CECE WINANS (1) Sparrow</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>REV. TIMOTHY WRIGHT &amp; CHICAGO INTERDIMENSIONAL MASS CHOIR (1) Savoy</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6 NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE (2) Trinity</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.A. MASS CHOIR (1) Malaco</td>
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<tr>
<td>8</td>
<td>SHWIN FACE RHODES (1) Savoy</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>THOMAS WHITFIELD (1) Benson</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>REV. JAMES MOORE (2) Malaco</td>
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### Top Gospel Albums

<table>
<thead>
<tr>
<th>Pos</th>
<th>Title—Artist—Label</th>
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<tr>
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<td>MALACO (15)</td>
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<td>SAVOY (12)</td>
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<td>3</td>
<td>WORD (10)</td>
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<td>4</td>
<td>SPARROW (9)</td>
</tr>
<tr>
<td>5</td>
<td>BENSON (6)</td>
</tr>
<tr>
<td>6</td>
<td>6 LIGHT (9)</td>
</tr>
<tr>
<td>7</td>
<td>7 TYSOT (3)</td>
</tr>
<tr>
<td>8</td>
<td>8 TRIBUTE (4)</td>
</tr>
<tr>
<td>9</td>
<td>9 BLACKBERRY (3)</td>
</tr>
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<td>10</td>
<td>10 I AM (5)</td>
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### Top Gospel Distributing Labels

<table>
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<th>Distributing Label (No. Of Charted Albums)</th>
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<tr>
<td>1</td>
<td>MALACO (23)</td>
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<td>2</td>
<td>SPECTRA (23)</td>
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<td>3</td>
<td>EPIC (10)</td>
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### Top Contemporary Christian Distributing Labels

<table>
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<tbody>
<tr>
<td>1</td>
<td>1 WORD (47)</td>
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<tr>
<td>2</td>
<td>SPARROW (40)</td>
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</tr>
<tr>
<td>3</td>
<td>2 BENSON (27)</td>
<td></td>
</tr>
</tbody>
</table>
THANK YOU!
From America's Leading Gospel Company

Gospel Label - Malaco
Gospel Distributing Label - Malaco
Gospel Album - "God Gets The Glory"
Mississippi Mass Choir
Gospel Artist
Mississippi Mass Choir

Executive Director: Frank Williams
Executive Director: Rev. Milton Biggham

www.americanradiohistory.com
Hot Dance Music

Hot Dance Music Club Play Singles

Pos. TITLE—Artist—Label
1. HOLD ON TOGETHER TO LOVE—Clubland Featuring Zemlya Hamilton—Great Jones
2. A DEEPER LOVE—Olivia Cole & Coll—Columbia
3. JUST A TOUCH OF LOVE—C+C Music Factory Featuring Zeina Davis—Columbia
4. SAVE MY LIFE—Lil Louis & The World—Epic
5. STRIPE BOLLY: BLACK SHEEP—Black Sheep—Mercury
6. CHIC—Chic—Virgin
7. WORKOUT—Frankie Knuckles Featuring Roberta Gilmour—Virgin
8. IT SHOULD HAVE BEEN ME—Adeva—Capitol
9. TAKE CONTROL OF THE PARTY—B.G. The Prince Of Rap—Epic
10. LUV (LOVE SEX INTELLIGENCE)—The Shamen—Epic

Hot Dance Music Club Play Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label
1. MICHAEL JACKSON (4) Epic
2. CLUBLAND FEATURING ZEMLYA HAMILTON (3) Great Jones
3. THE SHAMEN (3) Epic
4. FRANKIE KNICKLES (3) Virgin
5. C+C MUSIC FACTORY (2) Columbia
6. LIL LOUIS & THE WORLD (2) Epic
7. CECE PENISTON (2) A&M
8. CHIC (2) Warner Bros.
9. LIL TOWNSEND & M.T.F. (2) Mercury
10. CLUBLAND (2) Columbia
11. RIGHT SAID FRED (3) Charisma
12. INNER CITY (2) Virgin
13. ADEVA (2) Capitol
14. BLACK SHEEP (2) Mercury
15. ROZALLA (2) Epic
16. THE HEAT PROJECT/RACHEL KAPP (2) Giant
17. MR. FINGERS (2) MCA
18. FIERCE HUHLING DIVA (2) Invasion
19. LISA STANSFIELD (3) Arista
20. 2 UNLIMITED (3) Radikal
21. B.E. THE PRINCE OF RAP (2) Epic
22. KATHY SLEDGE (2) Epic
23. JODY VATTE (2) MCA
24. DEFINITION OF SOUND (1) Charisma
25. ROBERT OWENS (1) MCA

Hot Dance Music Maxi-Singles Sales

Hot Dance Music Maxi-Singles Sales Artists

Pos. TITLE—Artist—Label
1. JUMP AROUND—House Of Pain—Tommy Boy
2. BABY GOT BACK—Sir Mix-A-Lot—Def American
3. RHYTHM IS A DANCER—Anita
4. MOVE ANY MOUNTAIN (PROGEN 91)—The Shamen—Epic
5. THEY WANT EFX—Dax EFX—Atco West
6. JUMP—Kris Kross—Ruffhouse
7. MY LOVIN’ (YOU’RE NEVER GONNA GET IT)—En Vogue—Atco West
8. PRIDE (IN THE NAME OF LOVE) A DEEPER LOVE—Clubs & Culture—MCA
9. JUMP—the Movement—Sunshine
10. AIN’T PROUD 2 BEG—F.L.C.—LaFace
11. I’M TOO SEXY—Right Said Fred—Charisma
12. MR. LOVERMAN—Shabba Ranks—Epic
13. LSY (LOVE SEX INTELLIGENCE)—The Shamen—Epic
14. CHANCE—Lisa Stansfield—Arista
15. NU NU—Lil’l Towns & M.T.F.—Mercury
16. THE HITMAN—AB Logic—Island
17. REMEMBER THE TIME—Michael Jackson—Epic
18. STRIPE BOLLY: BLACK SHEEP—Black Sheep—Mercury
19. IN THE CLOSET—Michael Jackson—Epic
20. WE GOT A LOVE THANG—CeCe Peniston—A&M
21. JAM—Michael Jackson—Epic
22. EVERYBODY’S FREE (TO FEEL GOOD)—Rozalla—Epic
23. SET ADrift ON MEMORY BLISS—P.M. Dawn—Gee Street
24. Humpin’ Around—Booby Brown—MCA
25. 2 LEG IT 2 QUIT—Hammer—Capitol

Hot Dance Music Maxi-Singles Sales Labels

Pos. LABEL (No. Of Charted Singles)
1. EPIC (41)
2. ATLANTIC EASTWEST (13)
3. WARNER BROS. (12)
4. VISION (9)
5. ARISTA (8)
6. MCA (10)
7. RCA (11)
8. ATLANTIC EASTWEST (11)
9. ELEKTRA (10)
10. MERCURY (6)
11. GREAT JONES (6)
12. A&M (5)
13. CHARISMA (7)
14. GIANT (5)
15. MUTE (4)

Hot Dance Music Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
1. EPIC (44)
2. WARNER BROS. (39)
3. COLUMBIA (49)
4. ATLANTIC GROUP (52)
5. ARISTA (25)

HOUSE OF PAIN: Their “Jump Around” is the Top Dance-Maxi-Single (Singles).
Top New Age Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist (No. Of Charted Albums)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OTTMAR LIEBERT + LUNA NEGRA</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>Luna (1)</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>GEORGE WINSTON (3)</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>4</td>
<td>YANNI (3)</td>
<td>Private Music</td>
</tr>
<tr>
<td>5</td>
<td>TANGERINE DREAM (2)</td>
<td>Miramar</td>
</tr>
<tr>
<td>6</td>
<td>DAVID LONZ (1)</td>
<td>Naraa</td>
</tr>
<tr>
<td>7</td>
<td>ANNEKA VOLLWERTLER (1)</td>
<td>Columbia</td>
</tr>
<tr>
<td>8</td>
<td>LORENA MCKENNIT (1)</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>9</td>
<td>PETER BUFFETT (2)</td>
<td>Naraa</td>
</tr>
<tr>
<td>10</td>
<td>KITARO (2)</td>
<td>Geffen</td>
</tr>
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</table>

Top New Age Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title-Artist-Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>SHEEPDOOMS-Eeya-Repriese</td>
</tr>
<tr>
<td>2</td>
<td>SUMMER-George Winston-Windham Hill</td>
</tr>
<tr>
<td>3</td>
<td>SOLO PARA TI - Ottmar Liebert + Luna Negra-Epic</td>
</tr>
<tr>
<td>4</td>
<td>RETURN TO THE HEART-David Lanc-Naraa</td>
</tr>
<tr>
<td>5</td>
<td>WATERMARK-Eeya-Repriese</td>
</tr>
<tr>
<td>6</td>
<td>DARE TO DREAM-Yann-Private Music</td>
</tr>
<tr>
<td>7</td>
<td>BORRASCA - Ottmar Liebert-Rhiefer Octave</td>
</tr>
<tr>
<td>8</td>
<td>RICKSON-Tangerine Dream-Miramar</td>
</tr>
<tr>
<td>9</td>
<td>NOUVEAU FLAMINGO-Ottmar Liebert-Rhiefer Octave</td>
</tr>
<tr>
<td>10</td>
<td>BOOK OF ROSES-Anneka Vollwerter-Columbia</td>
</tr>
<tr>
<td>12</td>
<td>DIONNIDIO-Peter Buffett-Naraa</td>
</tr>
<tr>
<td>13</td>
<td>IN CELEBRATION OF LIFE-Yann-Private Music</td>
</tr>
<tr>
<td>14</td>
<td>DREAM-Allan-Coffen</td>
</tr>
<tr>
<td>15</td>
<td>A CHILDHOOD REMEMBERED-Various Artists-Naraa</td>
</tr>
<tr>
<td>16</td>
<td>CANYON DREAMS-Tangerine Dream-Miramar</td>
</tr>
</tbody>
</table>

NARADA.

The Top New Age Album of 1992 was "Shepherd Moons," performed by the group Naraa. This album topped the charts for the past two years and was the top new age hit for the past two years. It is the year's top new age album.

Top New Age Labels

<table>
<thead>
<tr>
<th>No.</th>
<th>Label (No. Of Charted Albums)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>NARADA (1)</td>
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<tr>
<td>2</td>
<td>REPRISE (2)</td>
</tr>
<tr>
<td>3</td>
<td>WINDHAM HILL (9)</td>
</tr>
<tr>
<td>4</td>
<td>PRIVATE MUSIC (5)</td>
</tr>
<tr>
<td>5</td>
<td>HIGHER OCTAVE (7)</td>
</tr>
<tr>
<td>6</td>
<td>MIRAMAR (3)</td>
</tr>
<tr>
<td>7</td>
<td>EPIC (1)</td>
</tr>
<tr>
<td>8</td>
<td>COLUMBIA (1)</td>
</tr>
<tr>
<td>9</td>
<td>HEARTS OF SPACE (1)</td>
</tr>
<tr>
<td>10</td>
<td>WARNER BROS. (1)</td>
</tr>
</tbody>
</table>

CHARTS continued from YE-8

RAP

cypress hill is the year's No. 1 rap act, a distinction held in the past few years by such high-profi les as hammer, luke featuring the 2 live crew, and l.l. cool j. in addition, cypress hill's "the phuncky feel one/how i could..." is the year's top rap hit. m.c. brains is the top male rap artist (at no. 15).

DANCE MUSIC

Michael Jackson is the year's top dance artist, a title he previously held in 1983. CeCe Peniston is the top female dance artist. The shamen is the top dance group for maxi-singles sales; chunkland featuring zemya hamilton is the top dance group for club play.

House Of Pain's "jump around" is the top dance maxi-singles sales title; chunkland's "hold on (tighter to love)" is the top dance club play title.

JAZZ

Shirley horn's "here's to life" is the top jazz album. This is the third time in the past five years that a female artist has taken the title. "diane schuur & the count basie orchestra" was the top jazz album of 1988, cassandra wilson's "blue skies" was on top in 1989.

horn is also the year's top jazz artist. joe henderson is the top male jazz artist; the grp all-star big band is the top jazz group.

Fourplay is the top contemporary jazz artist and has the top contemporary jazz album, "fourplay." david sanborn and nancy wilson (at no. 11) are the top male and female solo artists in contemporary jazz.

NEW AGE

Ottmar liebert is the top new age artist for the second year in a row-this time in conjunction with luna negra. enya has the no. 1 new age album, "shepherd moons," and repeats as top female new age artist. george winston is the genre's top male solo artist.

CLASSICAL

"in concert," the crossover smash by jose carreras, placido domingo and luciano pavarotti, is the top classical album for the second year in a row. the three tenors are also the top classical artists for the second straight year. pavarotti was the top classical artist from 1980 to 1982; domingo was on top in 1983 and 1985. domingo and kathleen battle are this year's top male and female solo artists in classical. "hush," a collaboration by yo-yo ma and bobby mclerrin, is the top classical crossover album. jessye norman is the top classical crossover artist. james galway is the top male artist in the field.

BUSINESS continued from YE-10

visible tip of the nashville iceberg, but plenty of other country artists raked in the shekels, too. billy ray cyrus' debut album, "some gave all," reached no. 1 on the billboard 200 in only two weeks and stayed there for 17; it was finally ousted by brooks' latest opus, "the chase," which debuted at no. 1 in october.

other country acts who sold massive quantities included brooks & dann, wynonna, vince gill, george strait, randy travis, alan jackson and trisha yearwood. more so than at any other time in its modern history, country had become mainstream.

ATTACK ON RAP

Rap music also sold well, but it was under increasing attack from government officials. The focal point of the assault—which came at a time of worsening racial tensions in the country—was the debut album by body count, a rap-thrash metal group led by "gangsta" rapper ice-t.

Included on that sire/warner bros. album was a track called "cop killer," which many police officers regarded as an incitement to murder them. The national controversy over the song began in june, when texas police associations launched a campaign to have the cut removed from the body count album.

When sire/warner refused to comply, the texas police threatened a boycott of parent time warner's products and businesses, including records, films, books, pay tv channels and even cable systems. The police officers warned that, if time warner did not come to heel by july 16, the date of its annual stockholders meeting, they would commence the boycott.

Among those who supported the attack on "cop killer" were president bush, vice president quayle, alabama gov. guy hunt, california attorney general daniel lunger, at least 60 congressmen, the l.a. and houston city councils and police associations across the country. A number of major retail chains stopped selling the album. But, at the stockholders' meeting, time warner co-ceo gerald levin still refused to withdraw the record.

Then, on july 28, ice-t voluntarily agreed to drop "cop killer" from future copies of the body count album. although he denied time warner had pressured him, both time warner labels and other record companies began to show greater caution in deciding which rap albums to release.

One other rap artist who caught a lot of political heat—and media attention—was sista souljah, who was chastised by then presidential candidate bill clinton for a remark she'd made after the l.a. riots. Contending that her statement about the attitude of black gang members toward killing white people had been taken out of context, the defiant artist was soon being pictured on the covers of national magazines. But, by the end of the year, clinton was president and sister souljah was no longer being discussed.
### Top Pop Latin Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUIS MIGUEL (3)</td>
<td>WEA Latina</td>
</tr>
<tr>
<td>2</td>
<td>PANDORA (2)</td>
<td>Capitol -EMI Latin</td>
</tr>
<tr>
<td>3</td>
<td>MAGNETO (1)</td>
<td>Sony</td>
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<tr>
<td>4</td>
<td>ALVARO TORRES (1)</td>
<td>TH- Rodven</td>
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<tr>
<td>5</td>
<td>RICARDO MONTANER (1)</td>
<td>TH-Rodven</td>
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<tr>
<td>6</td>
<td>JON SECADA (2)</td>
<td>SBK</td>
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<td>7</td>
<td>ANA GABRIEL (2)</td>
<td>Sony</td>
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<td>8</td>
<td>LOS BUKIS (2)</td>
<td>Fonovisa</td>
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<td>9</td>
<td>GLORIA TREVI</td>
<td>Ariola</td>
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<tr>
<td>10</td>
<td>MIJARES (2)</td>
<td>Capitol -EMI Latin</td>
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### Top Pop Latin Albums

<table>
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<th>Artist</th>
<th>Label</th>
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<td>ROMANCE</td>
<td>Luis Miguel</td>
<td>WEA Latina</td>
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<td>2</td>
<td>CON AMOR ETERNOS</td>
<td>Pandora</td>
<td>Capitol -EMI Latin</td>
</tr>
<tr>
<td>3</td>
<td>NADA SE COMPARA CONTIGO</td>
<td>Alvaro Torres</td>
<td>Capitol -EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>ULTIMO LUGAR</td>
<td>Ricardo Montaner</td>
<td>TH-Rodven</td>
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<td>5</td>
<td>CON AMOR</td>
<td>Jose Secada</td>
<td>SBK</td>
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<td>QUIEREME</td>
<td>Los Bukis</td>
<td>Fonovisa</td>
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<td>ULTIMO LUGAR</td>
<td>Ricardo Montaner</td>
<td>TH-Rodven</td>
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<td>SILUETA</td>
<td>Ana Gabriel</td>
<td>Sony</td>
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<td>9</td>
<td>MARIA BONITA</td>
<td>Miguel</td>
<td>Capitol -EMI Latin</td>
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<td>JON SECADA</td>
<td>Jon Secada</td>
<td>SBK</td>
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<tr>
<td>11</td>
<td>A LA VOLUNTAD DEL CIELO</td>
<td>Camilo Sesto</td>
<td>Sony</td>
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<td>CALOR</td>
<td>Julio Iglesias</td>
<td>Sony</td>
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<td>AMADA MAS QUE NUNCA</td>
<td>Danaela Rome</td>
<td>Capitol -EMI Latin</td>
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<td>POR FIN JUNTOS</td>
<td>Paloma San Basilio</td>
<td>Sony</td>
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<td>CIEN MOTIVOS</td>
<td>Alejandro Guzman</td>
<td>Melody</td>
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<td>17</td>
<td>AGUA NUEVA</td>
<td>Cristian</td>
<td>Melody</td>
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<td>18</td>
<td>CON AMOR</td>
<td>Ricardo Montaner</td>
<td>TH-Rodven</td>
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<td>19</td>
<td>DEL CORAZON DEL HOMBRE</td>
<td>Luis Angel</td>
<td>Discos International</td>
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<td>20</td>
<td>ESTE MUNDO</td>
<td>Gipsy Kings</td>
<td>Elektra</td>
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<td>21</td>
<td>DE OTRO PLANETA</td>
<td>Ricardo Martin</td>
<td>Sony</td>
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<td>22</td>
<td>CARA DE ANGEL</td>
<td>Yolandita Monge</td>
<td>WEA Latina</td>
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### Top Pop Latin Labels

<table>
<thead>
<tr>
<th>Pos.</th>
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<th>(No. Of Charted Albums)</th>
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<tr>
<td>1</td>
<td>SONY</td>
<td>(21)</td>
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<td>CAPITOL-EMI LATIN</td>
<td>(15)</td>
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<td>MELODY</td>
<td>(3)</td>
</tr>
<tr>
<td>8</td>
<td>Fonovisa</td>
<td>(2)</td>
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<tr>
<td>9</td>
<td>DISCOS INTERNATIONAL</td>
<td>(5)</td>
</tr>
<tr>
<td>10</td>
<td>Sony DISCOS latin</td>
<td>(3)</td>
</tr>
</tbody>
</table>

### Top Pop Latin Distributing Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Distributing Label (No. Of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY</td>
</tr>
<tr>
<td>2</td>
<td>CAPITOL-EMI LATIN</td>
</tr>
<tr>
<td>3</td>
<td>WEA LATINA</td>
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<tr>
<td>4</td>
<td>BMG</td>
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<td>5</td>
<td>TH-Rodven</td>
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</tbody>
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**Sony DISCOS Latin**

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**YE-50**

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**Luis Miguel: Top Pop Latin Artist**
Sony Discos wins 10 out of 14 year-end Billboard Latin Awards.

- Pop Distributor Label of the Year: SONY
- Salsa / Tropical Distributor Label of the Year: SONY
- Regional / Mexican Distributor Label of the Year: SONY
- Salsa / Tropical Artist of the Year: GILBERTO SANTA ROSA
- Regional / Mexican Artist of the Year: LA MAFIA
- Top Hot Latin Track of the Year: "EVIDENCIAS" / ANA GABRIEL

- Pop Label of the Year: SONY DISCOS
- Salsa / Tropical Label of the Year: DISCOS INTERNATIONAL
- Salsa / Tropical Album of the Year: "PERSPECTIVA" / GILBERTO SANTA ROSA
- Regional / Mexican Album of the Year: "ESTAS TOCANDO FUEGO" / LA MAFIA

Toll Free: 1-800-327-2847
## Top Regional Mexican Latin Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LA MAFIA (1) Discos International</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MAZZ (2) Capitol-EMI Latin</td>
<td></td>
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<tr>
<td>3</td>
<td>ANA GABRIEL (1) Sony</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BRONCO (2) Fonovisa</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LOS TEMERARIOS (1) Angel</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LOS AGUARDO (2) Mar Int'l</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>SELENA (1) Capitol-EMI Latin</td>
<td></td>
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<tr>
<td>8</td>
<td>LINDA RONSTADT (1) Elektra</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>YNDIO (1) Capitol-EMI Latin</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ALEJANDRO FERNANDEZ (1) Sony</td>
<td></td>
</tr>
</tbody>
</table>

## Top Regional Mexican Latin Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist - Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ESTAS TOCANDO FUEGO - La Mafia - Discos International</td>
</tr>
<tr>
<td>2</td>
<td>MI MEXICO - Ana Gabriel - Sony</td>
</tr>
<tr>
<td>3</td>
<td>SALSA Y TIEMPO - Bronco - Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>MAZZ LIVE - UNA NOCHE JUNTOS - Mazz - Capitol-EMI Latin</td>
</tr>
<tr>
<td>5</td>
<td>MI VIDA ERES TU - Los Temerarios - AFG Sigma</td>
</tr>
<tr>
<td>6</td>
<td>ENTRE A MI MUNDO - Selena - Capitol-EMI Latin</td>
</tr>
<tr>
<td>7</td>
<td>MIS CANCIONES - Linda Ronstadt - Elektra</td>
</tr>
<tr>
<td>8</td>
<td>LA NIEBLA - Los Acuarios - Mar Int'l</td>
</tr>
<tr>
<td>9</td>
<td>ROMANTICAMENTE - Yndio - Capitol-EMI Latin</td>
</tr>
<tr>
<td>10</td>
<td>QUE DE RARO TIENE - Vicente Fernandez - Discos International</td>
</tr>
<tr>
<td>11</td>
<td>MI VIEJO - Rocio Banquells - Capitol-EMI Latin</td>
</tr>
<tr>
<td>12</td>
<td>QUE DE RARO TIENE - Vicente Fernandez - Discos International</td>
</tr>
<tr>
<td>13</td>
<td>DOS CARTAS Y UNA FLOR - Los Caminantes - Luna</td>
</tr>
<tr>
<td>14</td>
<td>A MI VIEJO - Rocio Banquells - Capitol-EMI Latin</td>
</tr>
<tr>
<td>15</td>
<td>LO RARO POR TI - MAZZ - Capitol-EMI Latin</td>
</tr>
<tr>
<td>16</td>
<td>PARRA TI - Industria Del Amor - Fonovisa</td>
</tr>
<tr>
<td>17</td>
<td>LUCERO DE MEXICO - Lucero - Melody</td>
</tr>
<tr>
<td>18</td>
<td>UNSUNG HIGHWAYS - Emilio Navaira - Capitol-EMI Latin</td>
</tr>
<tr>
<td>19</td>
<td>CANCIONA - Banda Machos - Fonovisa</td>
</tr>
<tr>
<td>20</td>
<td>(IN) TE VES BIEN BIEN - Banda Vallarta Show - Fonovisa</td>
</tr>
<tr>
<td>21</td>
<td>ENTRE NUBES - Liberacion - Fonovisa</td>
</tr>
<tr>
<td>22</td>
<td>LA UNICA - Banda Movi - Fonovisa</td>
</tr>
<tr>
<td>23</td>
<td>LA CORDON - Grupo Mogollo - Fonovisa</td>
</tr>
<tr>
<td>24</td>
<td>PARTE - Flaco Jimenez - Warner</td>
</tr>
<tr>
<td>25</td>
<td>Y SI TE QUIERO - Grupo Vemus - Mar Int'l</td>
</tr>
</tbody>
</table>

## Top Regional Mexican Latin Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. Of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAPITOL-EMI LATIN (12)</td>
</tr>
<tr>
<td>2</td>
<td>FONOVISA (32)</td>
</tr>
<tr>
<td>3</td>
<td>SONY (3)</td>
</tr>
<tr>
<td>4</td>
<td>DISCOS INTERNATIONAL (4)</td>
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<tr>
<td>5</td>
<td>AFG SIGMA (3)</td>
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<tr>
<td>6</td>
<td>MAR INT'L (4)</td>
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</tbody>
</table>

## Top Regional Mexican Latin Distributing Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTING LABEL (No. Of Charted Albums)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY (13)</td>
</tr>
<tr>
<td>2</td>
<td>CAPITOL-EMI LATIN (12)</td>
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<tr>
<td>5</td>
<td>MAR INT'L (4)</td>
</tr>
</tbody>
</table>

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**Top Regional Mexican Latin Artists**

**Top Regional Mexican Latin Albums**

**Top Regional Mexican Latin Labels**

**Top Regional Mexican Latin Distributing Labels**

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Image: [LA MAFIA: Top Regional Mexican Latin Artists](https://www.americanradiohistory.com)
there are those who seek inspiration and those who create it

La Fiebre
Mazz
Mijares
Emilio Navaira
Vondara

Daniela Romo
Eddie Santiago
Jon Secada
Selena
Alvaro Torres

THANK YOU
to everyone at radio and retail, our distributors, and, of course, all of our great artists.
You've made Capitol/EMI Latin a leader in the industry.

Artists listed are certified either gold or platinum.
Romance according to Luis Miguel

1992

Billboard Music Awards:
Top Pop Latin Artist
Top Pop Latin Album
Top Hot Latin Tracks Artist

1992

The Album: Argentina * Double Platinum
Brazil * Gold

Chile * Quadruple Platinum
Colombia * Platinum
Mexico * Platinum X8
Paraguay * Gold

Taiwan * Gold
United States * Gold
Venezuela * Platinum

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Japan's Eventful Year Included Rental Rein-In

BY STEVE McCLOURE

TOKYO—From the start, 1992 was an eventful year for the Japanese music and entertainment industries. Revisions to Japan's copyright law that came into effect Jan. 1 gave foreign copyright holders the right to ban rental of their music for a year after release—a right overseas record companies did not hesitate to exercise, much to the consternation of this country's $600 million record-rental industry.

In the following months, that industry fought a series of rear-guard actions against the new law to no avail, and by year's end it looked as if the determination by foreign copyright owners to hold their ground had dealt the renters a serious—perhaps fatal—blow.

Japan's No. 1 record company, Sony Music Entertainment, named Shugo Matsuo as the company's new president in January. His appointment came at a busy time for the former CBS/Sony Group, as it launched KD/Kon Sony Records, a new trail-blazer label group, and prepared for the fall launch of MiniDisc recording system. The country's leading independent, Pony

(Continued on page 60)

Great Britain Got It Together With Virgin, EMI Merger

BY DOMINIC PRIDIE

LONDON—The year the Queen called an "annus horribilis" for the monarchy proved to be less of a disaster for the music business.

Prince Charles and Diana went their separate ways, along with Andrew and Fergie, but at least two of the biggest names in the British industry did get it together in 1992.

The March marriage of Virgin and EMI made up for two royal separations, with the $857 million deal ending months of what Virgin chief Richard Branson termed "advanced foreplay."

As the wedding bells faded, laughter soon followed with 80 U.K. jobs being shed in June.

While Branson was installed as president for life, others voted with their feet. In a recent survey, only 36 percent of Virgin employees said they were happy at work, the lowest of any major British company.

Two other famous names never quite made it to bed. Factory Communications president and indie guru Jon Wison had been courting the support of London Records chief Roger Ames throughout the year. But the pioneering Manchester label went into receivership in November, with debts of $3.5 million.

Nevertheless, Wilson's In The City convention in Manchester, modeled after the Rolling Stones' as well received and provided the focus for managers such as Ed Bicknell (Olive Records), Elliot Grainge, and Jeff Doddi (Simply Red) to voice opposition to the 25% royalty breaks imposed with DCC and MiniDisc. Some consolation at least for the loss of the most famous independent label.

It was a year in which independent labels looked to be on the wane; in August, Sony's newly formed Licensed Repertoire Division paid a rumored $5 million for a stake in Alan McGee's Creation Records, taking it out of the indie sphere.

CHRISTMAS CHART

The indie debate rumbled on throughout most of the year, while the Chart Supervisory Committee pondered whether to go for a listing of nonmajor distributed product or a genre-based chart. The September compromise of a sales listing with a genre overlay, was termed "a pig's ear of a chart" by U.K. trade magazine Music Week. It threatened to drop the chart, then recanted.

Instead, the red lines, with major retailers turning their backs on the singles charts in September. By November, industry and trade had reached agreement on an "breakers chart," to be brought in next year to slow down the increasingly volatile top 40.

Sony U.K. chairman Paul Russell, who took control over the Columbia label in July, added another argument at the company's sales conference, claiming the industry could save $75 million each year by reducing the number of qualifying singles formats from four to three.

Strained political relations with Britain's European partners were mirrored in the publishing world, as the Music Publishers Assn. in December, dropped the blacklist, and the number of U.K.-based music publishers fell from four to three.

The MPA-owned MCPS got tough, the Performing Rights Society suffered one of its worst years. Chief executive Michael Frengard resigned in November as it became obvious that PROMS, its $16 million database system, was in serious trouble.

This was also the year the impregnable fortress of the U.K. record business showed signs of cracking. EMI appointed a French MD, Jean-Francois Ceven, for its U.S. label division, while PolyGram reintroduced French star Vanessa Paradis as a serious player in the pop charts.

While the Brits showed less xenophobia than in the past, the U.K. business stepped into action against a threat from withinpiracy. As recession deepened, illegal tape sellers found it running the vital Christmas runup. The industry-funded Anti-Piracy Unit had a record year with 12 successful raids, while the street sellers showed no signs of vanishing.

Despite its problems, the business kept up its public presence. The Brits Awards, for once a well-organized success, were complemented by the Mercury Music Prize, based on artistic merit.

Even with an added spoonful of glitz, gloop and doom abounded in the papers, making even the most determined optimists fall flat. But Trade statistics from the British Phonographic Industry show the market rose by 2.7% in the year to September, at a time when other industries were still suffering double-digit falls. Most labels have gone through cutbacks and restructuring, but the view is that it could have been worse. Music sales may not have returned to the pre-1992 levels than that other British institution, the monarchy. Yet with little sign of confusion returning, its future over the next year is starting to look just as uncertain.

Germany Saves Best For Last in Year Marked By Int'l Momentum

LONDON—Germany's silent majority sang out loud and clear in 1992, along with the muted breath for their version of the grand finale.

Appalled by the wave of fascist violence, which killed 17 immigrants, Ger- man musicians took up the call to "Get Off Your Arse And Sing Out" and organized a concert with the same title. Some 200,000 concertgoers turned out in Frankfurt's December, and an estimated 450 million TV viewers worldwide saw the show.

Musicians and record companies were pleased that the world had seen a different side of the German public, and hoped it made up for the negative press a small minority of neo-Nazi skinhead bands had attracted. In an uncharacteristically strong move, rights society GEMA said it would refuse membership to anyone expressing radical right-wing views and looking to be sparring a legal fight with any such writers.

It was a year in which the German business said goodbye to one of its founding fathers, but looked to gain its feet on the international scene.

Hans Blume, founder and managing director of BMG and Bluebird Germany, died at age 62, it was fitting that Hansa signing Die Prinzen, the first act from the former DDR to achieve success, consolidated its sales in the year.

Late last year Ariola's founder, Monti Laeuffer, also hit the big 62-year mark, leaving the way open for BMG Ariola chief Thomas Stein to look

(Continued on page 60)
France's Difficult '92 Ends With Smaller Field Of Players

BY EMMANUEL LEGRAND

PARIS—It was a year of concentration in the French market, with fewer independent producers and distributors operating at the end of the year than at the start.

BMG bought the Vogue label and FNAC Music bought out New Rose, two more takeovers that followed Warner's purchase of Carrere and Erato earlier in the decade.

For the French business, 1992 has been a difficult year, with a 0%-3.5% growth in value and a decline in unit sales.

Industry reaction has been swift, however, with PolyGram the first to try and stop the decline in singles sales with the two-track CD priced on a level with the vinyl single. The move seems to have paid off, but other aspects have given cause for concern, notably the situation of French reper- toire.

For the first time in recent history, the national share of repertoire has fallen below 45%, mainly as a result of poor media exposure of new acts. Industry body SNEP's agreements with broadcasters to play a minimum of French product has not met with great success.

Bernard Carbonne, BMG France president, says, "In some case it is worse than before. It's about time for everyone to face their responsibilities.

"We have to increase the visibility of our artists," he says. "I am starting to feel that some people want to see our local production disappear."

EMI president Gilbert Ohayon summarizes the industry's feelings: "It's not only radio exposure, but TV, too. When will France have a national music channel? If nothing happens we risk seeing the slow death of French creativity."

With poor results, record companies are beginning to limit their investments in local artists. Gilles Paire, president of PolyGram France and of SNEP, says, "I hope the record companies will continue to feel the need to invest in creativity and new acts, otherwise in a few years' time sales of local acts will fall below 25%.

Europe's wild currency fluctuations haven't helped the French business either. A flood of North American imports has led many compilers to confront retailers. In December, a hypermarket was selling albums for the retail price of 79 francs ($14.60), almost half the normal level. WEA Music and BMG took legal action against the chain, but it could be the start of a trend that could backfire on the labels. Some retailers claim that they buy foreign products because records are too expensive in France.

EMI's Ohayon says the business has to fight for its rights and for creators: "Selling illegal products is unfair competition. Our motto is 'take no prisoners.' If it takes 20,000 lawsuits, I'll do it.

"This was also the year the charts were modernized, with the introduc- tion of a point-of-sale computerized system for album charts. Singles charts will also be computerized in 1993, enabling the industry to track sales, especially in chains such as FNAC, Virgin, and Nuggets, which have so far been reluctant to be monitored.

The arrival of two new formats has not been greeted with open arms in the record or retail business. Yves Portrat, president of 84-store Nuggets, says he's "very cautious" about DCC and MiniDisc. Says Portrat: "We haven't made much effort because the industry hasn't made any move which might show real support to these products."

1992 IN REVIEW

ITALY: Roberto Cacciapaglia, a respected musician, composer, orchestra director, arranger, and producer, has created an album project which may deserve, as sacrilege, but more open-minded listeners will judge as superb. "AngeLs Rock" (Polydor) is a tribute with a difference to some of rock's dearest stars, including Elvis Presley, John Lennon, Jimi Hendrix, Nino, and Janis Joplin.

Many vocalists, both local and international, along with keyboard and computer programmers, have gathered to record 10 classic rock songs, including "Jailhouse Rock," "Paint It Black," and "Amar- chy In The U.K."

The album is charged with the energy of the artists, and has been followed by an album release, followed by an album release in the USA.

The album is a labor of love. "It is a walk down memory lane and a tribute to the standard-bearers of a unique, unconventional, and spiritually motivated music that has inspired generations worldwide."

FRANCE: Belgian artist Arno, former leader of the band TC-Matic, who was dropped by Virgin last year, has been signed here to the Virgin-owned label Delabel. He is currently working on an album produced by Glenn Rosenstein (previous clients include Tom Tom Club, Ziggy Marley, and Michelle Shocked) . . . For the first time in 15 years, Jacques Dutronc, one of the most prolific artists of the 80s, resumed his stage career last month for a four-week, sold-out residency at the 1,000-seat Casino de Paris. Meanwhile, his former label, Disques Vogue, has released a boxed set of all the titles he recorded for the label from 1966-76. Dutronc is working on a new album for Sony Music to be released in early 1993 . . . La Mano Negra, the band that has always been seen on the verge of something special, has released its first live album, "In The Hell Of Patching" (Virgin), recorded in the Chita club in Kawasaki, Japan. It faithfully captures the band's energy and is a perfect collection of its best songs. La Mano Negra is back from a nine-month tour of South America, and has denied rumors it is about to disband. Many fans, including The Pulse, are relieved.

EDWARD WATTS

FRA MEK

LOUISE WATTS

PLM}

POLAND: Placid Domingo was invited by the celebrated heart surgeon Prof. Zigmond Biegala to perform a concert Dec. 5 in Zakro, Silesia, to raise funds for vital medical research. Tickets costing $150 (about half the monthly salary of a doctor or a teacher) sold out in advance, and even the 20,000-capacity local concert hall another 2,000 opera buffs stood in heavy rain to watch the show on a big screen. It was reported Domingo charged half his usual fee for the appearance, and everybody was impressed by the sincerity and warmth of the performer, who sang duets with promising Polish opera artists: Monika Cichocka, Joanna Cortes, Adam Kuzzewski, and Boguslaw Morka. A cultural ex- change of a different sort occurred the following day at a performance in the Polish Radio Symphony Orchestra.

ADRIAN KONIEZUS PACAURA

Netherlands: One of the country's most promising new acts, guitar group Bertie Serveert, is creating a substantial buzz across Europe with its debut album, "Palomine" (Brinkman). The group's name (translated it means "Bertie to serve") is a bizarre homage to Dutch tennis champi8n Bertie Stock, who comes from the musicians' hometown of Amsterdam, near the Dutch-German bor- der. The band's sound is built around the clear, seductive voice of Carol van Dijk, who also plays guitar. Peter Visser's tough but lyrical guitar playing is underpinned by drummer Berend Dubbe's light, jazzy touch. The material, written by the band, is difficult to categorize. Rooted in the 60s, there are country-rock nuances, a touch of the Vanessa Paradis lilt, and occasionally the melancholy poise of Cowboy Junkies. A potant combination whatever you choose to call it, and we will doubtless be hearing more of Bertie Serveert in 1993.

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Nino Rota
SEDUTTA E ABBANDONATA (Seduced and Abandoned)
Carla Rustichelli
IL VISETTO I & II (La Cage Aux Folles I&II)
Ennio Morricone
LE AVVENTURE DI PINOCCHIO (Pinocchio's Storybook Adventures)
Fiorenzo Carpi

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Music From Around The Globe Continued To Gain U.S. Home

As the year draws to a close, you cannot find better evidence of the increasingly global taste of U.S. record buyers than the array of artists on the year-end World Music Albums chart (see page 66).

Acts from North America and the U.K. continue their traditional domination of The Billboard 200, and some may lament that the U.S. resists non-Anglo-rooted albums. But look again. Though the best-selling releases of 1992 on the World Music Albums chart don't reflect the volume of sales seen on The Billboard 200, these acts do reflect an enthusiasm by U.S. listeners of musical cultures from West Africa, the outback, to the island nation of Benin, the region of Brazil, and elsewhere.

Leading the top 15 of the year-end world music countdown is the aptly named "Planet Drum" collection on Rykodisc Records. Mickey Hart of the Grateful Dead assembled some of the world's greatest percussionists for this transcendent disc, entirely devoted to drumming from around the globe. Hart also has continued as executive producer of Rykodisc's world music series.

The irresistible Angélique Kidjo, from the West African nation of Benin, now living in New York, made it onto the year-end World Music Albums chart with her 
Mango Records, which takes the No. 2 slot on the year-end chart. Sung in the native African language of Swahili and Fon, the tracks on "Logozo" had dancefloor power that needed no translation.

The Gipsy Kings continued to export their French/Spanish flamenco blend with their fourth Elektra set, "Exte Mundo?" (No. 3), whose title track was inspired by a video titled "One World, One Voice" that the group made with Sting in Helsinki.

Senegalese star Youssou N'Dour, already familiar to rock audiences through his work with Peter Gabriel and his participation with Gabriel, Bruce Springsteen, Sting, and Tracy Chapman on the 1988 Amnesty International tour, moved to Spike Lee's 40 Acres & A Mule label with "Eyes Open" (No. 4). Recording in his native Dakar, N'Dour fulfilled Lee's desire for an album that would reaffirm the link between African-Americans and their ancestral homeland, particularly in the haunting "Africa Remembers."

Costa Rica native Jorge Strunz and Iranian-born Ardeshir Farah received recognition for Billboard's World Music Album of 1991 for last year's "Primal Maple" album and followed it up this year with "Americas" on Mesa/Blue Moon (No. 5). While rhythmically rooted in the rootsbeat, the essence of Strunz & Farah rides melody lines drawn from Latin and Middle Eastern sources.

Veteran Sergio Mendes declared "Brasileiro" on Elektra Records (No. 6), his most fully realized disc of Brazilian music yet, including the extraordinary sound of 100 top percussionists playing on the track "Fanfarra."

Like Mickey Hart, American musicians Henry Kaiser and David Lindley have found inspiration well beyond their native borders. On "A World Out Of Time" on Shanachie Records (No. 7), Kaiser and Lindley went to the island nation of Madagascar, on the southeast coast of Africa, for this respectful and beautiful collaboration with Malagasy musicians, including 72-year-old flautist Rakato Frah and Malagasy pop star Rosay, who then toured the U.S.

The San Francisco-based Kronos Quartet, performing the works of contemporary African composers, became the first act to top the classical and world music albums charts simultaneously with its Elektra/Nonesuch disc "Pieces Of Africa," which ranks No. 8 on the year-end World Music Albums chart.

The foursome Outback expanded the arrangements of its 1980 album "Baka" on this year's "Dance The Devil Away," on Hannibal Records (No. 9), mixing the didgeridoo with Afro-Cuban beats on "Cuban Connection," or blending native instruments of Morocco, China, and West Africa with samplers and drum sequences.

First introduced to rock audiences by the late Brian Jones of the Rolling Stones in the late '60s, the Master Musicians Of Jajouka, led by Bachir Attar, were captured in 16-member force on digital equipment for the first time on "Apocalypse Across The Sky" (No. 10), produced by Bill Laswell for Axiom Records.

Russing out the top 15 of the year's best-selling world music albums were "Kindala" by Brazilian singing star Margaret Menezes, on Mango; "Amen" from Mailé Staff; Lil Keita, also on Mango; "Tribe Voice," by the aboriginal group Yothu Yindi, on Hollywood Records; the two-disc Bob Marley & the Wailers' collection "One Love," on Heatbeat Records; and "House Of Exile" from South African reggae star Lucky Dube on Shanachie Records.

Music From Around The Globe Continued To Gain U.S. Home

Labels' Split Decision Left Italian Rift

BY DAVID STANSFIELD

MILAN—The year of the big split ended with no sign that Italy's major indie rift was about to heal.

In July, five of the majors—EMI, PolyGram, Sony, EMI and Warner Music Italy—left the national group AFIM and formed their own organization, FIMI.

The move left Italy's record companies in two camps, with the domestic companies going on their own way from majors. Records, the sizable Italian indie, stayed in the AFIM camp, despite its power.

Guido Rignano, AFIM president and head of Dicieli Ricordi, maintains it was a big mistake for the five to exit the group. They claimed their voting power was not adequate given their combined market share of 90%.

"We do not have any practical differences," maintains Rignano, "It's a question of language and feeling. But when we worked out the results in all sections of our life. We secured contracts, loans, money, and billions of lire in rights. We do not want to exit. The situation may change the future, but in that we may find a way to come together, but not by creating a federation. I think we will find some way of continuing together.

Among the biggest casualties of the rift is the detailed statistics that AFIM used to produce. This will not be a problem, claims Rignano: "Both AFIM and FIMI have their own statistics so we'll have to add one on top of the other."

If those figures ever do see the light of day then they are unlikely to paint a rosy picture of the market. If the turnover of Ricordi's retail operations are any indicator, they will show a loss. The chain has 20 stores including its Milan megastore, and managing director Matteo Rignano says total sales are down 7% in '92, based on a second-half recovery that did not materialize.

"We had a history of strong vinyl sales," he says, "In 1991 we actually improved our market share, and kept stocking vinyl. This year we lost 60% of our turnover on the configuration." Polydor managing director Adrian Berwick says the flat Italian market is due to a lack of interesting new product, although top-line releases have sold well.

"No one expects rapid growth in '93," says Berwick, while maintaining that domestic talent releases such as EMI's Vaseo Rossi and DDD's Eros Ramazzotti "should add a touch of spice to what has been a couple of quiet quarters.

Guido Rignano says he is not optimistic about improvements next year: "An economic export would say "wait before judging." It will all depend on the level of German interest rates and the U.S. economy after Bill Clinton's election. However, my budgets will be very cautious."

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'92 INTERNATIONAL MUSIC SCENE HAD A FAMILIAR FEEL
(Continued from page 53)

newcomer Rick Price, for instance, has been winning charts and minds in the United States. The Australian band INXS is also getting its share of notice. And in addition, many Australian entrepreneurs have joined the international scene.

Australia's INXS, for example, has been making inroads around the world. The band's first album, X, was released in 1987 and has since sold over 10 million copies worldwide. The band's success is largely attributed to their catchy pop-rock sound and lead singer Michael Hutchence's powerful vocals. Since then, INXS has released several more albums, each of which has been a commercial success.

The band's rise to fame was not without its challenges. Hutchence struggled with addiction throughout his career, which ultimately led to his death by suicide in 2003. Despite this, INXS continues to be a successful band, and their music remains popular around the world.

In conclusion, the International music scene has become more diverse and inclusive than ever before. Artists from all over the world are gaining recognition and success, and the boundaries between different music genres are becoming increasingly blurred. As the music industry continues to evolve, it will be interesting to see how it adapts to new technologies and changing consumer preferences.

Canadian Acts Received Warm Welcome At Home

BY LARRY LEBLANC

Canadian Arts dominate: This was the year that an unprecedented number of albums by Canadian acts, including Bryan Adams, Tom Cochrane, Blue Rodeo, Barenaked Ladies, and the Tragically Hip, were included in mainstream radio and retail charts. As well a number of Canadian artists made impressive international market gains this year. These include Cochrane, Sass Jordan, Loreena McKennitt, and Michelle Wright in the U.S.; Jean Leloup, Julie Masse, and Luc de Larochelliere in France; and the Holy Cole Trio in Japan. Meanwhile, k.d. lang & the Reclines, Bruce Cockburn, and Sarah McLachlan each sold in excess of 500,000 copies of new releases.

Top international albums at Canadian retail in 1992 included releases by Queen, INXS, Black Crowes, Nirvana, U2, Billy Ray Cyrus, Garth Brooks, Guns N' Roses, Kris Kristoferson, Chilly Peppers, and Michael Bolton.

No deal yet: Despite the fact that the Canadian Recording Industry Assn. and the Canadian Music Reproductions Rights Agency (CMRA) have finalized a new licensing agreement that will run until 1997, final ratification has yet to happen.

IN OTHER music industry events, the Canadian Recording Industry Assn. and the Canadian Music Reproductions Rights Agency (CMRA) have finalized a new licensing agreement that will run until 1997, final ratification has yet to happen.

Tom Cochrane's controversial CanCon comments, and the second release of the hit split single from his rival Cochrane, Wright, led 1,500 members of the Canadian Academy of Recording Arts and Sciences to virtually ignore the A&M performer at this year's Juno Awards in Calgary. In a statement ofSync, the group stated that their leader was "not a CanCon observer" and "not a CanCon participant" in any of the categories in which he went head-to-head with Adams. The only Juno win for Adams was for producer of the Year, a category that was won by John "Mutt" Lange.

He's not alone: Adams was not the only Canadian star to run into difficulties with recording non-CanCon selections this year. Sony had initial difficulty in interest Canadian programmers in the Oscar-nominated theme song "Beauty and the Beast," featuring Quebec's bilingual star Celine Dion and Peabo Bryson, because it failed to meet CanCon requirements. Nevertheless, the song went on to become a hit here, and provided the American market breakthrough for Dion. The controversial 20-year-old radio regulations, however, played a major role in the success of this year's biggest domestic success story, the Barenaked Ladies. Being bounced from the lineup of a New York radio show on the basis of the group's single "One Headlight," the band's second album also recently was certified eight times platinum (800,000 units) in Canada. Cheadle, Blockchain, and the Tragically Hip's nine-date national tour were among the most popular concert dates of the summer.

Other tour highlights included dates by U2, Garth Brooks, and Lollapalooza '92. Meanwhile, Guns N' Roses' Aug. 8 debaue at the Montreal Forum...
NEW YORK—After all but taking the year off in 1991, consolidation was back with a vengeance in 1992, with spillover likely to carry forward into the new year.

During the past year, three large chains and six small webs disappeared from the face of the earth—or are about to—as did at least five one-stops and non rackjobbers.

The biggest retail news of the year occurred in the last two months, when Blockbuster Entertainment invaded the music industry by acquiring Music Plus and Sound Warehouse for about $120 million from Shamrock Holdings. And then before the ink was even dry on that deal, the Fort Lauderdale, Fla.-based chain agreed to buy 50% of Virgin Retail’s operation in Europe and Asia, as well as 75% of the British chain’s fledgling thrust into the U.S. Other than announcing it would change the names of the two former Shamrock chains to Blockbuster Music, the company has been quiet about what it plans for its next strategic move. But many observers expect the 2,000-unit video chain to continue on an acquisition binge, and then when it has completed the necessary market share, it intends to buy, consolidate the chains into one central headquarters and distribution facility.

The other big player on the acquisition front is Tandy, which has continued to build its presence in the Northeast/mid-Atlantic corridor of the country, primarily in the Midwest. In January, it closed a deal to acquire 20 stores from Pittsburgh-based National Record Mart. And then it won a roller coaster of a bidding war to acquire The Musicland Group in April for most of the Record World stores.

Record World was a casualty of a checkable bank load and the recession, but the other two chains—National Record Mart and the Live-Vince Specialist Retail Group—that looked like they were headed down the same sorry road as the defunct Port Washington, N.Y.-based chain, rebounded back to health in 1992. But the fortunes of the Miller, Mass.-based chain lie largely with its parent, LIVE Entertainment, which is almost done negotiating a restructuring of its balance sheet.

On the other hand, the fate of Super Club N.A. is uncertain, as most industry observers believe its parent, Phillips, has put the 500-unit video and music chains up for sale. Phillips spent the first half of 1992 negotiating for total ownership of the Belgium company.

Taking up the slack in the account base is Circuit City in Richmond, Va., which announced it was adding music to its 200-plus stores, as well as Ann Arbor, Mich.-based Borders Books, which carved out more than 15,000 square feet of space for music departments in two of its superstores and plans to add even larger departments in 18 more locations during the next calendar year.

In other moves by large chains, The Musicland Group in Minneapolis went public, offering a 28% stake, as it sold $6 million shares at $14.50 to raise $224 million, while Trans World owner Bob Higgins and the Albany, N.Y.-based company each sold 600,000 shares of the chain, snaring $18.25 per share.

In Torrance, Calif., Wherehouse Entertainment found a new white knight in the form of Merrill Lynch, which agreed to replace Adler & Shaykin as the majority owner and, with chain management, bought the 200-plus unit chain in a deal estimated at $275 million.

The six smaller chains that have closed shop or been sold during the year are Douglas Stereo in Belleville, Md., which was taken over by Carteret, N.J.-based Nobody Beats The Wiz; Columbus, Ohio’s Buzzard’s Record Nest, which went away when its owner was indicted on charges of bank fraud; and Q Records & Video, which was sold to Miami-based Speck’s Music & Movies. Also, Rocky Mountain Records in Boulder, Colo., sold five of its stores to Wherehouse Entertainment and one to North Canton, Ohio-based Camelot Music; Sound Future Compact Disc Centers in Dallas is said to be in the process of closing its doors; and M&D Records in New York sold three of its stores to Smith & Alster, and another to an employee.

The one-stops that closed their doors during the year include Schwartz Brothers in Lanham, Md.; All Service One Stop in New Jersey; Vinyl Ventures in Kalamazoo, Mich.; Win Records & Video in Ellumhurst, N.Y.; and Richman Bros. in Pennsauken, N.J. Also, Select-O-Hits in Memphis shuttered its one-stop business to concentrate on independent distribution, while Amarillo, Texas-based Western Merchandisers closed its one-stop operation by closing its Salt Lake City store.

Bob Higgins, chairman, CEO, and president of Trans World Music Corp., led the Albany, N.Y., chain more heavily into leased departments in 1992, hooking up deals with K mart. Tandy, and Montgomery Ward.

### Packaging Became An Open- & Closed Case In '92

NEW YORK—History books will record 1992 as the year the U.S. music industry finally decided to respond to pressure and adopt the ecologically prudent plastic jewel box as its standard packaging size rather than the wasteful cardboard longbox it had used for the past decade.

But retailers will remember 1992 as the year manufacturers unilaterally reached a packaging decision, without regard to what impact it would have on merchandising and shrinkage.

When the ball was dropped on Times Square a year ago, the trade was still holding its breath for the next new packaging standard. Would it be WEA’s cardboard Eco-Pak, David Cowan’s sliding-tray Inch-Pak, Reed’s CVJ’s Laserfile, AGI’sDigTrak, Sony’s jewel-box variant, the JAM-Pak (a shrink-wrapped, open jewel box), or just the plain jewel box? Would there even be a single standard, or would some or all of these contenders end up fighting it out in the stores—until the ultimate proving ground for all retail products?

Within the first two months of this year, all of the alternatives to the jewel box fell like dominoes, leaving that plastic packaging standing as it has been since the invention of the compact disc.

The Eco-Pak—despite WEA’s bold claims a year earlier that it would be the panacea to the industry’s packaging ills—was hampered by its inability to be reused after being returned to the manufacturer, the high cost of automation equipment to produce it, and the perception that cardboard is flimsier than plastic. Without the unconditional support of influential forces within the WEA ranks, the Eco-Pak lost steam within the first month of the year and was relegated to a subsidiary item that has been used only on a handful of releases so far (see photo, page 64).

The fate of the Eco-Pak would have left an open field for the other candidates if they had kept pace with the industry’s needs. However, each of the alternatives had also lost momentum by the time Ivy Hill’s clock ran out.

Cowan’s clever Inch-Pak was now without a major supporter, having lost Sony’s patronage for reasons that were never made clear. (Some sources said Sony and Cowan could not agree on royalty terms for the sliding-tray jewel box.) The Laserfile, despite endorsements from a few powerful distribution figures, never had the unanimous backing it would have needed to become a standard.

The DigTrak was undermined by its own performance at retail, with dealers and consumers complaining that the three principal ones in the marketplace—discs by Sting, Bonnie Raitt, and U2—were unwieldy, subject to dogearing, and impossible to close firmly.

Thus, the manufacturers—and under the umbrella of the Recording Industry Association of America—announced Feb. 27 they would eliminate the longbox and adopt a jewel-box size as a standard, effective April 1993. Many dealers were caught off guard (Continued on page 65)
Looking Ahead: Pricing Point, Counter-Point To Continue; Jewel Of A Fixturing Dilemma

THE YEAR END is always the perfect time to reflect back on the past year and to look ahead to the challenges coming in 1994.

Pricing, as always, remains a key issue dividing the industry. But once again, it likely will go under the microscope as one of the biggest challenges facing the industry in the new year will be how to manage the roll out of the new formats—MiniDisc and digital compact cassette—both of which are vying to replace the analog cassette. The trick here, of course, is to lure consumers to the new superior technology, but which carries a list price at least $5 higher than the cassette. While most retailers say they welcome the new technology, a number of them question the wisdom of the significantly higher price tag.

Every merchant in the land will tell you that line CDs are priced too high, and most label and distribution executives will say they are priced at just the right level. The key difference being that two years ago, there would have been unanimity among label executives but now some are privately agreeing with retailers.

Retailers point out that CD players have penetrated only about 37% of households and claim the higher price tag is one of the things retardig the acceptance of the digital format.

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In the short time that DI has covered the American independent music beat, it's become clear that the indie scene is a lot like gambling: The risks are high, the gains aren't necessarily big, and the action is addictive. Certainly, a number of rollars, both low and high, had reason to get nervous this year. Even for what is ordinarily the least orderly sector of the U.S. music industry, it was a disorderly year. Consolidation was the name of the game. The beginning of the year saw the acquisition of a majority of the Northern California distributor Bay-side by Tower Records' parent MTS Inc.; by year's end, a trio of other distribution powers, Rounder, East Side Digital, and Precision Sound, had forged an alliance. With universal mut- terings about the indies' willingness to forgive past transgressions as long as it does not give away any universal commitment to quality. In '92, indie labels were sued by their artists (SST, by Meat Puppets), opened their own retail stores (SST again, in West Hollywood, Calif.), forged joint ventures (Seattle's Nastymys and Atlanta's Ichiban), rearranged joint ventures (Nastymys and Ichiban again, as Nastymys's Seattle office was shuttered), crashed and burned (Music West), hit the top 20 (Walt Disney Records, with its hit soundtrack for "Aladdin" and "Beauty And The Beast"), issued MiniDiscs (Rykodisc and Hearts Of Space), and issued vinyl 45s.

In short, it was a maddening, busy, diverse year—and that's probably what makes covering the indie music scene the most exciting game in town.

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CD PACKAGING BECAME AN OPEN-AND-CLOSED CASE IN '92
(Continued from page 61)

by the labels' decision, which was made unilaterally and prematurely, at least in the view of many retailers. Many retail executives said at the time they expected a packaging decision at the National Assn. of Recording Merchandisers convention, which was still a few weeks away.

However, there were those retailers who were prepared for the jewel-box solution. They said the industry would have gone the same route a year earlier if the Eco-Pak hadn't thrown a wrench in the works.

In the aftermath of the RIAA announcement, retailers reiterated their long-standing claims that getting rid of the longbox would increase product theft, diminish the merchandising impact of the CD, and force them to invest mountains of money refiguring their stores to accommodate the smaller package.

The manufacturers countered that the savings realized by the disappearance of the box would help offset the cost of refiguring, and they pledged to contribute to that fund. In-store security, they added, would be lost once the electronic-article-surveillance industry—in conjunction with NARM—adopted a standard technology that would allow CD makers to insert tags into the product at the point of manufacture.

Retailers who charged the RIAA should have waited until EAS source-tagging was in place before acting to abolish the longbox.

SOURCE-TAGGING
Although the fires have cooled between the two camps, the source-tagging issue remains unresolved pending NARM's test of surveillance systems from four suppliers—Checkpoint, Krogs, Sensormatic, and 3M.

In the meantime, dealers are making the most of the CD-packaging rebates the manufacturers have given them. WEA and PolyGram Group Distribution were the first to announce such programs, thereby fulfilling their promise to assist their accounts in the cost of reconfiguring stores.

WEA offered a flat rebate of 25 cents per nonsingle CD purchased between June 25, 1992, and March 31, 1993, while PGD proposed to credit 25 cents for front-line, 20 cents for mid-line, and 15 for budget CDs bought in the period June 25, 1992, through May 1, 1993. Sony later laid out a plan similar to PGD's except the rebate levels were lower (20 cents, 15 cents., and 10 cents) and the duration longer (one year). The other three majors unveiled their plans in the ensuing months, with BMG offering a 17-cent rebate from Aug. 1 to July 31, 1993, CEMA providing a 25-cent rebate for a seven-month period ending March 31; and Uni posting a 2.5% rebate on wholesale prices from Sept. 1 through May 1.

Retailers' public reaction to these offers may have differed from the real picture. On the record, many dealers said the deals fell short of their needs and expectations, even while expressing gratitude for any contribution. However, several high-ranking retailers admitted in private they didn't really expect the majors to pitch in any more than they did.

What they did expect was for the manufacturers to extend their offers beyond the prescribed time frames. While no label group has committed to doing so, some have indicated a willingness to consider the idea.

The usefulness of the programs remains to be seen. So far, there's no evidence that any of the major retailers have used the rebate funds to refurbish, but NARM executive director Pam Horovitz says the majority of them are allocating the money toward plastic keepers—the predominant interim solution to retailer's merchandising needs.

Horovitz explains, "As a retailer you could begin planning aggressively now for an EAS-protected environment, but since it's not a foregone conclusion (that source tagging will work)—and even if there is an EAS recommendation it will take a couple of years to get equipment delivered and on line—a lot of retailers are hedging their bets, which means buying keepers.

She adds that the main issue confronting the NARM membership is source-tagging of all prerecorded music and video formats. "Clearly, no matter what happens—recommendation or no recommendation—EAS source-tagging will be the biggest topic at next year's convention," says Horovitz.

Meanwhile, since manufacturers refused to wait to see if source-tagging can be implemented, most retailers are faced with a double cost. Retailers who are concerned about security will have to buy keepers—at a cost of approximately 40-50 cents a unit—and later, when and if source tagging becomes a reality, pay to refurbish their stores.

In addition to the economics of the transition, most merchants predict the phased-in move to jewel box only will leave their stores in disarray. As NARM's Horovitz puts it, "Stores are going to look like hell for the next two years."

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But the void created by those one-stops was quickly filled by a number of other wholesalers, which jumped on a trend that developed during the year—opening up satellite sales offices across the land.

Some of the one-stops that weren't going out of business or opening satellite offices were busy keeping one step ahead of the major distributors, which continued to be on the warpath about exporting and street-date violations. During the year, a number of one-stops were put on hold or temporarily lost their early shipment privileges due to one infraction or the other.

In the rackjobber sector, things moved at a slower pace in 1992 than they did in 1991, when Troy, Mich-based Handlerle Co. acquired Liederer Enterprises in Minneapolis and Sight & Sound in Portland, Ore. Nonetheless, consolidation did occur in 1992 in the form of Ingram Merchandising Services in Nashville acquiring Encore International. Also, Arrow Distributing in Solon, Ohio, made a minor acquisition of S&M in Cleveland.

But the loss of those two players potentially could be offset by the introduction of two new rackjobbers—Visual Expressions in Pittsburgh, which was formed by Paul Pasquarello, formerly of Rack Retail Services; and Supermarket Video Management Inc., which was formed by the Japanese retailer Culture Convenience Club.

Also, Trans World Music Corp., the Albany, N.Y.-based retailer, appeared to have its eye on stealing business from rackjobbers. During the year, it took over about 20 leased departments for Montgomery Ward, and reached an agreement to place six departments in a k mart, as well as building a store-within-a-store within the Tandy Corp.'s latest retailing concept, the Incredible Universe.

Meanwhile, Levy Home Entertainment in Hillside, Ill., experienced difficulty during the year as it lost its relationship with 200 K mart stores, and then had its biggest account, Pharmor, file for Chapter 11 protection.

On the distribution side, three of the six majors saw changes in the upper-management echelons. At PGD, Jim Caprocco emerged as president, replacing Gary Rockhold, who left the company. David Blaine was tapped to fill the No. 2 slot as senior VP. Over at Uni Distribution, senior VP Luke Lewis, who was overseeing audio distribution, left to become president of Mercury Nashville. As a result, executive VP John Burns was joined by Eddie Gilreath from Geffen and additional responsibilities were given to Rob Schneider to form a new triumvirate power structure. At BMG Distribution, Rick Bliesner is senior VP of marketing. He was replaced at Arista as senior VP of sales by Jim Chiado.

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Kid Biz Grew Up As Majors Stood Up And Took Notice

IT HAS been almost a year since this column debuted, a year in which the business at large finally took notice of children's entertainment. Media attention has been ongoing; is there a major daily newspaper in this country that did not run a sizable feature on the kids' music industry in 1992? As for children's videos, most manufacturers assured that theirs was a most comfortable area of the business to be in: With parental spending as gung-ho as ever, they were weathering the recession quite nicely.

1992 IN REVIEW

by Moira McCormick

The main reason for all the media coverage, musicwise, was that most of the major labels had gotten back in the children's business as of fall 1991. Having observed the success that prominent indices like Music For Little People (Redway, Calif.) and Discovery Music (Van Nuys, Calif.) had created for themselves—primarily through patient, thorough marketing in the nonrecord store arena—the big-league companies saw money to be made.

BMG, which had picked up Discovery Music for distribution the previous year—along with New York-based Lightyear Entertainment and Toronto's The Children's Group—formed its joint-venture operation, BMG Kids, which is now distributing Discovery Music, Zoom Express (New York), and Rincon Children's Entertainment (Los Angeles). Discovery bowed its appealing new discovery Dennis Hymson, Rincon allied itself with a welter of worthy projects (notably Cheech Marin's groundbreaking "Cheech The School Bus Driver," while Rincon manufactures and distributes for Lou Adler's new Ode 2 Kids label). Zoom Express unleashed a torrent of top-notch titles, in particular the age-specific Early Ears series. The previously mentioned Lightyear made a notable addition to its catalog by picking up the collected works of venerable old rock act Rooseveltiz. "Sony Kids' Music and Video came to life in March with a stellar stable of artists, like Rory, Tom Chapin, Don Fek, Tom Paxton, and Lois Young. WEA Distribution launched its joint-venture with Music For Little People, whose delightful Cedella Marley Booker album "Smilin' Island Of Song" was one of the year's best, and the Warner Bros. Family Entertainment label was launched. Its "Woody's 20 Grow Big Songs," by Arlo Guthrie and family, is another essential children's recording. Warner Bros., also began distributing Kid Rhino, the children's arm of archivist extraordinaire Rhino Records.

(Continued on next page)
CHILD’S PLAY
(Continued from preceding page)

A&M, alone among the majors with its 8-year-old children’s division, con-
tinued its quality output with releases by Sharon, Lois & Bram, Tim Noon,
Linda Arnold, Shari Lew, and new signing Bill Harley. MCA’s output in-
cluded the kids’ album “Nursery Raps Featuring Mama Goose.”

Walt Disney Records remained an entity unto itself in the kids’ business. Its
1991 pediatric AIDS benefit album, the all-star “For Our Children,” topped
800,000 in sales. Disney’s soundtrack to “Beauty And The Beast” went plati-
num, and at this writing was a bullet No. 37. Close behind, bulletted at No.
40, was the “Aladdin” soundtrack, which appears destined for similar if not
greater success. Much attention was paid to Disney’s all-star “Country For
Kids” and Little Richard’s “Shake It All About.” In addition, there were also
fine releases from the company’s Music Box Artist series, by Craig Taubman,
Norman Poole, and Parachute Express.

The majors are only part of the
story, of course. The children’s music
industry was created and nurtured by
the independents, of whom there seem
to be more each passing week. Child’s
Play continually receives tapes from
regional children’s artists, many of
which rival bigger-financed projects in
overall excellence. Among the best this
year were “Kids’ Country” by Chris &
Judy (C&J Records, New Braunfels,
Texas); “Daring Dewey” by Dave Kin-
non (Song Wizard Productions, Los
Angeles); “D魂m A Western Sky” by
Bill Girdh and Brook Heicke (Ling-
gerberry Music, New York); “Animas-
lader” by the Humblebeez (Humble
Buzz Records, Burbank, Calif.); and
the “Bear & the Sleepy” series (Copper
Sleepy Music, New York). Especially
notable this year was the proWession of
ethnic music for children, like the all-
star “Reggae For Kids” (LAS Records,
Silver Spring, Md.), Michael Doucet’s
“Tales From The First World” (American
Melody, Guilford, Conn.). The esti-
mate Ella Jenkins celebrated her 30th
year as a children’s performer with
another first-rate album, “Come
Dance By The Ocean” (Smithsonian
Folkways in Washington, D.C.).

The children’s music business is cer-
tainly booming, but it’s important to
keep in mind that “boom” is a relative
term. As pointed out by Dave Lovald,
sales manager of Waterbury, Vt.-based
Silo Inc.—the nation’s largest inde-
dependent distributor of children’s pro-
duct—the actual numbers in the chil-
dren’s business are nowhere near those
in the pop leagues.

“I generally agree if you sell
10,000 of any indie title, it’s a hit,” says
Lovald, “which to a major is negligible.
When you’re looking at children’s prod-
uct, it goes even lower—1,500-
2,000 pieces a year will justify a title’s exist-
ence. . . . There are no big numbers
with any one title, for the most part,
but there is strength in diversity.”

What this means is that would-be
entrepreneurs thinking of making a quick
buck in the business are going to be
disappointed. But retailers can do quite
well with a well-stocked, well-merchandised
diverse children’s section.

Billboard
FOR WEEK ENDING DECEMBER 26, 1992

Top Children’s Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AMY GRANT</td>
<td>HOME FOR CHRISTMAS</td>
<td>A&amp;M</td>
<td>100,000</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>VERY SPECIAL CHRISTMAS 2</td>
<td>A&amp;M</td>
<td>50,000</td>
</tr>
<tr>
<td>3</td>
<td>MANNHEIM STEAMROLLER</td>
<td>CHRISTMAS ALBUM</td>
<td>LASER LIGHT</td>
<td>50,000</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>A VERY SPECIAL CHRISTMAS</td>
<td>A&amp;M</td>
<td>30,000</td>
</tr>
<tr>
<td>5</td>
<td>MANNHEIM STEAMROLLER</td>
<td>CHRISTMAS ALBUM</td>
<td>LASER LIGHT</td>
<td>20,000</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>A VERY SPECIAL CHRISTMAS</td>
<td>A&amp;M</td>
<td>10,000</td>
</tr>
</tbody>
</table>

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RISING SUN: Sell-through is on the rise in Japan for the same reason it has advanced in the States—a dramatic drop in prices over the last two years. According to the Japanese Video Assn., cassettes pegged at $50-$60 then are $25-$30 now. JVA expects wholesale revenues to cross the $1 billion-equivalent mark in 1992, roughly 60% more than suppliers garnered in 1990, and $1.5 billion by the year 2000. Significantly, laserdisc is a separate category already in excess of $1 billion; karaoke accounts for one-third of the total. More book, record, toy, and department stores are allocating space to tapes, important because Japanese women who make most purchases traditionally don’t frequent specialty shops.

**Buena Vista Targets Different Outlets To Push U.K. Sell-Thru**

**BY PETER DEAN**

LONDON—Future growth in British sell-through lies with the expanding base of nontraditional outlets, such as grocery stores, argues Buena Vista's U.K. chief, Phil Jackson.

Revealing figures that showed a steady growth in sell-through in the year's first two quarters, but a decline at year-end, Jackson argues the kid-viēl sector had grown 17% and the extent of the overall decline had been over-emphasized (Billboard, Dec. 12).

"That's according solely to Gallup," he says, "but Gallup doesn't cover the diverse retailers of video like Mothercare, British Home Stores, Asda, Safeway, Sainsbury's, and W.H. Smith. They only cover about 70% of the retailers, and the growth is coming from that grocery sector."

According to Jackson, sell-through video was worth 460 million pounds (approximately $690 million) in 1992, compared with 404 million pounds ($606 million) in audiocassettes and 618 million pounds ($927 million) in compact discs. For the Disney label—targeting mothers and children—the food outlets are an important sector with growth potential.

"What we offer grocery customers is like any other brand in a grocery outlet—except within video we're the only brand name. Customers may come in and ask for 'T2' or 'Dances With Wolves, but they won't ask for any other brand than Disney."

Jackson was speaking at the trade launch of "Peter Pan" (due March 15) and emphasized the decision to release such a popular animated classic in spring was part of the company's drive to create an all-year video sell-through market.

"People can say, are we mad? Do we know what we're doing? We do—the market is strong enough outside the final quarter and we know because we've been building it since we launched our retail division."

Buena Vista is also releasing titles in January and February, prior to "Peter Pan," as part of the year-round push.

"We are providing a product and a support package guaranteed to create a Christmas-scale profit opportunity in all retail outlets."

According to Jackson, the title sold 7.2 million copies in the U.S. and has grossed more than 380 million pounds ($570 million) worldwide at the box office. Buena Vista is aiming to spend more overall on the marketing campaign than it did this Christmas on "Cinderella" and more on TV advertising than it did with "Fantasia" in 1991.

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You can rent Time Out free at participating video stores. Or buy it at a low price. All producer profits go to the Magic Johnson Foundation for AIDS research, education and care.

Take Time Out. Because your kids are priceless.
### Top Video Rentals

<table>
<thead>
<tr>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>SISTER ACT</td>
<td>Touchstone Pictures, Touchstone Home Video 1452</td>
<td>Whoopi Goldberg, Harold Ramis</td>
<td>1992</td>
<td>PG</td>
</tr>
<tr>
<td>PATRIOT GAMES</td>
<td>Paramount Pictures, Paramount Home Video 32530</td>
<td>Harrison Ford, Anne Archer</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>ALIEN 3</td>
<td>FoxVideo 5593</td>
<td>Sigourney Weaver, Charles Dutton</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>FAR AND AWAY</td>
<td>MCA/Universal Home Video B1287</td>
<td>Tom Cruise, Nicole Kidman</td>
<td>1992</td>
<td>PG-13</td>
</tr>
<tr>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>Animate</td>
<td>1991</td>
<td>G</td>
</tr>
<tr>
<td>MY COUSIN VINNY</td>
<td>FoxVideo 1876</td>
<td>Joe Pesci, Marisa Tomei</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>THE CUTTING EDGE</td>
<td>MGM/UA Home Video M902315</td>
<td>D.B. Sweeney, Moira Kelly</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>THUNDERHEART</td>
<td>Columbia TriStar Home Video 70693</td>
<td>Val Kilmer, Fred Ward</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>ARTICLE 99</td>
<td>Orion Pictures, Orion Home Video 10019</td>
<td>Ray Liotta, Kiffer Sutherland</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>CITY OF JOY</td>
<td>Columbia TriStar Home Video 70683</td>
<td>Patrick Swayze, Pauline Collins</td>
<td>1992</td>
<td>PG-13</td>
</tr>
<tr>
<td>BEETHEVEN</td>
<td>Universal City Studios, MCA/Universal Home Video B1272</td>
<td>Charles Grodin, Sophie Damon</td>
<td>1992</td>
<td>PG</td>
</tr>
<tr>
<td>STEPHEN KING'S SLEEPWALKERS</td>
<td>Columbia TriStar Home Video 51213</td>
<td>Brian Krause, Jason Patric</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>K2</td>
<td>Paramount Pictures, Paramount Home Video 32828</td>
<td>Michael Biehn, Matt Craven</td>
<td>1992</td>
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</tr>
<tr>
<td>A MIDNIGHT CLEAR</td>
<td>Columbia TriStar Home Video 92633</td>
<td>Kevin Berg, Maren Jensen</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>WHITE MEN CAN'T JUMP</td>
<td>FoxVideo 1995</td>
<td>Wesley Snipes, Jamie Foxx</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>MEDICINE MAN</td>
<td>Columbia TriStar Home Video 1358</td>
<td>Sean Connery, Lorraine Bracco</td>
<td>1992</td>
<td>PG</td>
</tr>
<tr>
<td>NIGHT ON EARTH</td>
<td>Columbia TriStar Home Video 75633</td>
<td>Gene Hackman, Winona Ryder</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>SOMETIMES THEY COME BACK</td>
<td>Vidmark Entertainment VM5506</td>
<td>Tim Matheson, Brinsley Adams</td>
<td>1981</td>
<td>R</td>
</tr>
<tr>
<td>YEAR OF THE COMET</td>
<td>Columbia TriStar Home Video 75643</td>
<td>Penelope Ann Miller, Timothy Daly</td>
<td>1992</td>
<td>PG-11</td>
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<tr>
<td>THE LAWNMOWER MAN</td>
<td>Columbia TriStar Home Video 12277</td>
<td>Tom Sizemore, Ronny Cox</td>
<td>1992</td>
<td>R</td>
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<tr>
<td>INSIDE OUT 3</td>
<td>Playhouse Home Video</td>
<td>Various Artists</td>
<td>1992</td>
<td>NR</td>
</tr>
<tr>
<td>ALL I WANT FOR CHRISTMAS</td>
<td>Paramount Pictures, Paramount Home Video 32688</td>
<td>Harry Elizondo, Jamey Sheridan</td>
<td>1991</td>
<td>G</td>
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<tr>
<td>7 FOLKS!</td>
<td>FoxVideo 5741</td>
<td>Tom Sizemore, Don Ameche</td>
<td>1992</td>
<td>PG-13</td>
</tr>
<tr>
<td>SHADOWS AND FOG</td>
<td>Orion Pictures, Orion Home Video</td>
<td>Woody Allen, Mia Farrow</td>
<td>1992</td>
<td>PG-13</td>
</tr>
<tr>
<td>ROADSIDE PROPHETS</td>
<td>New Line Home Video</td>
<td>John Doe</td>
<td>1992</td>
<td>D</td>
</tr>
<tr>
<td>UNIVERSAL SOLDIER</td>
<td>Columbia TriStar Home Video 75573</td>
<td>Jean-Claude Van Damme, Dolph Lundgren</td>
<td>1992</td>
<td>R</td>
</tr>
<tr>
<td>CRICROSS</td>
<td>MGM/UA Home Video 90246</td>
<td>Goldie Hawn, Kiefer Sutherland</td>
<td>1992</td>
<td>R</td>
</tr>
</tbody>
</table>

*1A gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrical releases, or of at least 25,000 units and $1 million at suggested retail for non-theatrical releases. **1A 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 non-theatrical titles. ©1992, Billboard/BPI Communications.

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### Home Video Values


Mr. Carter Nix (John Lithgow) is a respected child psychologist who's trying to recruit children for his father's childhood research clinic in Norway. When Nix takes up his offer, Carter goes a little nuts and decides to kidnap the kids. At that moment, a snorting, a hoglignant named Cain shows up to coach Carter on the finer points of kidnapping—and murder. (Also played by Lithgow, Cain is obviously Carter's identical twin brother—but does Cain exist at all?) Carter may also want to kill his disaffected wife Jenny (Lolita Davidovich), but there's danger in the eye of the beholder—a swirl of dreams and hallucinations leave the viewer entertainingly disoriented. Director Brian DePalma digs deep into his bag of Hitchcockian suspense tricks, possibly bringing "Raising Cain" much wider success on video.


"Man Trouble" may have been intended to be an updated version of the sort of wacky battle-of-the-sexes Rock Hudson-Bette Davis comedies of the '60s. It stars Jack Nicholson, who's vividly believable as a philandering at-tack-dog husband, and Ellen Barkin, who's less believable as a professional soprano. More-or-less likable who's less believable as '60s. disaffected, Hartley's characters spout romantic comedy and romance that fall away as the sopranos. More-or-less -likable who's less believable as '60s. disaffected, Hartley's characters spout romantic comedy and romance that fall away as the sopranos. More-or-less -likable who's less believable as '60s. disaffected, Hartley's characters spout romantic comedy and romance that fall away as the sopranos. More-or-less -likable who's less believable as '60s. disaffected, Hartley's characters spout romantic comedy and romance that fall away as the sopranos.

**Storyville** (1992), R, Columbia TriStar Home Video, prebooks Dec. 29.

This New Orleans-set drama (Continued on page 75)
SELL-THRU ADVANCED VALUE OF VID PRODUCT
(Continued from page 5)

U.S. Home Video Market Share, 1990-92

<table>
<thead>
<tr>
<th>Year</th>
<th>1992</th>
<th>1991</th>
<th>1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disney</td>
<td>20.8</td>
<td>11.0</td>
<td>9.2</td>
</tr>
<tr>
<td>MGM/UA</td>
<td>12.3</td>
<td>650</td>
<td>570</td>
</tr>
<tr>
<td>HBO Video</td>
<td>2.1</td>
<td>110</td>
<td>100</td>
</tr>
<tr>
<td>Columbia**</td>
<td>10.2</td>
<td>540</td>
<td>470</td>
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<tr>
<td>New Line</td>
<td>2.3</td>
<td>120</td>
<td>100</td>
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<tr>
<td>Fox Video**</td>
<td>8.0</td>
<td>425</td>
<td>385</td>
</tr>
<tr>
<td>MCA/Universal</td>
<td>7.9</td>
<td>350</td>
<td>300</td>
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<tr>
<td>Paramount</td>
<td>7.1</td>
<td>375</td>
<td>300</td>
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<tr>
<td>GoodTimes</td>
<td>5.3</td>
<td>280</td>
<td>255</td>
</tr>
<tr>
<td>LIVE</td>
<td>3.1</td>
<td>185</td>
<td>250</td>
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<tr>
<td>Turner***</td>
<td>1.3</td>
<td>70</td>
<td>50</td>
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<tr>
<td>Video Treasures</td>
<td>1.1</td>
<td>60</td>
<td>45</td>
</tr>
</tbody>
</table>

*Includes MGM/UA and HBO Video, distributed by Warner Home Video.
**Includes New Line Home Video, distributed by Columbia TriStar.
***Includes Media Home Entertainment and CBS/Fox, distributed by Fox Video.

*Sales of royalties paid by MGM/UA for use of Turner library.

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Home Video

SELL-THRU ADVANCED VALUE OF VID PRODUCT

Carol," the first Henson Productions feature to go through Disney theatrical and home video channels. It should arrive next November; Henson nontheatrical programs, meanwhile, begin shipping in January.

Also worth noting: "Beauty and the Beast" that put Disney over the top. As of mid-November, a month after its release, the studio had shipped an unprecedented 20 million copies of the tape. House and home videos have been providing Italy to keep inventories from getting too far ahead of current purchase, the studio expects to finish at 21 million units in the U.S. and Canada, about 4 million under what Disney considers the danger point for returns. Short-term hits will be met by three-shipments from overstocked distributors, a strategy FoxVideo developed last year for "Home Alone." "It looks like we've got them out there," says a trade source, who thinks more than 15 million units have been sold through. (Several weeks ago, Disney reported purchases of 14.2 million tapes.) If the studio meets its goal, "Beauty" will carry a wholesale value, at roughly 15 million, of $80 million (about $300 million, excluding total sales of six suppliers listed on the accompanying market share table).

Disney's No. 2 title for 1991 was "101 Dalmatians," which moved 13 million-15 million cassettes and brought in close to $200 million at wholesale. That was expected, says trade sources, but the success of Disney's "Sister Act" wasn’t, at least outside the studio. Now it's thought that "Sister Act," a late addition to the fall direct-to-sell-through roster, will net at 5.5 million-6 million cassettes, within hailing distance of "Pretty Woman." Adding insult to injury, Disney also claims its best year ever in rental, which translates to about $300 million at wholesale.

Among the all-time sell-through titles Disney will release in 1992 are two titles expected to be blockbusters: "Pinocchio," already announced for March; and "Aladdin," anticipated for the fourth quarter. "Aladdin" currently is outpacing "Beauty" at the box office at the same point in the theatrical cycle. Also due is "The Puppet Muppets"
Disney Dominated Kid Vid, But Others Played a Role

CHICAGO—It was a good year for kid vid, in product and price. Animated product from the major companies, Disney in particular, dominated the chart. "Beauty And The Beast" looks to be occupying the No. 1 slot for some time. But there was a plethora of excellent releases that didn't show up, some of which were quite successful.

Price Stern Sloan's latest Wee Sing musical tape, "Wee Sing In The Marvelous Musical Mansion," sold the equivalent of triple-gold numbers in its first two months of release. The "Barney And The Backyard Gang" series, produced by the Lyons Group, Allen, Texas, has been enjoying runaway success as a result of the "Barney & Friends" PBS series. Latest release, "Barney's Birthday," is another charmer.

A highlight was the formation of the Coalition for Quality Children's Videos

But pricing was probably the biggest charm of the year. Random House started a trend last spring by reducing its "My Sesame Street" line to $9.95, same price as its excellent Beginner's Book series. L.A.-based Wood Knapp Video picked up Children's Circle, Weston, Conn., for distribution, and lowered its $19.95 titles to $14.95, making them suitable for wider retail circulation.

A&M came out with its first line of $9.95 videos, the popular "Lamb Chop's Play-Along" series. Golden Book Video, Racine, Wis., advanced its popular budget-priced line of books-to-video, offering such quality titles as "I'm Not Oscar's Friend Anymore" for the astonishingly low price of $7.95.

Rabbit Ears, Norwalk, Conn., continued to amuse and delight with its 21-curt series of celebrity-narrated stories, scored by well-known musicians. Its American Heroes and Legends line, as well as its brand new Bible tales series, The Greatest Stories Ever Told, were top-drawer kids' entertainment.

Adding to its excellent line of video stories was Lightyear Entertainment's Stories To Remember series, whose most recent release, "The Snow Queen" (read by Sigourney Weaver), is a thing of beauty.

A most encouraging development was the formation of the Coalition for Quality Children's Videos, a nonprofit organization dedicated to promoting award-winning, primarily independent kid vid titles at the retail level. By year's end, the coalition had scored a real coup: Securing placement in Toys 'R' Us' new Movies 'R' Us video department. What a pleasure it will be to have previously hard-to-find, terrifically rewarding children's video titles as close at hand as the nearest strip mall.

Moira McCormick
BLOCKBUSTER DEAL AMONG HOT MOVIES
(Continued from page 69)

Orion Home Video to offer "Dances With Wolves" for $7.99 to customers buying qualifying meals. The Video Software Dealers Assn. thought the move undermined its members, who had never been offered the title at a sell-through price. VSDA went to court to gain access to Orion's bankruptcy papers, which it feels would reveal details of the deal and help the association present a reacceptable case.

Many retailers found their relationship with distribution altered as Ingram bought Covenant from Bergen Brusswig for $75.5 million. The new entity gained a 33%-34% share, more than twice that of its nearest competitor.

Dealers received another jolt with the news that 400-store franchise West Coast Video Enterprises, the second largest in the U.S., filed for Chapter 11 bankruptcy protection and again when distributor Schwartz Brothers folded after turning over its video accounts to Ingram Entertainment.

Distribution was bypassed by Disney when the studio decided to sell direct to the 2,000-store K mart chain. Previously, rackjobber Handleman serviced the outlet. On the rental side, wholesales sought to improve their lot — and their midweek business—by offering for a Wednesday street date. To date, several suppliers, distributors, and retailers are reportedly in the mix.

Retailers carrying laser received a shot in the arm when Image Entertainment slashed its prices on $40-50 catalog movie titles to $19.98 from $29.98, in the range of self-seller cassettes.

"Is this fun, or what?" Arel asks as she covets with the freinds undersea creatures in Disney's cartoon spinoffs of its cartoon hit. "The Little Mermaid" K mart must think it's fun— it purchases Disney product direct, bypassing Handleman. Other chains are taking the same shortcut.

Columbia TriStar Going To Bat With 'League' Rebate

LOS ANGELES—Columbia TriStar Home Video is pressing what it claims as the first rebate on a retail title with the release Feb. 17 of "A League Of Their Own," which had a $10 million theatrical gross.

A multifaceted marketing campaign will accompany the release of the off-leve movie about an all-female baseball league during World War II.

The promotion is Columbia TriStar's first big effort of 1993, involving a record 35 title set for the first quarter, and featuring a $3 rebate redeemable by mail. A coupon will be featured on a million packages of Centimela pizzitas, involving 19 products in all. The cassette will be included in a free-standing insert in national publications targeted to 28 million readers.

Columbia TriStar is making the release available on burnt and two different laserdisc versions. One, priced at $34.95, is limited to the movie. The other, at $49.95, also carries a documentary on the All American Girls Professional Baseball League; the documentary by itself will be on tape at $14.95.
**MUSIC**


Opry to pump up the volume rather than go with the traditional "unplugged" set for this chapter of the MTV artist series, this one does have what it takes up being a mini version of his current tour. And that's fantasically played by both those who missed him live and those who were left hungry for more. Learn to material from his latest set, "Human Touch" and "Lucky Town," Bruce and backing band do make time to delve into some more classic material: "Atlantic City," "Darkness On The Edge Of Town," an updated "Thunder Road," and a rousing "Glory Days," during which they dance around the aisles, are sturdy, are truly heart-warming performances.

CATHERINE APPLEFIELD


Les dressed in historical dress and surround stereo during Minnelli's Radio City stand last January, this one should find the peerless entertainer in top form. The production is superbly stylish, focusing closely on the star. One of the best bits, though, has cast members holding in the crowd jumping out of their seats and into stage to sing: "I Want To Get Into The Art." "Singing" others, another standout, soaringly sung by Vincente Minnelli, featuring sentimental photos and original drawings, is the film's sly tribute to Radio City's art director. Best of the show is equally splendid.

JIM HAMMAN

"Baby Love," PolyGram Video, 40 minutes, $19.95.

It might make some hearts ache why Billy Ray Cyrus didn't break the peaks out by some 15 full minutes to this video, for his "Happy" video shows. Follow a stacking shortboard compilation. But then the shoe comes off with a rock touch on, and the full Billy Ray experience begins. Filmed vintage footage may be off at the Zeit in New York, Cyrusamba through the songs on his "Not So Small" are a lot, if not altogether, better. "I Ain't No Good/Goodbye" looks back at "When I还不是 Good," and, of course, "Same Old Friends" and "My Baby's Heart" — and throws in some new stuff for the follow-up. Floating footage, the lead fans waving hello, modelling Billy wear, getting autographs, was in the concert, with which Cyrus shows off some personality and get these moves. A sure thing.

MARTHA A. GILLEN

**CHILDREN'S**


Something new from the Song collection of music videos from children's artists (Chris Street Man, Janet & Judy, Jan Crou, Lori) is this video that has the revealed qualities that make Baby Songs so successful: upbeat, friendly music and high production values. And it adds its own rhythm of different artists both in concert and music videos. The lovely voice of Linda Ayers makes it all work, allowed to shine in the, acoustic, personal appearance of "Mother Goose."" Janet & Judy's "Fruits And Vegetables," on the other hand, is charged with such an endearing exuberance of all the bathunapent and brussels sprouts filled with kip and such a sense of fun "tales" aren't just for baby.

CATHARINE CELLA

"Mother Goose Vol. II," Gold Key Video, 26 minutes, $3.99.

In this installment, one of four in the series titled "The Mother Goose Treasury," award-winning producer Frank Brandel creates another well-known nursery rhymes using "puppets" a sophisticated form of electronic puppetry originally used on The Disney Channel. The result is charmingly delightful and show entertaining watching the puppets and singing along to old favorites like "Little Miss Muffet," "Jack and Jill," "Humpty Dumpty," and "Where, Oh Where Is Mummy Goose?" The low price makes this a perfect stocking-stuffer.

TRUDY MILLER

"Madeline And The Gypsies," Golden Book, 26 minutes, $12.95.

It's another musical "Madeline" charmingly narrated by Christopher Plummer, and the little French schwibgi and her friends Pepeo are taken to by gypsies to celebrate their carnival at the circus. They become little entertainers, of course, until their odyssey begins in and they're reunited with Miss Clavel. Characteristically, the video of electronic puppetry and animation, as when ringing bells become little bellies on their way to the wonderful world of music. Plus, there are sound effects by the incomparable as Madeline and Pepo did a lion costume, and sound, in their "Gypsies" alone. A perfect music video.

New "Madeline" winner: C.C.

Alexander The Terrible, Horrible, No Good, Very Bad Day," Golden Book, 30 minutes, $9.95. Being there are — had days that only grow worse. Alexander's begins with school mishaps, includingpix by a dentist, and ends with having to buy white (47) at the drugstore. The animation by Judith Vries, "Bad Day" is loved by kids and not just for baby. The animation is well drawn and offers unique, e.g., floor-level, perspective. There is plenty of humor, including the excellent score by Charles Vane. The little thing is as refreshing as the ending, which results a nursery to sing to. All this makes "Bad Day" a very good video.

C.C.

**DOCUMENTARY**

"The Real Malcolm X: An Intimate Portrait Of The Man," CBS Video, 60 minutes, $9.95.

Straight from CBS-TV to video, this timely look at the life of Malcolm X, who packed with both headline-making and personal form of interest. An unimpeachable look by the series of interviews with family and friends of the controversial late civil-rights pioneer. Quincy Jones lends some stories, as do interviews with the real Malcolm, including Wesley Staples, Mario Van Peebles, Chuck D, and Malcolm's wife Betty Shabazz. Actually one of the only prominent African-American entertainers present from the proceedings is Spike Lee. But considering the buzz that the film and number of X has been the work of the months, this program puts you in the middle of the deciding battles of World War II. To build solid guerrilla warfare and recruit the help of Mel Gibson, Robert Mitchum, Anthony Hopkins, Rent Zinger, and other famous actors, the video looks at the battles of veterans of all sides, stunning footage, and the compelling penning analysis makes this video an ultimate tribute to history and humanity.

MARC GIAQUINTO

**INSTRUCTIONAL**

"Child Development: The First Two Years," VIEW Video (800.453.1411), 15 minutes, $19.95.

Offering "a comprehensive guide to embracing your child's physical and mental development in 47 minutes is a tall order. Yet this video delivers. And it does so by presenting the most accepted viewpoints of development — and such mistaken notions such as early childhood education — and discussing, each with its own developmental emphasis. From birth to birth, the most important factors are feeding, touching, bonding, and stimulation. The first 6 months is the "hands-on" period; 6-12 months are the "recommended" period; 12-24 months are the "period of time" when the "child" begins to make the latest research in child development along with parents of "Child Development." It's an excellent guide for new parents.

Emily Preve Video Preve is a weekly look at new titles at self-own operations. Send review copies to Catherine Applefield, Billboard, 1515 Broadway, New York, N.Y. 10036.

**MARQUEE VALUES**

(Continued from page 79)

stars James Spader as a congressional candidate, displaying a lot of time skulking around in small neighborhood, gets into a lot of flatshits, and — for some reason — speaks with a discernible Southern accent. But since this is supposedly Louisiana politics, viewers can easily suspend any disbelief. Caught in a lethal marriage to a courting, caricatured political wife, Spader has an amorous assignation with Charlize Theron — which is one of the scenes. When Lewis is charged with her father's murder, the still-campaigning Spader defends the woman for a crime he has committed himself. After this confusing detour as a courtroom drama, "Storyville" generates little interest. But as "Storyville" is a personal project. This eventful but slow-moving story could appeal to those who still haven't worked out their postelectoral hostilities and wouldn't mind seeing a little campaigners, however, in empty-handed.

**Monster In A Box** (1992), R. New Line Home Video, preboxes Jan. 5. Like his previous monolog-movie "Swimming To Cambodia," Spalding Gray is the sole actor here, using few props beyond a table, a chair, and "the monster," the huge manuscript he left unfinished before his death. Within the framework of a story about not being able to finish his book, Gray's multidimensional musings take off: from his mother's nervous breakdown in New York to a confrontation with Hollywood, to a search for Freudian analysis, to his panned performance in a revue. This is the conclusion of Wilder's "Our Town." The poetic rhythms and repetitions of Gray's speech are evocative of the most an- cient storytellers, and his usual comical stories seem so bizarre they're probably true. For "My Diner With Andy" fans who prefer rapid-fire wit over rapid-fire weapons.
I.

Girl, Calif. developed an ed. Dec.

The Real City, New York-based Shorty Lavender, and Boy, the San lin, said.

In fact, such where Folk Music, Bruce Kaplan, said.

Among its most viral melodies into Budweiser.

They swaying Haitian cadences anchor "Malde Amor."

No Ordinary Album. Epic Records celebrates the release of Sade's new album "The Wild Unknown" with a sold-out dinner at Trattoria Dell'Aria in New York. The album has sold more than 2 million copies of "Aretó" to the U.S., Holland, and every Latin country except Brazil, where sales of the Portuguese-language edition of "Bachata Rosa" are 100,000 units and still counting. At least two tracks from "Aretó" will be recorded in Portugal for its Brazilian release next year.

Juan Luis Guerra Issues Long-Awaited Follow-Up (Continued from page 14)

15. Rodriguez claims he shipped more than 2 million copies of "Aretó" to the U.S., Holland, and every Latin country except Brazil, where sales of the Portuguese-language edition of "Bachata Rosa" are 100,000 units and still counting. At least two tracks from "Aretó" will be recorded in Portugal for its Brazilian release next year.

Media Criticism

Guerra's fresh perspectives have not gone down smoothly in some quarters. The aforementioned "El Costo De La Vida" has come under some media criticism for its realistic verse and accompanying video, which portrays an imaginary newsweek complete with violent, often bloody, film clips. Guerra shrugs off the mixed reviews, maintaining that his song and video merely reflect the times. "I believe that everyone who watches television and reads newspaper sees worse images," he says. "What happens is that it's a shocking when an artist takes those elements and puts them into a song. But I believe that an artist has or should have the responsibility to the people, or to the people to whom he owes his living. I'm a realist, and overall I'm optimistic about the future."

Asked whether "El Costo's" galloping merengue groove was used to evoke the lyrics' content, Guerra answers with an emphatic "no." "What happens," he adds, "is that even we Dominicans have the bad conception of thinking that merengue is only happy music. But the music is not only for the feet, but the head."

Certainly, merengue has garnered widespread exposure because of Guerra, who has been covered by major non-Hispanic media such as NBC-TV and Time magazine. He has crossed over into every segment of the heavily-fragmented Latino market, plus the international, non-English arena.

Guerra says he would like to crack the English-language market as well, but only on one condition: "If the music happens, it's going to happen in Spanish," he says. "English-speaking countries have opened up for everyone, and I think 'Aretó' could cross over."
NEW YORK—While studio business in 1992 could not be called stellar, generally, the mood of studio owners and managers has been one of optimism tempered with a hearty dose of realism. Many facilities are now hopeful that recessionary times soon will be drawing to a close. However, many of the changes wrought on the studio business may well be permanent. Personal-use recording studios, in varying degrees of sophistication, are a major part of the business now and their ranks will continue to grow. As a result, many commercial studios are finding new ways to evolve with the business.

Although the studio business saw its share of closures, it also saw a number of top-notch facilities expand, and a number of luxury suites open both in the U.S. and abroad.

In New York, Billboard was afforded an exclusive preview of the brand-new, four-story Hit Factory recording complex in October. Projects are now underway at the facility, which includes a huge soundstage and several other hi-tech recording and mixing rooms, as well as five mastering rooms and a generous number of lounges.

In Los Angeles, the Record Plant is gearing up for its 25th birthday in 1993 with a $5.5 million renovation—which includes the addition of two self-contained studio suites with private artist lounges, kitchens, and baths. The first of the two suites, with a Solid State Logic-equipped control room, went on line in early December with a Prince project. The Neve-equipped second room is due to open soon.

Caribbean Sound Basin, an $8 million multimix world-class recording facility on Trinidad, West Indies, is one of several new luxury studios operating around the world in 1992. Others include Hop Recording Studios in Bo-phenomenal, Seattle; Music3 Digital Studios on the island of Capri off the coast of Italy; and the AX building, which opened in 1991, has been working this year to overcome the challenges of its politically charged location and attract an international clientele of top artists. The $25 million complex is planning to set up a production company to make recordings of top talent that can compete with Western recording standards.

Soon joining the "luxury studio in exotic locale" ranks will be a new luxury resort studio near Marbella on the Costa del Sol in Portugal, which is being opened by producer Rupert Hine and drummer Trevor Morais. It is slated to open in January.

PWL is opening a $2 million studio complex in the Castlefield area of Manchester, England, to serve principal Peter Waterman's new 390-room hotel and label and local talent. The tentative name for the facility is PWL: The Hit Factory North, and it will occupy a listed 1935 Congregational chapel.

Social unrest touched some studios when Los Angeles was in the throes of rioting earlier this year. Many studios are in or near the affected areas of South Central L.A., but most survived relatively unscathed. Although one facility was involved in police exchange, personal injury and property damage was minimal. The greatest loss reported was $25,000-50,000 in bookings.

In other closings, openings, and expansions around the world:

**THE TOP STORIES**

- **Sound Jobs: Burns Risers To Grammy Challenges**
- **A Look & Listen Inside The New Hit Factory Facilities**
- **L.A. Studios Ride Out Storm**
- **Chris Stone Bows Int'l Studio Booking Agency**
- **Clair Bros. Delivered Mercury Tribute Concert Loud & Clear**

**1992 IN REVIEW**

1992 was a year of change as the industry became ever more complex. The Digital Scenario, Solid State Logic’s Scenario is a digital postproduction system complete with 38-channel audio mixer, 24-track random access audio recorder, multitrack audio editor, multiple machine controller, automated routing system, and random-access video. Since its debut in April SSL has sold more than 15 of the systems to major facilities in the U.S. market. A complete Scenario setup retails for about $250,000.

**Manufacturers Did The Shuffle Restructuring Continued Thru Year**

Sources say the U.S. group, The Synclavier Users Consortium, is now negotiating with Bay Bank to purchase NED's intellectual properties and copyrights. Earlier in the year, Fostex hired 27 former NED hardware and software engineers as part of its 90-member staff at Fostex Research & Development Inc., which opened in Hayward, Calif.

Complex corporate maneuverings were also the mode at Siemens Audio Inc. when its Austrian-based parent restructured operations. The reorganizations began in 1991, when Neve and AMS Industries in the U.S. merged into Siemens Audio Inc., headquartered in Bensel, Conn.

(Continued on next page)
MANUFACTURERS DID THE SHUFFLE
(Continued from preceding page)

In spring 1992, Gerhard Gruber was named president of Siemens Audio, replacing Barry Roche, but Gruber's term was brief. By October's AES Convention, he had returned to Austria for a new executive position with Siemens, replaced by John Gluck, formerly president of AMS Industries.

The Siemens restructuring resulted in about 15 layoffs. Siemens' U.K. subsidiaries did not escape the restructuring craze. In October, the U.K. operations of New Electronics and AMS Industries merged, with the elimination of about 80 jobs and closure of Neve HQ. The merged company is headed by former AMS managing director Mark Crabtree.

In other corporate news:
- Mitsubishi announced in London in November that it would cease sales of its ProDigit digital tape machines Dec. 31, marking its first phase of withdrawal from pro audio business.
- Ampex Recording Media Corp. streamlined U.S. operations and eliminated 224 positions.
- BASF Information Systems restructured its North American magnetic media business, halted audiotape production at its Massachusetts plant, and laid off 170 people.
- Yamaha Corp. closed its 5-year-old Yamaha Communications Center.
- Klark-Teknik, a Mark IV Audio firm in Farmingdale, N.Y., was renamed Pinnacle Audio and now distributes and markets Mark IV's foreign product lines in the U.S.

SUSAN NUNZIATA

PRODUCT HIGHLIGHTS OF '92

DIGITAL CAPRICORN: Neve's Capricorn digital recording console debuted in the spring. The board combines digital's automation and assignability features with analog familiarity in its work surface. It marks the first use of Multichannel Digital Audio Interfacing protocol, which was implemented this year in Studer's 48-track DASH recorder and in Otari's DTR-9001 ProDigit 32-track.

DIGITAL DISQ: Disq is a digital console system using a high-capacity microprocessor with an analog console as user interface. Designed by engineer George Massenburg, Russ Hamm of Gotham Audio, and AT&T, the first incarnation of the $500,000-$400,000 system uses a Neve VR console with GML automation.

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STUDY ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 19, 1992)

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<tr>
<th>CATEGORY</th>
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<td>I WILL ALWAYS LOVE YOU</td>
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<td>SHE'S GOT THE RHYTHM (AND I GOT...)</td>
<td>HOTEL ILLNESS</td>
<td>STEAM</td>
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<td>The Black Crowes/ The Black Crowes &amp; G. Drakoulis (Def American)</td>
<td>Peter Gabriel/ D. Lanois P. Gabriel (Geffen)</td>
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<td>THE CASTLE (Nashville) John Kelton Bill Devinon</td>
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Which label has most hits year after year?

Solid State Logic
International Headquarters:
Begbroke, Oxford, England OX5 1RU · Tel: (0865) 842300
Paris (1) 34 60 46 66 · Milan (2) 612 17 20 · Darmstadt (6151) 93 86 40
Tokyo (3) 54 71 11 44 · New York (212) 315 1111 · Los Angeles (213) 463 4444

Billboard
1992 STUDIO ACTION
PRODUCTION CREDITS FOR BILLBOARD’S No. 1 SINGLES

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Radio

FCC Ownership Caps, Indecency Fines Made Waves

By Phyllis Stark

NEW YORK—Broadcasters appealed the FCC’s decision to raise station ownership caps in 1992, but were chilled by the record high fines the commission imposed on several broadcast groups.

In March, the FCC voted to raise ownership caps from a limit of 12 AMs and 12 FMs for a single operator to 30 of each. The FCC also voted to relax duopoly restrictions allowing multiple-station ownership in a market. Congress and minority broadcasters had an immediate and negative reaction to the FCC’s decision, but other broadcasters were excited about the opportunities it presented to improve the financial health of the industry.

Earlier against WLUP Chicago and parent Evergreen Media. Evergreen continues to resist those fines.

While most broadcasters were stunned by the size of the fines, that reaction pales in comparison to the shock waves that rippled through the industry when Birch/Scarbrough announced in the beginning of the year it was closing down operation of its radio ratings division due to “significant financial losses.” Nearly 500 Birch employees were let go. Broadcasters worried about the implications of an Arbitron monopoly.

For its part, Arbitron announced this month the development of the Pocket People Meter, a wearable electronic device that would automatically detect what radio stations the wearer was hearing. The device, expected to be available in 1994, has the potential to revolutionize radio audience measurement.

Howard’s Excellent Adventure

In addition to being subject to indecency fines, Stern had a busy year with the addition of several new stations to his affiliate roster, including an N/T station in Los Angeles. Stern is now heard on the radio in 10 markets.

In July, the producer of his weekly television show, WWOR-TV, announced it had canceled production of “The Howard Stern Show” because of “budget concerns.” Stern later claimed the decision was mutual.

Several weeks later, he announced a deal with New Line Cinema to star in a film with the working title “The Adventures of Partman.” Stern promised it will be “the most disgusting movie ever made.” In October he inked a deal with E! Entertainment Television to host a weekly interview show.

Among Stern’s more controversial moments was the November filing of a $65 million suit against him by a group of Filipino-Americans who claimed he made “racist and defamatory” comments such as the remark that Filipinos “eat their young.” Equally controversial was his expressed desire for FCC chairman Al Skiles’ prostate cancer to spread to his other organs and to the other commissioners.

And, in what is perhaps the ultimate tribute to Stern’s influence, in November consultants Ed Levine and Doug Morris launched the “Sterrnobusters” consultancy aimed at helping stations compete against Stern in their markets.

1992 in Review

This story was written by Phyllis Stark and Eric Bohleth in New York City for Birinc Borsillo in Los Angeles.

1992 had its share of serious news, but it was also highlighted by plenty of bizarre, humorous, or merely curious happenings. Here, then, is our list of 1992’s Distinguishing Distinctions for the radio industry.

Biggest Bang For The Buck: At WBNR Cincinnati’s Labor Day fireworks display, the first shell carried one ounce of the cremated remains of station founder Frank Wood Sr., who died in 1984.

Most Unlikely Ad Campaign At A Mormon-Owned Station: Bonville’s WMXJ Chicago aired a TV spot playing on the Clarence Thomas/Anti Hill hearings in which an actor playing a Southern senator grills the station “GM” about its music and asks if the station plays artists like “Elton Dong.”

Latest Inducers Into The Radio Cleche Hall Of Fame: “25-54 is not a dem, it’s a family reunion.” Past winners have included “we’re just trying to do good radio and give the people what they want” and “marketing will be the key to success in the 90s.”

Best Liners: At a creative thinking seminar for radio promoters at the National Assn. of Broadcasters convention, the audience was urged to come up with 10 station liners they’d like to hear on the radio. Among the entries: country’s “all our listeners are family—literally,” classica “the clock is ticking” and “in a row,” N/T’s “talk is cheap, our rates are not,” and sports talk’s “our jocks fill it.”

Least Idea Likely To Fly: Omaha Neb.-based Stupid Productions sent live chickens to a handful of radio stations in the Midwest this summer to promote its show “The Mean Farmer,” a wacky two-minute comedy bit.

Station Policy Of The Year: WWOR-FM Washington DC. GM Michael Douglass announced the station will no longer use nicknames of sports teams that may be offensive to certain groups, e.g., the Washington Redskins, Notre Dame Fighting Irish, Atlanta Braves, and Kansas City Chiefs. The policy was revoked when Douglass exited later in the year.

Most Credited Gig: Eleven-year-old Jimmy Freeman joined the newly formed Children’s Satellite Network as VP of Fun.

Strongest Air Name: KGO San Francisco hired homeless man Harry Swets to cover the homeless beat. Swets, who uses hooks instead of hands, uses the air name “Hooks on the Street.”

Most Inappropriate Fine: The FCC socked WREM Presque Isle, Maine, with a $100,000 fine for five times the amount the station had just sold for.

Weirdest Happy Ending: WZOU Boston morning co-host Lisa “Lippa” Tedesco’s five-day disappearance generated a ton of local publicity. When she returned to the station, PD Sunny Joe White told reporters she “didn’t realize her own celebrity status.”

Thinking In A Bizarre Way: When a transmitter fire knocked WQK Charlotte, N.C., off the air for several hours, the station returned giving away the “barbecue kits” containing hot dogs, buns, marshmallows, Graham crackers, and a CD or cassette. Winners also received a “hot ticket to see U2.”

Worst Trend: Hiring outside public relations firms to handle radio station press.

Most Chilling Prediction For Mistrusting The Press: During the NAB convention in April, former President Ronald Reagan was stabbed in the eye by a man who had been presented with was smashed by anti-nuclear activist Rick Paul Springringer, who jumped on stage and grabbed the mike before being wrestled to the ground and dragged off stage by Secret Service agents. Springer got into the luncheon on a press pass.

Most Pavarotti Impersonation By Pavarotti: If you thought the guys from Mill Vanilli were the only entertainers who thought they could get away with lip-syncing, think again. Turns out opera great Luciano Pavarotti was cut during the syndicated broadcast of “Pavard and Friends” Sept. 27. He later apologized.

The Keeping Sexism Alive Award: To KOOL-FM Phoenix OM Tom Peake, who dragged a female co-host out of the studio during his acceptance speech at the NAB Marconi Awards and pointed out her “boobies” to the crowd.

The Dating And Rice Award: WPW (now WNNX) Atlanta’s “Broken Hearts Ball” on Valentine’s Day featured an on-site shredder for singles who wanted to rid themselves of photos of their ex.

Recounting Events Of Dubious Distinction

‘92 Proved A Bazaar Of Bizarre Radio-Biz Happenings

In October, three Infinity Broadcast casting outlets were slapped with indecency fines of $2,000 each for a 1990 broadcast of Howard Stern’s morning show. A few weeks later, Greater Media’s KLXS Los Angeles was hit with the largest fine ever issued by the FCC, $105,000, for several Stern broadcasts. At press time, the FCC was close to fining Infinity again, this time an amount ranging from $31,000-$900,000 for the same broadcasts that earned KLXS its fine.

In September, the Justice Dept. filed complaints in U.S. District Court in order to collect $6,000 worth of indecency fines leveled against Stern in their markets.

OTHER HIGHLIGHTS

In programming news, country radio’s teen share of listening zoomed from 3.1% to 7.6% from two years ago. PJs cite Garth Brooks and the other “new guard” artists like Travis Tritt and Alan Jackson as factors for the teen increase.

Country radio also became more receptive to country, as records by Wynonna Judd, Billy Ray Cyrus, and Rodney Crowell crossed over.

May brought some close calls, but no injuries or damage to radio personnel or stations during the riots in Los Angeles. Many stations there flipped to an all-news format during the crisis or opened their airwaves up for callers to vent their anger and frustration. Some, like KAAZ in L.A. and across the country immediately shelved promotions in an effort to help quiet the escalating efforts for the riot’s victims. Predictably, L.A.’s N/T stations went through the roof in the spring Arbitron book.

In September, JACOR Broadcasting announced its intention to form the Boston Radio Group.

In October, JACOR Communications, struggling under a heavy debt load, restructured. Chicago-based partnership Zell/Chillmark Fund, L.P. committed $51 million to JACOR in exchange for 69% of its common stock.

And in December, following the election of new Democratic President Bill Clinton, Republican FCC chairman Al Sikes announced he will resign, effective Jan. 19.

The industry lost several legends this year, most notably Rod Sklar and Melvin Lindsey. Top 40 programming pioneer Sklar died unexpectedly June 22 following a heart attack. Lindsey, the voice who developed the Quiet Storm format in urban radio, died March 26 of complications from AIDS.
WHEN NORM WINER took the reins as PD at Chicago's WXRT in 1979, he inherited a stagnant buzzsaw of biggies, "a hopelessly dated progressive station," in his words. Today, WXRT is tied for third place in the 25-34 demographic, and was up 3.3-3.5 in-plush in the summer Arbitron book.

WXRT's biggest competition has always been album rock WLUP-FM (The Loop), and when Winer first came on board, "The Loop was cooler than WXRT; in the late '70s, it was the station in Chicago."

Winer had arrived with a 24-carat progressive resume, having served at underground radio pioneers WBCN Boston and KSAN San Francisco. His first radio gig was as a jock at WBCN in 1969. He left a year later for Montreal, to become PD at CHOM. He returned to WBCN as its first PD ("it had been a commune up to then," he says), and stayed on until 1977. For the next two years, Winer served as morning man on KSAN until he received the offer to run WXRT in the summer of 1979. He was upped to VP of programming last June.

Winer's first task at WXRT was to update the station's sound—which he did, but he sees it now, "a little too drastically. What I considered progressive in 1979 was considered punk rock [by the public]."

He did wholesale clearing of the record library, immediately dumping "the right-flank AOR garbage from the '70s—Styx, REO, Kansas, Journey. My first day I added the Clash, the Jam, and the Roches to the record library." For many listeners it was a welcome change, but for the majority, he says, "it was too abrupt a change, and the ratings reflected that.

Over the next four years, however, "We figured out how to smooth it out, and between 1981 and 1983 we started seeing results. WXRT became dominant in the 25-34 demographic and began pulling three shares in the Arbitrons for the first time, beating the Loop on a number of occasions, according to Winer. New wave was now all over the charts, with groups like the Human League and Soft Cell—"Top 40 radio was crossing over records that we'd broken."

The momentum switched back to the Loop when that station ceased targeting teens and began aiming at the upper demos itself. The Loop's crowning touch was hiring a wild man morning personality Jonathon Brandmeier, who proudly went on to take the market by storm.

During that period, Winer says WXRT experienced a "musical hill," but soon began "looking for a new thrust. We decided to develop a new image."

WXRT hired Young & Rubicam, which came up with a visually and musically arresting series of TV spots that broke in fall 1989. The station dumped its longtime diamond logo and slogan "Chicago's Finest Rock," replacing them with an industrial-looking logo that proclaimed, "93 XRT—Radio Chicago."

The revamped station and its striking ad campaign, which featured slogans like "Thank For Yourself" and "Move Someplace Colder," "made more people aware of our vitality," says Winer. The ratings went back up, and have stayed "consistent and . . . positive."

Lin Brehmer, XRT's MD from 1984 through 1990, returned last December after a stint as PD at KCTZ (Cities 97) Minneapolis. His MD successor, Paul Marzahlak, was firmly entrenched, but his return did mark a stabilization in the longstanding XRT lineup, which had been virtually unchanged for eight years. Brehmer became XRT's early morning man from 5:30 a.m. to 8:30 a.m., shifting Terri Hennen, who'd held down the 6-10 a.m. slot for 11 years, to a 9-11 a.m. position. Thus, the others jocks all started their shifts two hours later. We wanted to freshen things up, strengthen each daypart," says Winer.

Many listeners weren't thrilled at first, he notes. "We were getting threatened because we'd removed our beloved Aunt Terr." he says. But the naysayers recovered quickly—that's the XRT winter book.

To bolster WXRT's identification as Radio Chicago, the station has kept a high profile on the live-event scene, presenting a free July 4 outdoor concert and an annual firework show at the beginning of summer, and co-sponsoring numerous shows throughout the year at venues ranging from intimate clubs to the 30,000-seat Soldier Field Music Theatre. This past year, in observance of XRT's 20th anniversary, a number of free concerts were scheduled—most notably, a show at the World, in which all 30,000 seats were given away.

According to Winer, "One of the things I'm proudest of is that virtually every major album rock consultant has come at us at one time or another, with various stations—and they've all left. Lee Abrams, John Sebastian, Fred Jacobs, Jeff Pollock—they were all in the market for awhile, and they all departed. We've never had a consultant—there's nobody from out of town who could tell us anything."

**MOIRA MCCORMICK**

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- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
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### Album Rock Tracks

**Composed from a national sample of 4,000 auditors by Broadcast Data Systems. Radio Track surveys 95 album rock stations and electronically monitored 24 hours a day, 7 days a week. Songs voted by grads employees, crossed by comparing next recording events of editors with similar stations.**

<table>
<thead>
<tr>
<th>No.</th>
<th>12w</th>
<th>7c</th>
<th>Week</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>HOTEL ILLNESS: TEMPLE OF DOOM</td>
<td>THE DEEP</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>12</td>
<td></td>
<td>STEAM</td>
<td>PETER GABRIEL</td>
<td>DEF AMERICAN/FRYE</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
<td></td>
<td>CRUEL LITTLE NUMBER</td>
<td>THE JEFF HEaley BAND</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>10</td>
<td></td>
<td>WICKED AS IT SEEMS</td>
<td>KEITH RICHARDS</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>1</td>
<td></td>
<td>STAND UP (KICK LOVE INTO MOTION)</td>
<td>DEF LEPPARD</td>
<td>MERCURY</td>
</tr>
<tr>
<td>6</td>
<td>12</td>
<td>14</td>
<td></td>
<td>SAY HI TO 2 HEAVEN</td>
<td>TEMPLE OF THE DOG</td>
<td>AM</td>
</tr>
<tr>
<td>7</td>
<td>14</td>
<td>17</td>
<td></td>
<td>HIGH TIMES TO FALL</td>
<td>ARC ANGELS</td>
<td>SONY</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>13</td>
<td></td>
<td>DRIVE</td>
<td>R.E.M.</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>12</td>
<td></td>
<td>JIMMY OLSEN'S BLUES</td>
<td>SPIN DOCTORS</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>13</td>
<td></td>
<td>WAR OF MAN</td>
<td>NEIL YOUNG</td>
<td>REPRISE</td>
</tr>
<tr>
<td>12</td>
<td>19</td>
<td>7</td>
<td></td>
<td>FRIENDS</td>
<td>JOE SATRIANI</td>
<td>MERCURY</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>11</td>
<td></td>
<td>SHUFFLE IT ALL</td>
<td>ZZ TOP AND THE JU-JU JU HOODS</td>
<td>EOLE</td>
</tr>
<tr>
<td>14</td>
<td>9</td>
<td>6</td>
<td></td>
<td>TIME AFTER TIME</td>
<td>OZZY OSBOURNE</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>15</td>
<td>13</td>
<td>3</td>
<td></td>
<td>KEEP THE FAITH</td>
<td>R. BOWIE</td>
<td>SONY</td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td>15</td>
<td></td>
<td>LITTLE MISS CAN’T BE WRONG</td>
<td>BAD COMPANY</td>
<td>DEF LEPPARD</td>
</tr>
<tr>
<td>17</td>
<td>22</td>
<td>12</td>
<td></td>
<td>IF YOU'RE GONNA LOVE ME HONE</td>
<td>EDDIE VERNON</td>
<td>MERCURY</td>
</tr>
<tr>
<td>18</td>
<td>3</td>
<td>18</td>
<td></td>
<td>REST IN PEACE</td>
<td>MARVIN GAYE</td>
<td>ISLAND/PLG</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>8</td>
<td></td>
<td>WHO'S GONNA RIDE YOUR WILD HORSES</td>
<td>U2</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>21</td>
<td></td>
<td>JEREMY</td>
<td>PEARL JAM</td>
<td>EMI</td>
</tr>
</tbody>
</table>

**21 NEW**

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTING LABEL</th>
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</thead>
<tbody>
<tr>
<td>21</td>
<td>I DON'T WANT TO BELONG</td>
<td>NURVANA</td>
<td>DGC/GEFFEN</td>
</tr>
<tr>
<td>22</td>
<td>NEW ** Flashmaker **</td>
<td>NIRVANA</td>
<td>DGC/GEFFEN</td>
</tr>
<tr>
<td>23</td>
<td>STOP THE WORLD</td>
<td>EXTREME</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>24</td>
<td>SAD BUT TRUE</td>
<td>METALLICA</td>
<td>ISLAND/PLG</td>
</tr>
<tr>
<td>25</td>
<td>IT COMES AROUND</td>
<td>JUDE COLE</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>26</td>
<td>GUILTY</td>
<td>POORBOYS</td>
<td>SONY</td>
</tr>
<tr>
<td>27</td>
<td>NEARLY LOST</td>
<td>SCREAMING TREES</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>28</td>
<td>FORECLOSURE OF A DREAM</td>
<td>MEGADETH</td>
<td>NUCLEAR</td>
</tr>
<tr>
<td>29</td>
<td>OLD ROSE MOTEL</td>
<td>GREAT WHITE</td>
<td>CAPS</td>
</tr>
<tr>
<td>30</td>
<td>NEW ** Power Track **</td>
<td>PEARL JAM</td>
<td>EMI</td>
</tr>
</tbody>
</table>

**Tracks moving up the chart with airplay gains this week.  Videoclop availability © 1992, Billboard/BPI Communications.**

### Album Rock Recurrent Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE IS ON THE WAY</td>
<td>SAIGON KICK</td>
<td>THIRD STONE AGE</td>
</tr>
<tr>
<td>2</td>
<td>SUNRISE</td>
<td>TEMPLE OF THE DOG</td>
<td>AM</td>
</tr>
<tr>
<td>3</td>
<td>EVEN FLOW</td>
<td>PEARL JAM</td>
<td>EMI</td>
</tr>
<tr>
<td>4</td>
<td>RIGHT NOW</td>
<td>VAN HALEN</td>
<td>WARNER Bros.</td>
</tr>
<tr>
<td>5</td>
<td>REMEDY</td>
<td>THE BLACK CROWES</td>
<td>MERCURY</td>
</tr>
<tr>
<td>6</td>
<td>THORN IN MY PRIDE</td>
<td>THE BLACK CROWES</td>
<td>MERCURY</td>
</tr>
<tr>
<td>7</td>
<td>HARD TO HANDLE</td>
<td>THE BLACK CROWES</td>
<td>MERCURY</td>
</tr>
<tr>
<td>8</td>
<td>BAD TO THE BONE</td>
<td>GEORGE THOROGOOD</td>
<td>MERCURY</td>
</tr>
<tr>
<td>9</td>
<td>DESERT SKY</td>
<td>OZZY OSBOURNE</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>10</td>
<td>ODE TO JOE</td>
<td>OZZY OSBOURNE</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>11</td>
<td>10 MORE</td>
<td>ANIMAL</td>
<td>GRITS</td>
</tr>
</tbody>
</table>

**Recruits are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.**

### Radio

**Tighter Budgets Didn’t Restrict Fun**

NEW YORK—For the first time in two years radio stations had to focus their promotional attention this year on something other than a high-profile military action in the Middle East. As usual, though, events of the Presidential election, the adventures of Madonna, and Hurricane Andrew—struck a chord with enough listeners to keep things interesting.

One trend that continues unabated, though, is the need to pull off more promotions with fewer people and fewer dollars thanks to ongoing budget cuts. As local marketing activities and dupo-ply deals multiplied, the number of promotions, marketing, and marketing jobs themselves seemed to be dwindling. An ominous formula, indeed.

One way to combat that difficult tide this year was to hook up not only with promotion salespeople, but with the media partners, too. For instance, WSSL Greenville, S.C., teamed up with the local CBS-TV affiliate to produce a 30-minute country video show, "Whistle Tracks." The television station pays for the production costs, WSSL provides the DJs and sets to splash its call letters on the airwaves every week.

Two new technologies were introduced this year to help promotion department deal with their shrinking budgets. Market Intelligence is used to produce an instant data base through a station’s incoming calls, and Taskmaster is the industry’s first promotion-only software package.

Some of the more entertaining undertakings this year included Spanish WJBR Miami’s promotion that offered a beach-front home in Cuba to the listener who correctly guessed the date Cuban Fidel Castro would lose his grip on power. In June, WBKQ St. Louis searched the city for the lastest father. To win, five finalists sent Father’s Day planted in recliner at a local theme park.

During a summertime heat wave, WZGC Atlanta listeners competed to make the block using just their bodies. KYIS Oklahoma City hosted its "at-work network winter games," which featured the “Desk-a-Loo," where contestants distinguished between regular and decaffeinated coffee, as well as the “Receptionist Toss," where office receptionists tossed dummies for distance.

WNCN Columbus, Ohio, sent a mother to tag along on Spring Break, unbeknownst to her vacationing student daughter. While the station was interviewing the daughter via cellular phone about her late-night carousing, mom strode into her hotel room.

Madonna’s new album and book inspired many a promotion department (Continued on page 85)
Recession's Effects Resonated In Radio Rule-Making

BY BILL HOLLAND

WASHINGTON, D.C.—Once again this year, the faltering economy took center stage among some presciently diagnosed radio issues. The good news was that this year the FCC finally did something to help broadcasters get through the difficult times by increasing station ownership caps. FCC chairman Al Sikes made it clear the revision of the radio-ownership rules was done to help the industry be more competitive in tough times.

Although it earned its place as the top issue, the economy had some tough competition this year from the FCC's indecency fines, as well as local marketing agreements and the FCC and Congress' quickie steps to make sure owners don't sign lease agreements and sail off to the Caribbean.

Most industry officials think the commission bent over backward to allow most responsible lease agreements to continue because of the realization that many stations, more than half, according to the National Assn. of Broadcasters, were not able to be profitable in this economy.

LMA rules would have been even more lenient had it not been for worries by Rep. John Dingell, D-Mich., and some other members of Congress that the FCC's LMA point of view was too soft, the Congressional way of saying some broadcasters involved in LMA's would relinquish their interests.

As for indecency, there was surely no help from the commission on that topic, but consider this: One reason stations pushed so hard for the rights of their morning teams and other talent is because the ratings for their programs are high and generate more revenue for the stations.

In effect, one can make the fairly obvious argument that, once again, sex and controversy sell, and produce bottom lines, for otherwise flat revenue stations.

So the recession, and its effects, has to be the No. 1 topic for '92. Here are some important or interesting events that made a dent in the radio year:

• In February, the Supreme Court overturned an appeals court decision that the FCC's license preference for females was constitutional.

• A March-to-August tug of war between the FCC and Congress on the number of stations to be allowed in the new radio ownership rules. The FCC wanted 30/30, the Congress, much less. House communica
tions leaders also accused the FCC of making up their research to suit the deregulatory purposes.

• The final settlement: 18/16, with increments upward later.

• The FCC's midyear foray into sniping was initiated by two random audits of radio and TV stations' compliance to the political advertising rules.

• The FCC's Sikes made good on promises to cut out more bureaucratic red tape, but also on threats to ad
mint. House rules left with the Fed

• in. In addition to docking indecency and political ad rules for
terences, many stations found FCC line
to make for such violations as unit towers, no authorized station at the stick, and no main station management presence, as well as violations of lottery, on-air fraud, and unauthorized broadcasts of listeners' comments.

The digital future kept shifting. First, proponents of alternatives to the L-band Eureka system, touted by NAB, were successful in getting the trade groups to up an L-band for all. Then the WARC international radio conference took out L-band for DAB at the knees, and increased the search and acceptance of an in-band DAB system for AM and FM radio.

• Several station owners (Ever
green and Infinity) have decided to not pay FCC for already indec
cent broadcasts, setting the stage for a Supreme Court fight in 1993.

• What began as a series of mi
year-leeaks from the FCC on a variety of topics made it clear the Sikes FCC was not a rubber-stamp commission and that other commissioners (and even top staffers) were clearly going to push forward their own agendas.

This final tally, loss-of-cannot continues as the commission still has no consensus—despite plenty of opinions leaked to the press—about what further the FCC's battle againstInfinity for its simulcasting of several

• Howard Stern shows have drawn indecency complaints. Now that chairman Sikes has offered his resignation, will there be an FCC consensus (and a surprise holiday gift for Infinity for a grand finale?"

Major Firms Scrambled To Adjust To Frugal Times

LOS ANGELES—1992 was a particularly difficult year in the networks and syndication areas because of a dramatic 11.9% drop in network advertising revenue from the previous year. As a result, most of the major players in the business had to make some serious adjustments.

Among the key moves were CBS Radio Networks' elimination of 160 employees in late June and its No

mer move to divest its CBS News Radio Special Broadcast unit. ABC Radio Networks experienced something what some called "black Friday" in August, when approximately 30 stations went on the air, and was part of an ongoing effort to consolidate the New York-based network and its Dallas-based sister company, Satellite Broadcasting.

Also in August, Westwood One sold its 50% stake in WNEW-AM New York and let go of a handful of high-profile executives and NBC Radio Net
etworks.

Unistar Radio Networks closed its Colorado Springs office and eliminated 15 employees, consolidated its business and programming departments into new facilities in the Los Angeles area in May.

On the good news side, Premiere Radio Networks saw significant growth in sales and profits and bought its first station, Black Mon
er, in November. The network also went public in April.

The Denver-based Classic Radio Network also had a good year. In this spring's Radar 45, its 12-plus listener share rose 13.4%. Overall, young adult net

works fared well with young adult networks with a 21% increase.

MediaAmerica also thrived in 1992. Its revenue, staff, and inven
tory size increased significantly. Among the 13 shows it added this year were EFM Media Manage
tment's "The Rush Limbaugh Morn

ing Update" and "Columbia Radio Hour" with Columbia Records.

Growing Pains For Talk

The syndicated talk-radio world con

tinued to experience growing pains.

ABC pulled the plug on weeknight talk show "The Brian Orser Show" in August, and surfing down the road was TNN's shuffle of "The Shannon Shannon Show with Shannon Shannon" and Detroit's "Good Day Detroit with Tim Grams.

To fill the void, CBS launched its first talk show in August, the week

ight "The Gil Gross Radio Show" and

bowed Dr. Joy Browne's show and Daynet added the "Leslie Marshall Program."

CD Media launched CD Talk Net

work in May, with "The Sonny Bloch Show" and "Today's Business Journal.

AM to FM

For Christmas, the network announced Larry King will move from nights to days, beginning in February.

On the countdown front, SJS Enter
tainment bowed "The Talk Radio

Countdown" with Mike Harrison in September. WW1 debuted "Casey's Countdown" and dropped "Shannon's All Request Top 30 Countdown," while Mutual Broad
casting bowed "Country Count

down USA." The Shannon count

down moved to Cutler Productions.

The symbiotic relationship be

between network radio and TV contin

ues to grow, as the simulcasts of "WW1's Unplugged." MJJ Broadcasting signed deals with ET Entertainment Television and VH-1's "Center Stage," and broadcast the CMA Awards for the first time.

Country radio stations got two new variables to choose from this year: Unistar's "Hot Country" and Supercast's "Super Hot Country."

Meanwhile, SMN's top 40 format "The House of Hits," evolved into its own as a format, and debuted its delivery service for independent producers, ABC Satel

tellite Services.

New Specialties Nuts, Sports, and children's programs to each goal station.

This year, standard News bowed the Washington NewsDesk; regional NESE Network expanded to 24-hours; and the Pittsburgh Post-Gaz
ette debuted the regional Post-Gaz
ette Radio Network.

ABC and CBS moved into the wire
casting business with the launch of NewsWire and the acquisition of Zappe
t, respectively.

Another syndicator decided to give the troubled children's radio format a shot with the launch of the Chil

ren's Satellite Network, and there was ABC Radio teaming with Disney for a network.


Modern-rock programming contin

ued to grow as well, with Superdia
ta's "The Howard Stern Show" debuting, and "MTV 120 Minutes: Left Of The Dial," and WW1's "In Concert: New Rock." WW1 also debuted "In Concert: High Voltage." A few longtime shows went through changes. WW1's "The Dr. Demento Show" moved to On The Radio Broadcasting, and CBS dropped "Cruisin' America With Cousin Brucie."

New shows were revamped, in
ccluding WW1's Saturday-night "Pi
rate Radio" show, now hosted by Lon

Finn, and "American Dance Tracks" which moved to new host, former MTV VJ Julie Brown.

New shows included Global Satel

works' "Entertainment This Week."

On the international scene, TNNR's "The Nashville Review Count
down" made its Japan de

and WW1's "Casey's Top 10 With Kelly Kondor" made its Pol

ishian debut. In addition, ABC Radio International debuted in June.

CARRIE'S PICKS

Among the most exciting shows in this author's opinion were two edi

ced shows this year. "Eeny Me

en," with Bill Clinton and U2, the other with Clinton and Al Gore as featured guests and "The Conversation: Awareness: A Tribute To Freddie Mercury;" CBS' Winter Olympics coverage; and ABC Radio Network's "Good Times". And other highlights: WW1's "Van Halen's Cabo Wabo Rock Radio Festival" and "Michael Jackson In Concert."
### Power Playlists

#### Hot 100

**Monitored Airplay from the Nation's Largest and Most Influential Radio Stations**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bobby Brown</td>
<td>Baby, Baby, Baby</td>
</tr>
<tr>
<td>2</td>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
</tr>
<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Thriller</td>
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<tr>
<td>4</td>
<td>George Michael</td>
<td>Faith</td>
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<tr>
<td>5</td>
<td>Madonna</td>
<td>Like A Virgin</td>
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<tr>
<td>6</td>
<td>Lionel Richie</td>
<td>Say You, Say Me</td>
</tr>
<tr>
<td>7</td>
<td>Lionel Richie</td>
<td>The West Side of the Night</td>
</tr>
<tr>
<td>8</td>
<td>Wham!</td>
<td>Last Christmas</td>
</tr>
<tr>
<td>9</td>
<td>Bruce Springsteen</td>
<td>Born In The USA</td>
</tr>
<tr>
<td>10</td>
<td>Run-DMC</td>
<td>NY State Of Mind</td>
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#### Country

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<tr>
<td>1</td>
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<td>The Dance</td>
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<tr>
<td>2</td>
<td>Eric Church</td>
<td>Like Jesus Does</td>
</tr>
<tr>
<td>3</td>
<td>Tim McGraw</td>
<td>Everywhere</td>
</tr>
<tr>
<td>4</td>
<td>George Strait</td>
<td>When The Sun Comes Up</td>
</tr>
<tr>
<td>5</td>
<td>Reba McEntire</td>
<td>Does He Love You</td>
</tr>
<tr>
<td>6</td>
<td>Meat Loaf</td>
<td>I'd Do Anything For Love (But I Won't Do That)</td>
</tr>
<tr>
<td>7</td>
<td>Tanya Tucker</td>
<td>Strong Enough</td>
</tr>
<tr>
<td>8</td>
<td>Wynonna</td>
<td>I Can't Say Goodbye</td>
</tr>
<tr>
<td>9</td>
<td>Tracy Lawrence</td>
<td>Keepin' On Chevy</td>
</tr>
<tr>
<td>10</td>
<td>Randy Travis</td>
<td>Three Chords And The Truth</td>
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#### Top 90s

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<tr>
<td>1</td>
<td>The Backstreet Boys</td>
<td>I Want It That Way</td>
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<tr>
<td>2</td>
<td>'N Sync</td>
<td>Tearin' Up My Heart</td>
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<tr>
<td>3</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
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<tr>
<td>4</td>
<td>NSYNC</td>
<td>扞VYIY</td>
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<td>5</td>
<td>'N Sync</td>
<td>Tearin' Up My Heart</td>
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#### Billboard

**Playbacks supplied by Broadcast Data Systems' Radio Track service.** A rotating panel of leading broadcasters in Top 50 radio markets, electronically monitored hours a day, 7 days a week. Songs based on number of plays monitored weekly.
Arbitron Offers New Rules On Slogan Use; Mt. Wilson is JOY-ous; Smokin' Simpson

At its annual consultant fly-in Dec. 11 in Baltimore, new rules were announced regarding slogan usage and modifications to its slogan-usage guidelines. Effective with the winter 1993 survey, a slogan ID must be used on the air four times an hour or the equivalent of 50% of the total IDs for the hour in order for a station to get credit for it in diaries. Previous rules called for a station to use the slogan just once an hour in order to get credit.

In other news, the ACLA has filed a brief with the FCC protesting the commission’s forfeiture action against Greater Media's KLSX Los Angeles for several broadcasts of Howard Stern's show (Billboard, Dec. 12). The ACLA also plans to send a letter to the Clinton Clinton transition team demanding that the FCC “be directed away from censorship actions pertaining to public decency.”

Meanwhile, Stern nemesis Al Westcott, the man responsible for the complaint that resulted in the $105,000 fine against KLSX, is now hosting a syndicated morning show with Steve Tovino.

Potential WJNO-AM-FM Clevelanders Xeni Zapa, Lynn Tovlin, and Bobby Rush have sent a nearly 100-page response to the FCC, refuting claims by several local groups they are guilty of “outright fraud” in their attempts to purchase the stations. The NAACP and the Southern Christian Leadership Conference claimed in an earlier FCC filing that Tovlin and Rush, who are black, are serving as “front men” to allow white broadcaster Zapa to purchase the stations.

Longtime KPLX Dallas PD Bobby Kraig exiled for a promotion grip at WRIP; No replacement has been named ... Chris Bailey joins WWMX Baltimore for the PD chair last held by Greg Duncan. Bailey arrives from WNYZ Norfolk, VA ...

WNYX Norfolk, which was formerly simulcast with sister urban AC outlet WMYA, is now an all-rap/hip-hop station.

Meanwhile, morning man Morris Baxter had been MD/mornings at WMYA. The rest of the live lineup includes 10 a.m.-1 p.m. host Delight and 4-10 p.m. host Damion D. Meanwhile, the country’s other all-rap station, WPJC Chicago, adds Lee Bailey’s “Hip Hop Countdown.”

Steve LaBeau takes over as the new PD at WMMX Norfolk, replacing Billy Shears, now at WLAC-FM Nashville. LaBeau was last (ONPD at KMMX (now KZON) Phoenix ... WROO Jacksonville, FL, PD John Richards is upped to OM for WROO and local co-owned stations WAIA, WNZS, and WNZN.

WHTQ Orlando, FL, segues from all-news/sports to a new simulcast agreement with WDAF Kansas City. ... WFootball has been named director of news and information at American Public Radio. He was a program marketing rep at WQXR.
Winning Moments At Billboard Awards

LOS ANGELES—The music industry's biggest stars came out for the 1992 Billboard Music Awards Dec. 9 at Universal Amphitheater here. The two-hour show was aired live for the first time on Fox Broadcasting Co. Garth Brooks was the big winner, taking home seven awards. Other big winners included U2, Jodeci, and Boyz II Men.

One of the show's highlights was the presentation of Billboard's first Century Award to George Harrison by Tom Petty, who gave a warm salute to his friend and fellow Traveling Wilbury.

Travis Tritt is joined by the Stray Cats' Brian Setzer during a performance of Elvis Presley's "Burning Love."

Travis Tritt is joined by the Stray Cats' Brian Setzer during a performance of Elvis Presley's "Burning Love."

The members of Kris Kross pose after being named No. 1 New Pop Artist and performing their hit "Jump." (Photo: Glenn Waggner/BPI)

Garth Brooks accepts one of his seven awards, which included No. 1 Pop Artist and No. 1 Country Artist.

George Harrison proudly accepts Billboard's first Century Award. The award is Billboard's highest honor for distinguished creative achievement.

Host Phil Collins pulls a hat trick.

Eddie Murphy presents the award for Hot 100 Single With Most Weeks at No. 1 to Boyz II Men for their record-breaking hit "End of the Road."

Arrested Development is caught performing a rousing "People Everyday."

The members of Cypress Hill pick up the No. 1 Hot Rap Single award for "The Phuncky Feel One" and the No. 1 Hot Rap Singles Artist award. (Photo: Glenn Waggner/BPI)

Jerry Pressman, president of Billboard Entertainment Marketing, left, and executive VP Jerry Sharell flank Hot AC Artist winner Richard Marx.

Billy Ray Cyrus celebrates after receiving The Billboard 200 Album Most Weeks at No. 1 award for "Some Gave All."

The members of Jodeci pose in their battle garb. The act took home awards for No. 1 Hot R&B single (for "Come And Talk To Me"), No. 1 R&B Album, No. 1 R&B Albums Artist, and No. 1 R&B Artist. (Photo: Glenn Waggner/BPI)
Billboard had an idea: to put the winners of its 1992 Awards in a completely different package—one closely identified with music, capable of superior graphics and featuring a distinctive closure to keep the winners under wraps until their names were announced.

Ivy Hill answered the call with the Flip Top, a package designed to meet the industry's needs for increased graphic attraction when the long-box is no longer.

The Flip Top enables you to experience freedom of choice, freedom of expression, freedom to explore new dimensions in visual art.

For more information contact:

Steve Motyka
213/587-3131
DIVVYING UP THE DIGITAL ROYALTY IN THE SKY

(Continued from page 5)

by Michael Ellis

WHITNEY HOUSTON CONTINUES TO gain strongly at No. 1 with "I Will Always Love You" (Arista), setting new records each week for the highest weekly sales total—almost 450,000 units—and the highest airplay point total since the methodology change in 1991. In the nominal pre-Christmas sales period, "I Will Always Love You" has jumped over "If I Ever Fall In Love" by Shai (Gasoline Alley), to nab the No. 2 spot, although Shai's single is still gaining points. The weekly sales total for "Rump Shaker" is now above 160,000, which is higher than the average for a No. 1 single, but no record can come close to "All Ways" in its formidable combination of sales and airplay. It now leads in total points by almost three-to-one.

THREE RAP ARTISTS ARE appearing on the Hot 100 for the first time. Positive K from New York is bulleted at No. 72 with "I Got A Man" (Island), an early top-five airplay report from WHYY Detroit. L.A. rapper Paperboy wins the Power Pick/Sales at No. 62 with his debut Hot 100 single, "Ditty" (Next Plateau), breaking big in Seattle (No. 6 at KUBE) and San Diego (No. 8 at 98.7). Home Team, a Miami-based rap duo, enters at No. 58 with "Pick It Up" (Lude). It's already No. 9 in airplay at Q105 Buffalo, and will be charted on the chart. Chante Moorer, a singer/songwriter from California, debuts at No. 92 with her top 15 R&B hit, "Love's Taken Over" (Silas), and Sound Factory, a studio group from Sweden, enters at No. 88 with "Under This Groove" (RCB), a top-15 dance club play hit and No. 1 in airplay at Power 106 Los Angeles.

A CHART JAM IN the high 40s and 50s causes three records to make smaller moves than their growth would indicate. "I Will Always Love You" by Sade (Epic) gains 16% in points but moves up only two places to No. 49, and right behind it "Love Can Move Mountains" by Céline Dion (Epic) also moves up two places despite a strong 19% point gain. Sade's single is No. 9 at both WSSX Charleston, S.C., and WERG Baltimore. "Mountains" is tops five in airplay at WGRD Grand Rapids, Mich., and KTUX Shreveport. La. "Mr. Wendal" by Arrested Development (Chrysalis) is held at No. 53 despite a 2% gain in points and eight top 10 BDS airplay reports. Another jam, in the 70s, pushes "It's Alright" by Classic Example (Hollywood Basis) back three places although it is gaining points.

QUICK CUTS: The Power Pick/Airplay, and the biggest point gainer of any record below the top 15, is "A Whole New World" by Peabo Bryson & Regina Belle (Columbia), jumping 12 places to No. 42. Early strong markets include San Diego (No. 15 at 1200), Salt Lake City (No. 12 at KJSN), Portland (No. 9 at KJOY) and Minneapolis (No. 6 at KBEM). Prince (Mercury) re-enters the Hot 100 at No. 89 on renewed sales strength. Next week, there will be no issue of Billboard, but there will be no holiday for the Hot 100. SoundScan and BDS are profits. Although many of the small-market unmonitored stations will freeze their lists, we will not freeze the Hot 100 for a week as in previous years. The chart numbers for the unpublished Jan. 2 issue will appear in the "last week" column in our next issue, date Jan. 9.

BUBBLING UNDER HOT 100® SINGLES

(Continued from page 5)

ACLU SEeks TO SAVE BODY COUNT

(Continued from page 16)

fevered reptile never reached the stage where they were negotiating with the city for security; the show was canceled before then.

As for the ACLU, he says ACLU accusations that the police said future Mephisto shows would not be covered adequately should Body Count perform. "I was not informed," he says. "They never told us anything about looking for any problems; that we were not encouraging violence. We talk to [the police] and we never do have an arrest of a violent person in the club," he says.

Craig Merritt, administrative assistant for Pittsburgh's public safety department, which includes the police department, says the ACLU's claims are "off the mark." Merritt says the department is prepared to handle any problems that may arise from shows. "We don't put our heads down and say, 'We're not going to deal with this,'" he says. "We deal with things that are brought to our attention."

While it is clear that the ACLU has reason to be concerned about the future of Mephisto shows, it is also clear that the ACLU's claims are exaggerated. The police department has a well-established policy for dealing with large gatherings, and it has not been afraid to take action when necessary.

The ACLU's concern is understandable, but it is also necessary to remember that the ACLU is not the only group with a stake in the outcome of this dispute. The city of Pittsburgh, the police department, and the public at large all have a stake in the outcome of this dispute. The ACLU is simply one of the groups that is most vocal about its concerns.

It is important to remember that the ACLU is not the only group with a stake in the outcome of this dispute. The city of Pittsburgh, the police department, and the public at large all have a stake in the outcome of this dispute. The ACLU is simply one of the groups that is most vocal about its concerns.
Top 40 Radio Monitor™

FOR WEEK ENDING DECEMBER 26, 1992

Compared from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 130 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross monitor rotation, combined with electronically monitored exact times of airing with Arbitron listener data. This data is the 1990 Hot 100 Singles chart.

Hot 100 A-Z

1. I WILL ALWAYS LOVE YOU (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
2. DON'T GO BREAKING MY HEART (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
3. CAN'T STOP THE FEELING (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
4. WHAT'S UP (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
5. WHERE THE HEART IS (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
6. WITH EVERYTHING I DO (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
7. WHATEVER YOU'RE DOING (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
8. WHO'S GOING TO BE YOUR MOTHER (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
9. THE WAY YOU MAKE ME FEEL (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
10. KEEP ON TRAINING (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues

Billboard

FOR WEEK ENDING DECEMBER 26, 1992

Top Singles Sales

1. I WILL ALWAYS LOVE YOU (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
2. DON'T GO BREAKING MY HEART (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
3. CAN'T STOP THE FEELING (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
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10. KEEP ON TRAINING (I'm Singin',) "Love Me & Leave Me" (EMI/Arista) Rhythm & Blues
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- A Chronological Listing Of All #1 Albums

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## TOP 40/AIRPLAY

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<tr>
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<td>WHITNEY HOUSTON</td>
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<tr>
<td>2</td>
<td>IF I EVER FALL IN LOVE</td>
<td>SHAI</td>
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<tr>
<td>3</td>
<td>SEXUAL</td>
<td>MAYBE THE JACOBS</td>
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<td>4</td>
<td>RUMP SHAKER</td>
<td>MARY J. BLIGE</td>
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<td>5</td>
<td>GOOD LOVE</td>
<td>MARVIN ISLEY</td>
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<td>6</td>
<td>WHAT ABOUT YOUR FRIENDS</td>
<td>TLC</td>
</tr>
<tr>
<td>7</td>
<td>I'D DIE WITHOUT YOU</td>
<td>BOBBY BROWN</td>
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<tr>
<td>8</td>
<td>SAVING FOREVER FOR YOU</td>
<td>BOBBY BROWN</td>
</tr>
<tr>
<td>9</td>
<td>END OF THE ROAD</td>
<td>BOBBY BROWN</td>
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<tr>
<td>10</td>
<td>I'M A DANCER</td>
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## TOP 40/RHYTHM-CROSSOVER

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<td>10</td>
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### Increasing Impact

**The Soup Dragons**
- **Big Life/Impact Plunder**

**Pearl Bryan and Regina Belle**
- "A Whole New World (Aladdin's Theme)"
- **The S.O.U.L., S.Y.T.M.,**
  - "A Whole New World (Aladdin's Theme)"

**Michael Jackson**
- **Epic**
- "Heal the World"

**Wreckx-N-Effect**
- **MCA**
- "Jump" (R&B)

**Musical Cast of Toys**
- "Go F**k Yourself"

**Goodbye"**
- "Beach Atlantic""**

**Bad Company"**
- "Eyes of the Year"

**Celine Dion**
- "How Can I Be Me?"

**INITIAL IMPACT**

**Patti Smyth**
- "No Mistakes"

**Duran Duran**
- "A Whole New World (Aladdin's Theme)"

**Journey**
- "On My Own"

**Peter Cetera with Chaka Khan**
- "Giant"

**Love**
- "Kiss Me Goodbye"

---

### Increasing Impact

**Whitney Houston**
- "I'm Every Woman (From "The Bodyguard")"

**Paperboy**
- "Pissing in the Wind"

**Journey**
- "Ghost"

**Arrested Development**
- "There's a Whole New World (Aladdin's Theme)"

**Chuck**
- "Looking for a Lover"

**Hilltop Hoods**
- "Long Way from Home"

---

### Home Impact

**Home Town Boy**
- "Pick Up the Phone"

**House of Pain**
- "The Night Time (The Electric Warrior)"

**God Bless the Atlantic**
- "Aladdin's Theme"

**Whitney Houston**
- "I'm Every Woman (From "The Bodyguard")"

**Shakur & Shizzle**
- "Testament"

**Chante Moore**
- "Silk&MC""**

---

**Cee-Penney**
- "Crunk Love"

**Kenny G**
- "Give Me Love"

**Alpha Team**
- "Strictly HIP HOP"

**Boots Brown**
- "Gettin""**

**Chaka Demus & Pliers**
- "What About Your Friends" (R&B)

---

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Sony would also like to congratulate all of the artists who appeared on this year's charts, their managers, record companies, agents, and everyone who contributed to their success...and the hundreds of winners of the Sony contest who attended the show!!
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
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<tr>
<td>John Anderson</td>
<td>John Anderson</td>
<td>Seminole Wind</td>
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<tr>
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<td>Ricky Van Shelton</td>
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### Power Pick

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### New

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<tr>
<td>Bryan Adams</td>
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<tr>
<td>Randy Travis</td>
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<td>Lorie Morgan</td>
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<td>Celine Dion</td>
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### Top 20 Sales Movers

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<tr>
<td>Michael Bolton</td>
<td>Columbia</td>
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<td>Garth Brooks</td>
<td>Liberty</td>
<td>1</td>
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<tr>
<td>Billy Ray Cyrus</td>
<td>Mercury</td>
<td>1</td>
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<tr>
<td>Eric Clapton</td>
<td>Duets</td>
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<td>Various Artists</td>
<td>Atlantic Records</td>
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<td>Neil Diamond</td>
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<td>Kenny G</td>
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<td>Garth Brooks</td>
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<td>George Strait</td>
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<td>R.W. Reynolds</td>
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<tr>
<td>Pearl Jam</td>
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<tr>
<td>Jade</td>
<td>Epic</td>
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<td>Gloria Estefan</td>
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<td>Soundtrack</td>
<td>Walt Disney</td>
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<td>Kris Kross</td>
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<td>Brooks &amp; Dunn</td>
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### 2nd Week Movers

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<tr>
<td>En Vogue</td>
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<td>Elton John</td>
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<td>Boyz II Men</td>
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<td>Genesis</td>
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<td>Soundtrack</td>
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<td>Alvin &amp; The Chipmunks</td>
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<td>Alan Jackson</td>
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<td>Alicia Keys</td>
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<td>Tanya Tucker</td>
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**Notes:**
- Albums with the greatest sales gains this week.
- Recording Industry Asia. Of America (RIAA) certification for sales of 500,000 units.
- Originals of certified albums are written in italics.
- Tape prices are in dollars.
- All CD prices and tape prices marked EX are equivalent, which are projected from wholesale prices.
Toni, left, presents Billboard’s first Century Award to George Harrison at the 1992 Billboard Music Awards. (Photo: Howard Wagner/BSR)

such good friends and influences on my career, if you would call it a career, because I haven’t really dealt with it as some people deal with their careers; it’s been quite haphazard in many ways.

But I would like to say thanks to some of these people. Well, I can just say that being a Beatle was certainly no hindrance on my career. John, Paul, and Ringo obviously deserve plenty of thanks, as does my old friend Eric Clapton, who for 26 years gave me a lot of support and his friendship. And, many, many years ago, I was also very fortunate to meet the great Indian musician Ravi Shankar, who had an incredible amount of influence on me. He not only opened my eyes to more spiritual music, but he helped me to look inward so I could find out who I really am, and I’m still trying to find that out.

Also, it was actually Ravi Shankar’s idea to do what evolved into the Concert For Bangla Desh. And so, whatever praise people put on me for what happened because of that show, it was really Ravi’s idea, and all I was doing was just trying to assist him in getting something that seemed to need to be done at that time. And that concert really helped to encourage other similar kinds of benefits, good, charitable causes, and obviously it’s good that people now just accept charity, and we can all help each other and the less fortunate.

Anyway, the band that made me realize how much fun it was to play rock’n’roll and the Traveling Wilburys, I’d love to thank them: Jeff Lynne and Bob Dylan and Roy Orbison, and, of course, Tom Petty. And last but not least, I would like to thank Billboard, who gave me this, because obviously someone’s been following my career. It’s very nice of them, and the staff of Billboard and the editor, Timothy White, for being so kind to me and giving me this very first Century Award, and I’m sure there’ll be many more great recipients of this in the years to come.

Thank you all very much.

McDonald’s MOVES TO KEEP ORION DEAL UNDER WRAPS

(Continued from page 12)

"Wolves" for general sell-through until some time in the first quarter—and by then, says VSDA executive VP Don Rosenberg in his affidavit, "evaporated." "Ordinarily, Orion would be expected to sell 2.5 million-3 million copies" at $19.95, he maintains.

In addition, McDonald’s could move as many as 3 million units of two other titles included in its Holiday Film Festival, "Babes In Toyland" and "Dirty Rotten Scoundrels," each priced at $5.99.

PART OF A PATTERN? VSDA thinks the festival will be just one of many promotions, and figures the contract will give it some idea of what’s coming. The arrangement "appears to be part of a pattern," says Rosenberg, which he takes "as a warning, on the order of McDonald’s "Indianas Jones" offer. Without the agreement in place, VSDA says its members can’t protect their livelihood from unfair competition.

Rosenberg claims McDonald’s paid $2 to Orion and $3.80 to its distributor for each copy of "Wolves," getting "more than a 90% discount off the price" VSDA members paid. That’s sufficient "to establish a likelihood of a substantial adverse affect," according to the association’s brief. Pointing to instances where no minimum food purchases are required, Rosenberg adds: "In effect, McDonald's is functioning no differently than a video store, where the customer walks in, buys a videocassette, and walks out.

McDonald’s says its license to manufacture and distribute is its first line of defense against VSDA accusations that the contract is anti-competitive and violates the Robinson-Patman Act. "That act is expressly limited to sales of commodities," says the chain. "It does not apply to licenses."
“We knew we were going to see an increase based on the movie’s success,” says Bill Kennedy, Hollywood Records VP of sales, of the “Scream” soundtrack. “But it exceeded our expectations.”

According to Kennedy, the boost from the home-video release helped the label exceed its year-end goal of 500,000 sales of the soundtrack. “We’re already well over gold and we’re still doing brisk business,” he says.

Kennedy is optimistic that the soundtrack’s sales will continue as the sell-through-priced video turns up “under a lot of Christmas trees,” and could encourage additional soundtrack sales.

“Beauty And The Beast” also experienced a recent chart surge. Walt Disney Records VP Mark Jaffe says sales of the “Beauty” soundtrack increased a startling 76% from their level three months before the home video release to that of three months after the blockbuster video hit the streets. Disney experienced similar soundtrack sales gains after the home video releases of “The Little Mermaid” and “Fantasia,” which, like “Beauty,” were huge sell-through title hits.

“What when you have a home video entering the marketplace, the resulting consumer awareness usually results in a chart jump,” Jaffe says. “People buy or rent or video, watch it, and want the audio soundtrack.”

**THREE LIVES**

Glen Brunman, head of the Epic Soundtrack imprint, says that soundtracks generally have “a minimum of three lives. First there is the theatrical release; second, home video; and third, when the movie runs on cable and TV.”

Brunman notes that Epic Soundtrack will be taking an active role in promoting “Sing Along” and “Honeymoon In Vegas” soundtracks when Warners Bros. Home Video and New Line Home Video release the titles in the first quarter of 1993.

“Part of the kit that New Line is sending out includes some of our point-of-sale material, which hopefully will be displayed in video stores and tie the soundtrack in at home video level,” he says. “We also make reference to the home video, so it’s a cooperative effort. We are trying to help the home video company and they are trying to help us.”

One sign of the importance of these cross-promotions is the growing trend of including music clips on movie tapes (see story, page 12).

According to Brunman, the increasing emphasis on cross-promotions is a sign of the times. “Everyone can’t stay in their own little corner and hope to maximize their own particular sales,” he says. “We are living in the age where everyone is looking for new ways to reach the audience.”

**OTHER CROSS-PROMOTIONS**

William Perras, VP of marketing for Columbia TriStar Home Video, concurs, noting that a video company might participate in the marketing of compact discs for use in our own promotions.

Yet another perk might be agreement to rerelease a single in time for the home video release, or repackage the soundtrack on radio and at retail, Perras says.

“We’re just getting started with this whole concept of tying in with the record company,” he adds.

“With video, you now have the increasing synergy between record labels and home video companies.”

According to John Thrasher, VP video purchasing and distribution at Tower Records/Tower Video, “there’s almost an obligatory requirement these days that something regarding the music be snugged into the film somewhere along the line,” a trend he doesn’t mind. With soundtracks getting so much attention, it builds toward the time when the video hits, he adds.

Hollywood’s Kennedy notes several retailers, such as Musicland/Suncoast and Target, have warmed to the idea of displaying video titles with their accompanying soundtracks.

**MUSIC CLIPS ON VIDEOS AID SOUNDTRACK SALES**

(Continued from page 12)

sales and field marketing for MCA Records, notes it isn’t always easy to secure a place on a videodisc release for a music video or a commercial.

“The video company views that spot as a very valuable piece of real estate,” he says. “They often view it as a threat. While some of us or in motion with another manufacturer, whether it be a company or with an MCA product, we do to get that we have to do some significant negotiating.”

Coffino adds it also makes a difference where the music video is commercial for the soundtrack runs on the videotape. If it is placed before the film, viewers are more likely to watch. If, however, the clip runs after the film, it isn’t likely to be seen, because viewers usually hit the rewind or stop button when the closing credits appear.

According to William Perras, VP of marketing for Columbia TriStar Home Video, the practice of cross-promoting by positioning music video clips or soundtrack commercials on feature film home videos is now too new to be called successful, but it will become widely successful.

**CLEANLINESS**

One factor that has held back the practice is the “hassles” of clearance and rerelease, which Perras sees easing.

“In the future, I expect to see a lot more of this.”

**ISLAND SEEKING MARLEY COPYRIGHT OFFENDERS**

(Continued from page 14)

Island is also planning similar action against U2 bootlegs. Norbury says he has found more than 70 potentially illegal live recordings of U2. He is heartened by this month’s decision by German courts to invoke European law rather than national law against bootleggers (Billboard, Dec. 19). “Anything which might fill the protection gap is good news,” he says.

**COMMENTARY**

(Continued from page 10)

In Geneva, the World Intellectual Property Organization has begun a process that could lead to a revision of the Berne Convention and, on a parallel track, a new instrument providing enhanced protection to producers of sound recordings.

The U.S. participates in this process and strives to ensure that international norms for the 21st century will require all of us to provide authors with new tools to control the performance of their work. That task starts here at home, in 1993 with hearings on the rights of performers and producers of sound recordings.

In the digital world, copyright protection effectively is reduced to the lowest common denominator worldwide. If the U.S. music industry is to continue to thrive, it is critical that the entire music industry—not just the record industry—comes together to support this new international initiative. The ramifications of failure are too nightmarish to contemplate.

**ADDED SENSE OF URGENCY**

As rights holders, we have learned many lessons over the years. One of the most important was positively reinforced in dealing with the CD rental issue and was learned the hard way in dealing with home taping. A basic truth in the struggle between technology and copyright protection is this: Once you fail behind the technology curve, you are virtually impossible to catch up. Once something happens, once it’s commercialized, once it’s in the marketplace and people have access to it, it’s very difficult to recapture your rights. It’s even more difficult to get redress.

That is why we have a great sense of urgency in our upcoming effort to secure a performance right for sound recordings. We are not suggesting that digital music transmission becomes business as usual. Once the consumer has access to a remotely transmitted music and the delivery service has not paid for it, we will take a herculean effort to turn the situation around. Yes, the technology is here now, but it is still an infant industry. We have a small window of opportunity, but we must act now.

I will take the first step by holding a series of meetings over the next few months with industry executives representing music publishing, songwriters and other critical players. Each of us has a vested interest in assuring that music continues to be recorded. None of us can afford to fail.

Elaine Zizas, buyer with Movies In Motion, a used tape brokerage division of Orland Video in Orland Park, Ill., says record labels are so eager to cross-promote “that it’s getting more and more common to receive a compact disc with a screener.”

Zizas says the screener for “Hon- mymoon In Vegas” was accompanied by a cassette soundtrack “that’s in my car stereo this minute. I love the music and can’t wait for the video.”
contemporary and rock; 56.5% of all country album purchases are by women; just over 48% of TNN viewers are women; and 54.1% of the viewing audience for the 1992 CMA Awards show were women.

The female dominance of the country market partly explains why racked merchandise accounts, which cater to women, have always done well with country music. But that same factor may not explain why the majority of country singers are men; in recent years, some of the best-selling country artists have been women, including Reba McEntire, Pam Tillis, and Trisha Yearwood.

THREE DIFFERENT MARKETS

Paul Keckley, whose Nashville-based Keckley Daniel Entertainment specializes in music research, says there are three distinct country markets: "traditionalists," "transition 30s," and "country converts." The traditional market is "country to the core," Keckley says. "They generally grew up listening to traditional country music, such as Elton John and Phil Collins. They will not buy nontraditional music. They like their CDs three to one over cassettes. They will purchase new artists along with traditionalists. They watch some TNN, some CMT, but that's not primary to their music. Primary will be the awards shows, which they watch religiously." Keckley adds that the transition 30s generally divide their radio listening among three stations, two of which are country.

COUNTRY CONVERTS

The "country converts," Keckley continues, is the fastest growing portion of the market. Those in it listen to country but also to such pop icons as Elton John and Phil Collins. This market segment makes up nearly 30% of the total country-oriented population and buy 30% of the records. "They listen to country, Keckley says, "and they accept it. They'll buy 'Ropin' The Wind' and turn around and buy Rick Astley or Phil Collins or 'The Bodyguard' soundtrack."

The people in this segment are, as Keckley describes them, "typically in the mid 30s up to the late 40s and predominately in the 30s. This is the market that has expanded the country music industry to the northern and western coasts of the country. Keckley says his company is tracking about 300 country artists and monitoring activity in about 500 geographical markets. As he sees it, the country market is taking on some of the volatile aspects common to pop and rock. "You have much more of a quick-turn life cycle on a product. "Obviously you get a quicker life cycle in the convert market because it's not only their music. In transition 30s, you've got a little longer life cycle. And in the traditionalists market, you tell us, it's a lot longer."

A Simmons Market Research Bureau study, conducted in 1991 for the Country Music Assn., countered the still seemingly negative image format appeals chiefly to the poor and the poorly educated.

The study concluded that country music listeners are neck and neck in income with those who listen to adult contemporary radio and earn more, less, or the same as those who listen to rock. A greater percent of college graduates, the study said, listen to country music than to AC and rock.

U.K. BIZ UP IN ARMS OVER PLANS FOR RADIO 1

(Continued from page 18)

"There is a strong and viable future" for popular music on the station. "I don't want anyone to be alarmed at stories that Radio 1 is going to become a predominantly speech-based channel—it isn't," claimed Earling.

Such defiance may be short-lived. BBC sources privately do not deny persistent rumors that there is about to be a top-level shake-up of management at BBC Radio 1. This could usher in a new breed of channel controllers more to the liking of the domineering and ascetic John Birt, who takes over officially Jan. 1 as BBC director-general. The hand of Birt—best known for his belief in broadcasting as a "mission to explain"—and a group of like-minded top lieutenants is everywhere on the "Extending Choice" document, to the chagrin of those like Waterman.

"His opinion—however it's formed—that Radio 1 plays nonstop top 40 music is so far off the mark it's almost like describing me as an Oxford don," says Waterman. "His idea that people should have more education in broadcasting is indefensible."

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STAKES UP IN FORMAT WARS OVER MD, DCC

(Continued from page 5)

its cash flow and reduce debt.

For Philips, the stakes are particularly high because 47% of its total sales last year came from consumer electronics—devices that require substantial up-front investment for R&D and marketing. As a result, Philips needs to sell high volume and low margin products.

Sony, on the other hand, is already a big player in the consumer electronics market and its dominant position in music is protected by high quality audio equipment and video products. Sony also benefits from its strong brand recognition and a wide range of products that appeal to different market segments.

The stakes are therefore high for both Sony and Philips, and the outcome of this format war will have a significant impact on the future of the music industry.
AC, Country Corner Albums Chart

**AMERICA IS** in a conservative musical mood this Christmas. Five of the top 10 albums on The Billboard 200 are adult-contemporary, three others are country.

AC makes a clean sweep of the top three spots. *The Bodyguard* soundtrack, featuring six Whitney Houston tracks, holds at No. 1 for the third week; Amy Grant's "Home for Christmas" jumps from No. 5 to No. 2; and Michael Bolton's "Timeless (The Classics)" dips to No. 3. The AC brigade also includes Neil Diamond's "Christmas Album," and Kenny G's "Breathless," which hold at Nos. 8 and 9, respectively.

The *Bodyguard* is the first multi-artist soundtrack to log three weeks at No. 1 since "Dirty Dancing" five years ago. Grant's album is the second Christmas album to hit No. 2 this season, following Garth Brooks' "Beyond The Season," which reached the run-off at three months ago. And—leaving no factoid untarnished—Diamond's album is the first Christmas album by a Jewish artist ever to reach the top 10.

The three country albums in the top 10 are Brooks' "The Chase" and "Beyond The Season" and Billy Ray Cyrus' "Some Gave All." This is the 21st time in the May that three country albums have appeared in the top 10 simultaneously. Prior to May, this had never happened.

**FACTS:** Half of the singles in the top 10 on the Hot 100 were popularized in feature films or TV shows. The roster includes two movies ("The Bodyguard" and "Boomerang"), two weekly TV series ("Beverly Hills, 90210") and the shelved "The Heights"), and one miniseries ("The Jacksons").

**ARRESTED DEVELOPMENT** has three singles on the current Hot 100. Two are from the group's smash debut album; the third is from Spike Lee's film, "Malcolm X.

The "Aladdin" soundtrack jumps from No. 22 to No. 16 on The Billboard 200, becoming Disney's highest-charting album since the "Mary Poppins" soundtrack topped the chart for 14 weeks in 1965. "Chim Chim Cheree," the key song from "Mary Poppins," won an Oscar; "A Whole New World" from "Aladdin" is almost certain to be nominated next spring.

Revived by the success of his "Christmas Album," Neil Diamond's "Greatest Hits 1966—1972" jumps from No. 106 to No. 90, its highest ranking to date. The compilation had originally peaked at No. 100 in June.

Journey's "Time S" enters The Billboard 200 at No. 93. It's the third boxed set to debut but in the top 100 this year, following Jimmy Buffett's "Boats Beaches Bars & Ballads," which opened at No. 76 in June, and Bob Marley's "songs Of Freedom," which bowed at No. 87 in October.

**SIGNING OFF:** This is my last column for Billboard. After 27 years of association, I've decided to devote more time to outside writing and producing projects. I've enjoyed writing this column over the years and have particularly enjoyed your feedback. People readers are hip, smart, funny, and frighteningly well-informed. But the time has come to move on. For the last time, then, my traditional Christmas wish to you and yours: May you always have a bullet on the chart of life!
d-breaking performances than ever.

PATTI LABELLE
What beats BURNIN', last year's Grammy-winning Gold album? How about pure Patti Live?

MEAT LOAF
He's back with appearances in LEAP OF FAITH and the sequel to the still hot RAT OUT OF Hell album.

STEPHANIE MILLS
With the spirit she brings to THE MIZ, the multi-Platinum talent delivers an album that's pure Stephanie.

REBA MCENTIRE
Following consecutive Double Platinum albums, IT'S YOUR CALL ships as her biggest album ever.

acts staking their claims...

NESTO VELASQUEZ
Dubbed the Prince of Latin Soul, he has the talent for universal appeal.

WRECKX N EFFECT
After a Platinum No. 1 smash, they're putting "New Jack on the rap tip" in effect this year and beyond.

PAUL YOUNG
His No. 1 hit "What Becomes Of The Brokenhearted" set the stage, now his MCA debut album is here.

best is yet to come.
1993 promises more records from established acts surpassing the Triple Platinum debut put them at the edge; their new album takes them farther.

**Bell Biv DeVoe**
A Triple Platinum debut put them at the edge; their new album takes them farther.

**Heavy D. & The Boyz**
After back-to-back Platinum albums, they’re ready to become the biggest force in hip hop.

**Mark Collie**
Country’s newest force emerges as the first single from his new album soars into the Top 3.

**McBride & The Ride**
This ACM/CMA-nominated “Group Of The Year” looks to strike Gold with Sacred Ground.

**Shai**
After they entranced the nation with a No.1 single, their much anticipated debut album ships Gold.

...to the new...to labels from Bobby Brown, Pebbles and Teddy Riley, the