THE YEAR IN MUSIC 1993
In 1993, MCA artists delivered more than great tracks.

Trend-setting rookies and re-emerging giants.

SHAI
After ascending the musical throne with her award-winning debut, the Queen Of Hip Hop Soul delivered a compelling project that gives all her hits (including five Top 5 tracks) a powerful new edge.

MARY J. BLIGE
Following five major hits, Bobby Brown joined his bride Whitney Houston for two incredible creations: the hit "Something In Common" and their new child Bobbi.

BOBBY BROWN

TRISHA YEARWOOD
The song remembers when is another critical favorite from the first female in Country to debut with a Platinum album. After just one single, this new album is well on its way to becoming her third consecutive million-seller.

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

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

HEAVY D & THE BOYZ

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

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

MARK CHESNUTT
With two No. 1 hits, Mark Chesnutt delivered his selling LP to date with ALMOST GOODBYE. As sal approach Platinum, it's no wonder he was named CMA's 1993 Horizon Award Winner.

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

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

JIMI HENDRIX
The Legend lives on... With the Experience sounding and looking better than ever, the legacy of Jimi Hendrix enjoyed its finest year, selling nearly a million albums and appearing in the Top 10 for the first time in decades.

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

MEAT LOAF
Some say you can never go back... but with the sequel to his 1977 classic, Bat Out Of Hell II: Back Into Hell is poised to soar past its Octuple Platinum predecessor. While topping the charts worldwide, Bat II unleashed 1993's most requested song and video, "I'd Do Anything For Love (But I Won't Do That)." And with a national tour selling-out in minutes, the Bat is clearly back and bigger than ever.

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

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

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

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

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

Wreckx-N-Effect
**New U.S. Acts Win Foreign Markets**

**BY THOM DUFFY**

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

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

The creative resurgence of American rock has come at a time when U.S. record companies, managers, and the musicians themselves are more aware than ever of the considerable potential of international sales. As a result, overseas promotion has become a priority for young American acts much earlier in their careers, often with impressive results. Sales of the current albums by a number of these groups outside the U.S. have matched or exceeded their tallies at home. While Nirvana has sold 1 million copies of its Geffen Records album "In Utero" in the U.S., for example, it has moved nearly 1.3 million copies of the album outside the U.S. according to RMG International, which has a distribution deal for foreign markets with Geffen's parent company. (Continued on page 50)

**Frank, Tony Make Modern Rock Inroads**

**BY CARRIE BORZILLO**

LOS ANGELES—Start spreading the news: Tony Bennett and Frank Sinatra have found an unlikely new audience with the Doc Martins-wearing, modern rock crowd.

While the inclusion of U2's Bono on Sinatra's Capitol Records album "Duets" has made the Chairman of the Board hip with modern rockers, Bennett's crossover with an album of adult standards comes as a bit more (Continued on page 115)

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**Culture, Violence, And The Cult Of The Unrepentant Rogue**

No form of popular music is important enough to justify or excuse racism, sexual bigotry, and the endorsement of sociopathic violence. For 100 years, Billboard has devoted itself to the support and scrutiny of the entertainment business in general and the music and home entertainment enterprises in particular. Our existence depends on the subscription and advertising revenues of the trade we serve. But if the growth and well-being of the industries we report on should ever become predicated upon—or committed to excusing—racial or sexual hatred, the legitimization of criminal culture, and the cynical promotion of brutality as a path to self-aggrandizement, then no profits derived from such efforts could possibly be worth it.

Racism is wrong because it is a lie. Violence is wrong because it is a lie. Crime is wrong because it is a lie. In each case, such conduct is an antisocial exercise in self-delusion, and each leads to the death of conscience, the corruption of the spirit, and ultimately (Continued on page 106)

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**Fitness Vids Are Shaping Up As Big Force In Market**

**BY SETH GOLDSTEIN**

NEW YORK—Fitness videos are flexing their muscles at retail this year as never before. The full impact won't be felt until January, when Blockbuster Entertainment (Continued on page 114)

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**Final GATT Treaty Disappoints U.S. Entertainment Biz**

**BY BILL HOLLAND**

WASHINGTON, D.C.—The U.S. entertainment industry went on a wild roller coaster ride this week. At first buoyed by seeing its intellectual property concerns become front-page news amid the negotiations in Geneva for a new world trade agreement, it then was disappointed to learn that its interests had been brushed aside as the General Agreement On Tariffs And Trade was finalized Dec. 15.

In the U.S., reaction to the GATT accord was muted as industry representatives tried to make sense of the developments in Geneva. For the U.S. recording industry, there (Continued on page 109)
TONY TONI TONE
The soul of the past and the heat of the present make Tony Toni Tone the sound of the future. "Sons Of Soul" is their third platinum album with two #1 gold hits. Now on tour with Janet Jackson through March.

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

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

FOUR ALL FOURS
They have set the standard by which others are measured. With worldwide sales of their latest release "Keep The Faith" surpassing 6 million, a record-breaking world tour of 175 shows for over 3 million fans in 37 countries and with career sales of over 45 million, it's enough to make anyone a believer.

GRET A
The vigorous tour with Garth Brook, the West Coast of Jazz band is spreading across country with a OS selling out of aggressive sounds. Big hit!

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

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

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

THE MIGHTY MIGHTY BOSSTONES
One of the most exciting and uncompromising acts to emerge from the indie scene. Their ongoing sold-out tour has broken house records from LA to the UK. Don't miss the pirate ship out of control in '94.
BUJU BANTON
He swept the awards in Jamaica, the U.S. and Canada, winning titles of Best New DJ and DJ of the Year. He scored #1 hits worldwide including 12 #1 singles in Jamaica. Now the undisputed KING OF DANCEHALL has arrived with his U.S. debut, “Voice Of Jamaica.”

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

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

ROBERT CRAY
Critically acclaimed Robert Cray has introduced a whole new generation to the depth, feeling, and excitement of the blues with his new hit album, “Shame + A Sin.”

Oleta Adams
“Get Here” catapulted “Circle Of One” to gold. Now “Evolution” is bringing her to the next level with her new hit single, “The Day I Stop Loving You.”

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

JAMES
“One of the best albums of the year”

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

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

WHERE THE CUTTING EDGE BECOMES CLASSIC.

JAMES
“One of the best albums of the year”

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

WHERE THE CUTTING EDGE BECOMES CLASSIC.
More tattoos per guest than any other leading hotel.


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Winter CES To Show Its Softer Side
Multimedia-Related Software Comes To The Fore

**BY MARYLIN A. GILLEN**

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

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

“We have seen tremendous interest from retailers, and not only from the software retailers who are looking at a variety of entertainment software, but also from traditional [software] retailers, the electronics retailers,” says Scott Marden, president/CEO of the Philips Media Electronic Publishing Group, formed earlier this year as the umbrella company for Philips’ wide slate of electronic publishing, programming, cable and PC multimedia, and software retail activities. “That’s one reason we feel it’s important to be at CES: The traditional consumer electronics hardware retailers are carrying more and more software, and vice versa, as Blockbuster and video retailers are branching out into video sales and software stores. Those worlds are converging—there is no question about it.

"CES is now becoming known as one of the trade shows where as a software company you have to be," says Gary Shapiro, group VP of the Electronic Industries Assn./Consumer Electronics Group, which sponsors the Jan. 6-9 show in Las Vegas, says his group's stats bear out that assessment. Its Multimedia Area and Pavilion has expanded some 300% this year over January 1993 to accommodate increased demand by exhibitors, he says. Philips Media, for the first time, will take its own booth in the software area (as opposed to a local area with Philips electronics), joining other major entertainment software companies like Sony Electronic Publishing and first-time exhibitors Time Warner Interactive Group and Video New Media, as well as a host of smaller software specialists producing everything from music CDs to CD-ROMs to 3DO games.

The other major record company to enter the interactive multimedia software waters in 1993—BMG—will not be exhibiting at the January trade show, but may be at those buy- ers’ shows at the end of the year, when it has product to tout, according to Christian Jörg, VP of BMG New Technologies.

“Based on buyer surveys from our summer show, we anticipate that buyers will be coming to buy multimedia software, and we anticipate seeing, but may be those buy- ers’ shows at the end of the year, when it has product to tout, according to Christian Jörg, VP of BMG New Technologies.”

For hardware and software retailers alike, this explosion has meant a sometimes dizzying array of potential new product lines, from relative veterans CD-I and CD-ROM to Panasonic’s 3DO, Atari’s Jaguar, and Pioneer’s LaserActive.

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

Joe Haley, VP of technology and electronics at 342-unit Torrance, Calif.-based Wierchouse Entertainment, says his chain is particularly interested in checking out the video game manufacturers. “We (Continued on page 111)

Singapore Store Marks Tower's Debut In Southeast Asia Market

**BY PHILIP CHEAH**

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

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

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

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

Singapore was chosen for its copyright enforcement, telecommunications infrastructure, "free market" style, and wide exposure to pop music, Calhoun says.

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

Fears that smaller record retailers will be hurt by Tower's arrival are countered by at least one Singapore merchant, Ricky Aw, owner of the eight-store Supreme Record Centre chain. Says "We've been in business for a long time, and we have our own set of customers... so I'm not worried. It's healthy competition and it promotes the music industry, why not?"
A Few Lines For Our Times (Behold! These Lines Rhyme)

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

"Twas the night before Christmas, and all through the foggy mist not a creature was stirring, not even a lobbyist.

The lawmakers, lawyers and bureaucrats all knew that St. Nicholas was whirling it's tights.

Congress had adjourned, the corridors bare;
why, even the power lunchers had gone home to their lairs.

But down at Duke Zabar's, a journalist linger;
stirring his egg nog with his two typing fingers.

"Set 'em up Joe," he slurs at the bartender.
"Let's review this old year do ya yonder?" Joe sighs and groans, his fingers curling like egg nog drips on the reporter's lap.

"I'll start with the trade talks and talk international,
'cause presenting the big economic picture's fashionable.

The administration, see, wants free trade, and lordy, they want bigger markets for U.S. recordings!

(That new wrinkle didn't just happen, by the way.
It took a lot of schmoozing by the RIAA.)

They think it'd be nice to get new revenue avenues from your French, Chinese, and your Poles, and what have youse.

"NAPTA's been signed, and the GATT treaty's in order,
but why did those French insist on limits at their border?

USTR's Mickey Kantor regarded it as an unfortunate conduct toward Chairman Jay Berman and his members' product.

He sure zapped Taiwan and gave 'em what's for.
And ditto to Korea and, ah, Singapore.

"Back home, the copyright issue that's really a thrill is the RIAA's pending performance right bill.
The label chiefs love it, and we're not to love?
Bring in new millions annually without lifting a glove!
The broadcasters hear that, they just go ballistic.

Why, they're still tahm ed with all kinds of statistics that for coin there's been a tit for tat deal, see?
"We play the records; you get publicity."

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

But before the broadcasters could say shut your fat trap,
"who walked in but... NMPA and ASCAP."

"Hey," said the labels, "can't you dig our new jive?"
"Nope," they nodded, 'you're just giving us heebies.
Our rights are lawful, but your plan is just awful.
You just can't call for a performance right provision that could slash our fees from radio and television."

As the legislation continues to nibble, no one has settled; plus the bill sponsor, Rep. Bill Hughes, is nettled.

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

Bartender Joe looked at his watch. It was time to close.

When the reporter would shut up, only heaven knows.
"Hey, buddy, drink up, it's Christmas Eve.
I'll call you a cab, and it'll be on me."

Joe watched him drink up and then saw him go into the dark mist, into the snow.
The bartender then grinned ear to ear, picked up the intercom, and whispered "all clear."

A band started playing "Jingle Bell Rock," and into the room, the revelers flocked led by Bill Clinton, Hillary, Tipper and Al.

The talent! Just Bobby and Whitney, Elton and pals—Shaggy and Trace, Dr. Dre, and the crooner.
On drums, Phil, Ringo, and Theolonious (the junior).
Of Blue Eyes sang a string of duets with Mary-Chapin, Abbey Lincoln, Sting, and Joan Jett.

Outside there was snow falling in the dark.
No cab ever showed up, and things were looking stark.
"Man, no trouble seems over this Christmas."

Outside was snow falling in the dark.

Not a story to tell, a not to tip go home in.
Suddenly he shot in his wet shoes and socks.

Had he heard the strains of... "Jingle Bell Rock!"

"No way," he mumbled, ignoring sounds of good cheer
... and missed the biggest story of the whole darned year.
This season, Decorate their ears.

Boxed sets exclusively from Motown.
The perfect gift.

4 CDs or 4 Cassettes with 68 page booklet includes 76 tracks by 46 artists

4 CDs or 4 Cassettes with full color 96 page booklet

2 CD/2 Cassette set with 20 page booklet

2 CD/2 Cassette set with 20 page booklet

2 CD/2 Cassette set with 20 page booklet

4 CD or 4 Cassette set—Every Marvin Gaye hit with 32 page color booklet

4 CD or 4 Cassette set—With 68 page color booklet, includes 104 great hits
BY NEGATIVLAND

As Dunham pointed out many decades ago, the act of copyright can be a form of inspiration as original and significant as any other. Throughout our various mass media, we now find many artists who work by appropriating and reworking media that once existed in the public domain to create new art. They do this with the consent of the rightsholder, or with permission.

The psychology of art has always favored fragmentary "theft" in a way that does not render "theft" a loss to the owner. Call this "borrowing," or "appropriating" if you want to sound legitimate. But some will say there is a big difference between stealing ideas, techniques, and styles that are not copyrighted, and stealing actual material that is easily copyrighted. However, aside from the copyright-deterrence factor prevalent in the real world, the concept of "borrowing" or "appropriating" is not consistent with Pop Art's appropriation of mass-culture images and media imagery. Techniques of material appropriation that developed art. It flowed from Cubist collages, then became blatant in Dada's found objects and concept of "detournement," and finally peaked in mid-Century. Appropriation has become common practice.

Today, in a culture thoroughly colonized by private "property rights," the only solution for artists who appropriate other works rests with the legal concept of "Fair Use," which already exists within copyright law. The Fair Use statutes are intended to allow for free appropriation in certain cases of parody or commentary, and are the sole acknowledgement within copyright law of a possible need for artistic freedom and free speech. Unfortunately, the Fair Use Doctrine is now being interpreted conservatively and is being withheld from "infringers."However, the beauty of Fair Use is that it is capable of overriding all the other restrictions. No lawyer knows for sure what is profitable or not. Your lawyer knows only what is deductible and of value. The only safeguard is to use legal advice that can be depended upon to work. The public's right to a technology that was not copyrighted. The law must come to terms with the difference between artistic intent and economic needs. We believe that artistic freedom for all is more important than the health of society to the supplemental and extra-societal incomes derived from private copyright law. The Fair Use Doctrine was intended to bar claim a private control over public information. The law that we intend to protect Fair Use Doctrine from its present commercial handcuffs. Both courts and Congress would have to agree that Fair Use is not about who is going to profit, but about who is going to determine what art might consist of. Until this adjustment in helping us with the more pressing questions of society. We have the concept of Fair Use. We believe that it is a good time to exchange ideas about our current political climate. The public's right to art is not a technology of society. The law that we intend to protect Fair Use Doctrine from its present commercial handcuffs. The law must come to terms with the difference between artistic intent and economic needs. 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Until this adjustment in helping us with the more pressing questions of society.
1992
Top Classical Label - Combined #1 LONDON
Top Classical Label #1 LONDON
Top Classical Album "Carreras, Domingo, Pavarotti in Concert"
Top Classical Artists José Carreras, Placido Domingo, Luciano Pavarotti

This year, #1 looks even better:

1993
Top Classical Label - Combined #1 LONDON
Top Classical Label #1 LONDON
Top Crossover Label #1 LONDON

Cecilia Bartoli
#1 Top Classical Artist
"If You Love Me"
#1 Top Classical Title

Ute Lemper
#1 Top Crossover Artist
"Illusions"
#3 Top Crossover Title

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Blues Heaven Moves To Sweet Home Chicago

BY CHRIS MORRIS

LOS ANGELES—The Blues Heaven Foundation, the non-profit organization established by the late Willi Dixon, is now the home of the landmark Chess Records building. "The foundation, which is devoted to blues education, the granting of an annual music scholarship, and legal advocacy for needy musicians, was established by the late blues songwriter, producer, and musician in 1982," Dixon said.

Dixon was born on March 29, 1922 (Billboard, Feb. 8, 1992). His widow, Marie Dixon, took over as president of the Blues Heaven Foundation; Dixon's daughter Shirl, herself a blues singer, serves as VP. The group's advisory board includes such stars as Eric Clapton, John Lee Hooker, and Koko Taylor.

Since Dixon's death, the foundation has operated in Glendale, Calif., where the Dixon family makes its home. Earlier this year, the family purchased the former Chess building at 2130 S. Michigan Ave. in Chicago.

That property was bought by brothers Leonard and Phil Chess in 1957 to house their label operation. Until 1967, when the company moved to larger quarters on Chicago's South Side, the structure was the site of famous recording sessions with Muddy Waters, Chuck Berry, Little Walter, and John Lee Hooker, among others.

The next step in transforming the Chess building into Blues Heaven's headquarters will be an extensive renovation. "I met with a couple of (Continued on page 107)"

Industry Attorney Says Sony Deal Michael Low-Royalty Deal

BY CHRIS WHITE

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

According to Robert Lee, who had been called as an expert witness by the Michael camp, Michael's royalty rates, before packaging reductions, were 15.625% for the U.S., 14% for the U.K., 13% in other major territories, and 12% for the rest of the world. Another top U.K. music industry lawyer, John Kennedy, who was called by Sony, said he was "surprised" at Lee's royalty estimate but admitted that he himself had negotiated deals worth 21% "with escalations" for artists that he had represented.

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

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

Blues Heaven gets a warm welcome in Chicago

The landmark Chess Records building in Chicago, future home of the Blues Heaven Foundation. played and played on many of those sessions. Of the Dixon family's decision to buy the Chess building, Marie Dixon says, "I wanted to continue to focus on Chicago, because the blues music we're listening to today got its start in Chicago, and the Chess company was one company that gave these artists a chance to do what they do best, which was play the blues."

Among those contributing to the purchase of the Chess facility was John Mellenencamp, who donated $15,000 to the Blues Heaven Foundation. Mellenencamp's radio broadcast from the Chess studios during the '60s helped win landmark status for the building. He also recorded a cover of Willie Dixon's composition, "Seventh Son."

The next step in transforming the Chess building into Blues Heaven's headquarters will be an extensive renovation. "I met with a couple of (Continued on page 107)"

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sometimes...it happens with one album. in one word... INTRO
in another word... gold

let me be the one, come inside and now ribbon in the sky all from their now gold self-titled album. (82463)
SNOOP DOGG ARRAIGNED IN SHOOTING
Chart-Topping Rapper Pleads Not Guilty

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

Snoop, whose real name is Calvin Cordozar Broadus Jr., is charged with shooting hisODYON bodyguard, McKinley Lee, and a third man, Shawn Abrams, in the Aug. 26 killing of Phillip Wol- deman in the Palms neighborhood of L.A. (Billboard, Sept. 18). Broadus is accused of driving the vehicle from which Lee allegedly shot Woldem-

iam; Abrams allegedly helped track down the victim.

Broadus, who was convicted in 1995 for drug possession, also faces a charge of weapons possession in the murder case; convicted felons are prohibited from having guns.

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

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

ASCAP ISSUES STATUS REPORT
As Reorganization Continues

BY IRV LICHTMAN

NEW YORK—Members of ASCAP have been told that pro-
gress is being made to correct failings that led to a dramatic
executive reorganization of the per-
fomance rights society last Sep-
tember (Billboard, Sept. 25).

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

The document, which will be augmented periodically, is a sta-

tatus report on three critical areas addressed when the reorgani-
zation was announced following an
ASCAP-commissioned study by
management consulting firm
Boo-Allen, improving service to
members and users; expanding

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

Under the heading of impro-
vancing service to members, Gould
states that the March 1994 pub-
lisher and May 1994 writer distri-
butions will reflect an increase in
radio survey size of about 25%.

This is due to the use of radio sta-

tion logs and electronic monitor-

ing in connection to current tape
monitoring.

“By our June 1994 publisher
distribution and August 1994
writer distribution,” says Gould,
“the radio survey will be more
that double its current size.

ASCAP plans to continue to in-
crease the radio survey size over
the long term, while maintaining the "follow-the-dollar" principle.”

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

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

BY TRUDI MILLER ROSENBLUM

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

According to the suit, filed Dec. 5 in U.S. District Court, Southern Dis-

trict of New York, Suzanne deBro-
kart of Maryland began performing

as a jazz and blues instrumen-
talist under the name Suede in 1976. She

released two albums, "Easily Suede" in 1988 and "Barely Blue" in 1992, on her own Easily Suede Music
(Continued on page 103)
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CARLO WOLFF

Rock Hall On
The Watch For Fresh Artifacts

BY CARLO WOLFF and PAUL VERNA

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

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

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

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

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

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

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

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

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

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We are so proud of the accomplishments of our artists this year, we were going to send each of them a singing telegram.

Then we realized that would be like baking cookies for Julia Child.
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#11 AC and Modern Rock track
"Higher Ground"
Top 15 Modern Rock track
Sold-out U.S. and European tours

"I Don't Wanna Fight"
#1 AC single for 7 weeks
#9 Pop single
Sold-out American tour

Smashing Pumpkins
Siamese Dream
Platinum and counting
Entered college charts at #1
remained #1 for 8 weeks
Top 10 Pop album
"Cherub Rock"
#7 Modern Rock track
#22 AOR track
Buzz Clip
"Today"
#5 Modern Rock track
Buzz Bin for 10 weeks
Sold-out U.S. and European tours
"Disarm"
coming in January
U.S. college tour starts in March '94

UB40
Promises And Lies
Platinum and counting
"Can't Help Falling In Love"
Platinum
#1 Pop single for 7 weeks
#11 AC and Modern Rock track
"Today"
#5 Modern Rock track
Buzz Bin for 10 weeks
Sold-out U.S. and European tours

Cracker
Kerosene Hat
#5 Heatseekers album
#4 college album
"Low"
#1 college radio track
#5 Modern Rock track

Brother Cane
Top 15 Heatseekers album
"Got No Shame"
#1 AOR track
Headbangers Ball
"That Don't Satisfy Me"
Top 20 AOR track
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Many Genres Shine In A Wacky Year, With Rap, Alternative Leading The Way

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

"The Bodyguard," Soundtrack, Arista (17).
"Get A Grip," Aerosmith, Geffen (1).
"Janet," Janet Jackson, Virgin (6).
"Back To Broadway," Barbara Streisand, Columbia (1).
"Zooropa," U2, Island (2).
"Black Sun," Cypress Hill, Ruffhouse/Columbia (2).
"Sleepless In Seattle," Soundtrack, Epic Soundtrak (5).
"River Of Dreams," Billy Joel, Columbia (3).
"In Pieces," Garth Brooks, Liberty (6).
"In Utero," Nirvana, DGC-Geffen (1).
"Bat Out Of Hell II: Back Into Hell," Meat Loaf, MCA (1).
"Vs.," Pearl Jam, Epic (5).
"DoggyStyle," Snoop Doggy Dogg, Death Row/Interscope (3).

THE CHART TOPPERS

THE BEAT

by Melinda Newman

WHITNEY HOUSTON

THE CHART TOPPERS

JANET JACKSON

THE CHART TOPPERS

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

With Whitney Houston's "I Will Always Love You," 500,000 copies of the first week of its album's release is way past any sales limit. (About 45 times over, we'd say.) Also, given the success of this music, is it any surprise that Atlantic Records spent much of the year gobbled up every alternative label that started with the letter M? Anyone for the NS?

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

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

ALL COME BACK NOW, You Hear? Hands down, the comeback story of the year, in terms of sales and sheer shock value, was Meat Loaf. Sixteen years after the release of "Bat Out Of Hell"—and with little intervening success—the singer scored his first No. 1 album with "Bat Out Of Hell II: Back Into Hell." Its first single, "I'd Do Anything For Love (But I Won't Do That)," spent several weeks at the top of the Hot 100 Singles chart as well. Although Meat Loaf said the album wasn't really a sequel to the 1977 version, he has to wonder if any other name would have flown as high. Also returning to its roots, Duran Duran titled its newest album eponymously—the same non-moniker given its 1981 debut. The release yielded the band its first hit in years with "Ordinary World."

DEJA VU ALL OVER AGAIN: When it came time to sweat to the oldies, baby boomers came out in full force. Bette Midler, on the road for the first time in 10 years, sold out an unprecedented 50 nights at Radio City Music Hall as part of her tour. Steely Dan, on only the second tour in the act's history, filled arenas with fans rabid to relive the years. Simon & Garfunkel reunited for one sold-out tour at New York's Paramount Theater. Barbara Streisand, ending a decades-long ban on public appearances, agreed to appear for four shows at Las Vegas' MGM Grand Hotel on New Year's Eve and New Year's Day. Touring staples like Jimmy Buffett, the Moody Blues, and the Beach Boys continued to be big draws.

The simple fact is that in 1993, for every Meat Loaf, there were several turndowns.

(Continued on next page)
THE BEAT LOOKS BACK AT A WACKY YEAR
(Continued from preceding page)

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

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

COUNTRY CLUB: Though there were no country blockbusters that surpassed the 6-million-unit mark, like last year's "The Chase" by Garth Brooks or "Some Gave All" by Billy Ray Cyrus, country continued to sell exceedingly well. At one point in October, Brooks held down the top spot on The Billboard 200 with his latest effort, "In Pieces," while George Strait and Reba McEntire debuted in the top 10. Country artists' success came solely on the strength of popularity within their own format. Unlike last year, when Cyrus almost climbed to the top of the Hot 100 with "Achy Breaky Heart," there were virtually no crossover hits this year, proving that country doesn't need to ride anyone's coattails to find its audience. Many in Nashville had believed from the start that if country radio did its job right, the fans would come to them instead of vice versa, and this year proved them right.

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

CONTINUED (Continued on page 28)

Strong NMPA Stats In Past Indicate Happy Times Now

THOUGH the reporting process by the National Music Publishers' Assn. can do no better at this time than provide U.S. (and worldwide) music publishing results for a period covering 1990-91, there is every reason to believe that the happy results of that period have held over to the current state of business. As reported earlier in Billboard, the figures show worldwide revenues for 1990-91 of $4.4 billion, a 23.3% increase over the previous period of 1989-90. The U.S. represented 35.2% of the world market with revenues of $1.1 billion. The good news basically resulted from a booming usage and better copyright legislation and policing in world markets.

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

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

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

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

In the U.S., buyouts, co-publishing deals, and the establishment of artist-owned publishing setups (e.g., Madonna's Maverick Music) continued to proliferate. At year's end, lots of important things happen to have been year-end developments this year—an unusual arrangement caught the attention of both trade and consumer press. EMI Music made an administration deal with Michael Jackson's Beatles-rich ATV Music catalog. The interesting wrinkle here, certainly within a catalog management arrangement, is that EMI Music is to provide partnership funds for ATV Music catalog acquisitions (Jobete Music is considered a possibility).

Fa ding into distant memory is the era when, by and large, a publisher took a song and held 100% of the publishing. Now, cut that in half, or in quarters, or even less. The saving grace is that the financial pie is much bigger.

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

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

CP-PUBLWIN
1. The Bodyguard, Unplugged
2. Aladdin, soundtrack
3. Pearl Jam, Ten
4. Phantom Of The Opera, vocal selections
5. Stevie Ray Vaughan, Lightnin' Blues

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

WARNER BROS. PUBLICATIONS:
1. The Bodyguard, soundtrack
captured the yearwide
2. Neil Young, Harvest
3. Rod Stewart, Unplugged ... And Seated
4. Megadeth, Countdown To Extinction
5. The Secret Garden, Vocal Selections.
MORE THAN 575 SHOWS
1993 IN GERMANY.

KARSTEN JAHNKE
KONZERTBUREAUM GMBH
HALLERSTRASSE 72 20146 HAMBURG
THE BEAT LOOKS BACK AT A WACKY YEAR
(Continued from page 2)
serve are Kirsty MacColl, Cowboy Mouth, Dariden Smith, Tim Finn, and Jude Cole.

INTO THE FUTURE: There are several developments that we'd like to see in 1994:
• We'd like to see the passage of a law prohibiting "Unplugged" records. Enough is enough.
• How about stopping the already-tired practice of listing the name of the artist whose music is playing on a commercial: i.e., Chansad and Volkswagen, Lorrie Morgan and Ebel watches, and Joe Satriani and a product we can't remember. We already have enough of chrysanthemum marketing messages; they're called music videos.
• Is it too much to ask that artists take a little responsibility for some of their actions? We really could not care less what the members of Cypress Hill or Total Devastation do on their own time, but are we the only ones who think promoting drugs to kids too young to make up their own minds is a little irresponsible? And what's with Sacred Reich's label, Hollywood Records, sending out promotional bongos to push the band's new record? All we could think was, does Mickey Mouse know about this?

• Formerly Prince should be forced to announce how we're all supposed to pronounce his new name by Jan. 15, goddarnit. Isn't there a statute of limitations on this kind of thing, or is he counting on us still caring when he decides the time is right?

By the way, Happy New Year.

Critics' Lists Demonstrate Staff's Diversity

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

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

Do the lists represent anything more than the personal tastes of 37 somewhat jaded music lovers? Consider this: A large group of listeners (in the 25-45 age group), when exposed to an enormous variety of music, chooses the most eclectic mix imaginable. Perhaps there's a lesson there for music marketers and programmers who base their strategies on matching narrowly defined formats to specific demographic groups.

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

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

The artist appearing on the most lists is Aimee Mann, whose "Whatever" album is cited eight times, including three "firsts." The runner-up is Dutch band Bettie Serveert with five mentions. With four citings each are Asleep At The Wheel, Chris Isaak, John Mellencamp, Pearl Jam, Smashing Pumpkins, U2, and Paul Westerberg. Coming in at three mentions are Arthur Alexander, the Breeders, Liz Phair, Wynnonna, U2, and Yo La Tengo.

Like I said, it's an eclectic mix.

KEN SCHLAGER

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26 BILLBOARD DECEMBER 25, 1993

ARTISTS & MUSIC
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Billboard's Classical chart is

WELCOME TO

#1 CLASSICAL OVERALL

#1 CLASSICAL Crossover

SYMPHONIC MUSIC OF YES

#3 CLASSICAL TRADITIONAL

ARVO PART - TE DEUM

AFTER ONLY 1 WEEK!

OPERA'S GREATEST LOVE SONGS

#14 CLASSICAL TRADITIONAL

RCA VICTOR

ECM

ECM NEW SERIES

JAMES GALWAY - THE WORLD'S #1 CLASSICAL INSTRUMENTALIST

#18 CLASSICAL OVERALL

#10 CLASSICAL CROSSOVER

#13 CLASSICAL CROSSOVER

In classics, you need only
now based on SoundScan....

THE **REAL** WORLD!

CLASSICAL MID-PRICED CHART

**RCA Victor GREATEST HITS**

7 OUT OF THE TOP 15!

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<td>#4</td>
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<td><strong>Bartok</strong></td>
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**RCA Victor GREATEST HITS BASIC 100**

**COMING SOON!**

- **BARTOK** - CONCERTO FOR ORCHESTRA
- **VAN CLIBURN** - BEETHOVEN
- **THE KING'S SINGERS** - RENAISSANCE

---

*remember one name*...
Success Of Gorecki Symphony Leaves Labels Reevaluating Repertoire

PRIMING THE PUMP: All the above labels, as well as others that make occasional forays into contemporary American repertoire, found a new benefactor this year. The Aaron Copland Fund For Music helped back recording projects to the tune of $500,000 in the first of a projected series of annual distributions to encourage more recording of contemporary American music. This time, around 48 projects produced by 30 labels benefited.

EXEC SHIFTS: Peter Gelb, head of CAMI Video, moved over to Sony Classical USA as president, bringing along his video operation. In another major move, David Weyner was not renewed as president of PolyGram Classics & Jazz. He was replaced by Christopher Roberts, PolyGram’s VP of international marketing. Weyner is expected to resurface in a new industry post shortly.

SOUNDINGS: When CD was introduced a decade ago, it was touted as “perfect sound, forever.” Despite the hype, it wasn’t long before small increments of quality were announced. Hardly a year passed without new claims of disc or playback improvement. It’s now been a couple of years since Sony raised its digital recording standard to 20 bits, along with procedures to retain much of the increased quality on 16-bit CDs. Early this year, both Telarc and Dorian also adopted 20-bit technology, to be joined much later by DG—which pegs its recording standard even somewhat higher, at 21 bits, and looks ahead to 24 bits. Some other labels, which prefer not to attach tags to their own quality upgrades, also are said to be using 20-bit technology. Promotional ballyhoo aside, these developments do serve to raise the perceived quality quotient for many listeners. What ultimately may have more significance is the stockpiling of 20-bit digital masters that—some time in the future, when appropriate playback equipment is introduced—will reveal their full potential.

A MATTER OF PRICE: To the dismay of some majors and indies, the march of superbudget classics to retail continued at a brisk pace. Now, perhaps more in self-defense than conviction, the majors are eyeing the development more closely. Sony and Angel/EMI may be only the first to take the step to superbudget. Few will be surprised if others follow suit. To some observers, it’s seen primarily as a matter of market share for the majors; their overhead leaves little for profit at this price point.

AN ELUSIVE QUARRY: The outside success of Goreckí’s Symphony No. 3 on Elektra Nonesuch continued to haunt classical A&R mavens in 1993. If it embodies the music’s rare and cryptic accessibility, abetted by a fine performance and sharply honed marketing, no one has yet reduced it to measurement.

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

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

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

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

During the year, BMG Classics launched its Catalyst label as a repository and marketing home for new and rare music that might appeal to inquisitive consumers satiated by the standards. Earlier this year, Philips introduced its Point label to achieve the same result. As the year closed, there were reports that Sony Classics also was considering a separate imprint for new and unusual music. As the majors probed more experimental repertoires, with or without dedicated imprint identities, Nonesuch tightened its long-held grip on current idioms with a new and more encompassing pact with Philip Glass.

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

Development business.

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

1993 IN REVIEW

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

2. "So Near, So Far," Joe Henderson (Verve).

THE HONOR SYSTEM Redux: This was the year of the homage, what with successful tribute albums that not only highlighted the artists issuing them, but their subjects as well (Duke remembered by Dave Grusin, Miles by Joe Henderson, Dizzy by Slide Hampton, and Wes Montgomery by Lee Ritenour, among others). Add to the mix the fair number of catalog reissues representing the honorees themselves, and you've got either a glut of albums or the meltdown medium for some deity statues in a jazz theme park.

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

PREDICTION IN STANDARD Time: The title track from drummer Carl Allen's Timeless album, "Piece Of Dollar Square," will become a jazz standard in shorter time than it took to record it. Why? It's bouncy, melodically simple, listener-friendly, and perfectly constructed for open-ended interpretation by others. Check back in a year and we'll discuss its numerous covers.

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

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

THIRTEEN WISHES For The New Year: Here's hoping that...
1. Jazz labels remember that music is not just product.
2. A&R men will leave platelet types alone, those pre-youngbloods whose development is not helped by the glare of the spotlight or by the suffocating gas of marketing hype.
3. Gonzalo Rubalcaba will continue to shape his peculiar impressionism, crafting melodic refinements that raise high the spirit like sunlight through stained glass.
4. Maceo Parker will keep up the funk.
5. Pop-jazz sax players will find it.
6. Musicians will get the point, that journalists need their help and cooperation.
7. Jazz journalists will accept that in-fighting interests no one other than themselves.
8. Grants organizations will continue to fund expensive music.
9. Sonny Rollins will make a worthy record.
10. Jazz labels that can afford it will start producing quality videos.
11. The Village Vanguard will stay just the way it is.
12. Industry ideologues of all stripes—especially those representing that prestigious arts institution whose identity cannot be revealed (but whose initials are Lincoln Center)—will relinquish their definitional stranglehold on the term "jazz.
13. BEST TWO SUGGESTIONS For '94: Be kind, give thanks.
2. Elvis Costello, “The Juliet Letters” (Warner Bros.). Costello’s most focused work since the Attractions.
5. Asleep At The Wheel, “Tribute To The Music Of Bob Wills & The Texas Playboys” (Liberty). Ray Benson & Co.’s love affair with Bob Wills and Texas Swing is celebrated merely.
6. Tony Bennett, “Steppin’ Out” video. quick MTV and VH-1 acceptance of the title track clip to Bennett’s album tribute to Fred Astaire underscores the fact that he’s at least as cutting edge as Eddie Vedder.
4. Van Morrison, "Too Long In Exile" (Polydor).
5. Gavin Bryars, "Jesus, You Never Failed Me Yet" featuring Tom Waits (Point Music/Philips Classics).
7. Yo La Tengo, "Painful" (Matador/AG).
8. Stereo MC's, "Connected" (4th & B'Way).
9. World Party, "Kingdom Come" (Chrysalis), and live at the Kentish Town Forum in London.

CONTINUED

Fernández, "Lástima Que Seas A Jena" (Sony).
3. Sound (Continued)

12. Jimi Hendrix: "The Crying Game" (SBK/ERG); the Gin Blossoms, "Hey Jealousy" (A&M); 4 Non Blondes, "What's Up" (Interscope); the Hooters, "Private Idaho" (MCA); and Patty Loveless, "Blame It On Your Heart" (Epic).

1. Pearl Jam, "Vs." (Epic). Metallurgy elevated to a fine art.
3. Hal Willner (producer), "Music From And Inspired By The Film Short Cuts" (Imago). A mesmerizing mix of styles, from jazz to traditional pop, from alternative rock to classical, whipped together with characteristic brilliance by Willner.
5. Living Colour, "Stain" (Epic). The most overlooked record of '93.
6. The Story, "Angel In The House" (Elektra). Harmonically and lyrically, a contemporary folk duo in recent memory.
7. Ali Farka Toure, "The Source" (Hannibal/Wall Circuit). Every blues lover should go to the source.
9. Ned Sublette, Lawrence Weiner & The Persuasions, "Ships At Sea, Sailors And Ships" (Excellent). The label describes the sound (as it does for Pearl Jam and Living Colour).
10. Jerky Boys, "Jerky Boys" (Select). Ya got a problem with the Jerky Boys, sizzle-chest?

DREW WHEELER
Assistant Production Manager

PHYLIS STARK
Radio Editor

1. Tim Finn, "Before & After" (Capitol).
2. Chris Isak, "San Francisco Days" (Reprise).
3. Hothouse Flowers, "Songs From The Rain" (London).
4. Midnight Oil, "Earth And Sun And Moon" (Columbia).
5. Asleep At The Wheel, "Tribute To The Music Of Bob Wills & The Texas Playboys" (Liberty).
7. Suzy Bogguss, "Something Up My Sleeve" (Liberty).
9. The Cranberries, "Everybody Else Is Doing It, So Why Can't We?" (Island).
10. Top singles: Boy George, "The Crying Game" (SBK/ERG); the Gin Blossoms, "Hey Jealousy" (A&M); 4 Non Blondes, "What's Up" (Interscope); the Hooters, "Private Idaho" (MCA album cut); Wynonna Judd, "Tell Me Why" (Carb/MCA); and Patty Loveless, "Blame It On Your Heart" (Epic).
We want to wish everyone a healthy & prosperous 1994 and we h
HOLIDAYS

Jeff Serrette
Laura Rivchun
Jodie LeVitus
Jon Guym
Gary Nuell
Michael Nixon
Melinda Bell
Alyse Zigman
Lee Artz Pack
Christine Chinetti
Megan Ahrens
Bill Heesey

Grace Ip
Lidia Bonguardo
Amanda Guest
Norm Berkowitz
Angela Rodriguez
Giselle Trainor
Jane Ranzman
Elissa Tomasetti
Tom Senif
Melissa Suhatch
Jeanne Jamin
Sue Dowman

Adam Waldman
Marie Gombert
John Wallace
Lydia Mikulko
Cindie Weiss
Terrence Sanders
Drew Wheeler
John Treglia
Barry Bishin
Marcia Repinski
Marc Giaquinto
Morris Kliegman

Anthony Stollings
Len Durham
Georgina Challis
Sue Kaplan
Mary Runco
Lee Zihl
Ron Willman
Edward Skiba
Carlton Posey
Debbie Liptzer
Kara Diodiodi
Howard Lander

Hope you will join us in celebrating our 100th Anniversary year.
Loaded For Bear. Augusta, Ga., rapper 12 Gauge leaps 14-12 on Hot Rap Singles with "Dunkie Butt," a song that is Bubbling under the Hot 100 Singles. Scotti Bros. is not waiting for radio to get this Street Single to stand out on the charts, instead, the label has a grass-roots campaign under way, targeting colleges and high schools.

**HOT SHOT: New Scotti Bros. imprint Street Life is off to a quick start (Billboard, Dec. 4), as 12 Gauge's debut single, "Dunkie Butt," launches 14-12 on Hot Rap Singles chart and stands at No. 18 on the Bubbling Under Hot 100 Singles list.

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

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

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

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


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

Titled "Bass To Another Level," the C.C. set is slated to be reviewed in an upcoming edition of Billboard and Lonesomehead (not to be confused with the Lonesomehounds) also will be profiled on Bailey Broadcasting's nationally syndicated "Radio Scope." And he will be mentioned in an article about bass that will run in rap magazine The Source.

**REGIONAL HEATSEEKERS #1**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Description</th>
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<tbody>
<tr>
<td>MOUNTAIN</td>
<td>Doug Supernaw, Red And Ro Grande</td>
<td>East North Central</td>
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<td>EAST NORTH CENTRAL</td>
<td>Mary-Kate &amp; Ashley Olsen, I Am The Cute One</td>
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<tr>
<td>NORTHEAST</td>
<td>Adam Sandler, They'll All Go Laugh At You</td>
<td>South Central</td>
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<tr>
<td>WEST NORTH CENTRAL</td>
<td>Scott &amp; Todd, Zapp America Comedy Album Vol 2</td>
<td>NORTHEAST</td>
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<tr>
<td>PACIFIC</td>
<td>Bob Rivers &amp; Twisted Radio, I Am Santa Claus</td>
<td>South Central</td>
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<td>SOUTH CENTRAL</td>
<td>Kathy Lee Gifford, It's Christmas Time</td>
<td>NORTHEAST</td>
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**TELEVISION TOUR:** Singer/songwriter Dardene Smith, who has moved from Epic Nashville to Columbia to Chase during his career, will move through a host of television stations next month in a unique campaign designed to bolster his latest album, "Little Victories."

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

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

Smith, who hit Hot Country Singles & Tracks with two 1998 singles, recently turned some heads with airplay on adult contemporary stations. "Loving Arms," peaked at No. 24 on the Hot Adult Contemporary chart, and the song received enough top 40 attention to have a short ride on Hot 100 Singles. His next single, the title track, is set for Jan. 10 release.

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

---

**BILLBOARD'S HEATSEEKERS ALBUM CHART**

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared on the top 100 of The Billboard 200 chart, nor in the top 50 of the Top R&B Albums or Top Country Albums chart, nor in the top 10 of any other Billboard album chart. When an album reaches any of those spots, the album and the artist's subsequent album are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. ** Albums with the greatest sales gains. © 1993 Billboard/BPI Communications.
Will Hip-Hop Overwhelm R&B?

Rappers Dominated Vets On Album Chart

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

A victim of R&B's propensity for being a hit-driven genre, veteran R&B acts seemed to wane by the end of the year. The hip-hop and rap acts in fact, aside from Whitney Houston ("The Bodyguard").

The climb of newcomer R&B RCA. ARTISTS

JANET JACKSON ("Janet.") and Mariah Carey ("Music Box"), crossover acts who scored a decent total of 10 weeks at No. 1, saw the 10 weeks at No. 1, no veteran R&B act hit the No. 1 spot.

Most of the remaining 42 weeks were dominated by hip-hop or rap acts. Squeaking in a few weeks at the top were newcomer R&B acts Jive Town and Toni Braxton.

"The Bodyguard" opened the year at No. 1 and stayed in the top spot until Feb. 6, when "The Bodyguard" opened the year at No. 1 and stayed in the top spot until Feb. 6, when "The Bodyguard" opened the year at No. 1 and stayed in the top spot toward the end of the year.

Ironically, while hip-hop and rap dominated the album radio, on the singles side R&B took the high road, nearly freezing out rap acts completely on the Hot R&B Singles list. "I Will Always Love You," from "The Bodyguard," opened the year in the No. 1 spot, a position when Jody Watley's "Hip Hop House" replaced it. Naughtiness concurrently held down the No. 1 slot on the R&B Radio Monitor and R&B Singles Sales charts, until "Where Do You Wanna Go?" grabbed the top Monitor position in the middle of February.

With only a few interludes by rap acts Naughtiness By Nature, Dr. Dre, Tag Team, and Ice Cube (which combined for a total of over five weeks at No. 1 on the R&B Singles chart), R&B and doowop-shop had owned 1992's No. 1 spot.

Female group SWV held down the top singles position for an impressive nine weeks with the track "Right Here (Hear Me)" atop the R&B Radio Monitor and R&B Singles Sales charts, until "Where Do You Wanna Go?" grabbed the top Monitor position in the middle of February.

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...and the late Luther Vandross and Al Green. In Where Do You Wanna Go?... and the late Luther Vandross and Al Green. In Where Do You Wanna Go?...

...switching affiliation was Ruby Rodriguez's "Pendulum Records," which moved from Elektra to EMI Records for distribution. At only 21, Jerome Derricott, a former Virgin artist, released his first album for EMI Records. His first single, "Here In Love," was set for a January '94 release...

"The Bodyguard," Soundtrack, Arista (5).
"The Chronic," Dr. Dre, Death Row/Interscope/Priority (6).
"Lose Control," Silk, Jive/Elektra (1).
"14 Shots To The Dome," L.L. Cool J, Def Jam/Columbia (2).
"Down With The King," Run-D.M.C., Profile (1).
"Janet," Janet Jackson, Virgin (5).
"Mambo II Society," Soundtrack, Jive (6).
"Music Box," Mariah Carey, Columbia (2).
"Toni Braxton," Toni Braxton, LaFace/Arista (3).
"187 He Wrote," Spice 1, Jive (2).
"It's On (Dr. Dre 187um Killa)," Easy-E, Ruthless/Relativity (1).
"Get In Where You Fit In," Too Short, Jive (2).
"Midnight Marauders," A Tribe Called Quest, Jive (1).
"Shook Of The Hour," MC Ren, Ruthless/Relativity (1).
"DoggyStyle," Snoop Doggy Dogg, Death Row/Interscope (2).
"Lethal Injection," Ice Cube, Priority (1).

Switching affiliation was Ruby Rodriguez's "Pendulum Records," which moved from Elektra to EMI Records for distribution. At only 21, Jerome Derricott, a former Virgin artist, released his first album for EMI Records. His first single, "Here In Love," was set for a January '94 release...

"The Bodyguard," Soundtrack, Arista (5).
"The Chronic," Dr. Dre, Death Row/Interscope/Priority (6).
"Lose Control," Silk, Jive/Elektra (1).
"14 Shots To The Dome," L.L. Cool J, Def Jam/Columbia (2).
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"Lethal Injection," Ice Cube, Priority (1).
R&B SINGLES A-Z

R&B AIRPLAY RANKING

FROM BILLBOARD, DECEMBER 25, 1993

**THE WEEKEND OF DECEMBER 25, 1993**

**R&B SINGLES A-Z**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Label/Distributing Label</th>
<th>Title</th>
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Singles with increasing sales. © 1993, Billboard/RBM Communications and SoundScan, Inc.
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<th>No. 1 Artist</th>
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<th>No. 1 Label</th>
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<th>Peak Position</th>
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<td>PRISON (Epic/Epic)</td>
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<td>DR. DRE</td>
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<td>WAVE (Epic/Epic)</td>
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This Winter's coolest tracks brought to you by Zumba®
RHYTHM & THE BLUES
(Continued from page 29)

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

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

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

Arsenio Hall continued his commitment to offering a nationally televised late-night forum for hip-hop and rap. “The Arsenio Hall Show” capped its year with “Pro 2 Hip-Hop,” an all-camp show that featured rappers RBX-time, Easy-E, and Das EFX. They all per-
formed and were interviewed. Jimmy Jam & Terry Lewis were honored with the 1998th star on Hollywood’s Walk of Fame.

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

Radio industry veteran Lee Bailey celebrated the 10th anniversary of Bailey Broadcasting, the syndication com-
pany that distributes “Radioscope.”

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

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

EXECUTIVE MOVES: Epic Records promoted Vivian Scott to VP of A&R ... Michael Mitchell was promoted to senior VP of communications at Motown. Motown’s James Cochran was relocated to the label’s Hollywood headquarters to serve as senior VP of promotion. Motown exec Paris Eley was upped to senior VP of marketing. Kenny Ortiz was promoted to VP of black music A&R ... Scott Folks de-
parted Capitol Records and landed the VP/gm position with Atlantic-based La-Face Records ...

Jesus Garber was appointed VP of urban music at Hollywood Records ... Independent record producer Andre Fischer was named senior VP of A&R, black music at MCA Records ... Sean “Puffy” Combs left his job as Uptown VP of A&R to start his own label/prod-
uction company, Bad Boy Entertainment, distributed through Arista ... Rachelle Fields was promoted to senior VP of creative at Warner-Chappell in Los Angeles ... Stanley Winslow was ele-
vated to VP of promotion and marketing for Pendulum Records ... Set To Run’s Leyla Turkan was named VP of national publicity at Columbia Records ... and Janine McAdams said farewell as R&B editor for Billboard to make her move into the record-com-
pany arena.

WAT’S AHEAD: 1998 saw a groundswell of young recording artists that could “sing.” The problem, though, is that all they seemed to sound the same, perform the same, and dress the same. With the flood of gay/straight artists with similar personalities into an oversaturated market, the public should tire of the trend that Take Six and En Vogue pioneered. This opens the door for something fresh. The question is, what will it be?

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

Then, of course, I could be completely wrong.

THE Ultimate Book for R&B and Soul Fans

Features more than 200 new interviews with the legendary artists, writ-
ers, and producers who have created the biggest R&B hits of the last three decades. Billboard’s Adam White and Fred Bronson chronicle the inside stories and behind-the-scenes anec-
dotes for hundreds of classic hits, from the groundbreaking Motown sounds of the Temptations and the Supremes to the gritty soul of Otis Redding and Aretha Franklin, from the innovative funk of the Ohio Players to the modern rap of L.L. Cool J. It all adds up to an infor-
mative and entertaining look at this most popular of pop music genres.

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BUBBLING UNDER HOT R&B SINGLES

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<td>SO MUCH IN LOVE (ATLANTIC)</td>
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<td>11 - 20</td>
<td>CARNIOPHORS (DELLA COLORADO)</td>
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<td>21 - 30</td>
<td>FEMALE MAC (BETTY JONES)</td>
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<td>31 - 40</td>
<td>I WANT A MILLION DOLLARS (VAGABONG INC.)</td>
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<td>SPOOK FROM THE DUNGEON (YO-YO)</td>
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<td>ADDAMS FAMILY (WHOOPWHOOP)</td>
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<td>MATTER OF TIME (AARON MILLS)</td>
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<td>UNDOODLY GOOD (SPARROW HEARTS WEST/EAST WHALE)</td>
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<td>111 - 120</td>
<td>MORE THAN LOVE (DONNA BELL)</td>
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<td>121 - 130</td>
<td>WATCH THE SOUND (KELLY JOHNSON)</td>
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</table>

Bubbling under lists the top 25 singles under No. 100 which have not yet charted.
**Hardcore, Gangsta Ruled Rap's Roost; Other Artists Turned Back To Turntables**

P: RAM, P:RAM: I'm at the Jamaica Pegasus in Kingston, on the veranda outside my room with a view. The sights include blue skies above and warm, fertile soil below. Green mountains and fresh air are all around. Playing on my box and filling my ear space is side one of Jodeci's "Diary Of A Mad Band," Bob Marley's "Songs Of Freedom," and the "Strictly Dancehall" compilation featuring Shabba Ranks, Josey Wales, and Mad Cobra. These breezy sound baths are the perfect accompaniment for my laid-back surroundings. Aggressive rap tracks don't fit. But since I am obliged to begin writing about the year in rap, gangsta rhymes are heavy on my mind. In 1993, hard-edged rap music made its biggest commercial strides in years. The leading success story: Dr. Dre, whose album, "The Chronic," sold more than 5 million units and became the most popular hard rap album in history. After its singles "Nuthin' But A 'G' Thang" and "Dre Day" opened doors at black and rap radio, tough-toned stylists Ice Cube, O'Steen, 2Pac, MC Lyte, and the ever-popular Too Numerous To Mention stormed in and also rocked the masses.

But as this coarse music gained acceptance, there were campaigns being waged against some of its ingredients. Just about everyone loved its catchy sound. But to many, some of the lyrics were problematic. Unlike previous years, the actions did not come from white, right-wing sources like Dan Quayle and various police groups. It came from within the black community. After a long, silent protest—some people, like the R&B songwriter James Mtume, did speak urgently about the possibility of hip-hop getting out of control as far back as five years ago—blacks finally spoke out in numbers about elements they found troubling in rap. They broke out of an intellectual lockstep that had many flitting between groups. They accepted.

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

By year's end, many urban radio stations, including WBLLS New York, K-LOS Los Angeles, and WCJK Charlotte, N.C., initiated policies of banning or limiting the exposure of rap titles containing violent imagery or words (which, for us, that make derogatory reference to women. But since many artists record clean versions of hardcore singles and labels routinely perform editing, this policy might not do much to curb the sales of these songs.

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

But WHILE RAP WAS getting out of hand in some instances, some artists elsewhere were attempting to re-embrace some of the MC technique and turntable skills that are rap's essence. OPTING FOR SUBSTANCE OVER STYLE. Pos from Dr. La Soul declared, "Fuck being hard, Poshousn's complicated!" At the same time, acts like A Tribe Called Quest, Jeru The Damaja, Wu-Tang Clan, and Kris-One displayed

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

fronts in roughing up others in an effort to have fun again, and the battle raps vid clips by Dr. Dre, Luke, and Easy-E (who got dissed for publicly backing Ted Breslou, one of the cops seen beating Rodney King) were aired.

This climate also influenced the emergence of groups like L.A.'s The Pharcyde; the resurrection of Dr. Dre, 2Pac and MC Ren.

(Continued on page 59)

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**Billboard**

**Hot Rap Singles**

**FOR WEEK ENDING DECEMBER 25, 1993**

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**R&B ARTISTS & MUSIC**

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

(Billboard Electronic)
January 19 - 21, 1994
San Francisco Pan Pacific Hotel

The first Annual Billboard Dance Music Summit: An international grass-roots event that will grasp the future and examine the present, while casting a mindful eye on the past, from the street to the top of the charts!

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Def Mix Productions Head: JUDY WEINSTEIN

Legendary Dance Diva: MARTHA WASH

2 nights of Live Artist DJ Showcasing
A CALL TO ARMS: Billboard's AIDS Fundraiser featuring Star-studded performances
Hosted by LIFEBEAT & The RED HOT Organization

*OTHER ATTRACTIONS WILL BE ANNOUNCED

*WATCH BILLBOARD FOR DETAILS

I am paying by: [ ] CHECK [ ] MONEY ORDER [ ] MC / VISA [ ] AMEX

Name: ____________________________
Company: _________________________
Address: __________________________
State: ______ Zip: ______
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Fax: _____________________________

Credit Card #: __________________________ Exp. date: ______

Signature: _________________________

(not valid without signature) *registration fees are non refundable*

YES! I will be attending the Friday Night AIDS Fundraiser. I understand that the tickets are an additional $25 per person with the purchase of a registration. I have enclosed the amount with my registration payment.

*TOPICS*

- Dang in the 90's
- The Future of Dance Music at the Majors
- Billboard Dance Charts
- Country Music Remixes + Nightclubs
- Where is Techno Going?
- Face-off: Major Label Promoters vs. Indie Promoters
- Record Pools
- Bring Dance Music Back to Crossover + Pop Radio
- The Dance Industry Responds to the AIDS Epidemic
- Where do Indie Labels Stand in Dance Music?
- House Music... Where it is + Where is it Going
- Clublife + Its Effect on your Lifestyle and Health
- Club Re-mixing or Dance Production
- Latin in Dance Music
- Developing Dance Music Artists

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Early-bird registration - $175
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Please mail registration form to:

Billboard Dance Music Summit

ATT: Melissa Subatch 1515 Broadway, 14th fl.
New York, NY 10036
Dance Turns The Beat Around, Embraces Disco Roots

by Larry Flick

1993 IN REVIEW

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

The top dance music stories of 1993 include the resurgence of traditional disco, the rise of underground music, major labels entering the dance scene, and the success of artists like Robin S. and RuPaul.

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

RuPaul Recalls A Year Of Work, Work, Work

by LARRY FLYCK

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

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

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

If there is a snare on the other side of what’s worse, ap Ceeso track record, it is his

fair piece of the pie. We’d like to see even more up-and-comers, like the 80s and 90s house undergrounders. The RuPaul story continued through the 25, 1993

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

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

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

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

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

RC: Yes. It was the lashing I got from the press about the Milton Berle thing. I wish it had never happened. If I offended anyone, I’m
HOT DANCE MUSIC

COMPiled fROM A nATIONAL sAMPLE OF DANCE CLUB PLAYLISTS.

CLub PPlay

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF POS POST SALES OF DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

#1 DANCE CLUB PLAY LABEL.

1993...

#1 DANCE SALES LABEL.

DANCE SALES SINGLES: "Hey Mr. D.J." by Zhané.

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

#4 HOT DANCE SHOT DETECTIVE

THE FOG

*HOT DANCE SHOT DETECTIVE

THE FOG...
Nashville’s Still Booming, But Industry’s Leaders Warn Of Creeping Complacency

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

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

This was also the year that country music finally got around to paying official homage to the “70s pop act that influenced virtually all the format’s hottest new stars. That tribute took the form of the various-artists compilation album from Giant Records, “Common Thread: The Songs Of The Eagles.” It became one of the year’s most-played and top-selling collections.

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

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

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

Observant A&R president Tim DuBois, "I don’t think we experienced the huge growth as an industry that we did in [1988], but nobody really expected that. We have had a little bit of a leveling-off, and looking at radio numbers, we may actually even be reaching a saturation point in some markets.

"But ’93 has been an absolutely wonderful year for us as a company, and we’re still in awe of it... I think that the continued growth of Nashville as a music center—not just as a country music center—is assured by the fact that a lot of people are making Nashville a lifestyle choice."

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

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

And Rick Blackbum, president of Atlantic Records, echoes the general belief that there still is a lot of life left in country. " ’96 has exceeded whatever expectations I had," he says. "We’ve had three platinum records here. I think the year was good for the industry, and I think ’94 will be better. Somebody is going to emerge in ’94 and explode like Billy Ray Cyrus—do 7 or 8 million. The Hollywood/Nashville connection looks good. There’s a couple of movie soundtrack in the works that will help in the coming year, and I think ’94 will be better than ’93.

"Somebody is going to emerge in ’94 and explode like Billy Ray Cyrus—do 7 or 8 million. The Hollywood/Nashville connection looks good. There’s a couple of movie soundtrack in the works that will help in the coming year, and I think ’94 will be better than ’93."

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

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

Kragen Kapers: Talent manager Ken Kragen is hitting the '94 full steam ahead. He and Giant Records’ Irving Azoff arranged to get the members of the Eagles back together earlier this month to make a music video with Travis Tritt for his "Common Thread" cover of their 1972 hit, "Take It Easy." The video and single will be out in early January. On Jan. 10, longtime Kragen client Kenny Rogers will begin shooting "The Gambler V" in Texas. Casting of supporting players is still in progress. Kragen also will produce "The Dottie West Story," which is to star Michele Lee.

In May, William Morrow will publish Kragen’s book, "Life Is A Contact Sport," for which he says he received a six-figure advance. Based on his own experiences and outlook, the book already has led to speaking engagements at IBM, New York Life Insurance, and the Western Fairs Exposition. Kragen says he’s considering offers to do aninfomercial to promote his how-to-succeed ideas. He also notes that Tritt’s biography "Ten Feet Tall And Bullet Proof," is due out in May. It is written by Michael Bane and published by Warner Books.

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

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

(Continued on page 50)
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**For Week Ending December 25, 1993**

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

THE MOST ACTIVE TRACK on this week's Hot Country Singles & Tracks chart is "I Swear" (35-16) by John Michael Montgomery, followed by "Rock My World (Little Country Girl)" (39-97) by Brooks & Dunn; "T.I.C.A.S.A.P." (65-59) by Alabama; "They Asked About You" (65-48) by Reba McEntire; "I Just Wanted You To Know" (53-39) by Mark Chesnutt; "He Thinks He'll Keep Her" (61-39) by Mary-Chapin Carpenter; "No Doubt About It" (75-56) by Neal McCoy; "I'll Like To Have That One Back" (143-26) by George Strait; "I've Got It Made" (56-44) by John Anderson; and "The Boys And Me" (8-4) by Sawyer Brown.

ALBUM SALES CONTINUE to increase as the holiday season builds to its climax. This week's retail sales of country albums are up 19% from the previous week. A total of 27 titles sold more than 20,000 units each for the week. The Greatest Gainer on Top Country Albums is "In Pieces" (2-2) by Garth Brooks. The album had a gain of almost 57,000 units over the prior week, pushing the album's total weekly retail sales to just shy of 150,000 units. The Passefader award for the greatest percentage increase goes to "Cowgirl's Prayer" (76-55) by Emmylou Harris, with a gain of 55% over the previous week. Albums outside the top 10 showing the strongest retail activity are "Tell Me Why" (11-1) by Wynonna; "No Fences" (21-20) by Brooks; "Hard Workin' Man" (18-13) by Brooks & Dunn; "Life's A Dance" (22-5) by John Michael Montgomery; and "Honky Tonk Attitude" (27-5) by Joe Diffie.

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

NASHVILLE SCENE

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

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

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

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

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

HOT COUNTRY RECURRENTS

1 MARTINA McBride
1 Samantha "Michelle"
2 "That Was A River"
2 Nanci Griffith
3 Melodie Matsunaga
3 Van Zant
4 "Lazy Days"
4 Travis Tritt
5 "Half Enough"
5 Linda Ronstadt
6 "Let's Work It Out"
6 Lorrie Morgan
7 "Holy Heaven"
7 "Can't Help Myself"
8 "Love Me Tender"
8 "Sittin' Pretty"
9 "When You Come Back"
9 "I Want You"
10 "I Love You"
10 "On A Mountain"
11 "I Wish"
11 "I'm Gonna Love Me Again"
12 "I'm Gonna Love Me Again"
12 "I'm Gonna Love Me Again"
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WILDLAND, J.S. CAIFE. J. COTTON

THE CALL

ALMOST WE JUST DISAGREE ON DRIVING AND STROUD BROWN, G. LAWRENCE, K. BEARD, P. NELSON)...

WHAT YOU'RE DREAMING)... MILE CAR WILD LABOUNTY, S. O'BRIEN)

BROADCAST HISTORY of America's Hottest which attain & NEARLY 50

ON THE ROAD

WIND IN THE WIRE

SOMETHING'S GONNA CHANGE

REALLY I JUST WANTED TO KNOW

WHY DON'T YOU KNOW

WERE YOU REALLY LIVIN'

YOU KNOW WHAT

I DON'T WANT TO KNOW

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WHY DON'T YOU KNOW

RETURN OF THE
Artists & Music

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

The gold rush of '93. Like the fortune seekers who poured into California looking for gold back in 1849, the Anglo record and TV executives scouring Latin America this year for opportunities to strike it rich.

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

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

Fact is, anything emitting a Latino scent was hot in the U.S. music industry in 1993. National consumer publications such as The Wall Street Journal and The New York Times noted the strength of the U.S. Latin record market, as well as the coming of age of Spanish-language radio. Banda music was being trumpeted by numerous newspapers from New York City to Mexico City as the Next Big Thing.

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

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

Madonna's Mexico City premiere grossed $8,927,703 for her three shows Nov. 10, 12, and 13 at the Hermanos Rodriguez Autodrome. Ticket prices for her sets varied from $25.18 to $125. Finally, Metallica hauled in $3,562,724 for its five shows, staged Feb. 25-27 and March 1-2 at El Palacio De Los Deportes or the Sports Palace. Ticket prices for Metallica's concerts went for $21.87 and $53.18.

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

(Continued on next page)
LATIN NOTAS
(Continued from preceding page)

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

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

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

In short, the real fire that has fueled the Latino enthusiasm of so many Anglo music executives is the heretofore unseen political and economic stability in the major Latin American countries. That stability has been brought about by free trade practices that allow foreign companies to invest. If Latin American countries hold firm to their newly found economic practices, then expect the gold rush of ’93 to extend well into the rest of the decade.

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

Additionally, Billboard—in recognition of the rise of Spanish-language radio—introduced Spanish-language radio categories at the Billboard Radio Awards Sept. 9 in Dallas. In November, SBK signed Selena, making her the first Latino star to be signed by an Anglo major since Julio Iglesias was inked by Columbia 10 years ago. If Selena hits it big in the pop arena, watch for other Anglo majors to start actively signing up bilingual talent from their sister Latin Imprints.

LET’S GO TO THE CHARTS: Last year, Sony Discs Inc., culminated its three-year domination of the year-end chart results, winning 12 of 16 categories. In 1988, Sony and EMI Latin concluded the year with five first-place finishes each. The deadlock marked the first time since 1989 that two labels tied in year-end chart tabulations.

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

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

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

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

SPECIAL THANKS: To Ricardo Company, Trevor Hough, Roger Fritts, and Kevin Jimenez for their invaluable aid in compiling the charts. Also muchimas gracias to Oriana Diaz-Cid for her Herceulan assistance during the Viña Del Mar songfest in February. Lastly, a warm abrazo to Spec’s chairman/CEO Martin Sperer who, during the company’s awards banquet in October, kindly (and unexpectedly) acknowledged this columnist’s coverage of the Latino industry.

**Power Track**

**No. 1**

**Cerca De Ti**

Selena Latin

**Coral Carwyn**

**No. 2**

**Los Fantastas Del Caribe**

Por Una Lagrima

**No. 3**

**Algo Mas Que Amor**

EMI Latin

**No. 4**

**Dios Muere En Un Camino**

Banda Machos

**No. 5**

**El Amor No Se Puede Olvidar**

Banda Machos

**No. 6**

**Las Teremorias**

Asi Tardas Fue

**No. 7**

**Lourdes Robles**

Donde Se Ha Ido Tu Amor

**No. 8**

**Gloria Estefan**

Todos Con Llanto

**No. 9**

**Yuri**

Nunca Se Da

**No. 10**

**ANA GABRIEL**

Luna

**Billboard DeCEMBER

DISTRIBUIDOR

MIA

LLAMINOS

UPCOMING

"EL PIANO ALTO CONTRASTE" FERNANDO ECHAVARRIA

**New Releases**

Pochi Inc.

**Flyers**

Sus Bilingue

**Recommended Products**

Spec’s chairman/CEO

**Search Confidence**

Records with the greatest airplay gain this week. Videoclip availability. © 1993, Billboard/BI.com Communications.
Artists & Music

Music Beats Business For A Change

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

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

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

Also this summer, industry giant Word Recordings from Dallas to Nashville. Maybe it was the move, maybe it was the purchase last year by Thomas Nelson that ended years of speculation, or maybe it was the increased input by the likes of Dan Postuma and Tom Wilt, it's a good bet that this year, this was Word's best year from a musical standpoint.

By year's end, stunning new releases from the Lost Dogs, Mark Heard, Bruce Cockburn (through Sony), Salt, Shell, and others seemed to mark a reinvigoration of the label's rock imprint, the powerful Myrrh label.

But there's more ahead for Myrrh. Amy Grant's long-awaited new studio release for A&M/MCA is due for the entire contemporary Christian music industry. Grant is one of the few artists who brings people into stores, and a new release from her is set for early '94.

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

From a chart standpoint, the year belonged to DC Talk. Forefront's racially mixed rap/dance/pop trio dominated sales like few artists have done in the past decade. Along the way, DC Talk successfully defended its title against powerhouse new releases by the likes of Sandi Patti, Carnie & Michael English, Michael W. Smith, and Petra. Not bad for a project originally released in '92.

DC Talk's success marked another nifty milestone for the label. Whereas the same handful of artists once sold 50% of the units in contemporary Christian music every year, the Talk has joined English, Steven Curtis Chapman, and 4Him as new sales contenders.

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

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

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

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

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

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

Christmas music flourished—indeed, it was the extraordinary new releases from Cockburn and Thurl Schuyler, and Craig Dickson's "Precious Child" (Warner Alliance) and Kurt Kiser's "Christmas Favorites" (Sparrow), Belle & CeCe Winans' "First Christmas" (Sparrow), and others.

It seemed natural for gospel music to exploit its logical connection with the most spiritual season of the year.

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

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

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

Sparrow seems poised for a monster first-quarter after a relatively quiet second half in '93. Sparrow has always released fewer projects than any other major—but it works the ones it does release with a passion. Warner Alliance will continue to be the most eclectic major, signing artists by talent and ministry rather than by any particular genre, race, sex, musical style, or political preference. Consequently, it will remain one of the most exciting labels of the year to listen to—1994.

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

And, to pass through the rest of the industry: Frontline, R.E.X., Integrity, Maranatha!, Broken, Diadem—and majors alike. Virtually everybody is upbeat and aggressive. All in all, 1993 was a heckuva good year, one of the most positive on every front that I can remember in 20 years of covering contemporary Christian music. The enthusiasm I heard from virtually every artist/label/fan acquaintance I talked to reminded me of nothing less than the exhilarating buzz I heard and felt when Amy Grant's "Age To Age" first came out a decade ago.

And if it weren't for that excited buzz for the future, I think I'd kinda sorry to see the old year go!
Major Labels Begin To See The Light
After Gospel Indies' Inspiring Successes

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

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

Kee's debut for the signing of gospel diva Tamirace Hawkins, who is in a Las Vegas studio keying up for a March debut.

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

Billboard December 25, 1993

The answer, as this year's Billboard Top Gospel Albums (the chart earlier this year has a substantial number of gospel music's hits) will indicate, is gospel.

In fact, gospel's proven staying power got a solid, sonic boost in 1993, propelled by a bumper crop of releases from Rev. Milton Brunson & the Thompson Community Singers, Shirley Caesar, the Mississippi Mass Choir, and Hezekiah Walker. The biggest surprise of all is the success of Kirk Franklin & the Family. In less than a year, the 22-year-old Fort Worth, Texas, native exploded onto the gospel music scene, with sales warranting a spot on the Billboard 200. The Mississippi Mass Choir, Franklin himself was surprised, stating, "I never thought it could happen so quickly," and asking, "Do you think it's real?"

It's about as real as the explosive evolution of gospel that has been simmering for the past few years. It's also reflective of a growing church youth movement that is more and more affecting unit sales. And while the majors calculate the risks, those like Platinum Entertainment (CGI Records) are counting up the profits. CEO Steve Devick took a solid bite of gospel last year with the purchase of A&M's gospel division (also attaining distribution rights to the massive black gospel catalog in the deal) and the subsequent acquisition of Newbury Park, Calif-based Lexicon-Light Records. Light's catalog of early contemporary gospel classics from Anise Crouch, the Winans, the Hawkins Family, Vickie Winans, and Commissioned is among gospel's most valued. Reconfiguring the catalog, previously unreleased on CD, is infusing CGI with healthy balance statements. And Devick is not stop-
LOS ANGELES—The 1993 Billboard Music Awards held here Dec. 8 at Universal Amphitheater was flooded with the year's chart-topping artists and hottest performers. The event was preceded by the first Billboard Year In Music Dinner, held Dec. 7 at the Beverly Hilton Hotel, where blues legend Buddy Guy was awarded with the Century Award, Billboard's highest honor for distinguished creative achievement. (Photos: Glenn Waggener and Howard Waggener/BPI)

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

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

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

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

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

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

- Beavis And Butt-head
- Break Bands, Go Top 5
- Networks Ponder Their Interactive Futures
- It's Viacom vs. QVC
- In Race For Paramount
- BET Shows Tighten Standards
  on 'Gangsta' Reppers
- Pearl Jam Skips Videos
  And Soars To No. 1

THE-EYE

by Deborah Russell

Music Video

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

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

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

As a viewer watches a music video, he/she could "dive into" the channel, accessing an artist's discography, lyrics, biographical data, and tour updates. Ticket and merchandise purchases could be made through the phone.

Speaker Ed Newsom, VP of films at Burbank Calif.-based Iwerks Entertainment, discussed his company's foray into the movie theme park business with its Cineportopolis, which features outlets for large-form concert films and simulator rides, such as the ride-motion video "Kiss That Frog" by Peter Gabriel.

Chris Castle, A&M/Violent Videos vice president of programming and legal affairs, explained how his label is using the videogame format to cross-promote artists.

NEW MUSIC NETWORKS CRONPED up all over the programming universe in 1994, Contemporary Christian outlet Z Music appeared in Lake Helen, Fla., March 1; in September, BET announced its plans to unveil BET On Jazz, in October, MTV: Music Television launched Miami-based MTV Latino, a Spanish-language music service; and in November, St. Petersburg, Fla.-based MOR Music TV announced its plans to launch six additional genre-specific networks. Sadly, the NBC music video show "Friday Night Videos" was canceled in late 1998.

HOORAY FOR HOLLYWOOD: MTV created MTV Productions, a film/TV unit whose initial theatrical output likely will be a movie based on the network's short "Joe's Apartment." BET, the cable channel Encore, and LIVE Home Video created BET Film Productions. Its first movie, set for early 1995, will be "Have a Gun Don't Be Afraid," directed by John Allen, and likely will feature a soundtrack on Motown.

GANGSTA RAP got a bad rap from video programmers at the end of the year, as BET and The Box announced aggressive policies to cope with video imagery on the air. The Box launched its "Guns Suck" promotional campaign Dec. 8, and BET executives said they will formalize an antiviolence stance Jan. 1.

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

THE REVOLVING DOOR in the land of production companies continues to spin madly. Franchise Films co-owner/director Rupert Wainwright and Propaganda Films dissolved their partnership, and Wainwright signed to Limelight Inc. Wainwright's executive producer, Terry Power, formed Power Films, while former Franchise co-director Rich Murray linked with Joe Suhlanio to form One World Productions... Freedom Productions acquired Flashframe Films, and Flashframe principal Len Epand moved to Arista Records as its VP of video and film... Andy Scott, formerly of the L.A.-based office of the End, formed HSI Productions... Maverick Records announced interactive versions of Country Music Television... VH
despite the business/media press this year: Cable giant Tele-Communications Inc. and its sister company, Liberty Media, parted with Bell Atlantic, while Viacom International Inc. allied with AT&T. Bell Canada is looking to acquire a 30% stake in Jones Interconnect. Time Warner has linked arms with U S West, and Cox Cable recently established a joint venture with Southwestern Bell.

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

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

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

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

"Interactivity will be embraced be-
RUPAUL RECALLS A YEAR OF WORK, WORK, WORK

(Continued from page 46)

sorrry.

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

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

R: Yeah. One thing I've learned about being in the spotlight is that things do change, and today's press is tomorrow's garbage. In fact, I even keep my panties in a bunch over anything for some people, it was a chance to punch at me.

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

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

THE RAP COLUMN

(Continued from page 44)

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

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

Meanwhile, the members of RUN-DMC were busy proving they weren't over the hill, either. The crew thrilled audiences wherever they performed and sold high with "Down With The King." Next year, Whodini, Cold Crush, Fantastic Four, and Streetsonic will attempt to do the same thing. The first three acts will be featured in the Terminator X album "Terminator X and The Godfathers Of Thrust Super Bad." Set in a group run-down Midnight 80's studio in Brooklyn.

But back to wrapping up '86. A dispute over album artwork reportedly led to Ice-T and his metal band Body Count being released from a contract with Sire/Warner Bros. Ice-T and his Rhyme Syndicate label were later picked up by Priority Records for distribution. Priority also inked a deal with Paris, another controversial rapper jettisoned by Time Warner. He was on Tommy Boy Records, which also released Queen Latifah from her contract.

Latifah wound up on Motown, which is trying to turn itself back into the "sound of young America." To that end, Motown created the Mad Sounds imprint, which has Trends Of Culture. Besides a change of labels and the release of a new album, "Black Reign," Latifah also landed a role on the Fox TV series "Living Single." Meanwhile, the rapper's own label, Flavor Unit, hooked up with Epic and dropped "Roll Wit Tha Flavor," a compilation set that spawned "Hey Mr. DJ," the R&B cruising jam by Zhane.

Boss ruled the pack of female MCs who made records in '86. Her "Born Gangsta" album is almost gold. Salt-N-Pepa (the only platinum-selling dames of chat) also fared well with "Very Necessary." The album's second single, "What'a Man," is building steam.

There were a number of key hip-hop-driven movie soundtracks—"CB 4," "South Central," "Who's The Man," and "Menace II Society"—and so projects like "New Jack City," "Rock," and "Playin' For Fools" by SSL and the "Judgment Night" soundtrack, which served as a summit between alternative musicians and hip-hop MCs.

IN AN INDUSTRY known for hype, everyone was looking at jazz-rap as the "next big thing" in '86. There were some good records, like Digable Planets' "ReBirth Of Slick," Guru's "Jazzmatazz," saxophonist Greg Osby's "D Lifestyles," and US 3's "Hand On The Torch," which contained songs sampled from the Blue Note Records archives.

So what's gonna be trumpeted as the thing for next year? I don't know. All I can think of is home-folks are probably already sick of B.Doggy Dogg's "DoggyStyle" (the most anticipated album of '86) while drinking gin and juice. Cheers!

Performing without the wigs and make-up?

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

DANCE TRAX

(Continued from page 46)

Bobby D'Ambrosio, get a shot at the big bucks, too! Although freestyle continued to elicit groans from mainstream programmers, Latin artists continued to carry weight in dance music, as Lisette Melendez, Lisa Lisa, and Tony Moran issued compelling, credible records. Finally, dance's other big name again was rejected in a category at the Grammy Awards. Seems like we're at least in the swing of things, and there is still room in the charts to move up pop and urban music into hit slots, but artistic enough to merit acknowledgement alongside polka and heavy metal acts.

PARTING GLANCES: There have been moments this year when it seemed like we spent more time talking about Saturday Night Live than the industry itself. More times than not, complications resulting from AIDS cut these (mostly young) lives short. Continued news of additional deaths brought us close to a state of protective numbness.

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

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

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Billboard

THE YEAR IN MUSIC 1993

ILLUSTRATION © 1993 KEITH LOBUE / SIS
At This Time Of Year, There Are Some Things You've Come To Expect...
Publishing: ard's Pop And R&B f The Year.
HOW THE CHARTS ARE COMPILED

The 1993 year-end charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period, which is Dec 3, 1992, through Nov 27, 1993, for all charts.

On all Billboard albums and singles charts, a distributing label is defined as one that provides marketing, sales and distribution services for another label or for a subsidiary label. Distributing labels are also different from distributing corporations (BMG, EMMA, PGD, Sony, Universal, WEA), which are not listed on the charts.

On our singles and album tracks airplay charts, a distributing label is one that provides radio promotion services for another label or for a subsidiary label.

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

Since Billboard has been using actual sales data from SoundScan and monitored airplay data from BDS for many charts (The Billboard 200, Hot 100 Singles, Hot 100 Airplay, Hot 100 Singles Sales, Hot R&B Singles, Hot R&B Airplay, Hot R&B Singles Sales, Top R&B Albums, Hot Country Singles & Tracks, Top Country Albums, Album Rock Tracks, Top Pop Catalog Albums), we now use the following year-end methodology for those charts.

For the Billboard 200, Top Pop Catalog Albums, the R&B and Country albums charts, and the singles sales charts, year-end rankings are determined by accumulating the total number of units sold each week that a title is on the chart. Top Reggae Albums has been compiled by SoundScan throughout the same time period that the other charts were compiled.

For the Hot 100 Airplay and Hot R&B Airplay charts, rankings are determined by accumulating the total number of gross impressions registered during each week that a title is on the chart. For the country singles and album-rock charts, rankings are determined by accumulating the total number of detections registered during each week that a title is on the chart.

For the Hot 100 and Hot R&B singles charts, gross impressions are accumulated in combination with accumulated unit sales and weekly small-market radio playlist points.

Top Reggae Albums is an accumulation by SoundScan of sales in the chart year.

Year-end rankings for charts that had not converted to BDS and/or SoundScan as of the 1993 chart year are still determined by accumulating weekly points, which are assigned to each record for each week on the chart in a complex inverse relationship to the chart position.

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

Due to the difficulty of combining album sales data with singles airplay data, combined album and singles categories for pop, country, R&B and dance are still determined by the system described above for non-converted charts — i.e., using weekly chart rankings with a fixed number of points assigned to each position on the weekly singles and albums charts.
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The race for the No. 1 single of 1993 was over when the year began. Whitney Houston’s "I Will Always Love You" moved to the top of the Hot 100 at the end of November 1992 and remained there through March 1993. It didn’t matter that other singles had seven- or eight-week runs at No. 1; Houston’s 14-week stay not only assured it would be the year’s most successful pop single, it earned the disc a place in the record books as the longest-running No. 1 single of the rock era.

It’s the third year in a row that a soundtrack single has topped the annual chart. In 1992, "End Of The Road" by Boyz II Men from "Boomerang" was the year’s No. 1 pop single. In 1991, "(Everything I Do) I Do It For You" by Bryan Adams from “Robin Hood—Prince Of Thieves” was the most successful pop single. Unlike those film themes, "I Will Always Love You" shares year-end honors with its parent album: "The Bodyguard" is the No. 1 pop album of 1993. It’s the first time a soundtrack album has been the top pop disc of the year since 1978, when “Saturday Night Fever” took that honor.

The runner-up pop album of the year is “Breathless” by Kenny G. That gives Arista the year’s top two albums—the first time that the same label has captured the top two positions since 1978, when the soundtracks to "Saturday Night Fever" and “Grease” were No. 1 and No. 2 for RSO. Arista also has the No. 1 pop, country and R&B singles of the year.

Garth Brooks repeats as the year’s top artist for combined singles and albums activity in pop and country. Last year, Brooks became the first artist to take the sweepstakes award for combined pop singles and albums artist since

Continued on page YE-10
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it was initiated in 1981. And just like last year, he managed to be No. 1 on the combined list without any pop singles activity. All six of Brooks’ albums are listed on the year-end pop and country albums rankings.

Here’s a closer look at the top formats:

POP
Garth Brooks and Janet Jackson are the top male and female pop artists for combined albums/singles activity. Pearl Jam is the top pop group in that same category, and Dr. Dre is the top pop artist. It’s the second year in a row that a rap artist has taken this honor; last year Krs Kosmo was in first place. It’s the third time in chart history that a rap artist is the top new pop artist of the year for combined albums and singles activity; the Beastie Boys were in first place in 1987.

Brooks is the top pop album artist for the third year in a row. When he took this honor for the second consecutive year in 1992, he was the first artist to repeat in this category in more than 20 years. Whitney Houston’s “I Will Always Love You” helped win the title of top pop singles artist, but so did her other singles from “The Bodyguard,” including “I’m Every Woman,” “I Have Nothing,” and “Run To You.” With Houston taking the top female pop singles artist honors, the male honors fall to Dr. Dre. SWV ranks No. 1 among top pop singles groups. David Foster, who helped Houston’s “I Will Always Love You,” is the top pop singles producer, and Anna, the label that issued Houston’s top-ranked single as well as “The Bodyguard” soundtrack, is the year’s top pop label for singles and albums.

Although it never reached No. 1 on the Hot 100, Tag Team’s “WooHoo! (There It Is)” had a very long run in the Top 10 and ranks No. 2 for the year. It was an incredible year for R&B songs on the pop chart—10 of the top 20 pop singles of 1993 also charted R&B during the year. That’s a record.

COUNTRY
Garth Brooks shows up at the top of three year-end country lists. He’s the No. 1 artist for combined albums/singles activity, the No. 1 singles artist and the No. 1 albums artist. After capturing the top album spot in 1991 and 1992, he has settled for the runner-up position in 1993 with “The Chase.” The No. 3 album of 1992, “Some Gave All” by Billy Ray Cyrus, is the No. 1 country album of the year. Alan Jackson, who had the No. 1 country single of 1991 with “Don’t Rock The Jukebox,” repeats that honor with “Chattahoochee” on Arista.

The top female country artist for combined albums and singles activity is Reba McEntire. She must be used to this honor—it’s the ninth year in a row she’s been the top female. Brooks & Dunn are the top country group on the combined list for the second year in a row. Since 1988, they are the only group to repeat this honor other than Alabama or the Judds. Tony Brown is the top country singles producer for the fourth consecutive year, and MCA is the top country label for the third year in a row.

R&B
Dr. Dre is the year’s top R&B artist for combined albums/singles activity. It’s only the second time in chart history that a new act has claimed the sweepstakes title. The first time was last year, when Jodeci ranked at the top. The runner-up R&B artist for combined activity is SWV, making this the first time that the top two spots were captured by new artists. Janet Jackson is the top female R&B artist on the combined activity list.

Whitney Houston has the No. 1 R&B single of the year with “I Will Always Love You,” while “The Bodyguard” is the No. 1 R&B album of the year. Houston is the top R&B singles artist of the year. SWV is the top singles group and Dr. Dre is the top male singles artist as well as the top R&B album artist. Sade is the top female R&B album artist and Silk is the top R&B album group.

David Foster is the top R&B singles producer. MCA is the top R&B singles label, and Arista is the top R&B album label. Arista is also the top combined albums/singles label.

ADULT CONTEMPORARY
Vanessa Williams triumphs with the top adult contemporary single for the second consecutive year. She was No. 1 last year with her solo recording of “Save The Best For Last.” This year her duet with Brian McKnight of “Love Is,” from the soundtrack to television’s “Beverly Hills 90210,” is the top AC single.

Jon Secada, ranked No. 11 last year, is the top adult contemporary artist. Whitney Houston is the top female AC artist, and Restless Heart is the top AC group. Arista is the top AC label.

ROCK
 Aerosmith takes the top album-rock tracks artists honor, while Soul Asylum heads the list of modern-rock tracks artists. The top album-rock track of the year is “Plush” by the Stone Temple Pilots, while the top modern-rock track is “Regret” by New Order. Geffen is the top album-rock tracks label, and Virgin is the top modern-rock tracks label.

RAP
 Onyx is the top rap act of the year, while the No. 1 rap single of the year is “We Got It (You Got What’s Next)” by Illegal. EastWest is the year’s top rap label.

DANCE MUSIC
 RuPaul is the top dance club-play artist, and Robin S. is the top dance singles artist. The No. 1 dance single of the year in the sales category is “Hey Mr. DJ,” by Zane; the No. 1 dance club-play single of the year is “Supermodel (You Better Work)” by RuPaul. Epic is the top dance label, the top dance sales label and the top club-play label.

JAZZ
 Joe Henderson has the top jazz album of the year with “So Near, So Far.” Henderson is also the top jazz artist of the year. Natalie Cole is the top female jazz artist. Columbia is the top jazz label. The No. 1 contemporary jazz album is “Breathless” by Kenny G, who is the top contemporary jazz artist. It’s a repeat honor for Kenny, who was at both categories in 1987, thanks to his “Duos” album, and in 1989, when his “Silhouette” album was top-ranked.

NEW AGE
“Shepherd Moons” is the No. 1 new age album for the second consecutive year, and Enya moves up from No. 2 to become the top new age artist. With her previous album, “Watermark,” ranked in second place, it’s the first time in chart history that the same artist has the top two new age albums of the year. Reprise is the top new age label.

CLASSICAL
“If You Love Me” by Cecilia Bartoli is the top classical album. Bartoli is also the No. 1 classical artist of the year. The top classical crossover album is the Hollywood Bowl Orchestra’s updating of “The King And I,” and Ute Lemper is the top classical crossover artist. London is the top classical label, the top classical crossover label and the top combined classical label.

REGGAE
 UB40 tops the first year-end reggae album chart with “Promises & Lies.” The top three reggae albums of 1993 all experienced crossover success on the pop chart: “Bad Boys” by Inner Circle is No. 2, and “12 Inches Of Snow” by Snow is No. 3.

CATALOG ALBUMS
This is also the first time that a list of the top catalog albums of the year has been compiled. “Time Pieces—The Best Of Eric Clapton” is the No. 1 catalog album of the year, while Metallica is the top catalog artist of 1993. Metallica reached the pinnacle by placing four albums on the year-end list, topped by “...And Justice For All,” which ranked No. 12 for the year.
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In a year of potentially precedent-setting lawsuits, governmental investigations, continued outcry over rap lyrics and the accelerated development of technologies that could change the way music and videos are delivered, 1993 can be seen as a harbinger of change for the entertainment industry.

Conflicts of interest, record company contracts and the definition of parody were some of the issues that cropped up in high-profile lawsuits this year.

A lawsuit filed by George Michael against Sony Music in London went to trial beginning in mid-October. At press time, the trial was still underway. The suit charges Sony with restraint of trade and raises questions about the terms of Michael's recording contract with the company.

Although its outcome will set no legal precedent in the U.S., if the courts rule in favor of Michael, the case could open the doors for similar action on the part of artists dissatisfied with their record company deals. The case is also notable in that a U.S. court ruled in favor of a request by Michael's attorneys that Sony Music turn over a number of artists' contracts to the London High Court. It was unclear at press time exactly how the documents would be used in the trial.

In the U.S., Geffen filed a breach-of-contract suit against Don Henley, seeking at least $30 million in damages and an injunction barring him from recording for another label. Henley filed a cross complaint alleging conspiracy on the part of Geffen. The FTC is reportedly looking into the matter. No court date has yet been set.

Although neither artist has recorded a new album since their respective suits, both Michael and Henley have managed to remain high-profile due to their involvement in charity-related efforts and side projects.

Continued on page YE-38
We're Name Dropping

SKMA
PROFESSIONAL PRODUCTS

One of the many changes in 1993 was our name. Sunkyong, one of the leading suppliers of high quality duplicating tape to the music industry, is now SKMA.

Thanks For A Record Year!

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# The Year In Music

## Top Pop Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums &amp; Singles)</th>
<th>Label</th>
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## Top Pop Labels

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## Top New Pop Artists

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## Top Pop Distributing Labels

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*Billboard December 25, 1993*
JIVE RECORDS WISHES YOU A GOLD AND PLATINUM NEW YEAR.
The Year In Music

Top Billboard 200 Album Artists

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<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
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Top Billboard 200 Albums

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<td>20</td>
<td>WHAT'S UP</td>
<td>Whitney Houston (50)</td>
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Disc Manufacturing, Inc.
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### Top Billboard 200 Album Artists - Male

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### Top Billboard 200 Album Distributing Labels

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</table>
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 fluffy.
YE-20
THE YEAR IN MUSIC

Hot 100 Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label
1 WHITNEY HOUSTON (4) Arista
2 SWV (4) RCA
3 JANET JACKSON (3) Virgin
4 SHAI (3) Caroline/Affiliate
5 DR. DRE (3) Death Row
6 SILK (3) Jive
7 TAC TEAM (3) Live Nation
8 UB40 (3) Virgin
9 DURAN DURAN (3) Capitol
10 MARIAH CAREY (2) Columbia
11 SNOW (2) EMI
12 P.M. DAWN (3) Gee Street
13 JADE (3) Giant
14 BOYZ II MEN (1) Motown
15 JON SECADA (4) SBK
16 WRECKX-N- EFFECT (2) MCA
17 MICHAEL JACKSON (2) Epic
18 MADONNA (4) Warner Bros.
19 MARTY J. BLIGE (4) Uptown
20 ROG STEWART (1) A&M
21 H-TOWN (2) Luke
22 TONI BRAXTON (3) LaFace
23 SHO NIGEL (2) Epic
24 BARRY BROWN (4) MCA
25 TONY! TONI! TONE! (2) Wing
26 ROBIN S. (2) Virgin
27 JODECI (4) Uptown
28 EXPOSE (3) Arista
29 BRIAN MURKINIGHT (1) Mercury
30 TLC (4) LaFace
31 BON JOVI (4) Jambalaya
32 DURFEE (1) Duff
33 ARRESTED DEVELOPMENT (2) Chrysalis
34 INNER CIRCLE (2) Big Beat
35 AEROSMITH (2) Geffen
36 RICK J digital (2) Columbia
37 PRINCE (4) Paisley Park
38 SHANICE (1) Motown
39 SOUL ASYLUM (1) Columbia
40 PAPERBOY (1) Next Plateau
41 STING (4) A&M
42 S.A.T. (1) Arista
43 THE NOCLAIMERS (1) Chrysalis
44 EN VOGUE (4) EastWest
45 ONYX (1) Def Jam
46 KAIR (1) JAY
47 NAUGHTY BY NATURE (3) Tommy Boy
48 HEAT LOAD (1) MCA
49 TINA TURNER (2) Virgin
50 SPAC (2) Interscope
51 DEF LEPPARD (1) Columbia
52 JEREMY JORDAN (2) Giant
53 ICE CUBE (3) Priority
54 FIFTH SQUADRON (3) Interscope
55 ACE OF BASE (1) Arista
57 ESCAPE (1) So So Def
58 REGINA BELLE & REGINA BELLE (2) Columbia
59 PEABO BRYSON (1) Columbia
60 KENNY G (2) Arista
61 ROY KRAZY (2) Next Plateau
62 PORTRAIT (1) Capricorn
63 UGLY KID JOE (1) Zeblong
64 MICHAEL BOLTON (2) Columbia
65 RESTLESS HEART (2) RCA
66 POSITIVE K (1) Island
67 ZYIAKE (1) Flavor Unit
68 CYPRESS HILL (1) Ruffhouse
69 JOEY LAWRENCHE (2) Impact
70 ELTON JOHN (2) MCA
71 STEREO MC'S (2) Gee Street
72 GO WEST (7) EMI
73 TAYLOR DAYNE (2) Arista
74 JAZZIE JEFF & FRESH PRINCE (1) Jive
75 VANESSA WILLIAMS (1) Wing
76 CAPTAIN HOLLYWOOD PROJECT (1) Imago
77 THE HEIGHTS (1) Capitol
78 BELL BIV DEVOE (2) MCA
79 DIAMANTE PLANETS (1) Pendulum
80 HADDAWAY (1) Arista
81 PATSY SMITH (2) MCA
82 ANNIE LENNOX (2) Arista
83 KISS KROSS (1) Ruffhouse
84 ICE CUBE (1) Priority
85 DINO (1) EastWest
86 GIN BLOSSOMS (2) A&M
87 TEARS FOR FEARS (1) Mercury
88 GREEN JELLY (1) Zoo
89 COLIN DION (2) Epic
90 THOMAS HUNT (2) Capitol
91 BOB DENGEL (1) Capricorn
92 BIG DADDY KANE (1) Gold Chillin'
93 SALT-N-PEPHA (1) Next Plateau
94 UNIV (1) Maverick
95 SADE (2) Epic
96 RED HOT CHILI PEPPERS (1) Warner Bros.
97 BOY GEORGE (2) SBK
98 BLIND MELON (1) Capitol
99 MC LYTE (1) First Priority
100 NUTIN' BUT A G THANG-- Dr. Dre--Deepth Row
101 IN THE STILL OF THE NITE (FROM THE JACKSONS)--Boyz II Men--Motown

WHITNEY HOUSTON: Top Singles Artist. Her "I Will Always Love You (From The Bodyguard)" is the Top Single.

Hot 100 Singles

Pos. TITLE--Artist--Label
1 I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)--Whitney Houston--Arista
2 WHOOPH! (THERE IT IS)--T-Boy Team--Life
3 CAN'T HELP FALLING IN LOVE (FROM SILK)--UB40--Virgin
4 THAT'S THE WAY LOVE GOES--Janet Jackson--Virgin
5 FREAK ME--S.A.T--ESG
6 WEAK--SWV--RCA
7 IF I EVER FALL IN LOVE--Shag--Gasoline Alley
8 DREAMLOVER--Marvin Gaye--Columbia
9 BLUMP SHAKER--Woo-Ha! HC--MCA
10 INFORMER--Snow--S-Capitol
11 NUTIN' BUT A G THANG--Dr. Dre--Deepth Row
12 IN THE STILL OF THE NITE--(FROM THE JACKSONS)--Boyz II Men--Motown

10:00 AM
14 DITTY--Paperboy--Next Plateau/FFR
15 RHYTHM IS A DANCER--Snap--Arista
16 THE RIVER OF DREAMS--Billy Joel--Columbia
17 I'M GONNA BE (500 MILES)--The Proclaimers--Chrysalis
18 TWO PRINCES--Jem--Arista
19 RIGHT HERE (HUMAN NATURE) DOWNTOWN--SwV--RCA
20 I HAVE NOTHING (FROM THE BODYGUARD)--Whitney Houston--Arista
21 MR. WENDALD--Jive Promotion--Chrysalis
22 KEEP IT TOoux LATELY--Rod Stewart--Warner Bros.
23 SAVING FOREVER FOR YOU (FROM BEVERLY HILLS, 90210)--Sonique--Virgin
24 ORDINARY WORLD--Duran Duran--Capitol
25 IF I HAD NO LOOT--Tony! Toni! Tone!--Epic
26 I'D DO ANYTHING FOR LOVE (BUT IT WOULDN'T BE THIS WAY)-- Meat Loaf--MCA
27 SLAM--Ch-Ch--RCA
28 LOOKING THROUGH PATIENT EYES--P.M. Dawn--Gee Street/LaFace
29 I'M EVERY WOMAN (FROM THE BODYGUARD)--Whitney Houston--Arista
30 BABY I' M YOURS--Shal--Gasoline Alley
31 COME TO ME--Duran Duran--Capitol
32 I DON'T WANNA FIGHT (FROM WHAT'S LOVE GOT TO DO WITH IT)--Tito Turner--Virgin
33 I'D DIE WITHOUT YOU (FROM BOOKEND)--P.M. Dawn--Gee Street/LaFace
34 WHOOH, THERE IT IS--95 South--Wrap
35 HIP HOP Hooray--Noustly----Tommy Boy
36 ANOTHER SAD LOVE SONG--Tommy Boy--Ruffhouse
37 WILL YOU BE THERE (FROM FRIC VIVI)--Michael Jackson--Epic Soundtrax
38 COMPILATION--Motown--A&M
39 GOOD ENOUGH--Boy George--Arista
40 WHAT'S UP--A Non Blondes--Interscope
41 ALL THAT SHE WANTS--Alic--Rose--Arista
42 - --Prince & The New Power Generation--Parlophone
43 DRE DAY--Dr. Dre--Death Row
44 ONE LAST CRY--Brock McCord--Mercury
45 JUST KICKIN' IT--Xscape--So So Def
46 GET AROUND--Phoe--Interscope
47 BED OF ROSES--B2--Sonique
48 REAL LOVE--Mary J. Blige--Uptown
49 HERE WE GO AGAIN--Portait--Capitol
50 CRYIN'--Aerosmith--Geffen
51 CATS IN THE CRADLE--Ugly Kid Joe--Sureshot
52 - --What About Your Friends--TLC--LaFace
53 I GOT A MAN--P Đi--Interscope
54 HEY MR. D.J.--Zapp--Flavor Unit
55 INSANE IN THE BRAIN--Cypress Hill--Ruffhouse
56 DEEPER AND DEEPER--Miseducated--Warner Bros.
57 RAIN--Madonna--LeBridge
58 THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210)--Jeremy Jordan--Giant
59 BAD BOYS (THEME FROM COPS)--Inner Circle--Big Beat
60 THAT'S WHAT LOVE CAN DO--Boy Kray--Nite Flakes/London
61 DO YOU BELIEVE IN US--Jan Secada--SBK
62 ANGEL--Jan Secada--SBK
63 FOREVER IN LOVE--Kenny G--Arista
64 AGAIN--Janet Jackson--Virgin
65 ROOM SHAME THE ROOM--Jazzy Jeff & Fresh Prince--Elektra
66 WHEN SHE CRIES--Rufus--Black Contemporary
67 SWEAT--A LA LA LA LA LONG--Inner Circle--Big Beat
68 IT WAS A GOOD DAY--Ice Cube--Priority
69 MORE AND MORE--Captain Hollywood Project--Imago
70 HOW DO YOU TALK TO AN ANGEL--The Heights--Capitol
71 SEED OF SUGAR (CLUE LIKE DAT)--digital Planet--Pendulum
72 WHAT IS LOVE--Haddaway--Arista
73 TO LOVE SOMEONE--Michael Bolton--Columbia
74 GIVE IT UP, TURN IT LOOSE--En Vogue--EastWest
75 ALRIGHT--Kris Kross Featuer Whitney--Ruffhouse
76 CHECK TO SEE--Ice Cube Featuer Eazy--Priority
77 FIELDS OF GOLD--Sting--A&M
78 OOH CHILD--Doo--EastWest
79 FAITHFUL--Go West--En
80 REASON TO BELIEVE--Soul Stewart--Warner Bros.
81 BREAK IT DOWN AGAIN--Tears For Fears--Mercury
82 NOTHIN' MY LOVE CAN'T FIX--Jody Lawrence--Interscope
83 THREE LITTLE PIGS--Green Galaxy--Zoo
84 UNI ON THE EDGE--Jem & Jerris--Geffen
85 HEY JEALOUSY--Onyx--Geffen
86 I'M NOT IN LOVE WITH YOU--Shal--RCA
87 ANGEL--Janet Jackson--Virgin
88 TWO STEPS BEHIND (FROM LAST ACTION HERO)--Lyle--Capitol
It's a major music force that's got the attention of the country and the world. It's a place where people want to live, work and raise families. And it's an accessible hub, where daily you can fly non-stop from L.A., New York and London. It's Music City USA.

Every major record company and music publisher has offices here. There are over 200 recording studios and nearly 20% of the music produced in the nation comes from Music City. This is a mecca for songwriting, and top artists in jazz, pop, gospel, contemporary Christian, classical and country make their records here. Over 5,200 members of AFTRA/SAG and AFM work out of Nashville. And film and video production in the city has gone up 200% in the past five years.

Whether you're heading for Music Row from the coast or a different country altogether, if music is your business, Music City's where you need to be.
### Hot 100 Singles Artists - Duo/Group

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Singles)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SWV (4)</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>SHAII (3)</td>
<td>Gasoline Alley</td>
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<td>3</td>
<td>SILK (3)</td>
<td>Kika</td>
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<td>4</td>
<td>TAG TEAM (3)</td>
<td>MCA</td>
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<tr>
<td>5</td>
<td>UB40 (3)</td>
<td>Virgin</td>
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<tr>
<td>6</td>
<td>DURAN DURAN (3)</td>
<td>Capitol</td>
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<td>7</td>
<td>P.M. DAWN (3)</td>
<td>Cox Street</td>
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<td>BOYZ II MEN (4)</td>
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<td>11</td>
<td>H-TOWN (2)</td>
<td>Luke</td>
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<td>SPIN DOCTORS (4)</td>
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<td>TONY! TONY! TONE! (5)</td>
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<td>14</td>
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<td>15</td>
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<td>20</td>
<td>INNER CIRCLE (2)</td>
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<td>21</td>
<td>AEROSMITH (2)</td>
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<td>SOUL ASYLUM (2)</td>
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<td>24</td>
<td>THE PROCLAIMERS (1)</td>
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<td>25</td>
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### Hot 100 Singles Artists - Female

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<th>ARTIST (No. Of Charted Singles)</th>
<th>Label</th>
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<td>1</td>
<td>WHITNEY HOUSTON (4)</td>
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<tr>
<td>2</td>
<td>JANET JACKSON (3)</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>MARIAH CAREY (2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>MADONNA (4)</td>
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<td>MARY J. BLIGE (4)</td>
<td>Uptown</td>
</tr>
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<td>6</td>
<td>TONI BRAXTON (3)</td>
<td>LaFace</td>
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<td>ROBIN S. (2)</td>
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</tr>
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<td>8</td>
<td>SHANICE (2)</td>
<td>Motown</td>
</tr>
<tr>
<td>9</td>
<td>TINA TURNER (2)</td>
<td>Virgin</td>
</tr>
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<td>10</td>
<td>REGINA BELLE (2)</td>
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<td>11</td>
<td>TAYLOR DAYNE (2)</td>
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<td>VANESSA WILLIAMS (1)</td>
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<td>13</td>
<td>PATTY SMITH (2)</td>
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<td>ANJUNE LENNOX (2)</td>
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<td>(1) Epic</td>
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### Hot 100 Singles Artists - Male

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<th>ARTIST (No. Of Charted Singles)</th>
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<td>BOBBY BROWN (4)</td>
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<td>BILLY JOEL (2)</td>
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<td>PRINCE (4)</td>
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<td>PAPERBOY (1)</td>
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<td>STING (3)</td>
<td>A&amp;M</td>
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<td>MEAT LOAF (1)</td>
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<td>8</td>
<td>2PAC (7)</td>
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<td>JEREMY JORDAN (2)</td>
<td>Arista</td>
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<td>ICE CUBE (3)</td>
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<td>MARY-COREEN CARRINGTON (1)</td>
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### Hot 100 Singles Distributing Labels

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<th>DISTRIBUTING LABEL (No. Of Charted Singles)</th>
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<td>VIRGIN (12)</td>
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<td>WARNER BROS. (29)</td>
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### Hot 100 Singles Labels

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<th>LABEL (No. Of Charted Singles)</th>
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### Hot 100 Singles Producers

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<th>PRODUCER (No. Of Charted Singles)</th>
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<td>CARL MARTIN (3)</td>
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<td>D. DRE (3)</td>
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<td>WALTER AFANASIEFF (6)</td>
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<td>P.M. DAVIN (3)</td>
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<td>VASSAL BENFORD (2)</td>
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<td>SPEECH (3)</td>
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**SWV: Top Singles Group**

**WHITNEY HOUSTON: Top Female Singles Artist**

**DR. DRE: Top Male Singles Artist**

---

**ARISTA**

---

**DAVID FOSTER: Top Singles Producer**
#1 Billboard Hot 100 Singles Artists-Duo/Group

1993 THE YEAR OF SWV

- #2 Top R&B Artists
- #2 Top New Pop Artists
- #2 R&B Singles Artists
Hot 100 Singles Publishers

Pos. Publisher (No. Of Charted Singles)
1 WB, ASCAP (58)
2 MCA, ASCAP (36)
3 VELVET APPLE, BMI (2)
4 WARNER-TAMERLANE, BMI (24)
5 EMPIRE, ASCAP (47)
6 SONY SONGS, BMI (17)
7 EMI BLACKWOOD, BMI (27)
8 REALSONG, ASCAP (9)
9 ALBERT, BMI (2)
10 MUSIC CORP. OF AMERICA, BMI (11)
11 TTL TEILE, ASCAP (7)
12 SONY SONGS, ASCAP (15)
13 BMG, ASCAP (12)
14 LEE, BMI (1)
15 JOSEPH, ASCAP (9)
16 INTERSCOPE PEARL, BMI (8)
17 BLACK ICE, BMI (2)
18 MAD HOUSE, BMI (2)
19 ESTEFAN, ASCAP (2)
20 UNICAPPELL, BMI (7)
21 BAM JAMS, BMI (5)

EMI MUSIC PUBLISHING

Hot 100 Singles Publishing Corporations

Pos. Publishing Corporation (No. Of Charted Singles)
1 EMI MUSIC (250)
2 WARNER/CHAPPELL MUSIC (108)
3 MCA MUSIC (53)
4 SONY MUSIC GROUP (37)
5 VELVET APPLE MUSIC (2)

Hot 100 Singles Sales

Pos. Title—Artist—Label
1 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
2 WHOOMP! (THERE IT IS)—T-Boz—Life
3 RUMP SHAKER—Wreckx—Effect—MCA
4 FREAK ME—504—Epic
5 NUTIN' BUT A G THANG—Dr. Dre—Death Row
6 CAN'T HELP FALLING IN LOVE—UB40—Virgin
7 INFORMER—Snow—Stadium
8 IF I EVER FALL IN LOVE—Sh—Gasoline Alley
9 DAZZEE DUKS—Duca—MTR
10 KNOCKIN' DA BOOTS—H-Town—Epic
11 THAT'S THE WAY LOVE GOES—Ian—Jackson—Virgin
12 WEAK—SWV—RCA
13 WHOOD, THERE IT IS—95 South—Wall
14 IN THE STILL OF THE NITE—Boys II Men—Motown
15 DITTY—Poppyray—Next Plateau/Fer
16 SLAM—Onyx—JUMAR
17 LATELY—Jodeci—Uptown
18 I'M GONNA BE (500 MILES)—The Proclaimers—Chrysalis
19 DREAMLOVER—Marvin Gaye—Columbia
20 DRE DAY—Dr. Dre—Death Row
21 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—A Great Lead—MCA
22 A WHOLE NEW WORLD—Parrish Bryan & Regina Bell—Columbia

Continued on page YE-26
Hot 100 Singles Sales
Continued from page YE-24
51 REBIRTH OF SLICK—Digable Planets—Pendulum
52 CRYIN’—Aerosmith—Geffen
53 ONE LAST CRY—Brian McKnight—Mercury
54 COMFORTER—Shag—Gasoline Alley
55 SAVING FOREVER FOR YOU—Shania—Giant
56 ORDINARY WORLD—Duran Duran—Capitol
57 GANGSTA LEAN—Dr. Dre—Geffen
58 BED OF ROSES—Bon Jovi—Jumbo
59 WHAT ABOUT YOUR FRIENDS—TLC—LaFace
60 WILL YOU BE THERE—Michael Jackson—MJJ
61 I HAVE NOTHING—Whitney Houston—Arista
62 HEY MR. DJ—Dr. Dre—Flavor Unit
63 THE RIVER OF DREAMS—Billy Joel—Columbia
64 DOWN WITH THE KING—Run D.M.C.—Profile
65 ‘T—Arista & The New Power Generation—Polaris Park
66 CHATTANOOCHEE—Alan Jackson—Arista
67 SHOO—Soul II Popa—Next Phase/London
68 LIVIN’ ON THE EDGE— Aerosmith—Geffen
69 SOMETHING’S GONNA GO ON—grim—Maverick/Sire
70 LOVE IS—Vivian Wilson & Brian McKnight—Giant
71 RUFFNECK—MC Lyte—F Real
72 CRY NO MORE—JT D’Extremee—Gasoline Alley
73 I’M EVERY WOMAN—Whitney Houston—Arista
74 CREP—Rakish—Capital
75 COME UNDONE—Duran Duran—Capitol

Hot 100 Singles Airplay
Pos. TITLE—Artist—Label
1 DREAMLOVER—Mariah Carey—Columbia
2 THAT’S THE WAY LOVE GOES— Janet Jackson—Virgin
3 CAN’T HELP FALLING IN LOVE—UB40—Virgin
4 DON’T WALK AWAY—Jodeci—Giant
5 WEAK—SWV—Columbia
6 FREAK ME—S.I.K—Kid
7 I WILL ALWAYS LOVE YOU—Whitney Houston—Arista
8 SHOW ME LOVE—Robbie B—Big Boy
9 THE RIVER OF DREAMS—Billy Joel—Columbia
10 TWO PRINCES—Tina Fields—Atlantic
11 IF—Janet Jackson—Virgin
12 IF I EVER FALL IN LOVE—Shag—Gasoline Alley
13 LOOKING THROUGH PATIENT EYES—P.M. Dawn—Def Street/Word
14 I DON’T WANNA FIGHT—Tom Turner—Virgin
15 LOVE IS—Vivian Wilson & Brian McKnight—Giant
16 BABY I’M YOURS—Shag—Gasoline Alley
17 I HAVE NOTHING—Whitney Houston—Arista
18 AGAIN—Janet Jackson—Virgin
19 IN THE STILL OF THE NIGHT—Boy II Men—Motown
20 RIGHT HERE (HUMAN NATURE)—SSW—Columbia
21 I’LL NEVER GET OVER YOU—Euphoria—Arista
22 I’M SO INTO YOU—SWV—Columbia
23 COME UNDONE—Duran Duran—Capitol
24 RUNAWAY TRAIN—Tal Yarmoulay—Capitol
25 LATELY—Jodeci—Uptown
26 RHYTHM IS A DANCER—Snap—Arista
27 HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.

The Year In Music

YE-26

MARIAH CAREY: "Dreamlover" is the Top Hot 100 Airplay Single.
Hot Rap Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Singles)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ONYX (3)</td>
<td>RAL/Chaos</td>
</tr>
<tr>
<td>2</td>
<td>ICE CUBE (3)</td>
<td>Priority</td>
</tr>
<tr>
<td>3</td>
<td>LORDS OF THE UNDERGROUND (2)</td>
<td>Pendulum</td>
</tr>
<tr>
<td>4</td>
<td>DE DRE (3)</td>
<td>Death Row</td>
</tr>
<tr>
<td>5</td>
<td>DIGABLE PLANETS (3)</td>
<td>Pendulum</td>
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<tr>
<td>6</td>
<td>BOSS (2)</td>
<td>RAL</td>
</tr>
<tr>
<td>7</td>
<td>L.L. COOL J (3)</td>
<td>Del Jam</td>
</tr>
<tr>
<td>8</td>
<td>GETO BOYS (2)</td>
<td>Rap-A-Lot</td>
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<tr>
<td>9</td>
<td>MC LYTE (1)</td>
<td>Perspective</td>
</tr>
<tr>
<td>10</td>
<td>KRIS KROSS (3)</td>
<td>Ruffhouse</td>
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Hot Rap Singles

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<tr>
<th>Pos.</th>
<th>TITLE - Artist - Label</th>
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<tbody>
<tr>
<td>1</td>
<td>WE GETZ BUZY/HEAD OR GUT—Reginal—edly</td>
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<tr>
<td>2</td>
<td>KEEPIN' IT SLICK (COOL LIKE DAT)—Diggie Planet—Pendulum</td>
</tr>
<tr>
<td>3</td>
<td>I GOT A MAN—Passive K—Island</td>
</tr>
<tr>
<td>4</td>
<td>CHIEF ROCKA—Lords Of The Underground—Pendulum</td>
</tr>
<tr>
<td>5</td>
<td>INFORMER—Snow—EastWest</td>
</tr>
<tr>
<td>6</td>
<td>NUTHIN' BUT A G THANG—Dr. Dre—Death Row/Interscope</td>
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<tr>
<td>7</td>
<td>THROW YOUR GUNZ—Onyx—RAL/Chaos</td>
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<td>8</td>
<td>EVERYTHING'S GONNA BE ALRIGHT—Father MC—Uptown</td>
</tr>
<tr>
<td>9</td>
<td>FUNKY CHILD—Lords Of The Underground—Pendulum</td>
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COLUMBIA

Hot Rap Distributing Labels

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<th>DISTRIBUTING LABEL (No. Of Charted Singles)</th>
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<tbody>
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<td>1</td>
<td>COLUMBIA (29)</td>
</tr>
<tr>
<td>2</td>
<td>ATLANTIC GROUP (23)</td>
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<td>ELEKTRA (13)</td>
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<td>4</td>
<td>PRIORITY (9)</td>
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<td>MCA (10)</td>
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Hot Rap Labels

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<td>2</td>
<td>RAP-A-LOT (6)</td>
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<td>PENDULUM (5)</td>
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<td>RAL (12)</td>
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<td>ELEKTRA (8)</td>
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<td>CHAOS (11)</td>
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<td>PRIORITY (3)</td>
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<td>8</td>
<td>RAP-A-LOT (6)</td>
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<td>9</td>
<td>UPTOWN (5)</td>
</tr>
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<td>10</td>
<td>WRAP (5)</td>
</tr>
</tbody>
</table>

**Joy to the World.**

**Happy New Year**

**From All Of Us At Smith Alster & Co.**

Rick Smith
Dallas

Shep Alster
New York

60 ENGINEER'S LANE, FARMINGDALE, NY 11735 • 516.420.8300 FAX 516.420.8455
Hot & B Bingles Artists

Pos.   ARTIST (No. Of Charted Singles) Label
1  WHITNEY HOUSTON (4) Arista
2  SWV (6) RCA
3  SMIL (4) Gasoline Alley
4  SILK (4) Keen
5  JANET JACKSON (5) Virgin
6  MARY J. BLIGE (1) Elektra
7  TONI BRAXTON (3) LaFace
8  JADE (3) Giant
9  H. TOWN (4) Luke
10  DRE (2) Death Row
11  BOBBY BROWN (4) MCA
12  JODECI (4) Uptown
13  WEAK-N-FLIGHT (4) MCA
14  PORTIA (3) Capitol
15  M. FIVE (3) Jive
16  T. SCOTT (3) Atlantic
17  LEVERT (3) Atlantic
18  TONY TONI TONE! (1) 2 (2) Maverick
19  UNIV (2) Motown
20  MEN AT LARGE (3) EastWest
21  TAG TEAM (1) Uptown
22  SADE (4) Epic
23  INTRO (3) Atlantic
24  ARRESTED DEVELOPMENT (4) Chrysalis
25  LD-KAYT (1) Perspective
26  AFTER 7 (4) Virgin
27  NAUGHTY BY NATURE (3) Tommy Boy
28  CHANTE MOORE (2) Silas
29  MARIAN CAFET (2) Columbia
30  ICE CUBE (3) Priority
31  I I D EXTREME (3) Gasoline Alley
32  CHRISTOPHER WILLIAMS (2) Uptown
33  ESCAPE (1) So So Def
34  SPAC (2) Interscope
35  ZHANE (1) Flavour Unit
36  TEVIN CAMPBELL (2) Qwest
37  JOHNNY GILL (1) Epic
38  FUTURE (3) Motown
39  ROBIN S. (2) Big Beat
40  BILL BIV DEVOE (3) MCA
41  EN VOGUE (4) EastWest
42  DUCK (1) T.V.T.
43  BABYFACE (2) Epic
44  CHUCKIE ROOKER (2) Atlantic
45  BOYZ II MEN (1) Motown
46  11 SOUTH (1) T.T.
47  BRIAN McKNIGHT (3) Mercury
48  R. KELLY & PUBLIC ANNOUNCEMENT (2) Jive
49  REGINA BELLE (3) Columbia
50  SHANICE (1) Motown
51  OAKIE (3) Giant
52  PRINCE (5) Paisley Park

Hot R&B Singles

Pos.   TITLE—Artist—Label
1  I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)—Whitney Houston—Arista
2  KNOCKIN' DA BOOTS—H. Town—Luke
3  THAT'S THE WAY LOVE GOES—Janelle Jackson—Virgin
4  FREAK ME—Silk—Keio
5  IF I EVER FALL IN LOVE—Shai—Gasoline Alley
6  WEAK—SWV—RCA
7  I'M SO INTO YOU—SWV—RCA
8  DON'T WALK AWAY—Jodeci—Giant
9  WHOHOOH (THEY SAID IT)—T. Brown—EastWest
10  RUMP SHAKER—Lo-Ke—Flavour Unit—MCA
11  NUTHIN' BUT A THANG—Dr. Dre—Deepest
12  LATELY—Jodeci—Uptown
13  SOMETHING'S GONNA GO ON—UNIV—Maverick
14  SO ALONE—..ten At Large—EastWest
15  OTHER SONG LOVE SONG—Toni Braxton—LaFace
16  JUST KICKIN' IT—..rap—So So Def
17  RIGHT HERE (HUMAN NATURE/DOWNTOWN)—SWV—RCA
18  CRY NO MORE—B. E. Extreme—Gasoline Alley
19  HEY M. L.J.—D. Brown—Flavour Unit
20  DREAMLOVER—Marcy Carey—Columbia
21  COMFORTER—Shai—Gasoline Alley
22  HERE WE GO AGAIN—Jodeci—Giant
23  HIP HOP HOORAY—Naughty By Nature—Tommy Boy
24  LOVE NO LIMIT—Mary J. Blige—Uptown
25  MEND—A Ranged—Development—Chrysalis
26  DAZZ N DUSK—D.H.—Interscope
27  I GET AROUND—2PAC—Interscope
28  11—Janet Jackson—Virgin
29  WHOE, THERE IT IS (3)—Pos.

The Year In Music

Hot R&B Singles Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
1  MCA (20)
2  ATLANTIC (28)
3  ARISTA (18)
4  COLUMBIA (33)
5  E PI G (26)

Hot R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)
1  DAVID FOSTER (5)
2  BRIAN MORGAN (3)
3  VASSEL BENFORD (6)
4  CARL MARTIN (3)
5  DARYL SIMMONS (4)
6  DAVE HALL (5)
7  BISHOP BURRELL (2)
8  DR. DIO (3)
9  TEDDY RIDES (9)
10  DEVANTE SWING (6)
11  BABYFACE (11)
12  R. KELLY (6)
13  JERMAINE DUPRI (5)
14  GEORGE LEVERT (9)
15  KEITH SWEAT (6)
16  L. A. REID (10)
17  PORTRAIT (3)
18  EDWIN NICHOLAS (6)
19  TERRY LEWIS (2)
20  JIMMY JAM (8)
21  TONY TONI TONE! TONE! (2)
22  JOHN PENN II (2)
23  TAG TEAM (11)
24  SADE (4)
25  SPEECH (4)

YE-29
### Top R&B Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DEE D. &amp; THE BOYZ</td>
<td>Uptown</td>
</tr>
<tr>
<td>2</td>
<td>BLOODS &amp; CRIPS</td>
<td>Dangerous</td>
</tr>
<tr>
<td>3</td>
<td>纖維素</td>
<td>FREDWAX</td>
</tr>
<tr>
<td>4</td>
<td>HEAVY D. &amp; THE BOYZ</td>
<td>Uptown</td>
</tr>
<tr>
<td>5</td>
<td>REDMAN</td>
<td>RAAL</td>
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</table>

### Top R&B Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BODYGUARD</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>2</td>
<td>MAC &amp; CHESS</td>
<td>Boyz II Men</td>
</tr>
<tr>
<td>3</td>
<td>STRICKLY 4 MY N.I.G.G.A.Z.</td>
<td>2Pac</td>
</tr>
<tr>
<td>4</td>
<td>TILL DEATH DO US PART</td>
<td>Boys II Men &amp; A-Train</td>
</tr>
<tr>
<td>5</td>
<td>5 YEARS 5 MONTHS &amp; 2 DAYS IN THE LIFE OF...</td>
<td>A Tribe Called Quest</td>
</tr>
<tr>
<td>6</td>
<td>TWO OF SOUL</td>
<td>Tony! Toni! Toné!</td>
</tr>
<tr>
<td>7</td>
<td>NAUGHTY BY NATURE</td>
<td>Naughty By Nature</td>
</tr>
<tr>
<td>8</td>
<td>BLACK SUNDAY</td>
<td>Cypress Hill</td>
</tr>
<tr>
<td>9</td>
<td>THE WORLD IS YOURS</td>
<td>Scarface</td>
</tr>
</tbody>
</table>

The "Indyground" soundtrack is the Top R&B Album.

### Top R&B Album Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>ARISTA</td>
<td>Whitney Houston</td>
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<td>2</td>
<td>Epic</td>
<td>Boyz II Men</td>
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<tr>
<td>3</td>
<td>Uptown</td>
<td>A Tribe Called Quest</td>
</tr>
<tr>
<td>4</td>
<td>Interscope</td>
<td>2Pac</td>
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<tr>
<td>5</td>
<td>Ruffhouse</td>
<td>Naughty By Nature</td>
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<tr>
<td>6</td>
<td>Virgin</td>
<td>Cypress Hill</td>
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<tr>
<td>7</td>
<td>RCA</td>
<td>Boyz II Men</td>
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### Top R&B Album Distributing Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTING LABEL</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>Arista</td>
<td>Whitney Houston</td>
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<td>3</td>
<td>Uptown</td>
<td>A Tribe Called Quest</td>
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<tr>
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<td>Interscope</td>
<td>2Pac</td>
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<tr>
<td>5</td>
<td>Ruffhouse</td>
<td>Naughty By Nature</td>
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<tr>
<td>6</td>
<td>Virgin</td>
<td>Cypress Hill</td>
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<tr>
<td>7</td>
<td>RCA</td>
<td>Boyz II Men</td>
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YE-28 BILLBOARD SPOTLIGHT BILLBOARD DECEMBER 25, 1993
### Top R&B Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums &amp; Singles)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>DR. DRE (4)</td>
<td>Death Row</td>
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<td>SWV (5)</td>
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<td>JANET JACKSON (4)</td>
<td>Virgin</td>
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<td>4</td>
<td>SILK (5)</td>
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<td>5</td>
<td>JADE (5)</td>
<td>Epic</td>
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<tr>
<td>6</td>
<td>MARY J. BLIGE (1)</td>
<td>Elektra</td>
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<td>7</td>
<td>SHAI (5)</td>
<td>Gasoline Alley</td>
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<td>TONI BRAXTON (4)</td>
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<td>KENNY G (2)</td>
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<td>ICE CUBE (5)</td>
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<td>WHITNEY HOUSTON (4)</td>
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<td>CHANTE MOORE (4)</td>
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<td>BOBBY BROWN (5)</td>
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<td>ARRESTED DEVELOPMENT (6)</td>
<td>Chrysalis</td>
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<td>Atlantic</td>
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<td>WRECKX-N-EFFECT (5)</td>
<td>MCA</td>
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<td>20</td>
<td>HAUGHTY BY NATURE (5)</td>
<td>Tommy Boy</td>
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<td>21</td>
<td>TONI BRAXTON (4)</td>
<td>LaFace</td>
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<td>KEENAN WILSON (2)</td>
<td>Wing</td>
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<td>23</td>
<td>PRINCE (9)</td>
<td>Paisley Park</td>
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<td>24</td>
<td>BABYFACE (3)</td>
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<td>VAUGHN (1)</td>
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<td>26</td>
<td>PRINCE (5)</td>
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<td>27</td>
<td>TALIB (4)</td>
<td>Motown</td>
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<tr>
<td>28</td>
<td>MARIAH CAREY (6)</td>
<td>Columbia</td>
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<td>29</td>
<td>CYPRESS HILL (3)</td>
<td>Ruffhouse</td>
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<td>30</td>
<td>THE ISLAND BOYS (4)</td>
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### Top New R&B Artists

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<td>DR. DRE (4)</td>
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<td>SWV (5)</td>
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<td>SILK (5)</td>
<td>Keia</td>
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<td>4</td>
<td>JADE (5)</td>
<td>Epic</td>
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<tr>
<td>5</td>
<td>MARY J. BLIGE (1)</td>
<td>Elektra</td>
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<td>6</td>
<td>SHAI (5)</td>
<td>Gasoline Alley</td>
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<td>TONI BRAXTON (4)</td>
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<td>H-TOWN (5)</td>
<td>Luke</td>
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<td>9</td>
<td>KENNY G (2)</td>
<td>Arista</td>
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<td>10</td>
<td>ICE CUBE (5)</td>
<td>Priority</td>
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<td>WHITNEY HOUSTON (4)</td>
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<td>Giant</td>
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<td>CHANTE MOORE (4)</td>
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### ARISTA Labels

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<td>UPTOWN (25)</td>
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<td>4</td>
<td>JIVE (43)</td>
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<td>5</td>
<td>MCA (35)</td>
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<td>VIRGIN (17)</td>
<td>Top R&amp;B Artists</td>
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<td>7</td>
<td>EASTWEST (12)</td>
<td>Top R&amp;B Artists</td>
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<td>8</td>
<td>RCA (17)</td>
<td>Top R&amp;B Artists</td>
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<td>KEIA (5)</td>
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<td>CAPITOL (5)</td>
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<td>GASOLINE ALLEY (8)</td>
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<td>14</td>
<td>COLUMBIA (20)</td>
<td>Top R&amp;B Artists</td>
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<td>RAP-A-LOT (15)</td>
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### MCA Labels

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<td>EPIC (47)</td>
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### Hot & R&B Singles Publishers

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<td>WARNER-TAMERLANE, BMI (43)</td>
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<tr>
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<td>WB, ASCAP (31)</td>
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<td>EMI, ASCAP (56)</td>
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<td>5</td>
<td>VELVET APPLE, BMI (1)</td>
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<td>6</td>
<td>SONY SONGS, BMI (16)</td>
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<tr>
<td>7</td>
<td>EMI BLACKWOOD, BMI (33)</td>
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<tr>
<td>8</td>
<td>ZOMBA, BMI (29)</td>
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<td>9</td>
<td>MUSIC CORP. OF AMERICA, BMI (19)</td>
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<tr>
<td>10</td>
<td>ZOMBA, ASCAP (32)</td>
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<td>JOBETE, ASCAP (10)</td>
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<tr>
<td>12</td>
<td>FLYTE TIME, ASCAP (8)</td>
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<td>13</td>
<td>NEW PERSPECTIVE, ASCAP (6)</td>
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<tr>
<td>14</td>
<td>ALVERT, BMI (2)</td>
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<tr>
<td>15</td>
<td>SONY TUNES, ASCAP (10)</td>
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<tr>
<td>16</td>
<td>INTERCOURSE FAREL, BMI (8)</td>
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<td>17</td>
<td>ECAM, BMI (6)</td>
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<td>TRYCEP, BMI (12)</td>
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### Hot & R&B Singles Sales

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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>Whitney Houston-Arista</td>
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<tr>
<td>2</td>
<td>26 - OFF THE WALL</td>
<td>R. Kelly</td>
<td></td>
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<td>3</td>
<td>22 - DON'T COME TO FAST</td>
<td>I-Dee &amp; Eddie Toller</td>
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<td>20 - NUTHIN' BUT A THANG</td>
<td>Dr. Dre-Daughast Row</td>
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<td>5</td>
<td>18 - I'M COMING OUT</td>
<td>Toni Braxton-Laface</td>
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### Hot & R&B Singles Airplay

<table>
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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>EVERYTHING'S GONNA BE ALRIGHT</td>
<td>Janet Jackson-Virgin</td>
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<tr>
<td>2</td>
<td>26 - SAY A LITTLE LOVE</td>
<td>Toni Braxton-Laface</td>
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<tr>
<td>3</td>
<td>24 - WHATEVER</td>
<td>Bob Marley &amp; The Wailers-Island</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>22 - COOL</td>
<td>Chaka Khan-Columbia</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>20 - IT'S ALRIGHT</td>
<td>Chante Moore-Epic</td>
<td></td>
</tr>
</tbody>
</table>

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**The Year In Music**

**BILBOARD DECEMBER 25, 1993**

**YE-31**
If your name's not here, you need a new agent.

Just ask Madonna, Or Sting, Or any of the stars who picked our place as the place to be seen in 1993. The hottest spots in New York are Madison Square Garden and The Paramount. Call Wayne Sharp at 212-465-6725 for more information. Then call your agent. After all, everyone deserves a second chance.
The Year In Music

Top Country Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
<th>Labels</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GARTH BROOKS (6)</td>
<td>Liberty</td>
</tr>
<tr>
<td>2</td>
<td>BILLY RAY CYRUS (2)</td>
<td>Mercury</td>
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<tr>
<td>3</td>
<td>REBA McENTIRE (5)</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td>BROOKS &amp; DUNN (4)</td>
<td>Arista</td>
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<tr>
<td>5</td>
<td>GEORGE STRAIT (4)</td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>ALAN JACKSON (4) Aria</td>
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<tr>
<td>7</td>
<td>WINONA (2)</td>
<td>Curb/MCA</td>
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<td>8</td>
<td>VICE GALL (1)</td>
<td>RCA</td>
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<td>9</td>
<td>MARY-CHAPIN CARPENTER (4)</td>
<td>Columbia</td>
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<tr>
<td>10</td>
<td>TRAVIS TRITT (4)</td>
<td>Warner Bros.</td>
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<td>11</td>
<td>CLINT BLACK (4)</td>
<td>RCA</td>
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<tr>
<td>12</td>
<td>DWIGHT YOAKAM (2)</td>
<td>Reprise</td>
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<td>TANYA TUCKER (4)</td>
<td>Liberty</td>
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<td>14</td>
<td>LORRIE MORGAN (1)</td>
<td>RCA</td>
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</table>

7 BRAND NEW MAN—Books & Dunn—Arista
8 I STILL BELIEVE IN YOU—Gene Gill—MCA
9 NO FENCES—Garth Brooks—Liberty
10 HARD WORKIN' MAN—Books & Dunn—Arista
11 COME ON COME ON—Mary Chapin Carpenter—Columbia
12 WINONA—Winonna—Curb/MCA
13 ROPY THE WIND—Garth Brooks—Liberty
14 LIFE'S A DANCE—John Michael Montgomery—Atlantic
15 BEYOND THE SEASON—Garth Brooks—Liberty
16 IF IT WOULDN'T BE THE LAST—Billy Ray Cyrus—Mercury
17 TELL ME WHY—Winonna—Curb/MCA
18 THIS TIME—Dwight Yoakam—Reprise
19 ALIBIS—Tracy Lawrence—Atlantic
20 GARTH BROOKS—Garth Brooks—Liberty
21 SEMINOLE WIND—John Anderson—BNA
22 WATCH ME—Lorie Morgen—BNA
23 AMERICAN PRIDE—Alapna—RCA
24 T-B-D-U-B & B—Tracy Tritt—Warnner Bros.
25 CONFEDERATE RAILROAD—Confederate Railroads—Atlantic
26 CHIPUNKIES IN LOW PLACES—Alvin & The Chipmunks—Curb/MCA
27 GREATEST HITS VOLUME TWO—Reba McEntire—MCA
28 HEARTS IN Armor—Trisha Yearwood—MCA
29 SLOW DANCING WITH THE MOON—Dolly Parton—Columbia
30 CAN'T RUN FROM YOURSELF—Tanya Tucker—Liberty
31 NO TIME TO KILL—Clint Black—RCA
32 COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant
33 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
34 EASY COME, EASY GO—George Strait—MCA
35 THE HARD WAY—Clint Black—RCA
36 READ BETWEEN THE LINES—Aaron Tippin—RCA
37 GREATEST HITS, VOL. 1—Randy Travis—Warner Bros.
38 FOR MY BROKEN HEART—Reba McEntire—MCA
39 HONEYMOON IN VEGAS—Soundtrack—Epic
40 HOMeward LOOKING ANGEL—Pam Tillis—Arista
41 IN THIS LIFE—Colin Raye—Epic
42 HAUNTED HEART—Sonny Kershaw—Mercury
43 ALMOST GOODBYE—Mark Chesnutt—MCA
44 BIG IRON HORSES—Ressey Heart—RCA
45 FROM THE HEART—Doug Stone—Epic
46 CLOSE TO THE EDGE—Diamond Rio—Arista
47 TORY KEITH—Toby Keith—Mercury
48 WHATCHA GONNA DO WITH A COWBOY—Chris LeDoux—Liberty
49 LONGNECKS & SHORT STORIES—Mark Chesnutt—MCA
50 GREATEST HITS, VOL. 1—Randy Travis—Warnner Bros.
51 BIG TIME—Little Texas—Warnner Bros.
52 GREATEST HITS PLUS—Rick Van Shelton—Columbia
53 SOMETHING IN RED— Lorrie Morgan—RCA
54 ONLY WHAT I FEEL—Patsy Loveless—Epic
55 POCKET FULL OF GOLD—Vince Gill—MCA
56 WALLS CAN FALL—George Jones—MCA
57 IT'S ALL ABOUT CHANGE—Travis Tritt—Warnner Bros.
58 HONKY TONK ATTITUDE—Joe Diffie—Epic
59 TRISHA YEARWOOD—Trisha Yearwood—MCA
60 CAPE ON THE CORNER—Sawyer Brown—Curb
61 BILLY DEAN—Billy Dean—SBK
62 VOICES IN THE WIND—Scozy Boggess—Liberty
63 GREATEST HITS 1990-1992—Tanya Tucker—Liberty
64 DOUG STONE—Doug Stone—Epic
65 ACROSS THE BORDERLINE—Wille Nelson—Columbia
66 CALL OF THE WILD—Aaron Tippin—RCA
67 THIS ONE'S GONNA HURT YOU—Marty Stuart—MCA
68 IF THERE WAS A WAY—Dwight Yoakam—Reprise
69 DON'T GO IN THE WATER—Sonny Kershaw—Mercury
70 STICKS AND STONES—Tracy Lawrence—Atlantic
71 FIRE IN THE DARK—Billy Dean—SBK
72 CLAY WALKER—Clay Wilkes—Giant
73 LONESOME STANDARD TIME—Keith Marette—Mercury
74 JUST THE WAY—Kathie Brown—Curb
75 OUTSKIRTS OF TOWN—Sawyer Brown—Curb

Top Country Album Distribution Labels

| Pos. DISTRIBUTING LABEL (No. Of Charted Albums) | Labels |
|------|---------------------------------|--------|
| 1    | MCA (27)                        |        |
| 2    | LIBERTY (26)                    |        |
| 3    | ARISTA (20)                     |        |
| 4    | SONY (18)                       |        |
| 5    | MERCURY (17)                    |        |

GARTH BROOKS: Top Country Album Artist

MARK COLLIE (1) MCA
THIE JUICE (2) Curb
DOUG SUPERNAW (1) BNA

Top Country Albums

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<td>SOME GAVE ALL—Billy Ray Cyrus—Mercury</td>
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<td>THE CHASE—Garth Brooks—Liberty</td>
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<td>3</td>
<td>PURE COUNTRY (SOUNDBRACK)—George Strait—MCA</td>
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<td>4</td>
<td>IN PIECES—Garth Brooks—Liberty</td>
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<td>IT'S YOUR CALL—Reba McEntire—MCA</td>
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<td>A LOT ABOUT LOVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista</td>
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Top Country Albums Labels

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### Hot Country Singles & Tracks Artists

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<td>Wynonna - &quot;I Keep on Loving You&quot;/Curb/MCA</td>
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<td>Alan Jackson - &quot;When The Little Lights Go Down&quot;/Arista</td>
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<td>Vince Gill - &quot;If You've Never Been Loved Like That&quot;/MCA</td>
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<td>5</td>
<td>George Strait - &quot;All My Ex's Live In Texas&quot;/MCA</td>
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<td>Brooks &amp; Dunn - &quot;If You See Him&quot;/MCA</td>
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<td>Tracy Lawrence - &quot;Wheels&quot;/Atlantic</td>
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<td>Clint Black - &quot;Doin' Something Right&quot;/Arista</td>
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<td>Sawyer Brown - &quot;Someday&quot;/Curb</td>
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<td>John Michael Montgomery - &quot;The Trail&quot;/MCA</td>
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<td>Mark Chesnutt - &quot;I'm worshipped By You&quot;/MCA</td>
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<td>Reba McEntire - &quot;Fancy&quot;/MCA</td>
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<td>Sammy Kershaw - &quot;Don't Go Away With My Heart&quot;/Atlantic</td>
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<td>Lorrie Morgan - &quot;Something In The Water&quot;/BNA</td>
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<td>Halle Ketchum - &quot;Get Your Hands Off My Woman&quot;/Curb</td>
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<td>17</td>
<td>John Anderson - &quot;I'll Go Where You Go&quot;/BNA</td>
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<td>Collin Raye - &quot;What's It Gonna Take Me&quot;/MCA</td>
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<td>Dwight Yoakam - &quot;Rumors&quot;/Warner Bros.</td>
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<td>Travis Tritt - &quot;Too Bad&quot;/Atlantic</td>
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<td>Little Texas - &quot;Dear John&quot;/Warner Bros.</td>
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<td>Billy Ray Cyrus - &quot;When In Love Is Blinded&quot;/Mercury</td>
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<td>23</td>
<td>23</td>
<td>Diamond Rio - &quot;Meet Me At The Clubs&quot;/Arista</td>
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<tr>
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<td>Toby Keith - &quot;That's The Life&quot;/Mercury</td>
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<td>Billy Dean - &quot;Shame On You&quot;/SBK</td>
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### Hot Country Singles & Tracks

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<td>George Strait - &quot;All My Ex's Live In Texas&quot;/MCA</td>
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<td>John Anderson - &quot;I'll Go Where You Go&quot;/BNA</td>
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<td>Collin Raye - &quot;What's It Gonna Take Me&quot;/MCA</td>
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<td>Dwight Yoakam - &quot;Rumors&quot;/Warner Bros.</td>
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</tbody>
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**ALAN JACKSON:** "Chattahoochee" is the Top Country Single.

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**GARTH BROOKS:** Top Country Single Artist

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**TONY BROWN:** Top Country Single Producer

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16. **Holdin' Heaven** - Garth Brook/MCA
17. **A Thousand Miles From Nowhere** - Dwight Yoakam/Reprise
18. **Money In The Bank** - John Anderson - BNA
20. **No Time To Kill** - Clint Black - RCA
21. **She Don't Know She's Beautiful** - Sammy Kershaw - Mercury
22. **They Don't Make 'Em Like They Used To** - Brooks & Dunn - Arista
24. **That Summer** - Garth Brooks - Liberty
25. **Hearts Are Gonna Roll** - Mel McDaniel - Reprise
26. **Every Little Thing** - Carolee Castille - Giant
27. **Tell Me Why** - Wynonna - Curb/MCA
28. **What Part Of No** - Lorrie Morgan - BNA
29. **Nobody Wins** - Rodney Foster - Arista
THANKS...
TO EVERYONE AT RADIO, RETAIL, OUR DISTRIBUTORS
AND ALL OF OUR GREAT ARTISTS

#1 TOP COUNTRY ALBUM
#1 TOP NEW COUNTRY ARTIST
#2 TOP COUNTRY ALBUM ARTIST
#4 TOP ALBUM ARTIST (ALL GENRES)
#4 TOP COUNTRY ALBUM LABEL
#7 TOP NEW COUNTRY ARTIST

"SOME GAVE ALL"
TOBY KEITH
BILLY RAY CYRUS
MERCURY NASHVILLE
SHANIA TWAIN
YE-38

The Year In Music

Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHER (No. Of Chanted Singles) 1 SONY TREE, BMI (24) 2 SONY CROSS RAYS, ASCAP (22) 3 SONGS OF POLYGRAM, BMI (26) 4 WARNER-RECORDING, BMI (23) 5 WB, ASCAP (26) 6 BMG, BMI (19) 7 SONY BMG, BMI (11) 8 MCA, ASCAP (15) 9 HI-ROLLIN' HIT, ASCAP (8) 10 BM BLACKWOOD, BMI (15) 11 CASTREDEN, BMI (11) 12 BMG, ASCAP (16) 13 BEGINNER, ASCAP (2) 14 ZOMBA, ASCAP (6) 15 CAREERS-BMG, BMI (13) 16 POLYGRAM INTERNATIONAL, ASCAP (14) 17 FORESHADOW, BMI (6) 18 POLYGRAM, ASCAP (10) 19 MURRAY, BMI (4) 20 AUMO, ASCAP (4) 21 SQUARE WEST, ASCAP (4) 22 DIAMOND STRUCK, BMI (11)

SONY TREE

(country)

YEAR IN BUSINESS
Continued from page YE-12

In late October, Billy Joel agreed to withdraw his suit against former attorney Allen Grubman, his law firm and his partners Arthur Industries and Paul Schindler. The suit, filed in September 1992, alleged that the attorneys committed fraud, malpractice and breach of contract against the artist and was linked to his 1989 suit against former manager Frank Werber.

On a lighter note, 2 Live Crew's Luther Campbell found himself before the Supreme Court in November—not, as would expect, in an obscenity case, but for his use of the Roy Orbison/William Dees song "Oh Pretty Woman."
The question before the court is whether the group's parody of the AC/DC-owned song on the album "As Clean As They Wanna Be" is exempt from paying royalties under the "Fair Use" doctrine of the Copyright Act.

The case could potentially redefine "Fair Use," and could have far-reaching effects not only on music but on film, television and books. The Court had not ruled on the case at press time.

The works of rap artist 2Pac (Tipac Shakur) and others were part of a much darker case earlier this year, when attorneys in Austin, Texas, argued that listening to rap influenced Ronald Ray Howard to kill a state trooper. The jury found the influence of rap music to be irrelevant to the case, and Howard was sentenced to death by lethal injection.

Rappers continued to come under fire for violent lyrics—yet this year the pressure came more from community groups than government officials.

In one high-profile example, the Reverend Dr. Calvin O. Butts, pastor of the Abyssinian Baptist Church in New York, urged supporters to turn in offensive rap recordings, which he then delivered to Sony Music's midtown headquarters.

Although criminal activity is nothing new to the music world, the arrest of hardcore rappers Shakur, Snoop Doggy Dogg and Flavor Flav in unrelated violent incidents did not help to enhance rap's reputation.

Dogg is awaiting trial for his role in the fatal shooting of Philip Waldenmam in Los Angeles. Shakur was charged in November with two counts of aggravated assault in the shooting of two off-duty police officers in Atlanta, and in New York that month he faced sev-

Industry Investigations

Rather than targeting rappers, it seemed that lawyers in both the U.S. and the U.K. were more concerned with industry trade practices in 1993. In the U.K., the Monopolies and Mergers Commission launched an investigation into CD pricing. In addition, the International Managers Forum has requested that the commission investigate artist contracts, which the MMC has taken under consideration. The investigation was ongoing at press time.

In the U.S., the Federal Trade Commission is looking into music industry trade practices, including advertising and pricing. The investigation stemmed from the used-CD trojan horse. That controversy began in March, when CEMA reacted to the decision by the Torrance, Calif.-based Whistle-Stop. Entertainment claim to carry used CDs. The distributor announced that it would no longer provide cooperative advertising dollars to retailers carrying used CDs. VEA, Uni and Sony Distribution shortly followed suit, and tempers continued to flare throughout the summer.

Artist Garth Brooks and his Capitol-owned label, Liberty Records, refused to provide CDs of the new Brooks album, "In Pieces," to retailers stocking used discs. Independent music retailers united to form the Independent Music Retailers Assn., which filed a class-action lawsuit against major distribution companies, and Whistle-Stop filed a separate lawsuit against the majors. Both suits charged restraint of trade.

By September, however, CEMA withdrew its suit policy, followed shortly by the other three distributors, and Brooks made his disc available to retailers stocking used discs. But at press time, the lawsuits and the FTC investigation were still underway.

The used-CD fiasco undermined the cooperation exhibited by the labels and retailers in eliminating the longbox. By the end of the phase-out period, six-by-12 boxes were gone, but the industry was still grappling with the thorny issue of a standardized electronic article surveillance system. The National Assn. of Recording Merchandisers announced a standard in March for a universal source-tapping system that would use electromagnetic targets placed in the CD package at the point of manufacture.

But the acousto-magnetic technology raised concern on the part of artists and their managers about the effect on custom audio quality. After an individual record companies studied the technology, the Recording Industry Assn. of America announced that the electromagnetic standard would cause signal loss on some cassettes and that its members could not support the standard. At press time, NARM had scheduled a Dec. 15 meeting to determine how to respond to the findings.

EAS was just one of the many technologies for

Continued on page YE-40

Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHER (No. Of Chanted Singles) 1 SONY MUSIC GROUP (No. Of Chanted Singles) 2 BMG MUSIC (83) 3 WARNER-CHAPPELL MUSIC (54) 4 POLYGRAM MUSIC (44) 5 BMG MUSIC (54)

(Top Soundtrack Albums)

Pos. TITLE—Label 1 THE BODYGUARD—Arista 2 6 LAST ACTION HERO—Columbia 3 7 MENACE II SOCIETY—Ice 4 SLEEPLESS IN SEATTLE—Epic Soundtrack 5 8 SINGLES—Epic Soundtrack 6 9 WHAT'S LOVE GOT TO DO WITH IT—Virgin 7 10 SISTER ACT—Hollywood

THE BODYGUARD*: Top Soundtrack Album

YE-38

BILBOARD DECEMBER 25, 1993
The Year In Music

Top Album Rock Tracks

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<th>Pos.</th>
<th>ARTIST (No. Of Charted Tracks)</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>AEROSMITH</td>
<td>Geffen</td>
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<tr>
<td>2</td>
<td>STONE TEMPLE PILOTS</td>
<td>Atlantic</td>
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<tr>
<td>3</td>
<td>SOUL ASYLUM</td>
<td>Columbia</td>
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<tr>
<td>4</td>
<td>LENNY KRAVITZ</td>
<td>Virgin</td>
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<tr>
<td>5</td>
<td>SPIN DOCTORS</td>
<td>Epic</td>
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<tr>
<td>6</td>
<td>COVERDALE/PAGE</td>
<td>Geffen</td>
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<td>7</td>
<td>PEARL JAM</td>
<td>Epic (1)</td>
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<td>8</td>
<td>DEF LEPPARD</td>
<td>Columbia (3)</td>
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<td>9</td>
<td>HOCUS POCUS</td>
<td>Elektra</td>
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Top Modern Rock Tracks

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<th>Pos.</th>
<th>TITLE—Artist—Label</th>
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<tbody>
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<td>REGRET—New Order—Capitol</td>
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<td>NO RAIN—Blind Melon—Capitol</td>
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<td>BREAK IT DOWN AGAIN—Tears For Fears—Mercury</td>
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<td>CREEP—Red Hot Chili Peppers—Warner Bros.</td>
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<td>FEED THE TREE—Soul Asylum—Epic</td>
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<td>SOUL TO SQUEEZE—Red Hot Chili Peppers—Warner Bros.</td>
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<td>PET'S—Pato For Pyro—Warner Bros.</td>
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<td>CANDY EVERYBODY WANTS—10,000 Maniacs—Elektra</td>
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<td>WALKING IN MY SHOES—Depeche Mode—Mute/Sire</td>
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<td>HEART-SHAPED BOX—Hooverphonic—DCG</td>
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<td>CANNONBALL—The Breeders—4 A.D.</td>
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<td>MY SISTER—The Julyans Hard Hat—Mammoth</td>
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<td>I FEEL YOU—Depeche Mode—Mute/Sire</td>
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<td>ARE YOU GONNA GO MY WAY—Lenny Kravitz—Virgin</td>
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<td>DOGS OF LUST—The Birthday Party—Epic</td>
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<td>THE DEVIL YOU KNOW—Jesus Jones—Sire</td>
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<td>LOW—Graham—Virgin</td>
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<td>PLUSH—Stone Temple Pilots—Atlantic</td>
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<td>HUMAN BEHAVIOUR—Bank—Elektra</td>
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<td>BELIEVE—Lenny Kravitz—Virgin</td>
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<td>TRUGANINI—Midnight Oil—Columbia</td>
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<td>IF I EVER LOSE MY FAITH IN YOU—Strang—ASAP</td>
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<td>START CHOPPIN’—Ozzy Osbourne—Sire</td>
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<td>LINGER—The Cranberries—Island</td>
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<td>SUBLIME—The Ocean Blue—Sire</td>
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<td>IS IT LIKE TODAY?—World Party—Ensign/Chrysalis</td>
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<td>CONNECTED—Stoney McL’s—Gee Street/Atlantic</td>
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<td>LOVE U MORE—Sunscreen—Columbia</td>
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Top Album Rock Tracks Distributing Labels

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<td>Warner Bros. (14)</td>
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Top Modern Rock Tracks Distributing Labels

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<td>Sire (13)</td>
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<td>Atlantic (10)</td>
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<td>Warner Bros. (8)</td>
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<td>DGC (9)</td>
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<td>ASAP (7)</td>
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### Top Contemporary Jazz Artists

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<th>ARTIST (No. Of Charted Albums)</th>
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<td>KENNY G</td>
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<td>LEE RITENOUR</td>
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<td>PAT METHENY</td>
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<td>4</td>
<td>THE RIPPINGTONS</td>
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<td>GEORGE DUKE</td>
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<td>THE JAZZMASTERS/Fourplay HARDCASTLE</td>
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### Top Contemporary Jazz Albums

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<td>BREATHELESS - Kenny G - Arista</td>
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<td>WES BOUND - Lee Ritenour - GRP</td>
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<td>3</td>
<td>SNAPSHOT - George Duke - Warner Bros.</td>
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<td>THE JAZZMASTERS/The Jazzmasters Featuring Paul Hardcastle - V/C</td>
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<td>LOVE REMEMBERS - George Benson - Warner Bros.</td>
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<td>WORTH WAITING FOR - Jeff Lorber - Verve Forecast</td>
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<td>7</td>
<td>DRAGONFLY SUMMER - Michael Franks - Atlantic</td>
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<td>SOUL EMBRACE - Richard Elliot - Manchester</td>
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<td>CAGE - Kirk Whalum - Columbia</td>
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<td>LUCKY MAN - Dave Klee - Capitol</td>
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<td>DOLL - Frank Forthright -GRP</td>
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<td>LIFE ON PLANET GROOVE - Maceo Parker - Verve</td>
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<td>WEEKEND IN MONACO - The Rippingtons - GRP</td>
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<td>15</td>
<td>JUST BETWEEN US - Norman Brown - Malaco</td>
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<td>16</td>
<td>LIKE A RIVER - Yellowjackets - GRP</td>
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<tr>
<td>17</td>
<td>WHEN SUMMER COMES - George Howard - GRP</td>
</tr>
<tr>
<td>18</td>
<td>ON A ROLL - Forthright -GRP</td>
</tr>
<tr>
<td>19</td>
<td>THE ROAD TO YOU - Pat Metheny - GRP</td>
</tr>
<tr>
<td>20</td>
<td>STRAIGHT TO THE POINT - Art Porter - Verve Forecast</td>
</tr>
<tr>
<td>21</td>
<td>THIERS, VIBES &amp; SCREWS - Incognito - Verve Forecast</td>
</tr>
<tr>
<td>22</td>
<td>SECRET STORY - Pat Metheny - GRP</td>
</tr>
<tr>
<td>23</td>
<td>THE RETURN OF THE BRECKER BROTHERS - The Brecker Brothers - GRP</td>
</tr>
<tr>
<td>24</td>
<td>DEEP SOUL - Ronnie Laws - Pat</td>
</tr>
<tr>
<td>25</td>
<td>YIN - YANG - Steps Ahead - NYC</td>
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YEAR IN BUSINESS

<table>
<thead>
<tr>
<th>FEATURING</th>
<th>1993</th>
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Top Contemporary Jazz

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist - Label</th>
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Contemporary Jazz

<p>| | |</p>
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YEAR IN BUSINESS

<table>
<thead>
<tr>
<th>Continuous from page YE-38</th>
</tr>
</thead>
</table>
| The industry had to come to terms with this in 1993. The two new audio formats, MiniDisc and Digital Compact Cassette, spent their first full year on the market. The jury is still out on the fate of these formats, but hardware manufacturers introduced several new models, including portable DCC units and smaller MD models. MD's developer, Sony, and DCC's developers, Philips and Matsushita, continued to push ahead with advertising and promotional plans for both formats. None of the hardware manufacturers involved would reveal sales figures for the formats, but early industry estimates had MD outselling DCC by about two to one. The audio formats were somewhat eclipsed by the interactive explosion, which brings with it a host of licensing issues yet to be resolved. Long hawking on the periphery of the music and video industry's vision, interactive moved into full view in 1993, as artists like Todd Rundgren and David Bowie introduced interactive albums, and record companies like BMG set up interactive divisions. With the approval of the Motion Picture Engineering Group (MPEG) standard for full-motion video on 3-inch CDs, interactive technologies also became viable for film, and Paramount committed 50 movie titles for release on one interactive format, Compact Disc-Interactive (CD-I).

Competing and incompatible interactive technologies for the home include CD-I, CD-ROM, Sega CD and 3DO, but the concept is not limited to such hardware. In fact, the race intensified in 1993 to develop interactive cable networks that would offer customers video-on-demand and digital music channels and would allow customers to respond through their cable boxes.

The battle to win the cable race resulted in some unusual, and sometimes convoluted, alliances in 1993. Content suppliers, telco companies and cable firms are scrambling to secure space on the interactive superhighway. The most notorious of these deals has been the battle for Paramount, with Viacom and the QVC Network going against each other full tilt. Blockbuster paced

... resolved. The concept was shelved by Viacom and QVC Network...
GRP Records

#1 Contemporary Jazz Label
#1 Combined Jazz Label
#1 Combined Jazz Distributing Label

Acoustic Alchemy
American Jazz Philharmonic
Carl Anderson
Patti Austin
David Benoit
Phillip Bent
Bob Berg*
Michael Brecker
Randy Brecker
Gary Burton
Larry Carlton
Chick Corea
Eddie Daniels
Dr. John**
Robben Ford*
Eddie Gomez*
Dave Grusin
Don Grusin
George Howard
Kenny Kirkland
Ramsey Lewis
Eric Marienthal
Dudley Moore
New York Voices
John Patitucci
Nelson Rangell
Tony Rémy
The Rippingtons
Lee Ritenour
Sergio Salvatore
Arturo Sandoval
Diane Schuur
Tom Scott
Spyro Gyra
Szakcsi
Billy Taylor
Dave Valentín
Rob Wasserman**
Dave Weckl
Yellowjackets

* denotes Breeze Records artist
** denoted MCA/GRP Records artist

5 years in a row and counting...counting on more in '94
## Top Jazz Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOE HENDERSON</td>
<td>Columbia</td>
</tr>
<tr>
<td>1</td>
<td>HARRY CONNICK JR.</td>
<td>Columbia</td>
</tr>
<tr>
<td>1</td>
<td>TONY BENNETT</td>
<td>Columbia</td>
</tr>
<tr>
<td>1</td>
<td>NATALIE COLE</td>
<td>Elektra</td>
</tr>
<tr>
<td>1</td>
<td>DAVID BENOFF</td>
<td>GRP</td>
</tr>
<tr>
<td>1</td>
<td>HORACE SILVER</td>
<td>Columbia</td>
</tr>
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</table>

## Top Jazz Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
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</tr>
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<tr>
<td>1</td>
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<td>Verve</td>
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<td>LETTER TO EVAN</td>
<td>David Benoff</td>
<td>GRP</td>
</tr>
<tr>
<td>3</td>
<td>IT'S GOT TO BE FUNKY</td>
<td>Horace Silver</td>
<td>Columbia</td>
</tr>
<tr>
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<td>HOMAGE TO DUKE</td>
<td>Dave Grusin</td>
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</tr>
<tr>
<td>5</td>
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## Top Jazz Labels

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<thead>
<tr>
<th>Pos.</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>2</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>3</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>4</td>
<td>GRP</td>
</tr>
<tr>
<td>5</td>
<td>BLUE NOTE</td>
</tr>
<tr>
<td>6</td>
<td>ECM</td>
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<tr>
<td>7</td>
<td>ELEKTRA</td>
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<tr>
<td>8</td>
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## Top Combined Jazz Labels

<table>
<thead>
<tr>
<th>Pos.</th>
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<tbody>
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<tr>
<td>7</td>
<td>KAYA</td>
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<td>8</td>
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<td>Verve</td>
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## Swing America Presents...

**JOE HENDERSON**

- #1 Jazz Artist | #1 Jazz Record of 1993 - Billboard
- #1 Jazz Artist | #1 Jazz Record of 1993 - DownBeat
- #1 Jazz Record of 1993 - Village Voice
- Grammy Winner: Best Jazz Instrumental Soloist
- Readers and music critics of DownBeat, the leading international jazz magazine, have once again voted Joe Henderson as #1 Jazz Artist.
- #1 Tenor Saxophone with the #1 Jazz Recording: "So Near, So Far" (musing for miles) | Verve | 1992 & 1993
- The only artist in the history of DownBeat to win this remarkable honor two years - The Tri-Code Crown for both Readers Poll and Critics Poll.
- Blue Note is just released a 4-CD boxed set Joe Henderson: The Blue Note Years.
- SWING AMERICA is proud to represent Joe Henderson for exclusive management & booking.

---

**Columbia Jazz**

**Top Jazz Artists**

<table>
<thead>
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**Top Jazz Albums**

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---

**Exclusive Booking & Management:**

Swing America, Inc.
50 East 72nd St.
NY, NY 10021
Phone: 212-988-1799
Fax: 212-988-0051

*Edith Kiggen*
*John Kiggen*
*Michaela Kennedy*
THE EVOLUTION OF DESIGN

THE 1994 INTERNATIONAL BILLBOARD BILLIE AWARDS

The 1994 International Billboard Billie Awards. The only advertising award for the music, video and home entertainment industries.

- Recognize great art and visual communication
- Define standards of creative excellence for marketing in the music and home entertainment industries
- Award the contribution of the creative services/marketing areas to the success of an artist, group, or company

Entrants include creative services departments, advertising agencies, graphic design companies.

Billie Awards for the best consumer and trade advertising in:
- music • home/music video • music publishing • pro audio • radio • retail
- consumer print • trade print • television/cable • radio • point-of-sale
- standard packaging/album cover art & video packaging
- special packaging • tour posters • outdoor

Awarded in all of the following media:
- consumer print • trade print • television/cable • radio • online
- standard packaging/album cover art & video packaging
- special packaging • tour posters • outdoor

All entries must have been commercially released, published, broadcast, or presented for public viewing on or between January 1, 1993 and December 31, 1993.

- All entries must be received by January 25, 1994.

For more information and call-for-entry brochures, call The Billie Awards Hotline: (212) 586-5019
The Billie Awards Ceremony - March 10, 1994 The Puck Building, New York City

Distinguished 1994 International Billie Award Advisory Council:
- Andy Baltimore, V.P. Creative Services, GRP Records
- Rick Dobbis, President and CEO, PolyGram Label Group
- Herb Dorfman, Senior V.P., Orion Home Video
- Gary Klein, Senior V.P. Creative Services, EMI Music Publishing
- Arnold Levine, Senior V.P. Creative Services, Sony Music
- Robin Lynch, Director of Design, Elektra Entertainment
- Henry Marquez, V.P. Creative Services, EMI Label Group
- Jim Wagner, V.P. Advertising and Merchandising, Warner Brothers Records
Top New Age Artists

<table>
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<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label</th>
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<td>1</td>
<td>ENYA</td>
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<td>OTTMAR LIEBERT</td>
<td>Higher Octave</td>
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<tr>
<td>3</td>
<td>YANNI</td>
<td>Private Music</td>
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<td>4</td>
<td>ADRIAN LEGG</td>
<td>Relativity</td>
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<td>5</td>
<td>LOREENA MCKENNITT</td>
<td>Warner Bros.</td>
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<td>GEORGE WINSTON</td>
<td>Windham Hill</td>
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<tr>
<td>7</td>
<td>DANNY WRIGHT</td>
<td>Moulin D’Or</td>
</tr>
<tr>
<td>8</td>
<td>LIZ STORY</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>9</td>
<td>CRAIG CHAQUICO</td>
<td>Higher Octave</td>
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<td>10</td>
<td>CHIP DAVIS</td>
<td>American Gramaphone</td>
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Top New Age Albums

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<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>SHEPHERD MOONS</td>
<td>Enya</td>
<td>Reprise</td>
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<tr>
<td>2</td>
<td>WATERMARK</td>
<td>Enya</td>
<td>Reprise</td>
</tr>
<tr>
<td>3</td>
<td>IN MY TIME</td>
<td>Yanni</td>
<td>Private Music</td>
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<tr>
<td>4</td>
<td>SOLO PARA TIRAR</td>
<td>Ottmar Liebert + Luna Negra</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>MRS. CROWE'S BLUE WALTZ</td>
<td>Adrian Legg</td>
<td>Relativity</td>
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<td>6</td>
<td>THE VISIT</td>
<td>Loreena McKennitt</td>
<td>Warner Bros.</td>
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<td>7</td>
<td>CURTAIN CALL</td>
<td>Danny Wright</td>
<td>Moulin D’Or</td>
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<td>8</td>
<td>HOURS BETWEEN NIGHT + DAY</td>
<td>Enya</td>
<td>Reprise</td>
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<td>9</td>
<td>ROMANCE</td>
<td>Chip Davis</td>
<td>American Gramaphone</td>
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<td>Craig Chaquico</td>
<td>Higher Octave</td>
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<td>11</td>
<td>CUSCO 2000</td>
<td>Various Artists</td>
<td>Narada</td>
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<tr>
<td>12</td>
<td>MY FOOLISH HEART</td>
<td>Liz Story</td>
<td>Windham Hill</td>
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<td>NOUVEAU FLAMENCO</td>
<td>Ottmar Liebert</td>
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<td>THE LONDON CONCERT</td>
<td>Christopher Franke</td>
<td>Varese Sarabande</td>
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<td>15</td>
<td>THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER</td>
<td>Various Artists</td>
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<tr>
<td>16</td>
<td>THE VISIT</td>
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<td>Windham Hill</td>
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<td>17</td>
<td>SUMMER</td>
<td>George Winston</td>
<td>Windham Hill</td>
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</tbody>
</table>
| 18   | HIGHER OCTAVE MUSIC Billboard #1 Independently Distributed New Age Label for 1991, 1992, & 1993!!

Top New Age Artists

#2 OTTMAR LIEBERT “NOUVEAU FLAMENCO” #7026
“Borrasca” #7036
#9 CRAIG CHAQUICO “ACOUSTIC HIGHWAY” #7050

Top New Age Albums

#10 OTTMAR LIEBERT “NOUVEAU FLAMENCO” #7026
#11 CRAIG CHAQUICO “ACOUSTIC HIGHWAY” #7050
#19 CUSCO “CUSCO 2000” #7046
Top World Music Artists

1. RITCHIE SAVAGE (2) Atlantic
2. BOB MARLEY (1) Tuff Gong/Island
3. WALT DISNEY (2) Walt Disney
4. THE ROLLING STONES (1) Epic
5. ZAYAFI (1) Zayafi
6. BOB MARLEY & THE WAILERS (2) Tuff Gong/Island
7. THE BEATLES (1) EMI
8. THE BEATLES (1) Apple
9. BOB MARLEY & THE WAILERS (1) Tuff Gong/Island
10. BOB MARLEY & THE WAILERS (1) Tuff Gong/Island

Top World Music Albums

1. GLOBAL MEDITATION - Various Artists - Ellipsis Arts
2. 12 INCHES OF SNOW - Shabba Ranks - Epic
3. THE ROLLING STONES - The Rolling Stones - Virgin
4. THE BEATLES - The Beatles - Apple
5. THE BEATLES - The Beatles - Apple

Global Meditation - Top World Music Album

UB40 - "Promises & Lies" is the top Reggae Album.

Top Reggae Albums (Soundscanned):

1. #5 Title - ALL SHE WROTE - CHAKA DEMUS & PLIERS
2. #8 Title - SONGS OF FREEDOM - BOB MARLEY

Thank you Retail, for a number of Great Reasons!

Billboard Year-End Chart Positions:

World Music Chart:

1. #1 Distributed Label - ISLAND
2. #1 Label - MANGO
3. #4 Artist - BOB MARLEY
4. #4 Title - SONGS OF FREEDOM - BOB MARLEY
5. #7 Title - KALFOU DANYERE - BOUWMAN EKSPERYANS
6. #11 Title - LAM TORO - BAABA MAAL
7. #6 Artist - BOUWMAN EKSPERYANS
8. #9 Artist - BAABA MAAL

Top Pop Catalog Albums:

1. #2 Title - LEGEND - BOB MARLEY AND THE WAILERS
2. #8 Artist - BOB MARLEY AND THE WAILERS

Top Reggae Albums:

1. #1 Title - BOB MARLEY - ISLAND
2. #2 Title - BOB MARLEY - ISLAND
3. #3 Title - BOB MARLEY - ISLAND
4. #4 Title - BOB MARLEY - ISLAND
Hot Adult Contemporary Artists

Pos. | ARTIST (No. Of Charted Singles) | Label |
--- | --- | --- |
1 | JON SECADA (4) | SBK |
2 | WHITNEY HOUSTON (4) | Aria |
3 | BOB STEWART (1) | A&M |
(7) Warner Bros. |
4 | STING (4) | A&M |
5 | ELTON JOHN (4) | MCA |
6 | GLORIA ESTEFAN (2) | Epic |
7 | KENNY G (2) | Arista |
8 | RESTLESS HEART (1) | RCA |
(1) Novus |
9 | EXPOSE (2) | Arista |
10 | GO WEST (2) | EMI |
11 | TINA TURNER (1) | Virgin |
12 | MICHAEL JACKSON (2) | Epic |
(1) MJJ |
13 | CELINE DION (3) | Epic |
(1) Epic Soundtrax |
(1) 500 Music |
14 | PETER CETERA (3) | Warner Bros. |
15 | MICHAEL BOLTON (3) | Columbia |
16 | BILLY JOEL (7) | Columbia |
17 | AARON NEVILLE (5) | A&M |
18 | PEARL BRYSON (1) | Columbia |
(1) Columbia |
19 | MARIAN CAREY (2) | Columbia |
20 | BRIAN McKNIGHT (1) | Mercury |
(1) Giant |
21 | PATTY SMITH (9) | MCA |
22 | REGINA BELLE (2) | Columbia |
23 | GENESIS (2) | Atlantic |
24 | VANESSA WILLIAMS (1) | Giant |
25 | CATHY DENNIS (2) | PolyGram |

Hot Adult Contemporary Singles & Tracks

Pos. | TITLE—Artist—Label |
--- | --- |
1 | LOVE IS—Vanessa Williams & Brian McKnight—Giant |

Top Contemporary Christian Artists

Pos. | ARTIST (No. Of Charted Albums) | Label |
--- | --- | --- |
1 | D.C. TALK (2) | Forefront |
2 | MICHAEL W. SMITH (5) | Reunion |
3 | STEVEN CURTIS CHAPMAN (3) | Sparrow |
4 | CARMEN (2) | Sparrow |
(1) Benson |
(1) Forefront |
5 | MICHAEL ENGLISH (2) | Warner Alliance |
6 | 4 HIM (3) | Benson |
7 | AMY GRANT (4) | Myrrh |
8 | THIKA PARKS (2) | Sparrow |
9 | SANDI PATTI (2) | Word |
10 | STEVE GREEN (1) | Sparrow |

Top Contemporary Christian Albums

Pos. | TITLE—Artist—Label |
--- | --- |
1 | FREE AT LAST—D.C. Talk—Forefront |
2 | CHANGE YOUR WORLD—Michael W. Smith—Reunion |
3 | GREAT ADVENTURE—Steven Curtis Chapman—Sparrow |
4 | THE BASICS OF LIFE—4 Him—Benson |
5 | HOPE—Michael English—Warner Alliance |
6 | HEART THAT KNOWS YOU—Two Pairs—Sparrow |
7 | LEVOYAGE—Sandra Riley—Word |
8 | ABSOLUTE BEST—Carmen—Sparrow |
9 | HYMNS: A PORTRAIT OF CHRIST—Steve Green—Sparrow |

D.C. TALK: Top Contemporary Christian Artists. Their "Free At Last" is the Top Contemporary Christian Album.

10 | MERCY—Bryan Duncan—Myrrh |
11 | LIFT HIM UP WITH RON KENOLY—Ron Kenoly—Integrity |
12 | ANGELS OF MERCY—Steven Ascher—Sparrow |
13 | MICHAEL ENGLISH—Michael English—Warner Alliance |
14 | NOT ASHAMED—Newsboys—Sparrow |
15 | THE SHAPE OF GRACE—Out Of This Group—Sparrow |
16 | ADDICTED TO JESUS—Carmen—Benson |
17 | HOW TIME FLIES—Wayne Watson—DaySpring |
18 | ONCE IN A LIFETIME—David Meece—DaySpring |

Continued on page YE-68

Top Gospel Artists

Pos. | ARTIST (No. Of Charted Albums) | Label |
--- | --- | --- |
1 | JOHN P. KOE & NEW LIFE COMMUNITY CHOIR (1) | Tyros |
2 | MISSISSIPPI MASS CHOIR (2) | Malaco |
3 | REV. CLAY EVANS (1) | Savoy |
4 | GEORGE BROWN & CHOIR (1) | Savoy |
5 | REV. HILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) | Word |
6 | DARCY COET (1) | Sparrow |
7 | THE ANOINTED PACE SISTERS (1) | Savoy |
8 | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR (2) | Benson |

10 | ALWAYS TOMORROW—Glenn Medwin—Epic |
11 | CHANGING AROUND MY HEART—Richard Marx—Capitol |
12 | SOMEBODY LOVE ME—Michael W. Smith—Reunion |
50 | ANOTHER SAD LOVE SONG—Ron Bostic—LaFace |

Autumn 1991 Top Adult Contemporary Distributing Labels

Pos. | DISTRIBUTING LABEL (No. Of Charted Singles) |
--- | --- |
1 | ARISTA (15) |
2 | COLUMBIA (23) |
3 | WARNER BROS. (9) |
4 | EPIC (14) |
5 | A&M (10) |
6 | SBK (8) |
7 | EMI (5) |
8 | VIRGIN (3) |
9 | RCA (2) |

11 | CAPITOL (12) |
12 | ATLANTIC (11) |
13 | GANT (11) |
14 | RENEGADE (11) |
15 | EPIC SOUNDTRAX (2) |

Hot Adult Contemporary Distributing Labels

Pos. | DISTRIBUTING LABEL (No. Of Charted Singles) |
--- | --- |
1 | ARISTA (16) |
2 | COLUMBIA (33) |
3 | EPIC (18) |
4 | EMI RECORDS GROUP (14) |
5 | WARNER BROS. (12) |

9 | TM MASS YOUTH CHORUS (1) | Cap |
10 | TRI-CITY SINGERS (1) | Gospel-Centric |

Top Gospel Albums

Pos. | TITLE—Artist—Label |
--- | --- |
1 | WE WALK BY FAITH—John P. Kay & New Life Community Choir—Tyros |
2 | I'M GOING THROUGH—Rev. Clay Evans—Savoy |
3 | I SING BECAUSE I'M HAPPY—Georgia Mass Choir—Savoy |
4 | WHEN THE MUSIC STOPS—David Cole—Sparrow |
5 | I KNOW—The Anointed Pace Sisters—Savoy |
6 | MY MIND IS MADE UP—Rev. Milton Brunson & The Thompson Community Singers—Word |
7 | IT REMAINS TO BE SEEN—Mississippi Mass Choir—Malaco |
8 | SEND YOUR ANOINTING—I'm Mass Youth Choir—Tri-City Singers—Gospel-Centric |
9 | A SONGWRITER'S POINT OF VIEW—Tri-City Singers—Gospel-Centric |
10 | I'LL NEVER FORGET—Dr. Charles G. Haynes/Conspirational Church Of Prayer Choir—Savoy |
11 | HE'S WORKING IT OUT FOR YOU—Shirley Caesar—Word |
12 | ANOTHER CHANCE—Dr. W.F. Mass Choir—Savoy |
13 | IN LIVING COLOR—Rev. Milton Brunson & The Thompson Community Singers—Word |
14 | IT'S ALL OVER ME—Bishop Jeff Banks And The Revival Singers—Savoy |

Continued on page YE-48

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TOP 40 CHARTS
MORE HEAVENLY PRAISE...

CGI Records
is Gospel Music's
Leading International Company.

CONGRATULATIONS TO OUR ARTISTS FOR TWENTY-TWO CHARTED ALBUMS IN 1993

CGI
CALVIN BERNARD RHONE
"IT'S IN THE PRAISE"
VARIABLE ARTISTS
"SALUTE TO THE CARAVANS"
HEAVEN SENT
"KEEP LOVE ALIVE"
DANNIE BELLE HALL
"DESIGNERS ORIGINAL"

EVYLYN TURRENTINE AGEE
"IN GOD'S OWN TIME"

THE ANGELIC VOICES OF FAITH
"A GIFT TO YOU"

DOUGLAS MILLER
"VICTORY"

DONALD MALLOY
"EVERYTHING WILL BE ALRIGHT"

VARIABLE ARTISTS
"A TRIBUTE TO JAMES CLEVELAND VOL. 2"

THE CHRISTIANAIRES
"THE VISION BECOMES CLEARER"

WITNESS
"STANDARD"

COMMEDITED
"TOTAII COMMITTED"

CHICAGO MASS CHOIR
"PLEASE DON'T LEAVE ME"

CGI / LIGHT

CHICAGO MASS CHOIR
"HE THAT BELIEVETH"

BEAU WILLIAMS
"LOVE"

L.A. MASS CHOIR
"COME AS YOU ARE"

BENSON / CGI

THE GOSPEL MUSIC WORKSHOP OF AMERICA
"DAWN OF A NEW ERA"

VARIABLE ARTISTS
"A TRIBUTE TO THE MAESTRO"

THOMAS A. WHITFIELD

FRED HAMMOND
"DELIVERANCE"

HEZEKIAH WALKER AND THE LOVE FELLOWSHIP CRUSADE CHOIR
"FOCUS ON GLORY"

THOMAS WHITFIELD
"ALIVE AND SATISFIED"

HEZEKIAH WALKER AND THE LOVE FELLOWSHIP CRUSADE CHOIR
"LIVE IN TORONTO"

Continuing Our Commitment to Bringing You The Very Best In Gospel...
Top Gospel Albums

Continued from page YE-46

15 A HOLY GHOST TAKE-OVER—Ricky Dillard & The New Generation Choir—Malaco
16 LIVE IN TORONTO—Hezekiah Walker/Fellowship Crusade Choir—Benson
17 BETTER DAYS AHEAD—Dorothy Norwood—Malaco
18 LIVE IN MEMPHIS—The Canton Spirituals—Blackberry
19 LIVE WITH THE SOUTHWESTERN MASS CHOIR—Ruby Tery—Malaco

Top Gospel Albums

Pos. LABEL (No. Of Channed Albums]
1 SPARROW (22)
2 STARSONG (15)
3 REUNION (11)
4 FOREFRONT (9)
5 MYRRH (10)
6 WARNER ALLIANCE (7)
7 BENSON (13)
8 WORD (11)
9 INTEGRITY (7)
10 DAYSpring (6)


Top Contemporary Christian Albums

Continued from page YE-46

19 SOUL—Margaret Becker—Sparrow
20 MOMENTS FOR THE HEART—Ray Boltz—Diadem
21 HOME FOR CHRISTMAS—Amy Grant—Myth
22 SET ME FREE—Aprappalo—Word
23 NU THANG—D.C. Talk—Foxtrot
24 THE COLLECTION—Amy Grant—Myth
25 PETRAPHONICS—Prime—Starrking
26 TAKING HEAVEN BY STORM—Steve Camp—Warner Alliance
27 PHILLIPS, CRAIG & DEAN—Phillips, Craig & Dean—Starrking
28 WE WALK WITH FAITH—John P. Kee & New Life Community Choir—Tysree
29 CRIMSON & BLUE—Phil Knaggy—Myth
30 THE WORD: RECAPTURING—Michael Card—Sparrow
31 A REASON TO LIVE—Cindy Morgan—Word
32 MIRACLE MILE—Guardian—Paladigm
33 SONGS FROM THE LOFT—Verbin Artists—Reunion
34 THE STANDARD—Carvin—Sparrow
35 FIRST DECADE 1983-1993—Michael W. Smith—Reunion
36 TALES OF WONDER—Jernei Morgan—Sparrow
37 GO WEST YOUNG MAN—Michael W. Smith—Reunion
38 LIVE ADVENTURE—Steven Curtis Chapman—Sparrow
39 HEART IN MOTION—Amy Grant—Myth
40 LIVE...WE COME REJOICING—The Brooklyn Tabernacle Choir—Warner Alliance

Top Contemporary Christian Labels

Pos. LABEL (No. Of Channed Albums]
1 SPARROW (22)
2 STARSONG (15)
3 REUNION (11)
4 FOREFRONT (9)
5 MYRRH (10)
6 WARNER ALLIANCE (7)
7 BENSON (13)
8 WORD (11)
9 INTEGRITY (7)
10 DAYSpring (6)

Thank you Billboard and Fox Square Productions, Inc.

FOR CHOOING THE UNIVERSAL AMPHITHEATRE AS THE SITE OF THE 1993 BILLBOARD MUSIC AWARDS.

MCA CONCERTS
YEARS IN A ROW
MAKING US #1 FOR
TO OUR ARTISTS FOR
CONGRATULATIONS

THE TRADITION CONTINUES...
## Top Classical Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>CECILIA BARTOLI (6)</td>
<td>London</td>
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<tr>
<td>2</td>
<td>KATHLEEN BATTLE (4)</td>
<td>DD</td>
</tr>
<tr>
<td>3</td>
<td>JORDI SAVALL (1)</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>LONDON SYMPHONETTA (DAVID ZINNMAN) (5)</td>
<td>Nonesuch</td>
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<tr>
<td>5</td>
<td>DAWN UPSHAW (1)</td>
<td>Nonesuch</td>
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<tr>
<td>6</td>
<td>ANONYMOUS FOUR (1)</td>
<td>Harmonia Mundi (France)</td>
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<tr>
<td>7</td>
<td>LUCIANO PAVAROTTI (1)</td>
<td>London</td>
</tr>
<tr>
<td>8</td>
<td>KRONOS QUARTET (3)</td>
<td>Nonesuch</td>
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<tr>
<td>9</td>
<td>BROOKLYN PHILHARMONIC (DENNIS RUSSELL DAVIES) (1)</td>
<td>Point Music</td>
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<tr>
<td>10</td>
<td>VLADIMIR HOROWITZ (1)</td>
<td>Sony Classical</td>
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## Top Classical Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1. THE KING AND I</td>
<td>Hollywood Bowl Orchestra (Mau cere)</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>2. HUSH</td>
<td>Yo-Yo Ma</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>3</td>
<td>3. DIVA</td>
<td>Lesley Garrett</td>
<td>Sony</td>
</tr>
<tr>
<td>4</td>
<td>4. KIRI SINGS KERN</td>
<td>Kiri Te Kanawa</td>
<td>Angel</td>
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## Top Classical Crossover Artists

<table>
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<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
<th>Label</th>
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<td>1</td>
<td>UTE LEMPER (2)</td>
<td>London</td>
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<tr>
<td>2</td>
<td>HOLLYWOOD BOWL ORCHESTRA (MAU CERI) (2)</td>
<td>Philips</td>
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<td>3</td>
<td>KIRI TE KANAWA (1)</td>
<td>London</td>
</tr>
<tr>
<td>4</td>
<td>LESLEY GARRETT (2)</td>
<td>Silva America</td>
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<tr>
<td>5</td>
<td>POPS (WILLIAMS) (1)</td>
<td>Sony</td>
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<tr>
<td>6</td>
<td>THE BALTIMORE CONSORT (3)</td>
<td>Davis</td>
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<tr>
<td>7</td>
<td>ROBBY McPHEREN (1)</td>
<td>Sony Masterworks</td>
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<tr>
<td>8</td>
<td>YO-YO MA (3)</td>
<td>Sony Masterworks</td>
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<tr>
<td>9</td>
<td>THOMAS HAMPSH (1)</td>
<td>Angel</td>
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<tr>
<td>10</td>
<td>JAMES GALWAY (1)</td>
<td>RCA</td>
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## Top Classical Crossover Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. Of Charted Albums)</th>
<th>No. Of Charted Albums</th>
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<tbody>
<tr>
<td>1</td>
<td>LONDON</td>
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<tr>
<td>2</td>
<td>NONESUCH</td>
<td>(5)</td>
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<tr>
<td>3</td>
<td>SONY CLASSICAL</td>
<td>(11)</td>
</tr>
<tr>
<td>4</td>
<td>RCA</td>
<td>(13)</td>
</tr>
<tr>
<td>5</td>
<td>DEUTSCHE GRAMMOPHONE</td>
<td>(13)</td>
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<tr>
<td>6</td>
<td>VALOS</td>
<td>(1)</td>
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<tr>
<td>7</td>
<td>HARMONIA MUNDI (FRANCE)</td>
<td>(1)</td>
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## Top Combined Classical Labels

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<td>SONY CLASSICAL</td>
<td>(13)</td>
</tr>
<tr>
<td>3</td>
<td>RCA</td>
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<td>4</td>
<td>NONESUCH</td>
<td>(5)</td>
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<tr>
<td>5</td>
<td>ANGEL</td>
<td>(6)</td>
</tr>
<tr>
<td>6</td>
<td>DEUTSCHE GRAMMOPHONE</td>
<td>(14)</td>
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<td>7</td>
<td>PHILIPS</td>
<td>(7)</td>
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<td>SILVA AMERICA</td>
<td>(5)</td>
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<tr>
<td>9</td>
<td>VALOS</td>
<td>(11)</td>
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<tr>
<td>10</td>
<td>SONY MASTERWORKS</td>
<td>(2)</td>
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## Hot Dance Music Club Play Artists

<table>
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<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>RuPaul</td>
<td>Tommy Boy</td>
<td>EastWest (14)</td>
</tr>
<tr>
<td>2</td>
<td>Bizarre Inc</td>
<td>Tommy Boy</td>
<td>EastWest (14)</td>
</tr>
<tr>
<td>3</td>
<td>Janet Jackson</td>
<td>Virgin</td>
<td>Epic (24)</td>
</tr>
<tr>
<td>4</td>
<td>Madonna</td>
<td>Virgin</td>
<td>Epic (24)</td>
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<tr>
<td>5</td>
<td>Sunscreen</td>
<td>Columbia</td>
<td>Epic (24)</td>
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<tr>
<td>6</td>
<td>Robin S.</td>
<td>Epic</td>
<td>Epic (24)</td>
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<td>7</td>
<td>Martha Wash</td>
<td>RCA</td>
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<td>Lonnie Gordon</td>
<td>SBK</td>
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<td>New Order</td>
<td>Epic</td>
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<td>The Shamen</td>
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<td>David Morales &amp; The B.Y.C. With Papa San</td>
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<td>M.O.B.Y.</td>
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<td>Reel 2 Real</td>
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<td>Captain Hollywood Project</td>
<td>Imago</td>
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<td>S.O.U.L. System</td>
<td>Atlantic Group</td>
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<td>16</td>
<td>Warning</td>
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<td>Malanka</td>
<td>A&amp;M</td>
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<td>Felix Featuring Jomanda</td>
<td>Pyrotech</td>
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<td>MAH &amp; CO. Featuring Xaviera Gold</td>
<td>Esquire</td>
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<td>Boris</td>
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<td>A&amp;M</td>
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<td>Whitney Houston</td>
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<td>Masters At Work Featuring India</td>
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<td>MK Featuring Alina</td>
<td>Virgin</td>
<td>Epic (24)</td>
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<td>Calm Featuring DJaie</td>
<td>Coup</td>
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<td>DR. Alban</td>
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<td>Ultra Nate</td>
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<td>Rozaalia</td>
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<td>Gloria Estefan</td>
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<td>Jay Dee</td>
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<td>Pet Shop Boys</td>
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<td>Bobb Brown</td>
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<td>DJ Reak</td>
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<td>A&amp;M</td>
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<td>Smooth Touch</td>
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<td>Utah Saints</td>
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<td>Gabriele</td>
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<td>Deborah Harry</td>
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<td>The Goodmen</td>
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<td>50</td>
<td>2 Unlimited</td>
<td>Warner Bros.</td>
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## Hot Dance Music Club Play Singles

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<tbody>
<tr>
<td>1</td>
<td>Show Me Love</td>
<td>Robin S.</td>
<td>Big Beat</td>
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<td>2</td>
<td>Love You More</td>
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<td>I'm Every Woman</td>
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<td>I Got My Education</td>
<td>Uncanny Alliance</td>
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<td>Yes</td>
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<td>More and More</td>
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<td>London</td>
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<td>Mr. Wandel</td>
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<td>Independence</td>
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<td>I Can See Clearly</td>
<td>Deborah Harry</td>
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<td>Give It Up</td>
<td>The Goodtime</td>
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<td>46</td>
<td>A Shade Shady (Now France)</td>
<td>RuPaul</td>
<td>Tommy Boy</td>
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## Hot Dance Music Labels

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## Hot Dance Music Play Labels

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## Hot Dance Music Club Play Distribution Labels

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## Hot Dance Music Distributing Labels

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<td>3</td>
<td>Columbia (48)</td>
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<td>4</td>
<td>Atlantic Group (42)</td>
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<tr>
<td>5</td>
<td>Arista (30)</td>
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</tbody>
</table>
Hot Dance Music Maxi-Singles Sales Artists

Pos. ARTIST (No. Of Charted Singles)
1 ROBIN S (2) Big Beat
2 MADONNA (4) Virgin
3 MARTHA WASH (3) RCA
4 NAUGHTY BY NATURE (3) Tommy Boy
5 ZHANE (1) Flava Unit
6 RUPAAS (3) Tommy Boy
7 SWV (3) RCA
8 ONYX (2) R&B/Chorus (1)
9 JANET JACKSON (2) Virgin
10 CAPTAIN HOLLYWOOD PROJECT (3) Imago
11 DR. DRE (2) Death Row
12 WRECK-N-FFECT (4) MCA
13 KOZALLA (2) Epic
14 NAS (1) Priority (2) Jive
15 PMRC (1) Inversion
16 BOBBY BROWN (5) MCA
17 TAG TEAM (1) Life
18 HOUSE OF PAIN (2) Tommy Boy
19 BIZARRE INC (3) Columbia
20 MARiah CAREY (1) Columbia
21 HADDAWAY (1) Arista
22 TLC (3) Loose
23 MARY J. BLIGE (3) Uptown
24 SNOW (1) EastWest

Hot Dance Music Maxi-Singles Sales Artists

Pos. TITLE—Artist—Label
1 GIVE IT UP—The Goodmen—FFRR
2 ALRIGHT—Kris Kross Featuring Supercat—Ruffhouse
3 WHO IS IT—Michael Jackson—Epic
4 IF—Janet Jackson—Virgin
5 GANGSTA BITCH—Apache—Tommy Boy
6 GANGSTA LEAN—IRS—Capitol
7 HIND SMOKES—FROM POETIC JUSTICE—Mystic Groovin—Epic Soundtrack
8 BACK TO MY ROOTS—R.L. Kelly—Tommy Boy
9 FEVER/BAD GIRL—Madonna—Maverick/Sire
10 LOVE CAN MOVE MOUNTAINS—Celice Dawn—Epic
11 EROTICA—Madonna—Maverick/Sire
12 I’M FALLING IN LOVE—Sheila—Gospobe Alley
13 JUST KICKIN’ IT—Ksmax—So So Def

Top Dance Music Maxi-Singles Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
1 EPIC (35)
2 ATLANTIC GROUP (29)
3 COLUMBIA (27)
4 WARNER BROS. (19)
5 TOMMY BOY (13)

Hot Dance Music Maxi-Singles Sales Labels

Pos. LABEL (No. Of Charted Singles)
1 EPIC (25)
2 TOMMY BOY (14)
3 ARISTA (10)
4 RCA (10)

ROBIN S: Top Hot Dance Music Maxi-Singles Sales Artist

8 SUPERMODEL (YOU BETTER WORK/HOUSE OF LOVE—R.L. Kelly—Tommy Boy
9 DREAMLOVER—Mariah Carey—Columbia
10 WHAT IS LOVE—Haddaway—Arista
11 INFORMER—Snow—EastWest
12 IT’S GONNA BE A LOVELY DAY—The S.O.U.L. S.Y.S.T.E.M.—Arista
13 PLASTIC DREAMS—Jody—Epic
14 BREAKADAWN—De La Soul—Tommy Boy
15 THAT’S THE WAY LOVE GOES—Janet Jackson—Virgin
16 SLAM—Chris—R&B/Chorus
17 REBORN OF SLICK (COOL LIKE)—B.B. King—Universal
18 LOVE FOR LOVE—Robin S—Big Beat
19 GIVE IT TO YOU—Martha Wash—RCA
20 HIP HOP HOORAY—Noughty By Nature—Tommy Boy
21 COME BABY COME—K7—Tommy Boy
22 RUMP SHAKER—Wreck-N—Elle—MCA
23 CARRY ON—Martha Wash—RCA
24 INJURED IN THE BRAIN—Cypress Hill—Ruffhouse
25 I’M EVERY WOMAN—Whitney Houston—Arista
26 DRE DAY—Dr. Dre—Death Row
27 SHAMROCKS AND SHENANIGANS—House Of Pain—Tommy Boy
28 DEEPER AND DEEPER—Madonna—Maverick/Sire
29 GET AWAY—Bobby Brown—MCA
30 REGRET—New Order—Qwest
31 RUMPNECK—K.C. Lyte—First Priority
32 PUSH THE FEELING ON—Nightcrawlers—Great Jones
33 BOW WOW WOW—Fun4dub—Immortal
34 STAY REAL—Erik Sermon—R&B/Chorus
35 ARE YOU READY TO R.Y.T.—Rosetta—Epic
36 MEGA MEDLEY—Zapp & Roger—Reprise
37 NUTHIN’ BUT A G THANG—Dr. Dre—Death Row/Interscope

ZHANE: “Hey Mr. DJ” is the Top Hot Dance Music Sales Maxi-Single.
## Top Pop Latin Artists

<table>
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<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label</th>
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<td>1</td>
<td>GIPSY KINGS</td>
<td>(1) Nonesuch</td>
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<tr>
<td>2</td>
<td>LUIS MIGUEL</td>
<td>(3) WEA Latina</td>
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<tr>
<td>3</td>
<td>JON SECADA</td>
<td>(2) SBK</td>
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<td>4</td>
<td>JULIO IGLESIAS</td>
<td>(4) Sony Latin</td>
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<td>5</td>
<td>ANA GABRIEL</td>
<td>(1) Globo</td>
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<td>6</td>
<td>LOS BUKIS</td>
<td>(2) Fonovisa</td>
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<tr>
<td>7</td>
<td>MANA</td>
<td>(1) WEA Latina</td>
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<td>RICARDO MONTANER</td>
<td>(2) Rodven</td>
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<td>9</td>
<td>PAULINA RUBIO</td>
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<td>10</td>
<td>ALVARO TORRES</td>
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## Top Pop Latin Albums

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<td>THE BEST</td>
<td>Ano Gabriel</td>
<td>Globo</td>
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<tr>
<td>4</td>
<td>40 Y 20</td>
<td>José José</td>
<td>Ariola</td>
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<tr>
<td>5</td>
<td>JULIO</td>
<td>Julio Iglesias</td>
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<td>Gipsy Kings</td>
<td>Elektra Musician</td>
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<tr>
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<td>ESTE MUNDO</td>
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<td>DONDE JUGARAN LOS NINOS</td>
<td>Maná</td>
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<td>Raul Di Blasio</td>
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<td>Glenda Trevi</td>
<td>Ariola</td>
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## Top Pop Latin Labels

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## Top Pop Latin Distributing Labels

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GIPSY KINGS: Top Pop Latin Artists
THANK YOU
RADIO, RETAIL AND DISTRIBUTORS FOR MAKING EMI LATIN #1

Hot Latin Singles Chart
#1 Label - EMI Latin

Regional Mexican Albums Chart
#1 Label - EMI Latin
#1 Distributed Label - EMI Latin
#1 Artist - Selena
#1 Title - Entre A Mi Mundo/Selena
**Top Tropical/Salsa Latin Artists**

<table>
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<th>ARTIST (No. Of Charted Albums)</th>
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<td>GLORIA ESTEFAN 1 Epix</td>
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<td>REY RUIZ 1 Sony Tropical</td>
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<td>LINDA RONSTADT 1 Elektra</td>
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<td>GILBERTO SANTA ROSA 2 Sony</td>
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<td>EL GENERAL 2 RCA</td>
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<td>CELIA CRUZ 1 RMM</td>
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**Top Tropical/Salsa Latin Albums**

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<td>MI TIERRA — Gloria Estefan — Epix</td>
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<td>4</td>
<td>REY RUIZ — Rey Ruiz — Sony Tropical</td>
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<tr>
<td>5</td>
<td>MI TIERRA — Linda Ronstadt — Epix</td>
</tr>
<tr>
<td>6</td>
<td>REY RUIZ — Rey Ruiz — Sony Tropical</td>
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<tr>
<td>7</td>
<td>MI TIERRA — Linda Ronstadt — Epix</td>
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<td>8</td>
<td>A DOS TIEMPOS DE UN TIEMPO — Gilberto Santa Rosa — Sony Tropical</td>
</tr>
<tr>
<td>9</td>
<td>AZUCAR NEGRA — Celia Cruz — RMM</td>
</tr>
<tr>
<td>10</td>
<td>SIN FRONTERA — Los Sabrosos Del Merengue — M.P.</td>
</tr>
<tr>
<td>11</td>
<td>SOLA — Olga Tañón — WEA Latina</td>
</tr>
<tr>
<td>12</td>
<td>APARENTEMENTE — Tony Vega — RMM</td>
</tr>
<tr>
<td>13</td>
<td>ALL THE BEST FROM CUBA — Various Artists — Madacy</td>
</tr>
<tr>
<td>14</td>
<td>A DOS TIEMPOS DE UN TIEMPO — Gilberto Santa Rosa — Sony Tropical</td>
</tr>
<tr>
<td>15</td>
<td>SOLA — Olga Tañón — WEA Latina</td>
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<td>16</td>
<td>A DOS TIEMPOS DE UN TIEMPO — Gilberto Santa Rosa — Sony Tropical</td>
</tr>
<tr>
<td>17</td>
<td>SINA FRONTERA — Los Sabrosos Del Merengue — M.P.</td>
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**Top Tropical/Salsa Latin Labels**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. Of Charted Albums)</th>
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<tbody>
<tr>
<td>1</td>
<td>SONY TROPICAL (14)</td>
</tr>
<tr>
<td>2</td>
<td>KAREN (3)</td>
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<td>3</td>
<td>ELEKTRA (2)</td>
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<td>4</td>
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<td>5</td>
<td>EPIC (1)</td>
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<tr>
<td>6</td>
<td>M.P. (6)</td>
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<td>7</td>
<td>RODVEN (6)</td>
</tr>
<tr>
<td>8</td>
<td>RCA (4)</td>
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<td>9</td>
<td>MADACY (1)</td>
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<td>WEALATINA (1)</td>
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**Top Tropical/Salsa Latin Distributing Labels**

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<th>DISTRIBUTING LABEL (No. Of Charted Albums)</th>
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<td>BMG (13)</td>
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<td>M.P. (6)</td>
</tr>
<tr>
<td>5</td>
<td>RODVEN (7)</td>
</tr>
</tbody>
</table>

[JUAN LUIS GUERRA: Top Tropical/Salsa Artist](#)

[JERRY RIVERA: "Cuenta Conmigo" is the Top Tropical/Salsa Latin Album.](#)
Sony Discos #1, once again

SONY TROPICAL • Tropical Label of the Year
SONY DISCOS • Distributor Label of the Year, Tropical/Salsa
SONY DISCOS • Distributor Label of the Year, Hot Latin Tracks

"Cuenta Conmigo"
Jerry Rivera
ALBUM OF THE YEAR
TROPICAL SALSA

"Me estoy enamorando"
La Mafia
TOP HOT LATIN TRACK

TOLL FREE 1-800-327-2847
**Top Regional Mexican Latin Artists**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Label</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sony Discos</td>
<td>10 MAFIA (4)</td>
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<tr>
<td>2</td>
<td>Sony Discos</td>
<td>9 MAFIA (4)</td>
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<td>3</td>
<td>Sony Discos</td>
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<td>Sony Discos</td>
<td>7 MAFIA (4)</td>
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<td>4 MAFIA (4)</td>
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<td>3 MAFIA (4)</td>
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**Top Regional Mexican Latin Albums**

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<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>&quot;Me Enamorando&quot;</td>
<td>MAFIA (4)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Entre A Mi Mundo&quot;</td>
<td>Selena (2)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;A Mi Manera&quot;</td>
<td>Los Huracanes Del Caribe (2)</td>
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<tr>
<td>4</td>
<td>&quot;No Hable Siempre&quot;</td>
<td>La Mafia (2)</td>
</tr>
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<td>5</td>
<td>&quot;No Sabes De Indio&quot;</td>
<td>Banda Machos (2)</td>
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<td>6</td>
<td>&quot;Quiero&quot;</td>
<td>Selena (2)</td>
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<tr>
<td>7</td>
<td>&quot;Tengo Un Amor&quot;</td>
<td>Los Huracanes Del Caribe (2)</td>
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<td>8</td>
<td>&quot;Como Nunca&quot;</td>
<td>MAFIA (4)</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Southern Exposure&quot;</td>
<td>Selena (2)</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Hasta Que Me Queden&quot;</td>
<td>Sony Latin</td>
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**Top Regional Mexican Latin Labels**

<table>
<thead>
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<th>Pos.</th>
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**EMI Latin**

**Sony Latin**

**Hot Latin Tracks**

<table>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Me Enamorando&quot;</td>
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<tr>
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<td>1</td>
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**Sony Latin**

**Hot Latin Tracks Distributing Labels**

<table>
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<tr>
<th>Pos.</th>
<th>Distributing Label</th>
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<td>10</td>
<td>Sony Latin (3)</td>
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</tbody>
</table>

**Sony Latin**
Billboard's #1 Latin Pop Artists of 1993, with six albums on the Billboard Latin Top 50.

Their new album, "Love & Liberté"—now the Billboard #1 Latin Pop album and #1 Most Added at Gavin NAC—features the single "No Vivire", now at Spanish radio.

Gipsy Kings

On Elektra Musician

World Management: P.E.M. – Claude Martinez
U.S. Management: P.I.E. Enterprises – Pascal Imbert/Peter Himberguer
The Year In Music

BILLBOARD MUSIC AWARDS SHOW IS STAR-STUDDED EVENT

Phil Collins hosted the 1993 Billboard Music Awards.

Aerosmith performed at the awards show via satellite.

Blues man Buddy Guy was the recipient of the 1993 Century Award, Billboard's highest honor for distinguished creative achievement.

Travis Tritt, "looking out for No. 1."

Whitney Houston topped multiple charts this year.

Michael Bolton does his "One Thing."

Trisha Yearwood performed with Travis Tritt and Suzy Bogguss.

Brian McKnight kicked off an R&B medley.

"What's Up" at the Billboard Music Awards: 4 Non Blondes

YE-60
CAPTURES YOUR HEART

"QUIEREME MUCHO" ("YOURS")

HIS MOST ROMANTIC ALBUM EVER!

Polydor—PolyGram
314-521-253-2

Put a little romance under your tree this Christmas

3D MANAGEMENT
P.O. Box 16817
Beverly Hills, CA 90209
Att: Scott Dorsey

CONGRATULATIONS ON YOUR 26TH SOLD-OUT WORLD TOUR HERE'S TO 1994
Big Five Make A Year of Buying And Building

1993 in Review

If MCA's international fortunes were ascendant in 1993, it was a counterpoint to the fate of another U.S.-based label, Disney-owned Hollywood Records. Hollywood shut-tered its London label in May and decided to seek a global license partner, as opposed to the patchwork quilt created by other companies. Hollywood shut-tered its London label in May and decided to seek a global license partner, as opposed to the patchwork quilt created by other companies.

BMG continued its run of launching new subsidiaries, opening offices in South Africa, Venezuela, and the Czech Republic, under the guidance of a company in Indonesia (Continued on next page)
PARIS—This year has witnessed major political upheaval in France, with a conservative government taking over after five years of socialist rule, and the French music industry also is seeing a radically changed landscape in place at the end of the year.

Many contentious issues have been solved, or have moved so far forward that a solution is now in sight, and the vital tools of the French business have been reshaped.

The most viable change is the modernization of the albums and singles charts. Even though the charts were not fully operational at year's end, the industry will start 1994 with a fully re-modeled point-of-sale-based singles and albums chart operated by IFOP, and new audio-visual monitoring technology developed by IPSOS with U.S.-developed technology from RCS.

Two new tools will help repair a situation that left the industry without sales charts for three months, and with an airplay-checking service regarded by many as questionable.

Two other key issues were resolved successfully: payment of neighboring rights by top radio stations, and the question of French repertoire on the nation's airwaves. A seven-year-conflict regarding broadcast rights between radio operator NUI, which operates the leading FM network, and the collecting society SPRE came to an end after the nation's parliament passed laws fixing mandatory rates.

As a result, NJIJ landed SPRE a 40 million franc ($63.9 million) windfall check to resolve back payments to the society.

Radio's lack of support for French repertoire, for many years a bone of contention, also was remedied through similar lobbying action. The result was a quota regulation that has yet to be fully approved by both houses of the French parliament. The bill would force stations to play a minimum 40% of French repertoire.

Even with a poor economic climate, the French music industry managed to post an increase of between 4% and 5% in 1993, a bone of contention, also was remedied through similar lobbying action. The result was a quota regulation that has yet to be fully approved by both houses of the French parliament. The bill would force stations to play a minimum 40% of French repertoire.

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You get comprehensive listings for over 23,000 music and video companies worldwide...record labels, music publishers, wholesalers, distributors, manufacturers, and service and supply organizations plus a brand new section for audio books!

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BIG FIVE MAKE A YEAR OF BUYING AND BUILDING (Continued from preceding page)

being the first to strike a multi-album licensing deal for the potentially huge Chinese market, and naming Pomota as its full license partner in Poland. This deal complemented its Eastern European representation through EMI-Quint in Hungary and EMI Monitor in the Czech Republic. PolyGram blew much of its war chest on its $301 million acquisition of Motown, and because the major already licensed Motown's repertoire outside the U.S., very little international realignment was needed. However, PolyGram did move into Hungary through a joint venture with Laszlo Hegedus's Multimania group. In the Philippines it established a joint venture, PolyCosmic, and in Sweden it took a stake in Stockholm Records, run by former artist Ola Hakansson. Heavy investments also were made in the audiovisual field in Europe and Southeast Asia.

Sony Music, which in recent years has lagged behind in the international expansion race, caught up in 1993, opening new subsidiaries in Taiwan, Hungary, the Czech Republic, and Turkey. Sony's year also was spent regrouping its 17 European operations under one umbrella under Europe's president Paul Russell, and with the company simplifying and clarifying its operations. Michael Schuller, who still is Sony Software president, visited Australia for the opening of a new CD plant and underlined that nation's key role in the frontline against Southeast Asia's patchy approach to respecting copying rights. Schuller's audience with the king of Thailand also pressed home the major mapping up the cream of EMI's repertoire to invest in the region if controls are tightened.

Sony continued its string of international label deals, through its U.K.-based Licensed Repertoire Division, through a 1992 deal with Nude Records, Sony had international rights to Sweden, and in 1993, Sony's indie Net-work also went with Sony outside the U.K. Sony France did a deal with Belgian indie Grammo Disc which should amount to 6 billion francs ($1.03 billion) for the full 12 months. A drop in cassette sales has been balanced out by an increase in CD sales, while vinyl albums now sell no more than a few thousand units.

PolyGram also saw the rebirth of the short format. With a massive launch in 1992 and a price close to the vinyl single, the CD single has emerged as a viable format, reviving interest from consumers. This year, industry body SNEP decided to stop servicing vinyl singles to stores.

While the industry demonstrated admirably how it could cooperate on such issues as singles, it failed to work together for its second annual promotion week in October, which has not resulted in any quantifiable increases in record sales during the period. The lack of unity within the industry also was exemplified by the creation of UPPI to counter SNEP's influence. UPPI's ambition is to become the lobbying arm of France's independent producers and distributors.

Surprisingly, the year was characterized by a rare bout of stability in top management at French record companies, although two of PolyGram's labels, Polydor and Phonogram, remained without general managers. PolyGram Disques president Paul-Rene Albertini assumed management of both.

On the retail side, Virgin Retail Europe's Megastore chain has resumed its expansion plans and opened a new store in the cultured neighborhood of the Louvre Museum. Virgin's bitter fight to open on Sunday finally prompted a re-evaluation of the country's outdated laws and garnered the chain much free publicity.

But the most important retail event was the sale of France's FNAC chain, as insurance company GMP sold it to financial groups Altus and CIP for 24 billion francs. Its future remains in doubt—its new owners are expected to flip it quickly, with potentially fatal consequences for its label, FNAC Music, one of few French indies.

Last, but by no means least, the political changes that had such a profound effect on the music business also put an end to the 10-year reign of Minister of Culture Jack Lang, who was replaced by Jacques Toubon. While Lang's idealistic, pro-music profile in the '80s brought benefits for the music business, the realism of Toubon appears more suited to the present climate.

SONY and Warner went into the delivery business through a stake in cable music company Music Choice Europe, and they were joined by PolyGram and EMI as investors in Germany's music TV channel, Viva!
WHEN THEY SAY: Scorpio DELIVERS
WE SAY: THANK YOU!

for 1993
HERE ARE OUR "THANKS"

thanks to: Les G.O. Culture / M. Nachtergaele / Now Discs
2 Unlimited / M. De Raaff / Toca International / J.P. De Caster / Byte Records
Haddaway / K. Hartmann / Coconut Records - and all our friends around the world...

for 1994
OUR "THANKS" ARE READY: IT'S UP TO YOU !!!

5, rue Clément Marot - 75008 Paris - France
GERMAN ACTS FIND SUCCESS ABROAD
(Continued from page 61)
channel, which 18 months ago was no more than a gleam in the eye of Dieter Gorny, organizer of PopKorn, cranked up big hits with acts such as B'z and Xandria. Being's main strength was its success in placing songs for use in TV commercials and dramas, in what are known as "tie-ups" in the Japanese market.

Biller introduced a new software format, LaserActive, in August. A LaserActive disc can store 80,000 separate analog images and 60 minutes of FM-quality sound, plus 540 megabytes of digital information used exclusively for interactive applications.

Elsewhere on the format front, Sony and Matsushita kept pushing Minidisc and digital compact cassette, respectively. While neither of the recordable digital formats captured the public's imagination the way compact discs did in the mid-80s, by year's end it looked as though MD had an edge over DCC.

Dance label Avex Tree sponsored its first-ever free concert, Avex Rave '92, in the Tokyo Dome Aug. 7, giving away tickets to 40,000 of the many dance fans who helped make Avex one of the year's success stories as it racked up hit after hit, especially with its series of "Dullal" techno compilations.

In an unprecedented volunteer campaign, a wide variety of companies and organizations from the music industry joined forces in the Act Against AIDS campaign, which got under way Oct. 1 and ran through the end of the year. Highlighting the AAA campaign, designed to increase awareness of the disease and prevent it from spreading, were concerts held at various locations nationwide Dec. 1, featuring the cream of Japan's pop musicians.

On the legal front, record label Taurus became the first Japanese label to sue one of its artists as it filed suit against singer Chikako Sawa for her failure to record an album the company says she owes it.

Other artist-related news included the reunion of electronic wizards Yellow Magic Orchestra, now known as YMO. The trio played a series of sold-out dates in the Tokyo Dome and released a new album, "Technodon," tracks from which were later remixed by the Orb, among others.

Soccer was very big in Japan in 1993, with the establishment of the country's first professional soccer league, the J-League. Record companies such as Sony, MCA Victor, and Pony Canyon released soccer-themed CDs and videos to cash in on the soccer boom.

In the first such deal involving a Hong Kong rock band, Beyond had signed a worldwide management contract with Japanese company Amuse in January 1992 in an effort to expand beyond the Hong Kong and overseas Chinese markets.

Pony Canyon, Japan's No. 3 record company, signed a letter of intent Sept. 2 to pay $1.75 million in three installments over two years for a 25% stake in Echo Records Ltd. The move marks Pony Canyon's return to the international arena following parent company Fujisanka Communications Group's spring 1992 sale of its 25.01% stake in Virgin Music Group to Thorn EMI.

The year ended on a depressing note with the hospitalization of Sony Corp. chairman and founder Akio Morita, who suffered a cerebral hemorrhage in late November. Morita was expected to be out of action for some time.

International

JAPAN MUSIC BIZ
(Continued from page 61)

of the most successful firms on the Japanese entertainment scene in 1992. Billboard's February 12 issue will provide an up-to-date summary exploring the influence and impact of British talent on global music markets and of the latest techniques to break this talent. Hot stories will include a lead article on U.K. talent development, case histories of how specific acts have been marketed in various countries, a look at '93's most successful new acts, a rundown of nominees for the annual Brit Awards and much more!
Top World Music Albums Offered Respite, Insight

The Cultural catch-all of the Top Adult Alternative/World Music albums chart in 1991 continued to confirm two characteristics about the genre. It is clear, in an annual review of the best-selling sounds from the chart, that world music offers its fans both an unique aural respite in an age of homogenization, and, alternately, an insight into the turmoil and struggle of other lands.

The top-selling World Music Album of the year filled squarely into the first category. "Global Meditation: Authentic Music From Meditative Traditions of The World" (which was featured in the first Home & Abroad column of this year, Billboard, Jan. 5) in a four-CD set on the Ellipsis label, distributed by the Relaxation Co. of Roslyn, N.Y. It doesn’t diminish the cultural integrity of this set to suggest it sold widely on the strength of friendly packaging and a title that promised melodic escape to listeners who were probably not ethnomusicologists.

A different type of escape shaped "Adventures in Africa I," the Crammed Disc/Luaka Bop release from the Afro-European quartet Zap Mama (Billboard, Aug. 7). As a young girl, founder Marie Daufeil Bel with her mother from her native Zaire, but her group’s introspective vocalizing continues to draw from that culture, as well as from her adopted homeland of Belgium.

From Little Village to the global village, guitarist Ry Cooder struck up one of most intriguing partnerships of the year on "Meeting By The River," released on Warner Lyrical Acoustics. With a history of blending American roots music with sounds from around the world, Cooder plays bottleneck guitar alongside Vishwa Mohan Bhatt, a young Indian classical musician, who performs on a 12-string guitar of his own design, performing four extended, entrancing compositions.

No single artist in the world-music genre has personified the power of music as cultural struggle like Bob Marley. "Songs of Freedom: The Complete Bob Marley Collection" on Tuff Gong/Island traces Marley’s influential career in 78 tracks on four CDs, cut from 1962 and 1988, including numerous rarities. The set closes with a live version of "Redemption Song" recorded at Marley’s final concert in September 1980. In an unusual move, Island limited distribution of the collection to 1 million copies worldwide.

The success of Clannad’s "Anam" and "Banba" albums on Atlantic Records (Nos. 5 and 8 for the year, respectively) acknowledges the appealing sounds created by the traditional and contemporary sounds of this ensemble from Ireland’s County Donegal. But it also is a credit to the impact modern marketing can have on music outside the pop mainstream. The exposure of Clannad’s recording of "Harry’s Bar" from the film "Patriot Games" and a Volkswagen advertising campaign propelled sales of "Anam" and prompted Clannad’s return on the soundtrack of "The Last Of The Mohicans."

The album "Raga Il" from the Tahitian Choir on Triloka Records takes its name from the South Pacific island where it was recorded. This heavenly vocal music has survived the near destruction of the island’s culture since European explorers landed in the 18th century, as recounted in moving liner notes by producer Pascal Nabets-Chion, "As the choir begins to sing," he writes, "I feel as if God is happily listening."

The political persecution of Haiti’s Bouk Manman Epskayans makes the joyous and danceable music of the band’s Mango album, "Kalbo Danjere," all the more inspiring as a declaration of the human spirit. "These aren’t songs of violence," says keyboardist Theodore "Lolo" Beaurum. "They’re songs of love."

Ofr Aza’s "Kizira" on Shanachie Records brought the Yemenite singer from Israel together with acclaimed Californian producer Don Was, while Iggy Pop adds guest narration on "Daw Da Hya." In the song "Train of No Return," the singer compares the sight of Scud missiles over Tel Aviv during the Gulf War to images of the Holocaust.


Rounding out the top 15 on the World Music album chart for 1990 are "Lam Toro" by Baaba Maal (Mango); "Weaving My Ancestors’ Voices" by Sheila Chandra (Real World); "Zakir Hussain and the Rhythm Experience" by Zakir Hussein (Moon); the "Global Celebrations" compilation set from Ellipsis; and the "Ragga Kings’ “Live” album on Elektra Musician.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Blyden Street, London, WC1E-7AH or faxed to 071-828-3014.

U.K. Biz

(Continued from page 61)

longed to Sweden, whose victory in the Mercury Music Prize competition paid off their fame to new heights.

Putting things right was deemed to require more drastic measures in certain quarters of the industry. The U.K. A&R world saw new charts throughout the year, with MCA A&R director Jeff Young leaving in October and Arista’s Chris Cooke departing in November. Phonogram snatched PolyGram Music Publishing’s highly regarded A&R team, including Lucien Grainge, in July. Chrysalis Records’ Ensign sublabel suffered a major setback when the team of Nigel Grainge, Chris Hill, and Doreen Loader parted company with the EMI-owned label. A new venture with the threesome is thought to be in the works.

At the top of the tree, industry veteran Tony Powell stepped aside in November as managing director of MCA in the U.K., making room for Nick Phillips, former MCA U.K. Publishing managing director.

Sony Music effectively restyled its U.K. companies under chairman Paul Burger. The new managing directors at Epic and Columbia were boxer Rob Stringer, the former A&R director at Columbia, and outsider Kip Krones, a former artist manager.

Hopes initially were high for Echo, the new label formed inside the Chyrsallis Music Group, and were boosted by a $17.5 million investment from Japan’s Pony Canyon announced in September. But when managing director Jason Guy left the label just after a few months, it threw doubt over the entire operation, particularly as Chrysalis’ publishing operations also are without senior management.

Outside the record business, the ongoing story of the year had to be the Perilling Rhythm Society. Much to the concern of its members, the society’s new chief executive, Ted Mclean, was suspended, then resigned four months after being appointed, with clouds and silence surrounding his departure. In the meantime it lost long-serving CEO Michael Freogard in November 1992, the PFS was looking for leadership to find its way out of its difficulties, which included the write-off of a $15 million computer project. It eventually sought solace in plans to merge its data processing operations with mechanical society MCPS.

London-based MTV Europe also hit the headlines with plans to launch its adult oriented VH-1 on the U.K. satellite network, and with its July High Court wrat against video body VPL and IFPI, alleging abuse of monopoly power. The case has yet to be heard. VPL’s sister body, PPL, which collects mechanicals, already was stung from a Copyright Tribunal which held the flat rate which radio has to pay to 5% of revenues. PPL was seeking an increase of the rate to 10%.

One notable departure from the U.K. scene was Maurice Oberstein, better known as "Olie," former chairman of PolyGram U.K. and, until this year, the British Phonographic Institute. The flamboyant Obie, never seen without a hat and never seen in the same hat twice, has retired to Florida after 25 years in the U.K. business, doubtless a multimillionaire and surely an example to us all.

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HITS OF THE WORLD
CONTINUED

THE LATEST MUSIC NEWS FROM AROUND THE OLYMPIC WORLD

EDITED BY DAVID SINCLAIR

Followings is a month-by-month rundown of this year's music news from around the world.

JANUARY—NETHERLANDS: Four-piece group Bettie Serveert creates a buzz all over Europe with its subtle debut album, “Pulmonie”... GERMANY: Udo Lindenberg, Westernhagen, and Die Fantastischen Vier are among artists using their music to address issues of social concern... INDIA: Classical music was promoted at MIDEIM for the first time.

FEBRUARY—SOUTH AFRICA: Township jive heroes Mango Groove perform at a Johannesburg amphitheater with the 75-piece National Symphony Orchestra... ROMANIA: Banished during the Ceausescu dictatorship because of her religious convictions, Mihaela Gheorghe announces plans to release an album of religious songs... EGYPT: Leading youth music star Amr Diab releases “Aiauna,” an album destined to become a cornerstone of the dance music scene.

MARCH—HUNGARY: The self-titled album by Hungarian-language rap act Rapakiss has held the No. 1 slot for several months... JAMAICA: “Bogle To The Bum Bam” by the Wyld and “Fly” by Mad Cobra are two of several singles to have offensive language removed in order to get radio play... ENGLAND: Embarrassment for the tango knows no bounds. Last year the annual Tango Festival attracted 63,000 spectators.

APRIL—SLOVENIA: Since the collapse of communism, an unprecedented number of countries may now enter the Eurovision Song Contest. Thus, a pre-selection of songs from ex-Yugoslavia, ex-Soviet Union, and ex-Eastern Bloc countries takes place in Ljubljana, Slovenia. Singer Marie Boone is among the acts selected for the cultural performances to be staged at the 1994 Winter Olympics.

MAY—RUSSIA: The country’s first rock nightlife, Sexton Fozul, is proving a huge success. Since opening in 1991 the 300-capacity Moscow basement has played host to virtually all the country’s top rock acts... ITALY: Heavy-hitting three-piece Fier De Ma leads a wave of new bands from Catania, Sicily. It’s the city’s biggest ever Italian version of Seattle.

JUNE—GREECE: 3,000 years after her amorous escapades triggered the Trojan War, Helen of Troy is honored by a selection of songs in the country's premier classical venue, the Athens Music Building... SPAIN: Pioneer of the New Flamenco scene, Pepe Aguilar, has released his sixth album, “El Arte De Lo Invisible” (The Art Of The Invisible) and plays to a packed house at the Arenal in Madrid... NEW ZEALAND: Locals act score a notable run of chart successes this year, among them the JPS Experience, StreetJacket Fits, Headless Chickens, and Baiter Space, all signed to indie label Flying Nun.

JULY—CUBA: The big hit (and dance craze) of the summer is “Echale Lo Que Te Seas” (Put It On Your Shoulder)”... BIGGEST: The top song of the year is “Honeymoon”... TENDER: The third album by alternative rock band The Cure, “Cure Me”, is the most impressive break for a wave-roots act here since the rise of Rattle and Screeching Jets... JAPAN: Shoji Yamada’s 12th album, “I Believe,” have passed the 400,000 mark, second only to Jacky Cheung’s 800,000 selling album “Me And You,” and outperforming releases by perennials like Wang Chieh, Jimmy Lin, and So Yo Peng.

SEPTEMBER—CHINA: Liu Tian, the country’s best-known popular musician, is about to unleash his unique style of mandolin rock on Japan... ROMANIA: The war in former Yugoslavia has destroyed all cross-cultural links in the region; musicians from Slovenia, Bosnia, Croatia, Serbia, and Macedonia are found side by side only within the pages of a book, “Songs Of Brotherhood And Unity,” which collects the lyrics of 200 songs from the happiest days of 1987-91... SCOTLAND: Publication of the book “A History Of Scottish Rock & Pop” by Brian Hogg comes a year after young Scottish bands like B. Wheeler, Eugenius, BMX Bandits, Teenage Fanclub, and the Lost Soul Band are making themselves heard throughout Britain.

OCTOBER—FRANCE: Les Toundrums du Bronx, a troupe of 19 drummers armed with inch-thick sticks, regularly takes to the most unusual stages—beaches, marshalling yards, industrial settings—which unleashes savage industrial symphonies by hammering the hell out of untamed oil drums... IRELAND: “The Pogues’ Own First” album, by the band that has gained the name of “The Official Claddagh Band of Ireland”... ISRAEL: Tom Waits-ian vocals of Freddie Waalding and the glacial tones of Stina Nordenstam, “Flow,” the latest album by Fleshquartet, is widely acclaimed and sails up the chart.

DECEMBER—JAPAN: Concerts held all over the country Dec. 1, as part of the Act Against AIDS campaign, showcase possibly the greatest-ever collection of Japanese musical talent.
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Canada
Bryan Adams, Snow Lead Canada’s ’93 Hit Parade

BY LARRY LIBLANC

TORONTO—Despite the failure of numerous top domestic acts to release new albums in 1993, the year was a winner for Canadian music. Canadian artists with sizable international album successes this year included Bryan Adams, Snow, Co- lin James, Tom Cochrane, the Cowboy Junkies, Roch Voisine, and Leonard Cohen.

Additionally, Mae Moore, Lisa Lougheed, Crash Test Dummies, Jane Siberry, Meryn Caddell, Sarah McLachlan, Shania Twain, and the Holly Cole Trio increased their international profiles with new releases.

The year also was marked by Canadian children's acts Raffi and Sharon, Lois & Bram making their debuts on the Broadway stage, and the increasing U.S. popularity of Susan Hammond's Classical Kids series.

Within Canada, it was a significant year for Blue Rodeo, the Rankin Family, Tea Party, the Barra MacNellis, Ron Hynes, John McDermott, Anne Murray, Jann Arden, 54-40, Colin James, Spirit Of The West, Irish Descendants, 13 Engines, and Me Mom & Margaret.

In the primarily French-speaking province of Quebec, Daniel Belanger, Julie, Maxe, Marie Carmen, Marie-Denise Pelletier, Mario Pelchat, Kathleen, and les Colores all had substantial years with new releases.

With all the domestic recording activity in 1993, it's ironic that many of Canada's top-ranked acts were without new albums of new material in '93. They included Bryan Adams, Tom Cochrane, the Tragically Hip, Bare Naked Ladies, Sans Jordan, Alans, Michael Wright, Prairie Oyster, Bruce Cockburn, Sloan, Loreena McKennitt, the Jeff Healey Band, Gary Fjellgard, and Dream Warriors. Many have new releases scheduled for the first quarter of 1994.

Tom Cochrane, Adams' undisputed rival at home, released the exhaustive three-album retrospective "Ashes To Diamonds." The set covers his Red Rider and solo work. Meanwhile, his 1987 album, "Mad Mad World," continued to sell in 1993, with EMI Canada claiming 900,000 units sold to date.

Since coming on the air in January, Rawco Communications' FM station CISS radio has provided a powerful voice for country music in Toronto. CISS' aggressive marketing, coupled with CBC-TV's "Country Best" show and potent releases by such acts as Charlie Major, Shania Twain, the Johnstone Brothers, Tracey Prescott & Lonesome Daddy, Lisa Brokop, Candanda Vanik, Jim Witter, Anita Perrus, Joel Fournier, George Fox, and One Horse Blue, put domestic country in a bright spotlight.

Leading the domestic country surge was BMG Canada's Major, who this year became the first Canadian country artist to have two consecutive songs ("I'm Gonna Drive You Out Of My Mind" and "I'm Somebody") reach No. 1 on The Record's country singles chart. Arista Nashville plans to launch Major's debut album, "The Other Side," early next year in the U.S.
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*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.
Retail

Consolidation Is Tops On Merchants’ Agendas

By ED CHRISTMAN

NEW YORK—Music merchants moved to the beat of consolidation during 1993, a year that saw about 9% of the marketplace change ownership. The big deals took place in a single week, from Sept. 30 to Oct. 6, when the owners of North Canton, Ohio-based Comedot Music and Dallas-based Super Club Retail, which together command about 7% of the market, agreed to sell the chains to New York-based Investcorp and Fort Lauderdale, Fla-based Blockbuster Entertainment, respectively. Both deals closed in November.

In 1993, Blockbuster, which didn’t have a single store selling music 15 months ago, emerged as the third largest music account after acquiring Sound Warehouse and Music Plus in late 1992, and after buying Super Club Retail, which runs 270 music stores under the names Record Bar, Tracks, and Turtles. In addition, the first store under its joint venture with Virgin Retail opened in November in Costa Mesa, Calif. Under the latter deal, Virgin and Blockbuster are to build 50 stores in the next five years.

Blockbuster spent the year consolidating the Sound Warehouse and Music Plus chains. It also opened its prototype store in October in Fort Lauderdale, and if that performance as expected, Blockbuster likely will roll it out chainwide over the next few years.

Manufacturers view the Camelot deal as a mixed blessing. It putes the 36-unit chain in the hands of an outsider, Investcorp, an investment firm that buys companies for itself and for investors. Manufacturers are worried that Investcorp, which doesn’t know much about the music industry, will interfere with the running of the chain, considered one of the best in the industry, and somehow impair its performance in the marketplace. They also worry that it will leverage the chain at some point in time, which also could affect performance.

On the other hand, the deal means that Camelot, already an industry powerhouse, can now play in the same league as Minneapolis-based Musicland Group, Albany, N.Y-based Trans World Music Corp., Torrance, Calif.-based Wherehouse Entertainment, and Philadelphia-based The Wall, when it comes to pulling down big acquisitions.

Investcorp probably will try to enlarge the Camelot chain in order to take it public at a later date.

Wherehouse had its share of ups and downs during 1993, but along the way it bought the 29-unit Record Stop and agreed to acquire the 15-unit Pegasus chain. But during the summer, Wherehouse had trouble in its distribution center and a cash flow problem, which sparked rumors that the chain was up for sale. Merrill Lynch Capital Partners, which bought Wherehouse the leveraged buyout in May 1992, gave the chain a vote of confidence by infusing $30 million in new equity into the chain in late November.

National Record Mart, the Pittsburgh-based chain that spent most of 1991 terrorizing on the brink of bankruptcy, completed its turnaround during 1993 by going public in August, selling 1.7 million shares priced at $7.60 each, and then buying the nine-unit, Albany, N.Y.-based Leonard Smith music chain.

NRM wasn’t the only chain to go public in 1993. Title Wave, a 15-unit chain based in Minneapolis, did an initial public offering in March, raising about $6 million.

A number of small regional chains either disappeared or had financial trouble during the year. Rose Records/Storefront Ventures bought four Mainstream Record outlets in February, and in March it bought six Flipside stores. The latter chain subsequently filed for protection under Chapter 11.

(Continued on page 73)

Price Issue Escalates To Retail Battle

By DON JEFFREY

NEW YORK—Battles over pricing between the major music distributors and the merchants that sell their products intensified this year, erupting over an issue that cut to the heart of the hostility between suppliers and retailers.

The confrontation was over the sale of used CDs. By mid-year it had escalated from a war of words, with threatening letters and defiant refusals, to concrete actions such as cutoffs of co-op advertising allowances, lawsuits, intervention by a major recording star, and an investigation by the Federal Trade Commission. Finally, the majors backed down under growing pressure and allowed retailers to sell used product without punishment.

The issue brought into the open for the first time the holding retailers’ longstanding complaint that their profit margins were being squeezed too tightly by the high wholesale prices of CDs set by the music companies. Chains and independents point out that the margin on cassettes is more than 40%, but for CDs it is approximately 35%

Moves by majors Sony Music Distribution and WEA Corp. to raise the suggested list price on most new CDs to $15.86 were for some retailers the last straw.

Retailers argued that they could sell far more CDs to consumers if prices were not so high and, if so to prove the point, began beefing up their bins of used CDs, buying them from some customers for prices in the $2-$5 range and then selling the discs to other patrons for $5-$9. Chains argued that they were losing business to mom-and-pop retailers who specialize in used product.

Some retailers charged that Sony had forced the issue of selling used CDs when it stated that it would no longer accept returns of CDs that had been opened. Sony said the policy was aimed at stores that bought used CDs from customers for $2-$4 each and then shipped them back to one-stop wholesalers for $10-$11 credit. The one-stops then would send them back to the manufacturers for credit.

The distribution companies, after sending out warning notices to their accounts about selling used CDs, went into action. WEA and CEMA Distribution issued letters in April saying they would withhold co-op dollars from retailers who sold used CDs of the distributors’ product. Sony and Universal Distribution followed suit.

Wherehouse Entertainment, the biggest chain engaged in the used-CD business, filed a lawsuit against the majors, charging them with restraint of free trade. An association of independent retailers also filed suit.

Then CEMA’s biggest-selling recording artist, Garth Brooks, got into the act, saying he didn’t want his company to ship copies of his new album to used-CD merchants. For that public stance, Brooks found himself the victim of a retail revolt when some music merchants organized bonfires of his album. Finally, the FTC began investigating the used-CD issue and, by extension, the whole subject of CD pricing and the collusive behavior between retailers and the majors.

A far-reaching probe may have persuaded the majors to back off. First, CEMA restated its punitive policy of withholding co-op dollars. Then WEA, Sony, and Universal followed suit.

(Continued on page 78)

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Big Issues of 1993 Likely Will Still Be With Us In New Year

BACK TRACKIN’ & LOOKING AHEAD: 1993 is about played out, but while the year may be reaching the end of its track, the issues that occupy the minds of those in sales, distribution, and retail likely will carry into the new year. So with that in mind, Track will use the last column of the year to examine some of the issues the industry will be wrestling with in 1994.

PRICING: The pricing debate took an interesting turn during 1993. For the first time since the advent of CDs, merchants stopped complaining about their high prices. But the debate about gross margin was very much alive. The most public confrontation between retailers and manufacturers about gross margin occurred over the pricing of developing artists’ titles. In particular, A&M took some merchants to task for pricing Therapy! at well above its list price, and other label executives joined in saying that they, too, have experienced situations in which retailers used low variable pricing on titles to extract extra margin. But developing-artist pricing is just the tip of the iceberg. In fact, the gross margin debate seems to be driving the industry into a vicious circle of ever-climbing price increases.

Sometime during 1993, label sales and distribution executives seem to have forgotten that they themselves are the ones who started the debate on gross margins. In the early days of the CD, the labels set wholesale costs in such a manner that CD list prices and list equivalents would leave merchants with a gross margin of about 36% for the format, compared with a margin of nearly 42% on cassettes. But as the CD became a greater factor in the business, merchants were finding that the format’s smaller gross margin was affecting other important margins, such as net margin (i.e., profit becoming a smaller percentage of total sales). At that year’s NARM, when pricing and gross margin was the rallying cry for merchandisers, manufacturers refused to give in to the pressure, and responded that prices weren’t coming down. But they said gross margin didn’t come from the manufacturers, it comes at the cash register. And, by the way, more budget and mid-line product would be coming out.

In effect, manufacturers sent a message with a nod and a wink to merchants saying that if they are not satisfied with the gross margins that list pricing leaves them, they should charge more than list. Also implied was that budget and mid-line titles would be a perfect place to extract the extra margin.

But by 1993, sales and distribution executives seem to have forgotten that there was ever any discussion over gross margin. Now, when they look into stores, they don’t see that some budget and mid-line titles are selling at those price points; all they see are the budget and mid-line titles selling at front-line prices. Moreover, they couldn’t find any difference in the selling prices for $13.98 and $15.98.

Consequently, they asked themselves, “Why should retail enjoy all that profit?” The answer to that question can be seen in manufacturers’ catalogs. You won’t find $13.98 listed there now.

Also, some manufacturers indicate that they are fed up with seeing budget and mid-line titles sold at front-line prices. Says one senior distribution executive, “With the budget and mid-lines, we are trying to give the consumer a value. And if that price is not there for the consumer, what is the logic of offering that line? [The retailers] are running the risk of losing the nature of those lines. That’s the danger of pricing going forward.”

With the A&R debate moving in that direction, can higher CD prices be far behind? Stay tuned in the new year.

CONSOLIDATION: With consolidation already on a fast track and likely to pick up speed in 1994, look for it eventually to have some impact in distribution, possibly in the way of downsizing. Already there are some isolated incidents that may be harbingers of things to come. When Blockbuster Music decided to move purchasing—currently being done in Dallas for Sound Warehouse and Music Plus and in Atlanta for Super Club Music—to Fort Lauderdale, Fla., some distribution executives began to question the wisdom of having fully staffed branches in Atlanta and Dallas. In fact, Landmark Distribution recently examined that issue, and consequently its sales manager position in Atlanta was eliminated, leaving one Norman Hunter looking for a job.

Also, Sony Music Distribution recently sent Dallas sales manager Fred Croshul to fill that position in its Los Angeles branch, and he has yet to be replaced in Dallas.

But not everybody agrees that consolidation will result in distribution downsizing. For instance, Jim Caparro, president of PolyGram Group Distribution, says, “While we are selling to [fomer] customers, they are not as big as they used to be. But the consolidation may result in a transformation in the way the industry does business.”

Caparro argues that there would be more people in the street servicing stores, rather than servicing buying offices. He says the industry should not be viewing its sales branches as “fortresses,” and look at them as “aircraft carriers” that move about to meet the demands of the marketplace.

MAKING TRACKS: Track is running short on space, and had to cut short thoughts on pricing. Also, I didn’t get a chance to address the issue of direct marketing. But there’s always next year’s 51 columns. So before Track runs out of space, I would like to wish all a happy and prosperous 1994.
CONSOLIDATION
(Continued from page 71)

U.S. Bankruptcy Code; by the end of the year it was down to six outlets from the 21 stores it began the year with.

Another regional chain, Harmony House, put itself up for sale in January, but was off the block in April after it couldn’t get its price.

W.H. Smith, which was a driving force behind consolidation from 1989-'92, was inactive on the acquisition front during 1993, even though Sir Malcolm Field, its top executive based in the U.K., said the chain expected to make some smaller acquisitions in the U.S. during 1993. Instead, W.H. Smith focused on changing its stores and its company name to The Wall.

Trans World Music Corp. was basically quiet during the year, although in September it acquired the three-outlet Records N’ Such chain. It spent the latter part of the year trying to cope with a new inventory replenishment system that had more bugs in it than was anticipated.

Up in Canada, the A&A chain, once the dominant player in that country with 269 outlets, was wiped off the face of the earth. The chain, which filed for bankruptcy in 1991, refiled in 1993, and the 129 stores it had left at the beginning of the year were sold off or shuttered by year’s end.

Besides consolidation, another trend that continued during 1993 was the move to the superstore format. In addition to Virgin/Blockbuster, Musicland continued its high-powered rollout of Media Play, a 40,000-square-foot concept that carries a wide array of home entertainment software and features low prices. In the fourth quarter, the chain said it plans to open 30 Media Play outlets over the next 18 months. Spec’s Music and WaxWorks also announced their entry into the superstore market during 1993, while Trans World, which already has been opening 15,000-square-foot to 20,000-square-foot outlets, upped the stakes by opening a new superstore concept, For Your Entertainment, a 30,000-square-foot store in Trumbull, Conn.

(Continued on page 80)
WRAPPING IT UP: Before DI makes a run at the nail for that last burst of Christmas shopping, we'll pause to look back on a fairly action-packed year on the indie front. And, as it was in '92, the last 12 months proved to be a period of flux for the distribution community. In 1993, nationalization remained the name of the game on the independent distribution front. Much of the scrambling to expand coast-to-coast came from Tower Records' decision to favor nationals like Independent National Distributors Inc. The player flexing the most muscle was New York's Alliance Entertainment Corp. The aggressive firm, which already owned Bassin Distributors, made further moves to establish itself as a national power by reeling in Encore and Titus Oaks/CD One Stop. Alliance's feisty moves came as part of an attempt to operate on a plane with such previously established national outfits as INDI (comprising Big State, California Record Distributors, and Malverne), and REPO Inc. (the alliance of

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1993 in Review

DECLARATIONS OF INDEPENDENTS...

by Chris Morris

Rounder, East Side Digital, and Precision Sound.

The latter organization moved to pull together its far-flung interests by centralizing its staff in Minneapolis. This gambit followed a somewhat bumpy year for REPO, which saw protracted negotiations with Tower for the purchase of its Northern California indie, Bayside Distributing, fall apart. A couple of well-established regionals found themselves reacting to the trend toward national distribution by (Continued on page 76)

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Retail

DECLARATIONS OF INDEPENDENTS
(Continued from page 75)

bundling together: Select-O-Hits in Memphis and M.S. in Elk Grove Village, Ill., pooled their resources late in the year.

One prominent independent looked to Wall Street for capital: Navarre Corp. took the plunge by announcing a public offering that has yet to be completed.

Relativity Entertainment Distribution showed signs that it is branching into new terrain: The company, traditionally a heavy hitter with rock-oriented product, pared some lines late in '93 and moved into heavy-duty urban terrain by signing an exclusive distribution pact with Eazy-E's label, Ruthless Records.

Widening its horizons, L.A.-based rap label Priority Records restructured its sales force as a free-standing distribution company, Priority Records Distribution. In addition to handling its parent label's own hardcore acts, PDR is setting its sights on bringing in other hard-edged operations—even some major-distributed companies whose current distributors are having problems with the gangsta style.

The majors distributors continued to look to the independent side—not just for artistic talent, but for revenue as well.

Warner Music Group established its own independent distributorship, Alternative Distribution Alliance, with L.A. indie label Restless Records as its cornerstone; by year's end, the high-profile Seattle label Sub Pop had become a diadem in the new distributor's crown.

ADA joined RED (half-owned by Sony), Caroline (owned by Virgin), ILS (PolyGram's independent sales arm), and BIG (BMG's indie distribution operation) among the major-label hybrids. Of the big six, only Univision remains entirely out in the cold on the indie distribution side.

But MCA-owned Geffen Records took steps onto the indie side this year by giving DGC's alternative-skewed act That Dog to EEP exclusively—proving that some types of music will benefit most from the indie pipeline.

The year was too full of doings at the hundreds of indie labels to be adequately summarized, even in shorthand.

However, there are several events we can remember with pleasure: the 40th anniversary of Delmark Records, which, longer ago than we care to remember, provided DI with an early education in the blues...the welcome news that Memphis' Ardent Records, the original home of Big Star, was making a comeback as an indie, and that Beserkley Records' Matthew King Kaufman had stepped back into the biz with a new label, S.O.B. and the arrival of a feature-length film about Alligator Records, the hardy Chicago blues label run by DI's old comrades-in-arms Bruce Iglauer.

In '93, more than 40 independent-label acts were profiled in this space's Flag Waving spotlights. Our thanks to the publicists, label presidents, bands, and performers who dealt so patiently with DI's deadline-induced lunacy.

The music, after all, is why we go through this madness week in and week out, and several musicians spotlighted here supplied us with priceless memories.

To name just a few: surf guitar legend Dick Dale, whose boundless energy poured right out of the telephone (and whose Hightone album "Tribal Thunder" shreds)...and R&B great Hank Ballard, who cracked us up with his irrepressible style at (Continued on next page)

WORLD MUSIC ALBUMS

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Kids’ Music Enters That Awkward Stage
Songwriters Fought Cartoons, Dinosaurs For Attention

CHICAGO—It has been a year of change, to put it mildly, for the children’s music industry. A year of growing pains, really, for—as has been pointed out by children’s entertainment attorney Howard Leib—the kids’ business as it exists today is only a little more than 2 years old. (Not coincidentally, that’s the same age as this column.) As for children’s video, that genre made self-through gains this year, due in no small part to the prevalence of the $9.98 price point.

But first, the audio story. It was a year of upheaval, and a more accurate picture of the children’s industry emerged through the process of transformation. Ever since mid-’91, the increasingly high profile of kids’ music made it the subject of countless newspaper and magazine features, all proclaiming what a big business it had become.

What 1993 brought was the realization that it was not as big a business numbers are much smaller than what the record labels were accustomed to.

But not being hit-driven can have its advantages. Kids’ product can and does sell steadily over time, which is good news to retailers who take the time and energy to invest in a broad catalog of children’s audio. Individual numbers, not overwhelmingly impressive on their own, add up when they’re part of a crowd. In fact, the first music retail store devoted exclusively to children’s product, called Tunesville, opened this year in Williamsville, N.Y.

Even so, children’s singer/songwriter sales were not cutting it for the majors, who do not have the financial setups to handle such leisurely turnaround. To stay in the kids’ business, many decided to throw their efforts behind product that already had a built-in...

(Continued on page 79)

INDEPENDENTS
(Continued from preceding page)

NAIRD in Washington in May...Detroit’s nouveau hillbilly rockers Mule, who tore up the house at L.A.’s A1’s Bar...Chicago guitar-manglers Seam, who burned at an indelible show in Seattle...soul titan Solomon Burke, who dropped by to kibitz about the blues...North Carolina punk-popsters Superchunk, who blew apart the Palace in L.A....harmonica ace Robert Bonfiglio, who proved that even a four-hole Hohner can make amazing music...Long John Hunter, who spun amazing tales of playing the blues down in Mexico...and Lemmy of Motorhead, who proves he’s one of the funniest men in rock’n’roll every time he opens his mouth.

To these and all the other Flag Waving subjects, we offer our gratitude for their time and their artistry.
RETAIL BATTLE

Although used CDs elicited the most attention from the public and the press, and the most heat within the industry, there were other important matters involving music pricing in 1993. One issue that gained momentum during the year was the minimum-advertised-price policy (MAP). Here the music companies seemed to be responding favorably to retailers who were crying out for unfair competition from the wave of new players (discount department stores and home-electronics outlets) entering their business and offering recordings to consumers at cost or even below. Blockbuster Entertainment's Music Plus chain was found to be selling Janet Jackson's smash album "Janet," at $9.08 (wholesale price, $10.70) in California, where the law apparently mandates that retailers sell goods at least 6% above wholesale levels. In another case, a new discount home-electronics chain in Van Nuys, Calif., was selling top new titles by Nirvana, Garth Brooks, Mariah Carey, and Janet Jackson at $8.00 each.

The first strike by the distributors came from CEMA in 1992. It set a MAP of $11.95 for $10.98 list price and $10.85 for $15.98. RCA followed a month later. Early this year, PolyGram Group Distribution joined the trend, saying it would not provide co-op advertising dollars to retailers selling its albums below the MAP of $11.98 for products at $10.85 and $10.88 for $15.98. Uni, BMG Distribution, and Sony later issued similar directives. But MAPs also became a focus of the FTC probe, according to sources. The FTC has yet to take action as a result of its investigation.

1992 also was the year the longbox was eliminated from the picture. From April 1 to Aug. 1, manufacturers phased into jewel box-only packaging, as retailers renumbered their stores. While the decision to go to the jewel box was made unilaterally by the majors, the labels appeared to bow to retailers' demands for a reduction in wholesale prices to share the savings generated by the longbox's elimination. Although the manufacturers would not admit it on the record, some of the cuts were de facto replacements for the rebates they had offered retailers to offset the cost of preparing their stores for jewel box-only packaging.

In most cases, retailers were unhappy with these post-longbox rebates, however, charging that they did not come close to reimbursing them for the high costs of restocking their stores to get ready for the smaller, shop-lifter-friendly, jewel-boxed CDs. WeA was the first to come out with a new wholesale pricing structure, dropping the price of CDs listed at $9.98, $11.98, $13.98, and $15.98 by 12 cents each, to $9.85, $11.85, $13.85, and $15.85, respectively. Reductions were greater for product with higher suggested list prices. But WeA diminished its goodwill with retailers by raising prices on average of 360 albums but lowering prices on only 120.

PolyGram set its new pricing structure in June, with 6-cent reductions on all CDs and digital compact cassettes. PGC also instituted a rebate based on the net increase in a retailer's business with the distributor. In addition, it changed the house-pick charge, making it more attractive for retailers to reorder titles in other than box lots. Sony and Uni also announced new pricing and returns policies over the summer. But retailers complained that, for the most part, the moves by the majors amounted to being paid lip service. But there was one change initiated by the majors that won widespread approval from retailers: the elimination of MAPs in wholesale prices for rebates, discounts, or other new or developing artists are set lower than those for established artists. For example, Warner Bros. put suggested list prices of $7.99 for cassette and $11.99 for CD on Belly's Sire/Reprise release "Star" and on Pure's "Pura Vida," while Whitehead set prices at $7.98 for cassette and $11.98 for CD on Cell's "Silo Bloo" (DGC). Labels were encouraging retailers to sell the albums at lower prices to consumers, and thus build sales and word of mouth for new bands.

TOP CHRISTMAS ALBUMS

For the weekend ending December 25, 1993

This Week

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<tr>
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<td><strong>NO. 1</strong></td>
<td>COLUMBIA 57575 (9/98/16/98)</td>
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<td>HARRY CONNICK, JR.</td>
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*Albums with the greatest sales gains this week. ** Recording Industry Assn. Of America (RIA) certification for sales of 500,000 units. *** A & R certification for sales of 2 million units with additional mention indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1993, Billboard/BPI Communications, Inc.
CHILD'S PLAY
(Continued from page 77)

in fan base—i.e., product that was television- or movie-driven. Indeed, the biggest kids' audio hits of the year were Walt Disney Records' "Aladdin" soundtrack, "Barney's Favorites Vol. 1" (SBK/ERG), "Chimpunkies In Low Faux" (Epic), and "Brother For Sale" (Zoom Express/BMG Kids) by TV's Mary-Kate and Ashley Olsen.

Sony Kids' Music's restructuring midway through the year exemplified the changes in the kids' business. Having bowed in 1992 with a sterling solo artist roster, the company proceeded to drop four of the six, retaining only Rory (who has the added advantage of hosting a program on cable's Learning Channel) and Tom Chapin, an artist with a well-established track record. Under its new moniker Sony Wonder, the children's division now focuses much more on video, as well as on audio with TV connections. Its first releases were video and audio product obtained in a deal with Nickelodeon, such as the album "Ren & Stimpy: You Exciot." Similar situations abounded at other companies. Kid Rhino, which had acquired the first-rate artist roster of the independent Kids U.S.A. label via a MeD deal, announced that it would be concentrating future promotional efforts primarily on audio product resulting from its agreements with McDonald's and Hanna-Barbera. Warner Bros. quietly discontinued its audio division title, Warner Family Entertainment, continuing to put out only video product under that aegis (though its joint venture with West Coast label Music For Little People continues). ERG made it clear that despite its record-breaking Barney title, it had no intention of operating a separate children's division. Small wonder that attorney Leib has said he fully expects there will be no children's singer/songwriters left on major labels three years from now.

Yet many companies maintained and/or strengthened their commitments to human artists. Champion niche marketers Discovery Music, a joint venture with BMG Kids, repackaged its multimillion-selling "Magic" series, by gold artist Joanie Bartels, in artwork that pushed the artist herself rather than the series—undeniable evidence that the company's painstaking grassroots marketing pays off. Zoom Express, another BMG Kids joint venture, had a major hit with the Olsen twins, but hung on to most of its developing singer/songwriter roster.

A&M, the sole major to have operated a children's division for almost a decade, benefited from high-profile Shari Lewis but also pushed ever-growing artists like national treasures Bill Harley and signed the eclectic veterans Cathy Fink and Marcy Marxer. Lightyear Entertainment, distributed by BMG Kids, released two of the best children's albums of the year, both solo debuts by members of the veteran kids' rock'n'roll duo Rosenberg: Bill Shontz's "Animals" and Gary Rosen's "Tot Rock." On the indie side, more terrific albums flowed out than Child's Play had space to write about. There was the hilarious, wildly varied "WOOF Hits The Road" (Well-In-Tune Productions) by Bill Wellington, and the lovely "What Can One Little Person Do?" by Sally Rogers (Round River Records),

(Turned on page 82)
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Retail

CONSOLIDATION
(Continued from page 70)

Tower Records/Video, the Sacramento, Calif.-based chain that pioneered the superstore, continued to rock and roll in 1986. In addition to opening new stores and expanding existing stores, it announced that it would place books in its music stores and add a private-label clothes line to its product offerings.

On the wholesale side of the business, the Alliance Entertainment Corp. was shaking things up. In October, New York-based Alliance, which owned the second-largest U.S. one-stop in Basin Distributors, closed its acquisitions of Bethel, Conn.-based CD One Stop, the largest one-stop in the U.S., with an estimated 1.9% marketshare. Alliance also became a public company through a complex financial maneuver (Billboard, Dec. 18) that gave it plenty of financial clout to fuel its expansionist goals.

Consolidation continues to march through the one-stop sector. In 1986, a neutron bomb seemed to have been set off in the Atlantic marketplace. In early January, Justin Entertainment closed its doors. In March, Gemini Distributing filed for Chapter 11, and Nova Distributing declared bankruptcy in November. At press time, Alliance and Santa Ana, Calif.-based Abshire Road were vying to buy Nova’s assets.

In Ohio, Cleveland One-Stop closed its doors, and in Milwaukee, Sounds & Video went out of business.

NEW FIXTURES FOR A NEW MARKET

New Market for 360 CD’s
New Market for 630 CD’s
New Market for 432 CD’s
New Market for 756 CD’s
Total Entertainment Stores To Rule Major Chains Strive For One-Stop Shopping

BY EILEEN FITZPATRICK

LOS ANGELES—The “total entertainment store” was elevated to buzzword status this year as major chains expanded into books, audio, video games, and new technologies. They searched existing webs in their quest to meet the needs of the one-stop shopper.

THE TOP STORIES

• Musicland Forms Media Play Division, Opens 14 Stores
• Trans World Expands With First FYE Outlet
• Blockbuster Buys Music, Vid Chain, Goes Hollywood
• Hollywood Video Raises Cash For H-E-B Purchase
• Mass Merchants Try Rentals; Wal-Mart, Kmart Like Results

The Musicland Group got the ball rolling in 1992 by opening its first “Media Play,” a 38,000-square-foot store in Rockford, Ill., with 11,000 video titles, audio, and books. Two more arrived in the market in Columbus, Ohio, with 14 Media Play stores overall in 1993. Musicland formed a new Media Play division, headed by Larry Gaines, who had been senior VP of new business development.

In 1990, Trans World introduced a semi-megastore concept with its “combo” stores, which grouped its Record Town and Saturday Matinee store under one roof.

This year, the Latham, N.Y.-based retailer took the “combo” concept a step further, creating For Your Entertainment. The first FYE, a 27,000-square-foot megastore, opened in Trumbull, Conn., just in time for the holidays.

Never late to the party, Blockbuster Entertainment’s joint venture with British-retail giant Virgin Group, announced in late 1992, kicked in with two 30,000-square-foot outlets. The West Hollywood, Calif., store opened in late 1992; while its Costa Mesa counterpart debuted Nov. 25.

Blockbuster controls a 75% interest in domestic venues and a 90% interest in all overseas megastore operations. Plans call for at least four more megastores to open in the U.S. in 1994.

Blockbuster’s Virgin venture was almost a footnote compared to the lease the chain made on other retail fronts this year.

After a year of speculation, Blockbuster acquired struggling Super Club Retail Entertainment, adding 270 music stores and 160 video outlets to its corporate holdings.

The $150 million cash transaction also included Dallas-based distributor Best Video, which also operates Playback International, a tape refurbishment company, and AVI, a rackjobber. Best likely will be sold, probably to East Texas Distributing, which earlier this year was appointed Blockbuster’s sole distributor.

Combined with its 1992 acquisition of Music Plus and Sound Warehouse outlets, Blockbuster has become the third-largest music retailer in the country in a year’s time.

The corporate side of its business expanded as well. Blockbuster bought out its two largest franchisees, Denver-based UI Video Holdings Inc. and WJB Limited Partnership, based in Spartanburg, S.C. WJB’s George Johnson was named president of store operations on completion of the deal.

Blockbuster moved when UI announced it would sell its 112 stores to WJB. The deal between the two franchisees was blocked because anti-competition clauses in franchise contracts could have prevented it.

Blockbuster from expanding its Virgin Megastores, as well as other retail formats, in UI and WJB territory.

Although minor in comparison, Blockbuster also strengthened its Midwestern presence with the acquisition of the 19-store Video Tyme chain in Grand Rapids, Mich.

While store acquisitions have become a familiar Blockbuster tactic, the retailer did forge into new territory by taking controlling interest in two program suppliers.

Republic Pictures had its debt wiped out when Blockbuster acquired a 35% stake in the movie and video (Continued on next page)
LONDON—Sell-through will be held accountable for any year-to-year growth in the European home video market, if indeed there is growth. Unfortunately, official comparisons are hard to make because the International Video Federation is still trying to complete its 1992 census. Results, unofficially estimated at $5.62 billion, are given in a series of figures from various countries

Billboard's analysis indicates that southern Europe had a better year than northern Europe, although the huge 1992 declines in the north's rental market—down 20% in Sweden, for example—were arrested this year. Retail chains are waking up to the volumes and margins afforded by sell-through, and in countries where distribution is sophisticated and large-scale—France, Belgium, the U.K.—distributors have expanded shelf space and title exposure.

Sell-through is now the predominant source of income everywhere but Austria, Finland, Iceland, Norway, Sweden, and Switzerland. But retail relationships, traditionally very enthusiastic about the rental market, and the sell-through isn't just a fashion thing, but an absolute consumer habit," says Bruno Mertens, chief of southern Europe for Warner.

(Continued on next page)

TOTAL ENTERTAINMENT STORES
(Continued from preceding page)

production company. A month later, Blockbuster purchased a 48% share of Spelling Entertainment, creator of "Beverly Hills 90210" and owner of Worldvision Home Video. Later, Spelling merged with Republic, giving Blockbuster a 70% share of the combined companies.

In between wheeling and dealing, Blockbuster found the resources to invest $660 million in Viacom, buying with VQC to acquire to Paramount Pictures. Thus, by year's end Blockbuster had become a player in Hollywood and made its appearance midway up the entertainment food chain. But the chain didn't have the acquisition news all to itself.


After a corporate shake-up in which three top executives made their exit, Torrance, Calif.-based combo chain Wharehouse bought 15-store Pegasus, headquartered in Layton, Utah. Wherehouse also picked up Rocky Mountain Records and Tape as well as The Record Store. The three deals total about 50 stores.

The continued growth of the sell-through market, expected to reach retail sales of approximately $7 billion in 1993, was enough to draw some new players into the mix. Music merchant National Record Mart, distributor WaxWorks/VideoWorks, and pay-per-transaction entrepreneur Rentrek each announced plans to open sale-only operations in 1993 and beyond.

Rentalk wasn't ignored, though. Kmart and Wal-Mart experimented with rental programs in a few stores early in the year, like the results, and forged ahead with more store openings.

While rental retailers could claim victory over cable suppliers on longer pay-per-view windows, they continued to lose the battle of promotional exclusives.

Paramount Home Video and PolyGram Video delivered millions of units to McDonald's and Pizza Hut despite heated protests from video dealers. Although the exclusives tend to bruise retail relationships, suppliers will continue to explore the option.

PICTURE THIS
(Continued from preceding page)

now," Taher adds.

He's on sure of the concept that he wants to build it into his pan-European direct-response venture, on hold until VME blossoms here.

BY-PLAY: Witnesses at the Senate hearing on violent videogames snapped at each other, with Nintendo taking note at the Video Software Dealers Assn. Nintendo's Howard Lincoln said it wasn't surprising that Sega hacked the Sega three-dimensional gaming (GA, MA-18, MA-17), since Nintendo wasn't sell to VSMA members who espouse rental. VSDA's Dawn Vinson responded that some members are customers, including mass merchants. The subcommittee made it clear the Senate would act soon if the industry didn't devise an acceptable plan, and soon. The American Civil Liberties Union is ready to make a federal case over any such law. ACLU legislative counsel Robert Peck said government involvement "travels deeply into unconstitutional territory."

Meanwhile, franchisor West Coast Entertainment plans to stiffen its voluntary compliance with Sega's ratings on current games, and may re-evaluate pre-code releases using the standards. SPLIT-OFFS: Mastervission figures to get print mileage from its year-old Civil War video series. The New York-based supplier has two books under consideration: one a narrative history, the other a field guide using the computer-generated maps on the cassettes.
Apart from a few exceptions, it was yet another poor year for independent companies, as summed up by the bankruptcy of independent Fil Am Film in France, the gold-rush days seem to be over for most of them. The growth posted now is generally by the majors at the expense of the indies, which can't compete with the majors—particularly, with their direct-to-sellthrough experiments.

One of the main surprises of the year was that rental incidence increased in the U.K. and Spain, thanks to televisions advertising.

The U.K. still is responsible for the largest share of Europe's video revenues. In 1992, 22.9% of the European Community's video households were British, accounting for 31.1% of total revenues. In the U.K., equal amounts were spent on rental and sell-through, worth a combined 90 million pounds ($1.47 billion).

This year the British Videogramme Assn. is reporting growth of 26% in sell-through volume and 5% growth in rentals.

Rental transactions topped a healthy 320 million because of better product, a renewed marketing effort—and a helping hand from bad weather. Total value for 1993 is estimated at 1.15 billion pounds ($1.73 billion).

There was little to smile about in Germany, though, with an increase in the number of pirate TV stations and the legacy of the country's "closed video shops" policy beginning to snowball. This year saw a substantial decrease in rentals due to a confluence of these two factors—18-year-olds have little incentive to rent video and videogame stores have been verboten to them before they reach that age. Meanwhile, they're already using to watching illegally broadcast movies on pirate TV.

Some stimulation has been achieved by direct-to-sell-through releases, with strong deliveries for titles marked down 50%.

Thirty-five percent of the sell-through market is made up of children's programming, a reflection of the poor environment for movies. If features are not a cultural event, they're hard to sell on video, suppliers find. Sell-through is treated as an expensive babysitter, a trend the studios are trying to fight. Rental accounted for 66% of a market valued at $968 million.

In France, Europe's second-largest market in 1992, sell-through bought in 85% of the $871 million in retail revenues. The pattern was repeated this year, and a strong final quarter in 1993 could see it overtake Germany. "Les Visiteurs," France's biggest movie in 40 years, went on sale in time for Christmas—a very noticeable, sanctioned exemption to the government's 12-month law, which prohibits video release within a year of theatrical debut. While market growth has slowed, video sales via hypermarkets—like Wal-Mart, only bigger—is up 10%.

As in the U.K., Spanish rentals fell in the face of overall trends. An unprecedented effort was made to halt a decline that reduced rentals to 10% of gross revenues in 1992. TV advertising, lower trade prices, and anti-piracy measures all played their parts. Sell-through is growing, but at an uncertain pace. With 26% unemployment and a galloping recession, it's unclear how long the surge will last.

Italy had huge political and economic problems this year. As a result, all Motion Picture Export Assn. Of America distributors showed diminished returns except for Disney and Warner. Last year, 70% of 1992's $600 million tally was attributed to sell-through, but much of it is off the books—there are 20 million illegal units on the market. Copyright protection is still full of gray areas, and anti-piracy measures are ineffective. And following the merger of two of the largest distributors, the majors also have been faced with the problem of getting adequate retail coverage in the biggest chains.

The trade went into a slot in the Benelux countries when Warner released "The Bodyguard" within 12 months of its theatrical debut, breaking a gentleman's agreement that governs the opening of the home video window. Meanwhile, there is some concern that SuperClub isn't buying the quantities it did two years ago. The sell-through/rental split is 50-50, with the promise of greater sales now that Belgium's hypermarkets are beginning to discover video.

Rental still predominates in Scandinavia—especially Norway, where local companies, rather than the studios, handle distribution. A bevy of taxes has inhibited sell-through, but the industry thinks it has made some headway this year to reduce the charges.

Denmark showed the most growth in 1993, with Finland, in the face of a 30%-50% unemployment rate, getting honorable mention. The bright spot for program suppliers was trans-Scandinavian mail order, which observers say achieved spectacular results.
Life Is Sweet For Spec’s Juul: Roadrunner Aids Local Bands

Quitting His Day Job? Chris- topher Juul is about to be discover- ed.

A manager at Spec’s Town And Country location in Tampa, Fla., Juul has produced the alternative video "Head Candy," which is set to hit stores nationwide Jan. 12 from Pacif- ic Arts Video.

A fan of Miramar Home Video’s "The Mind’s Eye," Juul says it took him nearly two years and about $8,000 to finish the hourlong video. "It’s sort of like viewing a kaleido- scope on TV," he says. The video, priced at $19.95, comes with 3D glasses for the full effect.

He submitted "Head Candy," says agent, to Miramar and other program suppliers, but only Pacific Arts came calling.

"Working in a store, I see tons of videos, and the alternative product which does the best are usually those PBS titles handled by Pacific Arts," says Juul. "But I was really surprised I hit paydirt so fast."

However, Juul and co-producer Doug Jipsen, a local television pro- ducer, weren’t surprised that some- one else saw the market potential of the product. "When I read about how upset people were when a cable station canceled a program showing a fish tank, I knew there was a market for ‘Head Candy,’’ he says.

Juul also used his retail experience to develop a video good for repeat viewing. "Every time you watch the tape you see something different," he says. "It really holds up."

Pacific Arts predicts the title will be a real winner at retail, and has a sales goal in the mid-five-figure range.

"We’re calling it virtual video reality, which could be a whole new cate- gory," says Peter Kleiner, director of acquisitions at Pacific Arts. "It’s not a movie and it’s not educational, but feedback has been very good." The title also is available on lazerdisc from Image Entertainment.

Next up is "Head Candy II," due March 23, also from Pacific Arts.

Roadrunner Awards: A Hot- heled local talent has impressed Louis- ville, Ky.-based Roadrunner Video to host its first annual music video contest, leading to the "The Rodeo’s Awards."

The contest, co-sponsored by Coy- ote’s Night Club, Miller Lite, WFXC, and WAMZ, will select win- ners from 14 rock and country cate- gories, including "Best Performance or Theater," "Best Home Grown Video," and "Best Concept Or Story-line."

More than 30 bands submitted vid- eos, says Wayne Jung, VP of the 40- store chain, which also operates in Indiana and Ohio. There were 27 final- ists.

"We wanted to do a promo- tion that fed off our local talent," says Jung.

"Louisville has a great club scene, and the bands here don’t get a lot of recognition."

Nominated bands include the Topo Pyromgs, the War Hippies, and Speaking In Tongues, and the country groups the Reed Brothers Band and Jerry Richards.

Roadrunner customers can vote for their favorite videos in the "People’s Choice Award" category.

Copies of nominated titles will be available to rent for $1 each at Road- runner outlets. Jung says stores will stock a minimum of 100 copies of each of the videos nominated. Ballots have been available since Dec. 17, and must be returned by Jan. 7.

"The voting period is the busiest time of the year for us," says Jung, "and the number of customers who will be exposed to the nominated video will be at its peak."

WFXC and WAMZ, competitors in the Louisville market, have contrib- uted free on-air spots to promote the contest, in addition to time bought by Roadrunner.

Coyote’s Night Club will be the venue for the award show Jan. 11, and all proceeds from the rental and the show will benefit the Musicians Emergency Relief Fund. "The Rodeo’s Awards," a combi- nation of Roadrunner and Coyote, will be an annual event. "We began this as just another promotion," says Jung, "but it’s turned into a passion."


**MUSIC**

**Impeper Mode**

"Devotional"

Warner Reprise Video, 72 minutes, $15.98.

The immediately recognizable dance that has come to success as a name for Depepe Mode is the **video preview** of "Devotional," the latest album from the band. The video features a variety of shots, including live performances and close-ups of the band members. It also includes archival footage of the band's earlier work, providing a comprehensive look at their career.

---

**Teena Marie**

"I'm Not Your Girl Friend"

Epic Video, 67 minutes, $9.95.

"I'm Not Your Girl Friend" is a music video that features Teena Marie. The video is a mix of live performance footage and shots of Teena Marie in different settings, showcasing her talent and style.

---

**Doyle Bramhall II**

"Highway To Hell"

Atlantic Video, 72 minutes.

Doyle Bramhall II's music video "Highway To Hell" captures the essence of his music. The video features a mix of live performance shots and studio footage, highlighting his unique sound and style.

---

**Michael Jackson**

"You Are Not Alone"

CBS Records Video, 7 minutes, $9.95.

Michael Jackson's music video "You Are Not Alone" features a mix of live performance and studio shots, showcasing his musical talent.

---

**A fabeu r guide to lesser-known rental-priced video titles**

A handy guide to lesser-known rental-priced video titles.

"Nothing But A Man" (1961), unrated, New Video, prebook Jan. 5.

Thirty years after its release, this noteworthy African-American drama comes to home screens. Ivan Dixon stars as Duff, a railroad worker fighting against self-doubt and bigotry. Duff falls in love with Josie (jazz singer/actress Abby Lincoln), the demure but strong-willed daughter of Baptist preacher. Losing jobs because of his inability to stomach white consummation, Duff, with a boost from his contact with his splintered family, even as he tries to build his own family with Josie. Dixon and Lincoln's emotionally complex portrayals highlight a story that also features a Motown score and appearances by screen favorites Yaphet Kotto, Moses Gunn, and Esther Rolle. Socially conscious renters will be intrigued by this poignant civil rights film. The black-and-white stock acquires its realism.

"Hold Me, Thrill Me, Kiss Me" (1993), R and unrated, LIVE Home Video, prebook Jan. 11.

Small-time crook Eli (Max Parris) is trying to hang out of his wedding to unbalanced girlfriend Twinke (Sean Young) when the irate Diamond press releases a video of a gun on him. Trouble is killed in the ensuing struggle, and the fleeing Eli ends up in a trailer (Continued on next page)
IF YOU DO: SPOTTING SESSIONS, EDIT MUSIC, COMPOSE, CONTRACT, ORCHESTRATE, COPY OR RECORD, IF YOU DO: DUBBING OR PREP, SYNC LICENSING OR MUSIC MARKETING, IF YOU: PUBLISH, EDIT FILM OR RE-SCORE, IF YOU: SUPERVISE, OR CLEAR SOUNDTRACKS...

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Issue Date: January 26, 1994
Space Reservation Deadline: January 10
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Paul Johnson
European Marketing Director
(44-71) 323-6686
ing diminutive crimefighter Doll- 
man, he appears as trans-temporal 
cop Jack Deth of the "Trancers" se-
ries. Headed for an assignment in 
the 22nd century, Jack is attacked 
by rate monster and crash-lands in 
some knights-of-old society. But 
wouldn't it be Jack's luck that the 
local people are being plagued by . . . 
Trancers, those nasty, essence-
draining space vampires he's faced 
at least three times before. And so 
the abrasive Jack Deth leaves no 
swash unbuckled as he prepares to 
do battle with the castle-dwelling 
top Trancer Caliban (Glade Hart-
ley). Although occasionally it 
seems that Jack is the only one of 
the film's pseudo-clever dialogues 
marks it as your basic B movie, as 
does its reliance on frequent sword-
ights and actresses dressed in low-
cut, medieval-looking outfits. Of 
course, B is the highest possible 
grade for Full Moon, which will find 
an interested audience for this en-
tertaining SF quickie.

CHILD'S PLAY (Continued from page 99)
both distributed exclusively by Alcena 
Productions (sister company of Silo 
Music Distribution). There was a 
startlingly original pair of good-night 
albums, one delightfully jazzy ("I Will 
Hold Your Tiny Hand") by Chanmpagne 
Steve Rashid, which was named No. 
1 album of the year by Child magazine 
and one crackling witty (venerable 
folksie S'Kube's "Good Times and Bed-
times" on Rounder). Barry Louis Po-
lisar, often regarded as the enfant ter-
rible of children's music, remote and 
reclining deep on three separate CDs.

THE YEAR IN KIDVID
On the video side, the biggest news 
of the year was, of course, a certain 
purple-dinosaur who took the world by 
storm, whose phalanx of live-action vid-
eos broke animation's stranglehold on 
Billboard's Top Kid Video chart. Dis-
ney still dominated, of course: As this 
column was being written, a quarter of 
the chart's titles were spoken for by 
Walt Disney Home Video, led by the 
estimable "Aladdin." Other newcomers 
besides Barney producer The Lyons Group made 
strong showings on the kids' chart this year. They included PolyGram Video, 
it's x-Men; P.I. with its "Trolls Sing-Song;" Zoom Express' 
BMG Kids, with Mary-Kate and Amy Amanda's double-platinum "Our 
First Video," which was No. 1 on Bill-
board's music video chart at press 
time, and Wood Knapp Video, with its 
Children's Circle title "Really Rosie." 
Notable among this year's releases 
were GoodTimes Home Video's sum-
ner sides, "The World Of Peter Rab-
bit And Friends;" several volumes of 
MCA Universal Home Video's "Shel-
ey Duvall's Bedtime Stories;" Golden 
Video's children's hit series, including 
titles by authors Mercer Mayer and 
Judith Viorst; Backyard Produc-
tions' "Tales & Tunes" series; Rand 
house's "Shakespeare: The Ani-
mat ed Tales;" and V.I.E.W. Video's "A Dance Fantasy" series.
Pro Audio

Past Year's Ripples Signal Audio's Next Wave

BY MARYLYN A. GILLEN

NEW YORK—In a year that saw the introduction of a console priced in the vicinity of a cool mil, and in which lower-end computer-based systems were selling like hotcakes, it was hard to sum things up neatly. Trends? We've had a few, but then again, we've had exceptions. Still, it's hard to see the potential, at least, for a sea change in some of the wider ripples that have passed through the professional recording industry this year. Fiber-optic technology, which promises to revolutionize the delivery of information and entertainment to the home, also holds the potential to change significantly the way recording artists, producers, and studios interact. 

Frank Sinatra's "Duet" and Glenn Gould's "Christmas Through Your Eyes" late this year became the first major music projects to have been created with the help of EdNet, which enables collaborating artists to work together from various cities, linked only by extremely high-quality phone patches. Such technology already is being used increasingly in the commercial sector for advertising work, and also is starting to be used for recording. Among good examples, an alternate music mix to flur-flur producers for review. Its use—and usefulness—only to grow.

A broader shift brought into sharp focus in 1993 was the increasing convergence of disciplines. As this year's Audio Engineering Seminar in New York underlined in its closing of a theme—"Audio In The Age Of Multimedia"—audio is, more than ever, an element in an integrated picture (and "integrated picture," for that matter, is a common clarion call among the manufacturers on hand). The buzzwords of home theater, multimedia, HDTV, and desktop video all involve audio as an essential element, along with video and computers, a noted convention chairman Leonard Feldman. Multimedia music products from Todd Rundgren, Peter Gabriel, and other artists suggest new directions and potentials that cutting-edge producers and engineers are just beginning to explore.

OF MICE AND ENGINEERS

And those computers—who have overlooked them? "Software" has become hard fact in a new generation of studio gear, such as Euphonix's CS-4 that will probably be available via new software releases. Additionally, a host of lower-end, computer-based and recording equipment to supplement the home studio—it's no longer novely newsworthy to note the major artist who doesn't have a home studio, it seems as if every major voice in the studio industry—last year saw another significant trend: digital in another guise and with a "fresh attitude," according to the company. The newly christened Synclavier Co. was born April 15 when the Synclavier Owners' Consortium, a group of some 50 studio owners formed by producer Mike Thorne, acquired the Synclavier

NEXT ISSUE: THE YEAR IN DUPLICATION

New York—Business took a distinctly acquisitive turn this year, with Harmon International leading the charge. In April, Northbridge, Calif.-based Harmon, Inc. purchased Lexicon, Inc., the Waltham, Mass.-based manufacturer of digital audio signal-processing equipment and disc-based audio production systems. In September, the company confirmed its months of speculation by revealing it had received an acquisition offer in principle to acquire a majority stake in Vienna-based audio manufacturer AMT, Inc. By acquiring corporate concern signed an agreement in principle to acquire a majority stake in Maldridge Audio Labs, whose offerings include the Proceed and Mark Levinson hi-fi lines. Harmon also recently filed registration with the SEC for a public offering of shares of common stock.

Another big business news came from the receipt of New England Digital in another guise and with a "fresh attitude," according to the company. The newly christened Synclavier Co. was born April 15 when the Synclavier Owners' Consortium, a group of some 50 studio owners formed by producer Mike Thorne, acquired the Synclavier

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THE TOP STORIES

U.S. Duplicators Go On-Line With DCC

Sigma Sound, Record Plant

Mark Silver Anniversaries

Owners Group Acquires New Assets

Harman Acquisitions Continue With AGK Stake

Replitech Records

Contact Success

Masterfonic Is DISQ's First Home

Siemens Appoints New Pres.
Will Close Conn. Site

PRODUCTION HIGHLIGHTS of '93

THOUGH BOTH were unveiled in 1992, two highly anticipated high-end items celebrated significant firsts this year. The Neve Capricorn digital recording console, which combines digital automation and assignability features with analog family in its work surfaces, found its first U.S. buyer in Pacific Ocean Post of Santa Monica, Calif. And the AT&T DISQ Digital Mixer Control, a software-based mixer designed to operate as a digital mixing and postproduction system in conjunction with existing analog consoles, found its first customer in Masterfonic, Nashville, which bought it to work in conjunction with a Solid State Logic console (other AT&T DISQ systems interface with Neve VD consoles equipped with GML Series 2000 automation and Neve VRs with Flying Faders). Masterfonic CEO/Glen Meadows said in October that the first mixes had been done using the new system. Early in 1994, Sedic Audio Studio of Tokyo will install the second such interface at its three-room studio, to use in conjunction with an SSL 9046 GBS-T console.

ONE OF THE BIG-BUIZ items at the European AES in Berlin in March was the Euphonix SL4800, a new home-studio Master Disc digital recorder—a 20-bit, magneto-optical, disc-based replacement for the industry standard PCM1030 recorder. The machine can read and write 28-mm discs at 48kHz/24 bit, while the disc housed in a plastic case can be used in recording in a studio directly. Product manager Andrew Tait heralded it as "a practical entry into 20-bit" (although it also works in 16-bit) and "a pointer to a tapeless future.

SOLID STATE LOGIC debuted its G Plus Series consoles in Berlin—enhanced versions of the SL4800 and SL6000, and 8000 G Series desks, which they replace, and offer many previously chargeable options as standard. All-new features include an audio oscilloscope, remote-controlled talkback, 3.5-inch drive, and a yagen-free cable that is the same size as the old one.

FOSTEX SHOWED OFF THE FIRST fruits of its new R&D labets at the AES show in New York in October. Chief among them was the Foundation 2000 digital workstation, a self-contained, nonlinear audio recording and mixing tool, and editing system that features proprietary software and hardware architecture. Although it does not ship its standard configuration, the Foundation allows for an interface with a Macintosh computer. Fostex also demonstrated its SVHS/HD4 digital video recorder and D-1 DAT recorder.

In the LIVE-SOUND ARENA, at AES 1993, Peavey topped out with the wrap "Metal Madiation," a signal-processing system that claims to provide a "complete digital music system in a box." Units are as same as the first quarter of 1994; no price has yet been set.

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**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC. 11, 1993)**

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| Put Together

**MORE STUDIOS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER**

**AMPEX: A MASTER OF ENGINEERING**

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**Billboard.**

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  SL 40390 G Plus with Ultimation & Total Recall
Bon Jovi Proves What 'Faith' Can Do

BY MIKE LEVIN

HONG KONG—Bon Jovi’s most recent album, “Keep the Faith,” has sold a million copies in Asia alone, before it has even come to the region. (The album was recorded in New York.)

“This is an international act that reached that pinnacle,” says Liitlii, a major music manager in Hong Kong.

“Keep the Faith” is the first record by Bon Jovi to reach that milestone, even though the band has yet to tour the region. (The album was released in the United States in October.)

“The key to the record’s success comes from the band’s two recently completed Asian tours through Japan, Taiwan, Thailand, and Malaysia,” says Liitlii. “In addition to their mega gigs at the Hong Kong Coliseum, the group also played to packed houses in Indonesia and Thailand, where dates were canceled because of a typhoon and government action, respectively. A riot during a Metallik concert earlier in the year had the band’s concert appearances in Indonesia and Thailand canceled because of a typhoon and government action, respectively. A riot during a Metallica concert earlier in the year had the band’s concert appearances in Indonesia and Thailand canceled because of a typhoon and government action, respectively. A riot during a Metallica concert earlier in the year had the band’s concert appearances in Indonesia and Thailand canceled because of a typhoon and government action, respectively.
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BILLYBOARD DECEMBER 25, 1993
CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1615 Broadway, New York, N.Y. 10036.

JANUARY
Jan. 15-18, MILIA ’94, international multimedia convention, presented by MIDEM, Palais des Festivals, Cannes, France. Diana Bufe, 212-489-4220.
Jan. 25, Deadline For Entries For The 1994 Billboard Awards, Maureen Ryan, 212-536-5002.

FEBRUARY

MARCH
March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5407.
March 1-5, Winter Music Conference, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.
March 2, American Jewish Committee Music Video Division Distinguished Service Award Presentation, honoring Rachelle Friedman of J&M Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4003, x338.
March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-227-4407.
March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-856-8232.
March 16-20, Eighth Annual South By Southwest Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7797.
March 19-22, 35th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.

APRIL
April 8-9, Singers Symposium ’94, produced by Angelo Roman Jr., Sheraton Universal Hotel, Los Angeles.
April 12-14, BEPlutch, presented by Knowledge Industries, Sheraton Meridien Hotel & Towers, Munich. 49-89-32-9157.
April 25-29, Video Expo/Imag World Chicago, presented by Knowledge Industries, Expo Center Downtown, Chicago. 312-934-9157.

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LIFELINES

BIRTHS
Boy, James Hirsh, to Jess and Shari Sutcliffe, Oct. 5 in Los Angeles. He is an independent producer and engineer. She is a personal manager at the Steve Moe Company.
Boy, Ezra Charles, to Murai Jordan and Amy Sky, Nov. 30 in Toronto. He is a Sin-Dro/WEA recording artist. She is an artist and writer for EMI Music.
Girl, Rebecca Elizabeth, to Joe and Missey Bailey, Dec. 1 in New York. He is distribution director at Koch International in Westbury, N.Y.
Boy, Jeffrey Jacob, to Greg and Lisa Linn, Dec. 5 in New York. He is associate director of product development at RCA Records.
Girl, Beatrice Lily, to Michael and Hillary Rosenblatt, Dec. 6 in New York. She is a junior VP of A&R for MCA Records in New York. She is the former New York promotion rep for Reprise Records.
MARRIAGES
Rich Robinson to Emma Snowball, Oct. 30 in Atlanta, Ga. He is a guitarist for American Recordings group the Black Crowes.
Michael Hartigan to Lorri Dawe, Nov. 19 in Las Vegas, Nev. She is West Coast regional manager for Arista Nashville.
David Diamond to Eliza Brownjohn, Dec. 3 in New York. She is VP, international for Arista Records.
Wayne Knauf to Denise Randol, Dec. 11 in St. Joseph, Mich. She is assistant to the president of Chrysalis Music.

FOR THE RECORD
Chrysalis Music Group VP/CM David Ellman is based in Los Angeles. Incorrect information was given in Executive Turntable in the Dec. 11 issue.
The phone number for E.C. Publications, publisher of the Eric Clapton fanzine Slowhand, mentioned in the Dec. 18 New Companies column, is 914-728-2477.
The photographs of Eric Clapton appearing on page 60 of the Dec. 18 edition of Billboard were taken by Virginia Lobh/LinarStar File; the photograph on page 87 was taken by Charlie Hallinan/Star File.
**Disco, Davidians, And Diatribes: The Dubious Distinction Awards**

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borzillo.

**NEW YORK—**Once again this year, the radio industry distinguished itself with a succession of silly trends, bizarre happenings, major gaffes, and other public curiosities. Here are the winners in our second annual D Distinction Awards.

**Most Unwelcome Comeback Award**
The "70s returned to radio with a vengeance, with disco and retro shows debuting at scores of local stations and several networks. Be afraid. Be very afraid.

**The Worst Broken Promise Award**
Forty-one affiliates of Christian Broadcasting Networks' syndicated talk show, "America Talks With Craig Smith," aired an hourlong, unedited tape from Branch Davidian cult leader David Koresh after he promised they would "come out peacefully" if they did so. The rest is history.

**The Insult That Keeps On Giving Award**
Morning men Steve Shannon and D.C. Chymes were fired, then sued for $20,000 in lost revenues by WKQX St. Louis. After they used the word "nigger" on the air to describe a listener, a new job at KAZY Denver lasted two weeks before local community groups, responding to the WKQX incident, pressured KAZY management to fire them there, too.

**The Quote Of The Weak Award**
This year's biggest cliché: "We're just playing the hits for your market here." Those who've never said it may cast the first stone.

**The Head Scratcher Award**
The almost simultaneous release of 55 South's "Who, What, Where Is It," and Tag Team's "Whoop! (There It Is)") had retailers, DJs, and listeners saying "who?"

**The God Bless 'Em For Trying Award**
After three unsuccessful attempts, Morton Downey Jr. recently was launched into syndication for the fourth time! The syndicator this time out is Major Networks. Best of luck.

**The Nuff Said Award**
The winner of the "topic we never want to hear another word about as long as we live" award goes to . . . Generation X. We vow to lead the way in an effort to cleanse the trade publications of this scourge.

**The Deja Vu Award**
Dolly Parton's "I Will Always Love You" sparked country radio airplay for a third time after Whitney Houston's version toppled pop radio playists.

**The Shortest Gig Award**
Former KDWB Minneapolis morning man Steve Cochran landed the morning gig at WCKG Chicago, then failed to show up the first two days while he ironed out a contract disagreement with management. He subsequently parted company with the station without ever playing the airwaves. Last week he landed a gig at crosstown WPNT (FM100) and vowed the job would last more than 12 hours.

**The We're All Adults Award**
WKKV Milwaukee OM Tony Fields and MD David Michaels attacked WLUM (Hot 102)'s Bob Johnston when they caught Johnston and another WLUM staffer attempting to deface the WKKV van with Hot 102 bumper stickers. Fields and Michaels claimed they thought the Hot 102 staffers were vandals.

**The Why Bother Award**
Zoo Entertainment's Lisa Cristano, speaking on the importance of (Continued on page 101)

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**Consolidation, Syndication Make Waves: Arbitron Abandons TV To Focus On Radio**

**THE TOP STORIES**

- Radio Industry Consolidates; Dozens Of Broadcast Companies Merge
- Syndication Frenzy: Local Jocks Go National; More 24-Hour Formats Debut
- Arbitron Gets Out Of Television Measurement, Fires 720 Staffers
- Reed Hundt Takes Post As New FCC Chairman
- Hot New Formats Are Album Alternative, '70s Oldies

**1993 IN REVIEW**

Radio Industry Consolidates; Dozens Of Broadcast Companies Merge

- Arbitron Gets Out Of Television Measurement, Fires 720 Staffers
- Reed Hundt Takes Post As New FCC Chairman
- Hot New Formats Are Album Alternative, '70s Oldies

January, then proved it was no fluke by remaining on top all year and winning the Billboard Radio Award for major-market Spanish station of the year.

Country radio became so current-intensive that the majority of programmers stopped playing anything more than seven years old. Because stations unofficially established Ran- dy Dray as the 1993 national "showman of the year," the "25 Years Of Music" as the musical cutoff point, dozens of older artists and hits were squeezed off radio in favor of younger stars and more current singles.

Country's meteoric rise leveled off this year, as did top 40's equally me- torical decline. Nevertheless, the number of top 40 outlets dropped below the 500-mark in the first time in recent memory, causing labels to look to other formats for exposure and shift away from promotion, toward alternative marketing methods to sell their artists.

At the same time, top 40/roth programmers added A&R responsibilities to their job titles when they began discovering and breaking acts that had not yet been signed to labels. Among the artists benefiting from these changes were Shai, Remedy, Total Devastation, II D Extreme, and Paperboy.

Towards the end of the year, gangsta rap lyrics became an issue at radio. Stations across the country, some responding to pressure from community groups, grabbed headlines by announcing plans to drop or edit songs with lyrics that are sexual- ly explicit, violent, denigrating to women, or that glorify drug use. They included KACE and KPBW (Power 106) Los Angeles, WBLS New York, WZAK Cleveland, and WTRA Charlotte.

After several fits and starts over the years, children's programming fin- ally appeared to catch on this year, thanks largely to the efforts of Child- ren's Satellite Network's "Radio Aahs" format, which boasts a steadily growing affiliate list.

Another growing format was N/T, which added well over 200 new stations in 1993.

**ARBIRTON BIDS ADIEU TO TV**

The Arbitron Company shocked the industry when it announced that it was getting out of television audience measurement and would now concentrate on radio. That move left 720 people, representing nearly 57% of the Arbitron workforce, jobless.

The industry's favorite pastime, Arbitron bashing, lost some favor this year as the company continued to be more responsive to radio. It is ironic, then, that when Arbitron re- sponded to a longtime demand by announcing plans to in- crease its survey sample size by 70% over the next three years, at a cost of just 4% more per subscriber, broadcasters cheered the effort but were slow to return the contract addenda- mums that would allow Arbitron to go...
Radio

Lawmakers, Industry Spent Year Debating Radio's Present And Future

BY BILL HOLLAND

WASHINGTON, D.C.—For the radio industry, 1994 was a year of accepting challenges and challenging new experiences. From digital radio broadcasting to indecency concerns and changes in the competitive landscape, radio faced a variety of challenges and opportunities.

One of the most significant developments of the year was the introduction of digital radio technologies, which promised to change the way radio was listened to and the way music was shared. The Federal Communications Commission (FCC) began to consider rules and regulations for digital radio, including the impact of new technologies on traditional broadcast services.

In terms of indecency, the FCC continued to enforce its regulations, which were designed to protect children and ensure that radio programming was appropriate for all audiences. The FCC also announced plans to increase the number of enforcement actions and to invest in new technologies to improve its ability to track and assess indecency in programming.

Consolidation and Syndication Make Waves

(Continued from preceding page)

In Washington, 45-year-old communications attorney Reed Hunnt final-

ly was sworn in as the new FCC chairman. Hunnt, who had served in a number of positions within the industry, was appointed to the FCC by President Bill Clinton in November.

As the new FCC chair, Hunnt faces a number of challenges, including the continued development of digital radio technologies, as well as the ongoing debate over indecency regulations. The FCC is also considering proposals to change the way radio stations are licensed and to increase competition in the industry.

Despite these challenges, the radio industry remains vibrant and dynamic, with new technologies and business models driving change and growth.

For more information on the radio industry, including details on the FCC's plans for digital radio and the ongoing debate over indecency regulations, please visit the FCC's website or contact the FCC's public affairs office.
### Billboard Hot Adult Contemporary

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<tr>
<th>No.</th>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>DECEMBER 25, 1993</td>
<td>I FEEL THE EARTH MOVE</td>
<td>CHER</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>YOU ARE THE BEST</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>MAKING LOVE</td>
<td>CHAKA KHAN</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>COMIN' UP</td>
<td>CHAD &amp; DAVE</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>SHE'S COMING HOME</td>
<td>BLONDIE</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>LIFEGUARD</td>
<td>LILY KIMBER</td>
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<td>7</td>
<td></td>
<td>WAVE</td>
<td>THE PARENTS</td>
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<tr>
<td>8</td>
<td></td>
<td>I ONLY WANT TO BE WITH YOU</td>
<td>TAYLOR DAYNE</td>
</tr>
<tr>
<td>9</td>
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<td>I CAN'T HELP MYSELF</td>
<td>JACKSON 5</td>
</tr>
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<td>10</td>
<td></td>
<td>GIRLFRIEND</td>
<td>WILLIAMS BROTHERS</td>
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<tr>
<td>11</td>
<td></td>
<td>ALL I WANT IS YOU</td>
<td>CLIVE GOLDSWORTH</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>LIVING IN THE LIGHT</td>
<td>ALESSANDRA TRUE</td>
</tr>
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<td>13</td>
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<td>CRYING</td>
<td>TOM JONES</td>
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<tr>
<td>14</td>
<td></td>
<td>LOVE MADE ME</td>
<td>LINDA ROBERTSON</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>WHEN THE SUN IS SHINING</td>
<td>RICHIE HAVIKEN</td>
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<td>16</td>
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<td>I'LL BE YOUR CORNERSTONE</td>
<td>BILL JANEK</td>
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<td>17</td>
<td></td>
<td>I CAME TO JUMPDOWN</td>
<td>JADIS</td>
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<tr>
<td>18</td>
<td></td>
<td>LICK AND LOVE</td>
<td>ROBBY DAVIS</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>ALL NIGHT LONG</td>
<td>GENERAL CODY</td>
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<td></td>
<td>LOST</td>
<td>THE EAGLES</td>
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<td>21</td>
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<td>I'M NOT HAVING ANY MORE</td>
<td>JOHN TRAVOLTA</td>
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<td>22</td>
<td></td>
<td>DANGERS OF A MODERN GIRL</td>
<td>BARBRA STREISAND</td>
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<td>23</td>
<td></td>
<td>I'VE ALREADY TOLD YOU</td>
<td>Darryl MILLS</td>
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<td>24</td>
<td></td>
<td>CALL ME</td>
<td>SUGARHILL BROTHERS</td>
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<td>25</td>
<td></td>
<td>I'M IN LOVE WITH YOU</td>
<td>RICK ASTLEY</td>
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<td>26</td>
<td></td>
<td>BECAUSE OF YOU</td>
<td>MORGAN</td>
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<td>27</td>
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<td>I'M SCREAMIN'</td>
<td>THE TRASH CAN BAND</td>
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<td>28</td>
<td></td>
<td>I'M TAKING YOU WITH ME</td>
<td>DANIEL</td>
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<tr>
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<td></td>
<td>I'M IN LOVE WITH YOU</td>
<td>MIKE ROBBINS</td>
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<td>I'M IN LOVE WITH YOU</td>
<td>THE GROUP</td>
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<td>THE MECHEKORS</td>
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<td>THE MILLS BROTHERS</td>
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<td>THE OSCAR PETERSON BAND</td>
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<td>THE SHADOWS</td>
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<td>THE SPANDERS</td>
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<td>I'M IN LOVE WITH YOU</td>
<td>THE WIZARDS</td>
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<td>I'M IN LOVE WITH YOU</td>
<td>VERNON SCOTT</td>
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<td>I'M IN LOVE WITH YOU</td>
<td>WALTER SENDERS</td>
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<td>41</td>
<td></td>
<td>I'M IN LOVE WITH YOU</td>
<td>WIGGLES</td>
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<tr>
<td>42</td>
<td></td>
<td>I'M IN LOVE WITH YOU</td>
<td>WYCLEF JEAN</td>
</tr>
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<td>43</td>
<td></td>
<td>I'M IN LOVE WITH YOU</td>
<td>ZZ TOP</td>
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</tbody>
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### Billboard Radio

**With the Adult Standards format**

An interesting summer book (Billboard, Nov. 6), it’s not surprising that Unistar Radio Networks adult standards format, "AM Only," is riding high. What is a bit surprising, however, is that what started as a savior format for small- and medium-market AM stations has since made waves on the FM dial and in major markets as well.

A case in point: KJUL Las Vegas jumped 6.0-7.8 to 12 and ranked No. 5 in the summer Arbitron book, even with erstwhile rival KORK rising 1.8-5.5.

Not only have "AM Only" affiliates received high shares, but the format recently snatched up affiliates in two major markets: KLAC Los Angeles and KABL-AM San Francisco.

Unistar debuted "AM Only" with Chick Watkins as PD in February 1987. The now format has 157 affiliates, including seven FM outlets and 14 stations in the top 25 markets.

Watkins joined Unistar as PD in 1982 when the network launched its first format—adult contemporary. He also served as OM and PD for then-oldies KOY-AM/FM Phoenix; spent 14 years programming WCUA-AM/FM Akron, Ohio, which flipped from top 40 to AC to adult standards during his tenure; and programmed oldies WGAR-AM Cleveland.

Watkins, who also handles the midday slot, says the key factors in the success of "AM Only" are the changing field of stations playing older music and the resurgence of new adult standards sets in 1993.

"The base of the format is [Frank] Sinatra, [Johnny] Mathis, the Platters, Doris Day, [Barbra] Streisand—the songs that AC stations have dropped by artists that the audience knows and loves," says Watkins. "Beautiful music stations are gone today, and AC plays the same songs over and over, so there’s a gigantic 45-plus audience not being serviced."

Describing "AM Only," Watkins says, "Some think of us as nostalgia, others as adult standards, others as soft oldies. In reality, it’s a bit of all of those things, like a traditional MOR station with variety and lots of ‘50s and ‘60s [music as well as] a touch of today’s easy listening song."

The format consists of music from the ‘40s through the ‘60s, with some easy-sounding, familiar songs from the ‘70s through the ‘90s, such as “Beauty And The Beast” and songs from the “Sleepless In Seattle” soundtrack.

"This year really exploded with adult standards music," Watkins says. "The ‘Sleepless In Seattle’ soundtrack helped, as did the new Johnny Mathis boxed set and Frank Sinatra’s ‘Duets.’ There was an incredible amount of great music out there, and hot younger artists like Harry Connick Jr. and Natalie Cole. Listeners are hungry for something different that AC radio can’t give them. That’s really one of the main reasons for the success we’ve had."


Another key to the success of "AM Only" is research. "People think that they don’t need to test this music any more, but they do," says Watkins. "Songs have to pass the test for familiarity and essence to see if [they fit] with the lifestyle of the audience."

Watkins says Unistar conducts audiometer tests on 200-800 titles twice a year in two or three markets. An upcoming test will use 1,400 titles.

In addition to the success of KJUL, the fall Arbitrends show that KOY-AM Phoenix jumped 4.8-5.4 and tied for fifth place in the market. This year, two affiliates were nominated for Marconi Awards as standards station of the year by the National Assn. of Broadcasters: WMTR-AM Morristown, N.J., and WFBF Syracuse, N.Y.

Regarding promotions and marketing, Watkins says the network gives advice to affiliates via a newsletter, calls, and computer messages. The rest of the magic, Watkins says, comes from the experienced jocks, who all came from major-market gigs.

Pointing to the recent format defections of stations like KFRC-AM San Francisco, WREC Memphis, and WMR2 Miami (Billboard, Oct. 16), Watkins says it comes down to economics. "There are some on a local level doing really well. But, say, for a new station that wants to get into the format, it’s difficult because the music isn’t always easy to come by . . . The competition among other syndicated formats has increased in the last four to five years, but I think there’s plenty of room for all of us. We were originally designed as an alternative for AM radio, and it just grew from there."

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**Editors' Note**

1. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to new songs which Airplay data is available for. ©1993 Billboard Communications, Inc.

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### CD Storage Cabinet

- Holds 840 CD’s in plastic jewelboxes
- Holds 1800 CD’s on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

**LIFT DISPLAY, INC.**

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**LOS ANGELES—**It’s not often that a radio promotion leads to national headlines, but two of this year’s happenings did just that, including one that sparked an FBI investigation.

KSSL (Wild 107) San Francisco morning man Marc Moon Muller’s infamous haircut-on-the-highway stunt caused quite an uproar and volumes of press coverage. The top executive of President Clinton’s re-election haircut led to blocked traffic on a bridge and legal action against the jock, who had to pay a fine and do community service work.

In Los Angeles, KIIS, KRTH, and KPWR (Power 106) were victims of a computer hacker who rigged station contests and caused the interest of the FBI. Kevin Lee Poulsen went away with approx-imately 60,000, two Porsche 928s, and a least two trips to Hawaii. Poulsen and accomplices Ronald Mark Austin and Justin Tanner Petersen were indicted.

While there have always been ties between radio and other entertain-ment companies and television networks, this year seemed to mark a trend toward these companies competing for the attention of radio listeners. This year, music videos, music videos, music videos. 

Fox, Disney, and Universal were particularly involved in radio promotions. The Fox network looked more aggressively to radio and ran contests to promote such shows as “Be-verly Hills, 90210” and “The Simpsons.”

The World Of Disney also made more friends in radio when it used the medium to promote its new Mickey’s Toontown at Disneyland in Anaheim, Calif. Disney sponsored a 25-market Toontown mall tour.

Universal Studios Florida spent hundreds of thousands of dollars on its “Landshark,” a T/V-ion vehicle equipped with an elaborate radio studio. The vehicle is designed to travel to locations from which radio stations can do remote broadcasts. The theme park also built a radio studio in Florida for visitors at the theme park. The creation of the “Land- shark” coincided with the debut of Universal’s new “Jaws” attraction.

Another trend in the industry is the infomercial television spot. Boston-based Impact Target Marketing’s “Get On The Phone Campaign” for WSTR (Star 94) Atlanta, and the Walter Starko-created “The Wave Ontage” for KTWW (the Wave) Los Angeles both use 800 numbers to invite listeners into the stations. In KTWW’s case, the spot takes the form of a half-hour music special, which the station advertises in television guides as if it’s an actual show.

Stations nationwide joined forces to help the victims of flood-washed eastern Missouri and western Illinois this summer. Among the char-itable efforts was the “KMOX [St. Louis] Flood Relief Radio Net- work,” which included KLTR (now KRRW) Houston, KXN Los Angeles, KTAR Phoenix, WGST Atlanta, WHAS Louisville, KY, WJNO West Palm Beach, FL, WWJ Detroit, WWWE Cleveland, and WYDE Birmingham, Ala.

**Radio Promos Made National Headlines In ‘93**

Conservative syndicated talker Rush Limbaugh found a terrific promotional vehicle for his EFM Media show: the “Rush Room.” Scores of stations now host lunchtime gatherings of Limbaugh fans at restaurants to listen to his mid-day show.

Also of note this year, Broadcast Promotion & Marketing Executives changed its name to ProMax International, which started for Promotion & Marketing Executives in the Electronic Media, to better reflect its membership.

**CARRIE’S PICKS**

In the never-ending search for creative and fun ways to give away concert tickets, WXKS-FM (Kiss 108) Boston held a big-band contest. The station even called in a math professor to judge the various hair-styles for volume, mass, height, and creativity.

KSSK-FM Honolulu jumped on a growing trend in the market and be-gan merchandising its own Pogs—the cardboard cap found on the under-side of juice and milk-bottle tops. Pogs became the year’s biggest craze in Honolulu, although they failed to really catch on in the rest of the country.

WXNN (99X) Atlanta sent one lucky contest winner to Hawaii with dream date Evan Dande, singer of the Lickemongs.

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**Billboard**

FOR WEEK ENDING DECEMBER 25, 1993

**Album Rock Tracks**

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<th>LABEL/RELEASING LABEL</th>
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**Radio**

FOR WEEK ENDING DECEMBER 25, 1993

**Modern Rock Tracks**

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<td><strong>ONE</strong></td>
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**Promotions and Marketing**

by Carrie Borzillo

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WXNN (99X) Atlanta sent one lucky contest winner to Hawaii with dream date Evan Dande, singer of the Lickemongs.
French Country Charm in the Heart of West Hollywood.

Junior and One Bedroom Suites with Fireplaces, Kitchenettes and Multi-line Telephones, Suite Service, Rooftop Pool and Water Spa, One Block to Sunset Boulevard and Close to Beverly Hills.
WE GOT A BIG CHUCKLE this week out of DeMers Programming’s holiday greeting card, which listed seven hot radio formats that will emerge in 1994. Here’s the rundown:

• The Heat—For stations that are cool to the hot-redtop djs. (Formerly called “All Request.”)
• Rock AC2D—If you’ve given up trying to figure out rock AC, this format is “Surefire Upset, one band” approach is refreshing.
• The Blaze—For rockers who just don’t give a damn. Key tracks include Phil Collins “I Don’t Care Anymore.”
• Not-So-Big Band—Gives the 90s economy, downsizing finally hits the business. Quartets and trios trio the spotlight.
• The Narrow—The ultimate fragmentation format. Playlist consists of just one song, “Radio Ravi.”
• Old Age—As the boomers move toward 50, New Age grows up.
• Country—In the final analysis, this may prove to be the real “dream” format.

In other news, American Public Radio will be changing its name to Public Radio International (PRI) by July 1, 1994, as the first step in a 10-year plan to expand the network’s programming and offer more of it to national and international audiences. The network also plans to develop new programs and produce more programming.

In the wake of the death of Roy Park (Billboard, Nov. 6), who was chairman, founder, and 90% owner of Park Communications, a nonprofit foundation has been established with a 51% interest in the company. Park left his remaining 35% to be divided among various people, including family members.

The Wall Street Journal Radio Network and Dow Jones Radio have renewed a multiyear affiliation. A key element in their new agreement is the expansion of Dow Jones magazine’s financial and economic news services to the Wall Street Journal Radio Network.

The New York Times has announced that sales of its Wall Street Journal, a daily stock and bond index service, will be increased in the future. The move is expected to bring in additional revenue for the company.

The tale of the Oklahoma City radio call-in killer is over. As reported last week (Billboard, Dec. 18), after shooting his wife’s ex-husband, James Pittman fled across state lines, then called KRXO morning man Martin Shannon at home, seeking advice. The next day, Pittman called crosstown KTOK and went on the air to explain the shooting, which he described as self-defense. Later that day, Pittman returned to the city and turned himself in.

WGN Chicago sportscaster Harry Caray, who recently received National Ass’n of Broadcasters’ Broadcasting Hall of Fame March 22 in Las Vegas.

J. WILLIAM GRIMES, president/CEO of Multimedia Inc., exits the company. Chairman Walter Bartlett renamed the CEO he had held until last April. Multimedia senior VP Donald Sbara adds supervisory duties for the operations division of the company.

MICHAEL TSAVARI is upped from VP, financial planning to VP/Controller at The Interpub Radio Store. He replaces Pat Healy, who exits to become VP/Controller of NPR Research Inc. in Greenwich, Conn.

GREG LINDAHL has been named GM of KUPL-AM/FM Portland, Ore., following closing of the sale of the station from Scripps-Howard Broadcasting to ABC. Among these properties, KRKX, a news/talk format, is being sold to KRLX (off kwrr) Dallas.

WARREN LADA, VP of WQAY Springfield, Mass., adds the title of VP for Saga Communications’ New England region.

BOB DUNN has been named VP/OM of WHYN-AM/FM Springfield, Mass., following the sale of the stations to Radio Equity Partners. Dunn previously ran his own business, Instant Time. Radio Equity Partners also has contracted to purchase WCKT Fort Myers, Fla., from Sandburn Communications.

BIL file becomes GM at WHEN-AM-FM Syracuse, N.Y., taking over for Dick Carr. File arrives from WILLS-AM-FM Lansing, Mich., where he’s been replaced by John Dev, the former special projects director for Sharron Communications.

GREG BRYAN joins Spanish Broadcasting System as VP, group sales. He previously was VP of sales at Multi Local Media Corp.

STATION SALES: KXXR Seattle from Shamar Broadcasting to Alliance Broadcasting for an undisclosed price; WNEZ/WZCH Hartford, Conn., from Radio Corporation of Hartford to American Radio Systems, owner of cross-town WZWX, for an undisclosed price; KQKS/FM Portland, Ore., from Holt Corp., to CRB Broadcasting, owner of crosstown WAEB-FM, for $9.3 million.

SALE CLOSINGS: KJOL San Francisco from Bay Broadcasting Corp., to ever-present owner of crosstown KMLE, for $45 million.

Jung Radio

"Old Country," "Old Age": Future Formats? Name Change For American Public Radio

by Phyllis Stark

Tracy Johnson is out following the takeover of the station by Par Broadcasting, owners of crosstown KMG/KKQZ. Programming for all four stations will be consolidated under Par VP John Peterson and KQZ PD Greg Stevens, who will oversee stations on behalf of KQZ.

KKQL-AM/KKQL-FM is now called KROJ. GM Bollinger is in place.

Newsline...
for Bill Cosby, Bob Hope, and others, she once sang on "$100,000 Quest." 

In Pittelman, president of mail-order house Heartland Music, saw one of Gifford's performances and sug-
gested that she write a holiday record called "(It Had To Be You) "Over the Rainbow". Gifford jumped at that chanc.

"My dad was a songwriter, and that's the music I grew up with," she says. "I wanted to do a record to honor my dad."

This is where, in the best Katie Lee tradition of whirlwind activities, her record deal becomes a bit of a con-

Heartland Music is not in the busi-
ness of making records; rather, it is in

music. So Pittelman contacted Jim Ed Norman, president of Warner Bros. Records. "He told me of our count-

try, has worked with more than 1,000 stream of performers such as Miley Cyrus and Kenny Rogers over the years. War-

ner Bros. agreed to produce the record, and Pittelman helped produce it.

Worry Bros. A&R rep who co-produced both Gifford records, says it made sense for Heartland to market Gifford's record on the little screen since so many of her fans know her from television. Plus, "We don't know the business of
telemarketing. We know retail ac-
counts."

In the end, he says, both Heartland and Warner Bros. benefitted from the record's exposure.

The same procedure was used for Gifford's holiday record, "It's Christ-
mass Time." Both Heartland and Warner Bros. had their own versions, but this time both released their rec-
ords in time, in order to cap-

italize on their seasonal nature. (Eve-
tail and shop-at-home customers do not overlap much, according to Warner Bros. executives.) A third version of spiritual offerings, such as "O Little Town of Bethlehem" and "Away In A Manger," was culled from the holiday record. It resulted as released separately as a Warner Bros. Christian record.

That move recalls Gifford's earlier career, when she had a hand in what Tigrett calls records. Due to some "painful experi-
cences with the Christian music world," though, she says she never will return full time to that music. "It's a closed door in my life," she says.

Ladyslipper Distribution has sold 1,037 copies of deBrock's "Easily Sued" since 1989 (when Ladyslipper became a part of Rodriguez), and 1,671 copies of "Barely Blue," according to the company. Goldenrod/Horizon de-
gined to give sales figures. Zang
deBrock's distribution could not be reached for comment.

The band's Sued's self-titled debut album, released by the label in the U.K., entered the British album chart at No. 1 in April. The album was released in the U.S. in June on Columbia, reaching No. 14 on the Heartseekers chart. Sony's Licensed Repertoire Division in London reported that total worldwide sales of the album have topped 500,000 (Bill-

board, Sept. 19). The album also was awarded Britain's 1993 Mercury Mu-
ic Prize for the best album of the year from the U.K. and Ireland.

complaints from booking agents, and

complaints from the general public, all of whom have become confused with the band "Ladyslipper." The suit also says that the plain-
tiff's counsel wrote a letter dated July 28 to Sony Music Enterprise Inc., asking for the return of all trade-
tail outlets. The name was shortened from "Sentimental Journey" to "Senti-

mental," and the number of songs was reduced, with Suede discs, 85,000 additional units have been sold, according to SoundScan.

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"It's a common feature in all agreements that although the record company has a series of op-
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Kennedy agreed with Cran's as-

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scess a artist has achieved, and there's effectively only one party which decides what lasting terms are going to be granted."

Kennedy replied, "The power is certainly with the record compa-

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He disagreed, however, with Cran's claim that "artists are dropped by record companies if they have not had a big album by their third release date.

Kennedy told the court, "I have clients who are on their fifth al-
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Cran suggested, "In practice, a minimum seven-album deal is go-

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"Kennedy replied, "I imagine so, but the record company say would remain with the artist."

Sony attorney Gordon Pollock asked Lee if the need for a person-

ality relationship between the artist and the company is "some-
thing that varies according to the industry."

"Not necessarily," Lee said. "Both the artist and the record company should feel that the other has supported them."

Michael Trial (Continued from page 16)

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House of Blues Opening Two New Outlets (Continued from page 16)

system, the screens will display al-

bum art and facts about the blues and blues-derived music playing in the club.

"We hope to show them that this is a 100-year influence that is continuing today," Tigrett says.

Another outlet for the educational function offered by the Foundation, a nonprofit group Tigrett set up in concert with an advisory board of blues luminaries.

The foundation's activities include a scholarship program and a blues curriculum developed with the aid of the Center for American Western Conservatory at the Univ.

of Mississippi, and Harvard's DeSoto Institute. The blues curriculum developed with the aid of the Center for American Western Conservatory at the Univ.

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In Memory of
Frank Zappa
Musician
Composer
Artist
(1940-1993)
### Hot 100 Airplay

**Week Ending December 25, 1993**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/LABEL (DISTRIBUTING LABEL)</th>
<th>SINGLES CHART WEEKS</th>
<th>REPEAT</th>
<th>PIPES</th>
<th>VORTEX</th>
<th>JUKEBOX</th>
<th>COMPACT DISC</th>
<th>COMMERCIAL AIRPLAY</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>I'M SWV</strong></td>
<td>SHAI (GASOLINE ALLEY)</td>
<td>3</td>
<td>25</td>
<td>85</td>
<td>17</td>
<td>30</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DON'T WANNA FIGHT</strong></td>
<td>METHOD MAN (Wu-Tang, BMI)</td>
<td>10</td>
<td>32</td>
<td>3</td>
<td>1</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COME BABY COME</strong></td>
<td>JOHN DEERE GREEN (JETPINE)</td>
<td>11</td>
<td>25</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ANGEL</strong></td>
<td>SHELLEY (Invest)</td>
<td>13</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>YOU TURNED INTO A MEMORY</strong></td>
<td>GEORGE WINSTON (PMN)</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
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</tr>
</tbody>
</table>

*Tracks moving up the chart with airplay gains.* © 1993 Billboard/BMI Communications.

### Hot 100 Singles Sales

**Week Ending December 25, 1993**

<table>
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<tr>
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<th>SINGLES CHART WEEKS</th>
<th>REPEAT</th>
<th>PIPES</th>
<th>VORTEX</th>
<th>JUKEBOX</th>
<th>COMPACT DISC</th>
<th>COMMERCIAL AIRPLAY</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BAREFOOT IN THE PARK</strong></td>
<td>BILL WITHERS (COLUMBIA)</td>
<td>11</td>
<td>24</td>
<td>20</td>
<td>20</td>
<td>17</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEVER GONNA GIVE YOU UP</strong></td>
<td>JOE DIFFIE (GAINSTRAW)</td>
<td>17</td>
<td>22</td>
<td>9</td>
<td>9</td>
<td>16</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WHO'S GONNA LOVE YOU WHEN I'M GONE?</strong></td>
<td>JOHNNY CASH (COLUMBIA)</td>
<td>13</td>
<td>20</td>
<td>6</td>
<td>6</td>
<td>12</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>I DON'T WANT TO SET THE WORLD ON FIRE</strong></td>
<td>STEVIE WONDER (CAPITOL)</td>
<td>10</td>
<td>21</td>
<td>20</td>
<td>20</td>
<td>18</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DON'T WANNA BE WHO I AM</strong></td>
<td>BOB MARLEY &amp; THE WAILERS (ISLAND)</td>
<td>11</td>
<td>22</td>
<td>5</td>
<td>5</td>
<td>12</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DON'T STOP</strong></td>
<td>NINA SIMONE (Columbia)</td>
<td>10</td>
<td>20</td>
<td>6</td>
<td>6</td>
<td>13</td>
<td>1</td>
<td></td>
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</tr>
</tbody>
</table>

*Tracks with the greatest sales gains.* © 1993 Billboard/BMI Communications and SoundScan, Inc.
<table>
<thead>
<tr>
<th>Week</th>
<th>Artists/Titles/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>3 4 10 HERO (海湾，I'M NOT AFRAID) carey</td>
</tr>
<tr>
<td>1</td>
<td>1 10 AGAIN (ELECTRIC LIGHT ORCHESTRA)</td>
</tr>
<tr>
<td>2</td>
<td>2 15 ALL THAT WOMAN'S D.O.Y. (光之女神, BISHOP)</td>
</tr>
<tr>
<td>4</td>
<td>4 15 ALL THAT LOVE (I CAN'T BEAR NOT TO DO THAT)</td>
</tr>
<tr>
<td>5</td>
<td>7 10 ALL SHAPES &amp; SIZES (BRYAN ADAMS/ROD STewardS/Tina Turner)</td>
</tr>
<tr>
<td>6</td>
<td>6 11 GANGSTA LEAN (B.B. KING)</td>
</tr>
<tr>
<td>7</td>
<td>5 12 SHOP (JAMES SPARKS, JAMES DENTON, ROBERT KIMBER)</td>
</tr>
<tr>
<td>8</td>
<td>8 8 BREATHE AGAIN (B.B. KING)</td>
</tr>
<tr>
<td>9</td>
<td>15 34 WHAT'S MY NAME? (TMI REاظBOOG)</td>
</tr>
<tr>
<td>10</td>
<td>12 8 I SAID I LOVED YOU… BUT I LIED (TMI REاظBOOG)</td>
</tr>
<tr>
<td>11</td>
<td>9 10 PLEASE FORGIVE ME (JUICY JAY)</td>
</tr>
<tr>
<td>12</td>
<td>12 11 CAN WE TALK (CAN WE TALK) (SMOKEY ROBINSON)</td>
</tr>
<tr>
<td>13</td>
<td>14 14 WOHLHURST (IT IS A TRUE)</td>
</tr>
<tr>
<td>14</td>
<td>11 15 JUST KICKIN' IT (J UICY JAY)</td>
</tr>
<tr>
<td>15</td>
<td>15 11 KEEP IT UP (IN與S PERA)</td>
</tr>
<tr>
<td>16</td>
<td>19 15 KEEP IT UP (IN與S PERA)</td>
</tr>
<tr>
<td>17</td>
<td>16 18 MR. D.J. (D.J. VANHOUTEN, R. WIGGINS)</td>
</tr>
<tr>
<td>18</td>
<td>23 26 BECAUSE THE NIGHT (JAY Z)</td>
</tr>
<tr>
<td>19</td>
<td>36 45 GET TO JAM (T-REX)</td>
</tr>
<tr>
<td>20</td>
<td>24 8 MR. VAIN (NOXCAUSS, P. J. GROVER)</td>
</tr>
<tr>
<td>21</td>
<td>31 11 NEVER KEEPING SECURE (SUMMER)</td>
</tr>
<tr>
<td>22</td>
<td>17 16 WHAT IS LOVE? (REMIX)</td>
</tr>
<tr>
<td>23</td>
<td>25 9 CRY FOR YOU (REMIX)</td>
</tr>
<tr>
<td>24</td>
<td>26 8 I CAN SEE CLEARLY NOW (FROM &quot;COOL RUNNINGS&quot;)</td>
</tr>
<tr>
<td>25</td>
<td>22 18 BABY COME (JARDINE)</td>
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<tr>
<td>26</td>
<td>19 21 LONely LOVE (I CAREY)</td>
</tr>
<tr>
<td>27</td>
<td>24 22 SEX ME (PARTS I &amp; II)</td>
</tr>
<tr>
<td>28</td>
<td>47 61 5 THE POWER PICK/Sales &amp; Airplay Lead **</td>
</tr>
<tr>
<td>29</td>
<td>29 34 ALL ABOUT SOUL</td>
</tr>
<tr>
<td>30</td>
<td>31 33 11 NEVER SHOULD'VE LET YOU GO FROM (SISTER ACT 2)</td>
</tr>
<tr>
<td>31</td>
<td>21 23 9 TIME AND CHANCE</td>
</tr>
<tr>
<td>32</td>
<td>32 49 12 FUTURE BABY (KARIELE)</td>
</tr>
<tr>
<td>33</td>
<td>42 44 12 JESSIE</td>
</tr>
<tr>
<td>34</td>
<td>34 45 12 U.N.I.T.Y</td>
</tr>
<tr>
<td>35</td>
<td>43 38 22 CRYIN'</td>
</tr>
<tr>
<td>36</td>
<td>36 20 14 ANNIVERSARY</td>
</tr>
<tr>
<td>37</td>
<td>28 25 9 SOMEBODY ELSE'S STORY (REMIX)</td>
</tr>
<tr>
<td>38</td>
<td>38 27 22 THE RIVER OF DREAMS</td>
</tr>
<tr>
<td>39</td>
<td>25 35 10 I (I KNOW IT) SKILLZ</td>
</tr>
<tr>
<td>40</td>
<td>33 31 21 SWET (A LA LA LA LONG)</td>
</tr>
<tr>
<td>41</td>
<td>38 36 19 NO RAIN (DION)</td>
</tr>
<tr>
<td>42</td>
<td>40 39 23 UNDERSTANDING (I WILL BE THERE)</td>
</tr>
<tr>
<td>43</td>
<td>44 49 9 SLOW AND EASY (YOU CAN'T MAKE ME)</td>
</tr>
<tr>
<td>44</td>
<td>54 67 4 AMAZING FACES (JUICY JAY)</td>
</tr>
<tr>
<td>45</td>
<td>48 60 6 FOUND OUT ABOUT YOU (MISSY MAYS)</td>
</tr>
<tr>
<td>46</td>
<td>47 30 12 WILD WORLD</td>
</tr>
<tr>
<td>47</td>
<td>41 32 6 DEEP SERVING (THE ADAM'S FAMILY)</td>
</tr>
</tbody>
</table>
DAVID FOSTER GETS HIS CHRISTMAS WISH
(Continued from page 15)

mum performance out of a vocalist, Foster asked each artist to pick his or her own favorite holiday song, and most of them went with Christmas standards, from "O Holy Night" (Crawford) to "The Christmas Song" (Dion). The one exception was Natalie Cole, who chose to sing "Up Christ-

mas List."—a song written by Foster and his wife, Linda Thompson, that Cole had heard on a demo, and whose lyrics Foster says he modified as the al-

bum's marketing slogan.

The idea was to position a record to succeed the December 3 release, meaning "an adult audience, and to do a record that didn't lock into one format, but really covered a theme," says Inter-
scope's head of marketing, Steve Berman. "Hence, you have Wynonna and Tammy, Peabo Bryson and Ro-

berta Flack, Michael Crawford, at No. 97.7 San Jose "Come Baby Come" by KI (Tommy-

boy) and "What's It To You" by Clay Walker (giant) gains points but slip 22-25 and 95-97, respectively, in tight spots on the chart. . . . "Dazzey

Duke" by Daze (FM//Bellmark) has now completed one year on the sales chart, and bullets this week at No. 36 on a 13% increase. It's already

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BEATLES ARTWORK ON SALE
(Continued from page 14)

private collection of Tom Wilkes, the art director who designed the pop- lar poster. "The weather back there has really dam-

aged the building."

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Further information about the Blues Heaven Foundation’s activities may be obtained by contacting the foundation, at P.O. 590, 240 N. Brand, Glendale, Calif. 91203.

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BUBBLING UNDER HOT 100* 3 SINGLES

by Kevin McCabe

"HERO" by Mariah Carey (Columbia) captures the No. 1 slot on the chart with a 13% point gain, and has the No. 1 album as well. It’s a signif-

icant achievement for Carey, who has announced that all proceeds from sales of the "HERO" single will be donated to families of the victims of the Long Beach Mall Road shooting, "All For Love" by Bryan Adams/Rob-

t Stewart/Sting (A&M) enters the top five with a 21% sales gain and a 14% monitored-airplay gain. It’s likely to challenge "HERO" for No. 1 soon. The biggest overall point-gainer on the Hot 100 is "That’s What’s Lif-

e" by Doggy Doug (Death Row/Interscope). It more than doubles its unit sales, to more than 80,000, offsetting a small decline in monitored airplay and fueling a big jump from 15-3.

Another rap single bundling up the chart is "Getto Jam" by Dionte (Outburst/RAL/Char-

es), which leaps 17-11 on the Hot 100 Singles Sales chart and 41-27 on the Hot 100 Airplay chart. It ranks top five in airplay at several top 40/rhythm-crossover outlets, including WPGC, Washington, D.C., KQ102 Philadelphia, and WMHJ, Cleveland. Its overall point gain is an impressive 60%, producing a big jump on the Hot 100 to No. 19.

POWERFUL PICK: "The Power Of Love" by Celine Dion (500 Music) is the biggest point-gainer among singles not yet in the top 20 and wins both Power Picks, Sales and Airplay. "Power," which also won the air-

play award last week, leaps 44-26 on the sales chart and 50-47 on the airplay chart. It ranks No. 1 at top 40/adult KBIG Los Angeles and No. 2 at mainstream stations WHYY Montgomery, Ala., and WAPK Jacksonville, Fla. The second-biggest point-gainer outside the top 20 is "Amaz-

ing" by Aerosmith (Geffen). Up 37% in overall points, "Amazing" is breaking at B97 New Orleans (No. 1, KUTZ Salt Lake City (No. 7), and WFSI-Trenton, N.J. (No. 10). The video is No. 1 on MTV (see Video Moni-
tor, page 56). The group’s earlier single, "Cryin,'" rebilled this week at No. 35 due to a strong resurgence in sales and monitored airplay. It’s peaking at Kiss 98 Boston and No. 5 at KIIS Los Angeles.

QUICK CUTS: The highest debut is "Understanding" by Excape (So So-
d/Colombia) at No. 42. The commercial single arrives in stores this week, but "Understanding" already was firmly established at several top 40/rhythm-crossover stations in California, including No. 1 airplay at FM102 Sacramento, No. 2 at Wild 107 (KSOL) San Francisco, and No. 1 at one more. "Come Baby Come" by KI (Tommy-

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BLUES HEAVEN MOVES TO SWEET HOME CHICAGO
(Continued from page 14)

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CULTURE, VIOLENCE, AND THE CULT OF THE UNREPTANT ROGUE

(Continued from page 5)

the destruction of the individual and community. Whenever a culture condones or accommodates such prac-

tices because of their lucrative as-

pects, or pretends they can be isolat-

ed or ignored, then the inherent fail-

ures of that culture are being igno-

red and despoothing the social contract it-

self.

The headline on the lead story for the Nov. 13 issue of Billboard was "Music & Violence: Does Crime Pay?" Although the long-term outlook for the music and entertainment industries and the public and industry responses to a deluge of new or impending releases by various rock, gangsta rap, and reg-

gue groups may be uncertain, it is undeni-

able that those groups have massed together with masses with murder or been charged with violent crimes indicates that the answer to our story's awful question would seem to be yes.

ART IS NOT A MIRROR

It has been customary for those who write and derive profit from music trumpeting hatred and vio-

lence to assert that 'mirror' is the word for "repro-

ing" the conditions that exist around them. Billboard disagrees. It rests no justification in the argu-

ment, expertise, or integrity to mirror any-

thing. A looking glass is blainless, reflecting without under-

standing and not being able to con-

verse. A mirror exhibits no discern-

ment, displays no feeling. It repeats what it is pointed toward, and reads a social and psychological fact. Art is not a mirror. Art is a per-

sonal expression of the honestleston to unachieve the public wealth of the rigorous refine-

ment of acquired skills. It strives toward the deeper, dimen-

sions of the human condition to convey. It is a creative exploration and reaffirmation of the ethical principles, virtuous choices, and traditional codes upon which the well-being of mankind depends. It is a dynamic entity, a complex and great mystery. One of the mysteries that, when introduced into a society, often has a profound effect on those who share in the experience. Art is often a genuine,

often fierce challenge to the conventional wisdom and the status quo. It often is a cogent, free of cliché, opportunities for calculation, and the bandwagon of popular convenience. Art is the revelation of the original self, a diffi-

cult and demanding discovery, as unique as a new heartbeat, its purity of purpose as potent as it is uni-

moral.

If a given expression does not ac-

cept and embody those qualities, this

does not mean that the work is a mere product, an object of superfi-

cial diversion or commerce, or, at

worse, a device for manipulation in the service of power politics.

To claim any moral authority or enlightened common interest for the music-minded as transcending to racism and other social evils is out of

scence. It is an insult to, and a cor-

ruption of, the public trust accorded the music industry.

As respected Jamaican columnist

Dawn Ritch wrote not long ago in the Sunday Gleaner, "The fact that a cookie-cutter personality in art or music does not make it any less a crime. It is the encour-

agement of someone else to commit a criminal offense that is itself the crime—not the music or the work of art... unless this is addressed, we are

going to find that the subcul-

ture of violence that has grown in onart over the past 20 years may eventually become the culture by which we live.'

Historically, the art has some-

times been more than a mirror;

the main rectangle, the place where ten-

derness, civility, and the true cour-

age of moral choice resided when there was no tribe, no state, no form of civilization. In the United States, anyone charged with a crime is accorded a presumption of presump-

20

tion, no matter what is the potentially grave, what is yet to be disturbingly disturbing among the performers involved in the present contro-

versies. The sense of shame, regret, or compassion for the pain and tragedy of others that attends their career-related actions.

The "mirror" disclaimer fall-

ers, the second-most popular ratio-

nale dispensed is that some other public figure has done worse things—as if personal accountability is nonexistent, and actions are wrong only in relative degrees. The presumption of guilt is wrong or improper if it's not illeg-

al; that breaking the law and get-

ting caught can have clear advan-


dages in the present situation. A group is not and cannot, in the present American context, be more important than the jury ver-

dict; and that any trial conviction or prison sentence does that dis-

proportionately one's promotional campaigns or potential for ancillary income is a plus.

THUGGIN' AGAINST THE SYSTEM

Many artists also assert that they're simply "thuggin' against the system that made us," yet they

conveniently neglect to note that this same system allowed them to build extremely lucrative record

and film careers from their thug poses while masquerading as blameless pawns. It's a system that's potentially a dominant place in society for parody, pro-

test music, social criticism, and sat-

ire designed to outrage, each en-

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conveniently neglect to note that this same system allowed them to build extremely lucrative record

and film careers from their thug poses while masquerading as blameless pawns. It's a system that's potentially a dominant place in society for parody, pro-

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proportionately one's promotional campaigns or potential for ancillary income is a plus.
AmEx Bows Song Series
Themed Shows Benefit Charities

BY MELINDA NEWMAN

NEW YORK—“Songmasters Inside-Out,” a music series bowing at the Algonquin Hotel here in February and sponsored by American Express, aims to highlight material by classic tunesmiths and raise money for various charities.

Starting Feb. 14, artists such as Al Jarreau, Brian Wilson, Patti Snow, Felix Cavaliere, Jeffrey Osborne, Kenny Loggins, and Cyndi Lauper will be featured in the 15-week Monday night series, performing acoustically in the hotel’s famed Oak Room. Each evening will focus on a different songwriting theme, whether it’s a salute to a specific writer, such as the opening night tribute to Nat King Cole, or a tribute to tunes dedicated to a geographic motif, such as the Philly sound.

The approximately 150 tickets available for each performance will first be offered to American Express platinum cardholders and Project A.C.E. members included in their monthly statements. “We will be bringing in industry people as well, because the emphasis is not only on the past legacy of songs, but on helping to present the present songwriters of today and tomorrow,” says Jennifer Cohen, co-producer of Songmasters and VP of product development at Warner Music International. In addition to cardholders and industry attendees, Cohen says, a certain allotment of tickets also will be reserved for local music school students. If remaining tickets are available, they will be offered to the general public.

While the pricing structure is still being set for platinum cardholders, Cohen says that American Express will offer its patrons an entire evening package that will include a cocktail party, gourmet dinner, and the show. At least $100 from each package will go to charity.

The three charities selected by Songmasters are LIPPE/Weal, an industry AIDS organization; the Nordoff Robbins Music Therapy Foundation; and Share Our Strength, one of AmEx’s song charities, which helps funnel food from restaurants and other distribution channels to food banks and similar organizations. Additionally, artists may request that money go to other specific charities that they endorse. Cohen says she expects at least “six figures” to be raised for different causes.

That philanthropic aspect was among the reasons Jarreau, who will perform at the Nat King Cole tribute Feb. 14, says he decided to participate. “I’ve always had a special place in my heart for fundraiser groups for charitable organizations,” he says. “I kind of have the philosophy that we can’t wait for Washington, D.C. (to act); we have to help each other. . . . Obviously, doing some music of the Nat Cole variety holds special interest for me as well.”

Cohen’s aim is to have the series serve as a springboard for the promotional programs that could include songmaster classes around the country.

For now, Cohen says there are no plans to offer classes for commercial use. But Cohen says there are discussions for a limited-edition CD-ROM release that would be available only to platinum cardholders who attend the series and to educational institutions. Regardless of any CD-ROM deal, “[the shows] will be recorded for educational purposes,” she says. “But we wanted to remove as many licensing considerations as we could and make it as simple as possible for the artists. It’s just a simple way to release the series in a format that includes behind-the-scenes stories—how the artists find great songs. Additionally, we will be featuring one or two new artists who also [represent the selected theme].” The series will be released by singer/songwriter Lois Warden.

Cohen is overseeing the series, while co-producer, Capitol/billboard, is in charge of talent coordination, and co-producer Peter Legiti, who produces New York’s Battery Park Music Series as well as other endeavors, is handling production aspects. Cohen notes that the series is still looking for artists.

was some last-minute good news in the form of three smaller victories from separately negotiated Trade Related Intellectual Property issues at the D.C. Circuit. The litigation team, representing the Recording Industry Assn. of America on copyright issues, scored two early wins: a copyright term for sound recordings, which will provide improved protection in nations with unexpired copyrights, and the TRIPS exceptions for recording royalties will set a rate for these rights.

The two key provisions dropped from the GATT tratties were the public performance and market access for U.S. entertainment companies. The national treatment provision would have addressed the American copyright protection in each GATT country as that received by local companies. Market access would have removed restrictions like quotas and licenses on U.S. companies that compete in its market.

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The U.S. trade minister noted that the series’ last formal negotiations with the GATT governments may have been too late to produce a final agreement.

Many other multilateral and video company spokesmen either were unavailable for comment or said they were not yet familiar with the last-minute developments in the negotiations.

Cohen says that the U.S. government was opposed to the GATT negotiations only to pressure Hollywood studios that are, in turn, fearful of pressure from actors unions.

To some extent, the GATT initiative would have provided greater copyright protection for U.S. intellectual property, but it was not thought to be in the best national interest. The agreement to be signed April 15 after member-nation governments approve it.

Sources on Capitol Hill say the U.S. may decide to use other means such as retaliation threats involving non-entertainment imports—later in 1994 to pressure the EC on intellectual property fair-trade provisions.

In yet another development, says Trish Heimers, VP of communications for BMG in New York. “The industry has been trying to negotiate a fair deal for years. We had expected to be recognized as the important global industry that we are, and that we were not going to be just ignored. I believe that contributed.”

Villa adds, “It’s too soon to tell what this will mean, but definitely, it’s a victory for us. All the available means at our disposal to right the wrongs.”

Regarding the agreement, Murphy, president of the National Music Publishers Assn., said, “The loss of national treatment and market access affects our underlying music rights with records and movies, of course, so we have the disappointment of both industries. “But, Murphy adds, “there were some positive things. For example, the final recognition of these rights at trade issues and the recognition of rental rights.”

Margaret Wade, spokesperson for the Warner Music Group, also expresses the company’s disappointment, saying, “Within our operations and with RIAA, we’ll continue working through this.”

Calling the failure to reach an agreement on intellectual property “unfortunate,” Lewis Flacks, director of legal affairs for IFPI, says “More important issues for the future, such as digital [delivery] rights, are not part of the agreement. In that respect, it’s a badly flawed agreement.”

However, Flacks notes that the failure to reach an agreement on national treatment and market access “is not a total victory for any entertainment industries, the record business appears to have done substantial victory for the future.”

A ray of hope—and a hint of tough talk—on audiovisual areas came from Capitol Hill. Sen. Max Baucus, D-Mont., chairman of the International Trade Subcommittee, has urged President Clinton to ask the USTR to use the U.S. trade law’s intellectual property enforcement tools, such as Section 301 sanctions, to achieve open markets.

Assistance in preparing this story was provided by Dominique in Le Pugh, Press in New York and Eileen Fitzpatrick in Los Angeles.

CHARTMASTERS

by Jim Quinlin & Barry Cohen

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Tail, Artist, Label for Each Song

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FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.
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Hot 100 Singles & Hot R&B Singles

Producer Of The Year

The Atlantic Group
Welcomes A Virtuoso
HOLLYWOOD DEBATES REALITY OF VIDEO-ON-DEMAND

(Continued from page 10)

cost or the cost to consumers for the system.

Estimates say that individual consumers are likely to pay $1,000-$1,200 to wire their homes for video-on-demand, according to panelists.

Hugh Panero, president/CEO of pay-per-view supplier Request Television, defended the concept, claiming his company has a history of discrediting new delivery systems.

The first thing studios want to do is 'deminimize the risk,' says Panero. "They see it as a way to make sure the money comes along as I kill it," he said. Panero also predicted that video-on-demand will cost more than two or three times the revenue that it brings in for certain programs.

"Some are missing the point that this is a mass computer network which can give information on the make-up of a household," Panero said. "The direct-mail capabilities alone provide a lot of opportunities."

Nevertheless, panelists focused on the "next generation" of video-on-demand, saying it involves more than traditional video-on-demand products, as well as how such delivery will affect home video rentals.

"If you're in a windows system that takes away hits, it won't work financially," says Rosenberg. "Video stores provide a guarantee for studios, and they have an investment in them, or they'll cannibalize the product."

"We're in the business of building," Panero said. "We can get 50 million rentals on a hit movie, and if we make 30 million households with video-on-demand sales of $1.2 billion or more 20% of the way, they're going to be worth $200 million and they're not going to be impacted by the new delivery systems." However, Panero predicted that the cost of providing service will be even higher than expected, and that the cost will be more than $1 billion if only 20% of the system is utilized.

Among the panelists, only the new and long-term providers of video-on-demand services were willing to make forecasts. The others either declined to make a prediction or only committed to providing services for a certain period of time. Panero predicted a worldwide market of $1.2 billion in 1995.

SOFTER SIDE OF WINTER CES (Continued from page 9)

have been in the videogame business for about a year—renting and selling software and hardware—but we are not mature in it and still see opportunity. The videogame will be a big area, and we will be taking a look at other options, like 3D hardware and Crystal Dynamics software, says Panero. "We've looked at it last year, but this year we will look at it more closely."

Ralph Palaisa, senior VP of marketing and sales for Philips Consumer Electronics, which makes CD players, echoes other hardware manufacturers in noting his pleasure at the strong software titles for videogames. "It's a word often used these days to describe the hardware/software relationship," he says.

"Right now, the interactive multimedia platform is an absolute system sale, because there must be software there to make it usable," Palaisa says. "From a purely hardware standpoint, the consumer electronics retailer is there looking for a new category, they are not looking for one thing, and the CD [player] and VCR."

"As far as the interest within the entertainment community, they are looking for new revenue streams as well. The interactive multimedia product provides a whole new frontier."

Gene Kelsey, assistant general manager of Pan- americam Interstar, which is looking to bring the first third-party video-on-demand systems to market, also said the third-party venture is the "right move" for the industry, and that it will help move the industry forward. "In terms of the buyers that are at the show, they are looking for software that is going to work, and that's what we've seen," Palaisa says. "Next year, it could be CD-ROM, so we want to see how that business is proceeding."

Assistant in preparing this story was provided by Ed Christian.

FITNESS VIDS SHAPING UP AS BIG MARKET FORCE

(Continued from page 5)

and Wal-Mart begin their biggest-ever promotions featuring the latest exercise releases from GoodTimes Home Video, PPI Entertainment, and the Maier Group, among others.

tries to move to a billion-dollar volume as has been measured by New York-based GoodTimes, which has grabbed almost 8% of 1993's home video wholesale sales, valued at $2.5 billion, thanks to the latest in Cindy Crawford, as well as "Fabio Fitness;" "The Magic of Mark Wallengren;" and Richard Simmons' "Deal-A-Meal."

The Simpsons cassette, shipping this month, is largely responsible for variable turnstiles passed by the

domestic market—MCA/Universal and Paramount—to fifth place in Billboard's annual ranking of program suppliers.

Because it says it already has booked sales for 1994 sell-through, GoodTimes finished 1993 with estimated revenues of $450 million, a staggering 60% improvement on its 1992 total of $280 million, a seventh-place finish. Competitors say a "private claim that publicly held GoodTimes exaggerates its results, but the 1993 results "wouldn't surprise me," says a top executive. "They move a lot of goods."

Health and fitness titles will remain a potent force in the home video market this year, according to an analyst for Time Warner. Goodtimes has invested $2 million in QVC, which has made a hostile, but richer, bid to acquire Paramount. Cox's investment in QVC's winning the takeover battle.

CIC SHuffles Execs (Continued from page 10)

lay to rest the company's "troubled period" in a public statement that says "speculation and rumors concerning its U.K. subsidiary" will be the "subject of a management audit."

Rumors and speculation concerning CIC have been rife since Nov. 15 when Gutteridge was "granted annual leave" for the first time in over a year. Gutteridge was involved in a "review of internal management issues" (Billboard, Nov. 19) and was due to be reinstated to his position. The latest statement announcing this review was issued a week after the departure of CIC's U.K. director of marketing and sales in the summer. The firm's sales are down 15% year-to-year.

This week's statement goes on to say that "to the extent that such comments surround a routine audit and internal restructure," the company will be "not, of course, the only thing that 'troubled period' means."

Assistant in preparing this story was provided by Ed Christian.

Domestic Home Video Market Shares, 1991-1993

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*Includes distributed labels HBO Video and MGM/UA (also listed individually).
**Includes CIBS/Fox.
***Includes royalties paid by MGM/UA for Turner Library.
FRANK SMATRA, TONY BENNETT MAKE MODERN ROCK INCREDIBLES

[Image of a music cover]...

[Text continues]...
EURO PUBLISH MEET
Representatives of European publishers' associations are being invited to attend an informal meeting in Frankfurt next April, with initial discussions likely to focus on strengthening alliances with European collection societies and relationships with record companies.

3 TENDERS SET L.A. 'ENCORE'
The "three tenors" and their conductor, Zubin Mehta, whose 1990 Rome concert became a global triumph following its audio and video release, are reuniting for a performance July 16 in L.A.'s Dodger Stadium during the 1994 World Cup. The opera supergroup is said to be undecided about a label home for the project. London Records was the audio and video outlet for the Rome concert, and is dickering for "Encore! Carreras-Domingo-Pavarotti.

LANDMARK DIST. IN NEW STRUCTURE
Bulletin hears that as of the first of the year, Steve Plotnicki and Burt Goldstein will form the Landmark Distribution in New York into a new company, which also will encompass the launching of a couple of new labels. The new company will launch regardless of the fate of Profile Records, which Plotnicki and Cory Robbins have been trying to sell...A judge has accepted Alliance Entertainment Corp.'s bid for certain assets of Atlanta-based Nova Distribution in that company's bankruptcy filing. A Jan. 6 date is set to confirm the sale.

Cll Collins explains awards comment
During a Dec. 9 appearance on "The Arsenio Hall Show," Phil Collins denied that a remark he made while serving as host of the 1993 Billboard Music Awards Dec. 8 was a racist one. The singer explained that his comment, "It suddenly got very dark in here," made following an acceptance speech by D. Rea, referred to the atmosphere in the hall and the tone of the rapper's speech. Noting that many of his band members are black, Collins added, "There's not an ounce of racism in my body."

Grammy lifet ime, trustee awards
The 1993-94 Lifetime Achievement Awards from NARAS, the recording academy, have gone to Bill Evans, Aretha Franklin, and Artur Rubinstein, while Norman Granz has received a trustee award. They'll be acknowledged officially during Grammy Week. Also, Garry Shandling will return as host of the 1994 Grammy Awards. The comedian hosted the show in 1990, 1991, and 1993. Next year's show will take place March 1.

ABC's of new live vid promo
New Line Home Video is enlisting the ABC radio network to promote its Rock Solid Rental scheme for three Castle Rock titles due next year. Spots begin with "Needful Things" in February and conclude with "Josh And S.A.M." in April...East Texas Distributing, as anticipated, is buying wholesaler Best Video, Inc. Best is a subsidiary of Super Club Retail Entertainment, just purchased by Blockbuster. ETV, Blockbuster's sole distributor, should conclude the deal this month.

Clint black, ex-manager settle
The recording artist Clint Black and Bill Ham, Black's former manager, have "amicably" settled all their legal actions against each other, according to their lawyers. Both parties have agreed that details of the settlement will not be revealed. Black dropped Ham as his manager and publisher last year, leading to a series of suits and countersuits.

More stamps to feature music acts
Many music legends, some from the blues field, are to be honored with stamps from the U.S. Postal Service next year—perhaps a reflection of the success of the Elvis Presley stamp issued in 1993. The new honorees include Bing Crosby, Nat King Cole, Ethel Merman, Al Jolson, Ethel Waters, Muddy Waters, Bessie Smith, Billie Holiday, Mildred Bailey, Jimmy Rushing, Robert Johnson, and Howlin' Wolf.

The Bulletin wishes all a happy holiday season & new year!
WITH NEW ARTISTS, ESTABLISHED ARTISTS AND UNCONVENTIONAL

WYNONNA

She's one of the best, and we'll tell you "Wy." Since her debut in '91, Wynonna has garnered seven No. 1 singles and sold 4.5 million albums. In '94, she takes you on an adventure into WY'S WORLD.

DAMION HALL

The "quiet" member of Guy, singer-songwriter Damion "Crazylegs" Hall co-produced much of their Double Platinum album THE FUTURE. In 1994, he makes his solo debut by getting STRAIGHT TO THE POINT.

II D EXTREME

Their demo "Cry No More" became a nationwide Top 10 smash. Now, wait no more, cause this trio's self-titled debut featuring "Up On The Roof" is soaring.

MEAT LOAF

Just call 1994 the Year of the Bat. With a nationwide slate of sold-out concerts, the saga continues as Meat Loaf delivers his next single and Michael Bay video, "Rock And Roll Dreams Come Through."

PATTI LABELLE

The busiest woman in show business returns with her first studio release since her Grammy-winning Gold album BURNIN'.

RODNEY CROWELL

The last time Rodney Crowell and Tony Brown got together, they struck Gold. Unfortunately, it was for another label. Now, MCA/Nashville welcomes this definitive "Untamed and True" artist to the most successful family in music.

BOSTON

1994 marks the return of Boston. Produced by founder Tom Scholz, the new album features the signature sound that's sold 12 million albums over the course of three releases.

DIARY OF A MAD BAND is the next thrilling chapter of a success story that includes the award-winning Multi-Platinum debut FOREVER MY LADY and the Gold hit "Lately."

LYLE LOVETT

1994 brings two releases from the acclaimed singer-songwriter-actor and concert sensation: a new studio album, plus a first-ever live recording featuring his greatest tracks and musicianship.

ROCKIN' THE WEST COAST

The Areopagus

"California stoners on axe overload...what a beautiful noise," exclaims NYC's THE PAPER as Dig's self-titled debut sets out to create a nation of believers.

BEST KISSERS IN THE WORLD

Upon hearing the Best Kissers' new album BEEN THERE, ALTERNATIVE PRESS called them "a band which wanders the edge of pure pop teen angst with such guile, yet is not unduly poised to turning up the amps and going gggrmmmggg."
ALS

nice, one knows how to have a good time, the King of Margaritaville. Parrotheads voice, because in '94, Jimmy delivers a wide tour, his first studio album since and a treasure chest full of surprises.

JIMMY BUFFETT

The voice of the seminal rap duo Eric B. & Rakim makes his solo debut. His first single, "Heats It Up" from the CLUNKEN soundtrack, is already living up to its title.

RAKIM

The voice of the seminal rap duo Eric B. & Rakim makes his solo debut. His first single, "Heats It Up" from the CLUNKEN soundtrack, is already living up to its title.

JODY WATLEY

After a Platinum album, a Gold album and a Grammy Award, Jody Watley returns with INTIMACY — an unflinching look at modern love that combines the sensuous sounds of '70s soul with a contemporary attitude.

LIVE

Their acclaimed debut MENTAL JEWELRY instantly made them an MTV Buzz Band. Now, with producer Jerry Harrison of Talking Heads, Live returns with an album that surpasses its predecessor.

In 1992, the rock world proclaimed her its Top Female Artist as her debut RACINE pounced out three Top 10 AOR hits. In 1994, Sass offers RATS to those who would cage her.

MARTY STUART

For this Grammy-winning young pioneer in contemporary Country Music, it's superstardom time. With a Gold album under his belt, he returns semi-tanned, well-traveled and with a suitcase full of songs. Produced by Tony Brown, his new album LOVE AND LUCK heads your way this March.

RALPH TRESVANT

On his second album, IT'S GON' DOWN, the former New Edition front man displays all the smooth talent that propelled his solo debut just Platinum.

RAHFAF

"He's a love man all right," writes VIBE at the much-emulated voice of Guy makes his seductive solo debut with THE TRUTH, featuring the lush hit "Let's Make Love."

GLADYS KNIGHT

The legendary voice behind such timeless classics as "Midnight Train To Georgia" and "If I Were Your Woman" brings magic to her new album, JUST FOR YOU.

RHYTHM, COUNTRY & BLUES

Produced by Don Was, the dream project RHYTHM, COUNTRY & BLUES unites Country and R&B legends in once-in-a-lifetime duets. The extraordinary pairings include Clet Atkins with Allan Toussaint, Clint Black with the Pointer Sisters, Natalie Cole with Reba McEntire, Vince Gill with Gladys Knight, Al Green with Lyle Lovett, George Jones with B.B. King, Patti LaBelle with Travis Tritt, San Moore with Conway Twitty, Aaron Neville with Trisha Yearwood, Little Richard with Tanya Tucker, and The Staple Singers with Marty Stuart. Watch for a national television broadcast this Spring.

JIMI HENDRIX

The Experience continues with NEW Hendrix releases, including a compilation of previously unreleased Blues tracks and his first-ever Woodstock album.

NAME TO WATCH IN '94

Bell Biv DeVoe • Big Daddy Kane • Mary J. Blige • Bobby Brown

AND COMING SOUNDTRACKS

The Flintstones • Blue Chips 8 Seconds • Beverly Hills Cop III

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LASTING IMPRESSIONS 1994
WEA CHIEF
HENRY DROZ
Retires After 16 Years At The Top