all-time

kenneth "babyface" edmonds

"the living love song"

ali  marshall  douglass

often in our lifetime, we come across certain individuals who
greats!

Every star has their moment to shine, but originality never runs out of time... The world holds on to memories of the Great Ones, and brightly he shines, our never ending love song,...Face.

baby face

davis

hughes

robinson

are so innovative that their names start to represent what they do.
Cover Story

Year End '95

Nineteen ninety-five was a year of contrasts. While commercial success for some while others toiled in obscurity despite critical acclaim was the story of the past year. But after all is said and done, it is the consumer that has spoken. Cash Box's Year End Polls tell the tale of the tally. Pop Singles Awards—page 10, Pop Albums Awards—page 11, Urban Singles Awards—page 24, Urban Albums awards—page 25, Rap Singles Awards—page 27, Jazz Awards—page 29, Country Singles Awards—page 43, Country Album Awards—page 45, Country Indie Awards & Industry Awards—page 46, Positive Country Awards—page 48.

A Spotlight Kenneth "'Babyface" Edmonds

Already an award songwriter, performer and producer, Kenneth "'Babyface" Edmonds has applied all three talents, and worked with some of the strongest female vocal talent in the industry, to produce the Arista Records soundtrack and score to the 20th Century Fox film Waiting To Exhale. Cash Box urban editor Gil L. Roberton IV shines the spotlight on this prodigious talent and his work on this film's music.

—see pages 14-20

The next Cash Box issue will be dated January 20, 1996. Happy New Year!!

CONTENTS

COLUMNS

East/West .................................................. 6

The Rhythm & The Rhyme ............................... 26 & 27

Latin Lowdown ........................................... 34

CHARTS

Top 100 Pop Singles ..................................... 8

Top 100 Pop Albums .................................... 12

Top 100 Urban Single ................................... 22

Top 75 R&B Albums ..................................... 26

Top 25 Rap Singles ...................................... 27

Top 15 Weekly Film Grosses ............................ 32

Top 100 Country Singles ............................... 36

Top 75 Country Albums ................................ 39

CMT Top 12 Video Countdown ......................... 39

Top 40 Positive Country Singles ....................... 49

DEPARTMENTS

Latin Reviews ............................................. 14

UK ......................................................... 31

Film ....................................................... 32

Country/Positive Country ............................... 36-49

Coin Machine ............................................ 50

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The next year promises to be full of surprises in the multi-billion dollar music industry as the effects of new executive alignments, a retrenching in the retail segment and greater resources being poured into new technology and media will be close examination in 1996. Developments in each of these areas will be intricately bound together as the new executives' visions will probably linger on how to make enhanced CDs, CD-ROM titles and online services turn into a blockbuster bottom line. And most major record companies, as was signaled in 1995, will attempt to buttress a software retail community that ailed mightily in the last year, primarily due to price competition from discount merchandisers and record clubs.

Perhaps the most significant changes last year revolved around the high-level executives, particularly those at the Time Warner music division and the MCA Music Entertainment Group. In the last two months of 1995, the Warner Music Group lost longtime Time Warner executive Doug Morris, who lost his job as president of Warner Music Group U.S. after group chairman Bob Morgado left, and Michael Fuchs was named chairman/CEO of the group while retaining his post as chairman of HBO. The Morris exit came on the heels of other Time Warner executive star power losses such as Mo Ostin, Lenny Waronker and Bob Krasnow who left top positions at WMG. And each of the deposed executives found a home at MMEG or labels affiliated with MMEG.

Krasnow landed first at MMEG, where he opened a partnership with the company and launched Krasnow Entertainment. Then came Morris, who partnered with the company to open his Rising Tide label. And then Ostin, son Michael and Waronker assumed management responsibility at Dreamworks SKG Music, the record company concern established by Hollywood heavyweights Steven Spielberg, Jeffrey Katzenberg and David Geffen. The company’s two music labels—Dreamworks Records and SKG Records—are marketed through Geffen Records, which has a distribution relationship with MCA’s Uni Distribution and MCA Music Entertainment International.

But the music executive game of musical chairs was hardly over at this point. Longtime MMEG chairman/CEO Al Teller resigned his post citing philosophical differences, and MCA Records president Richard Palmese also departed. In a bit of irony, Morris was named to MMEG’s top post. He moved fast to put his executive team in place. Long-time W MG executive Mel Lewinter left the company and joined Morris’ brain trust as vice chairman and perenniel MMEG exec Zach Horowitz was named president of the company. Wunderkind Jay Bober, who helped launch the little indie that could, I.R.S. Records, and also

Helped build the fortunes of MCA Music Publishing, was named president of the MCA label.

And the most vivid irony, Fuchs was ousted from his posts at Time Warner, a move widely believed to be the result of his vocal opposition to a merger between TW and Turner Broadcasting Systems, Inc. He was replaced by the highly-regarded film/video executives Robert Daly and Terry Semel, already the heads of Time-Warner’s Warner Bros. Pictures.

And as the dust settled on the executive hub-bub, and industry pundits surveyed the landscape, they discovered that Danny Goldberg, the management and independent label executive who had been recruited into the WMG fold by Morris, had vacated his post as chairman of the Warner Bros. Record group and had ended up the head of Mercury Records, replacing president Ed Eckstein. PolyGram had also moved to put in hip-hop/New Jack Swing impresario Andre Harrell in place as president/CEO of the legendary Motown Records, replacing Jermaine Bushy and hoping to infuse some fresh artist development at the beleaguered label.

As these executives settle into their game plans for 1996 and beyond, they will have to tackle substantive issues like how to contain development of and positioning of new media such as enhanced CDs, CD-ROM, etc., in a retail environment that must recover from a pervasive malaise that crippled the bottom line in 1995.

Nearly every major label has established web sites on the Internet and through other online services to do more direct promotion to the consumer, and several major manufacturers, including Time Warner, Sony, Toshiba and Philips, have come together on a standard for a new format known as the Digital Video Disc (DVD), which will carry sights and sounds to the consumer with a capacity of about two-hours worth of material. By the end of 1996 players for the DVD will be available to consumers.

During the 1995 convention held by the National Assn. of Recording Merchandisers (NARM), new technologies and multimedia software were centerpiece topics. And already dealers such as Blockbuster are entering online, cyberspace merchandising and also exploring widening their inventories so they may provide new media titles to consumers. Another seminal issue embraced by NARM at the confab was the effect record clubs and discount stores have had on traditional software retailing.

While there was a plethora of brick selling titles through 1995, record clubs became the focus of a NARM study that explored questions such as the number of consumers that shop through record clubs, if such consumers also use retail outlets and—the bottom line—how the record club pricing effects public perception of the value of pre-recorded music. Labels such as Virgin, MCA and Geffen have opted not to renew contracts with the record clubs, and other labels have indicated that they may follow suit.

In response to record club merchandisers (i.e. Target, Wal Mart, Best Buys, etc.) companies such as Time Warner’s WEA have instituted policies that penalize discount outlets for pricing items below minimum suggested retail price. A palatable example of the pricing competition came last year in the form of bankruptcy battles waged by retail chain The Wherehouse.

Everything was not dollars and cents in 1995. As the next election year approaches, politicians and social lobbyists alike renewed their attack on rap music, calling to task companies that release product containing what they deem to be objectionable lyrics. The most widely publicized attack came on two fronts against Time-Warner: from former Secretary of Education William Bennett and Sen. Bob Dole (R-KS), a presidential hopeful this year, and activist C. Dolores Tucker. TW was especially raked over the coals for their distribution of the Interscope Records product by Snoop Doggy Dogg and Tat Dugg Pound. Time Warner sold back its 50% stake in Interscope, told the company it would continue to distribute on a record-by-record basis but would not touch product that came from the Deathrow/Interscope association.

Legislatively, the highlights include: passage of the Performance Rights in Sound Recordings Act; the battle for passage of the Fairness in Music Licensing bill by music Executing groups against unrestricted use of recorded music at eateries and bars; the ongoing effort to create copyright protection from plus-50 to life plus-70 years; and several actions on the international front to stop piracy, particularly in China, where an agreement struck last year is in danger of collapse.

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Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548
IS THAT ALL THERE IS? Old man 1995 is just about to make his final curtain call, which makes it appropriate to take a glance back at some of the accomplishments that have been happening under his tenure. This swirl around the sun has seen a host of different trends and events of which the following is a sampling.

The Rebirth of Britain’s way over us Yanks has restarted after early reports about the non-existence of Union Jack waivers in the U.S. charts. Then they came back with a vengeance. Geffen’s Elastic, Epic’s Oasis, Island’s Tricky, Elektra’s Stereolab and SIBK’s Blur to name a few have firmly planted their feet on American soil. All of these musicians are relatively new, but most harken back to more glorious English musical periods. The UK has always been able to give initial hype to their brethren, the question has become: can they sustain themselves into the new year or is the sun setting on the British Empire?

A Handful of Twang has been heard coming from the heartland as the largest resurgence of Country influenced rock since the late 60s (we discount the early 80’s media-generated West Coast “American Sound” which failed miserably) has hit the road with a firm trot. Led by American’s Jayhawks, Warner Bros’ Son Volt, Drag City’s Palace Music, Capitol’s Sparklehorse, Sire/Reprise’s Wilco, Tag’s Bottle Rockets and last, but certainly not least, Thrill Jockey’s Freakwater. These bands have pushed a once moribund genre back into the spotlight where it has grown and blossomed. The question now becomes: does this phenomenon have the ability to continue, or will it just take that dusty trail out of town?

A Game of Musical Musical Chairs has become a full blown epidemic in the world of Indie Rock. It has gotten hard to tell who is in what band without a scorecard, as groups and personalities switch and interchange faster than a speeding bullet. Once just a Chicago disease, this virus has spread throughout the musical body, with Maverick/Reprise’s The Rentals bringing the bug into the nest of the major labels. With Touch & Go’s June of 44, Thrill Jockey’s Tortoise, and Anyway’s Jenny Mae all putting out well received albums, makes the idea of a cure unthinkable. Part of this is possibly due to the slow down in how much material labels are willing to put out by any one artist or for people to try other forms of music. Whatever is spurring this on will no doubt be infecting more people in 1996.

In the Middle of Ohio is a town that has not been a magnet for the attention of the media. Columbus, though, has become an unsuspecting hub of activity. With Onion/American’s Thomas Jefferson Slave Apartments, Amphetamine Reptile’s Gaunt, Crypt’s New Bomb Turks, Silbreeze’s The Yipps and In the Red’s Bassholes all calling the capital city home, this is the ripest scene in some time. After Seattle there was a hoot to find the next aural pot of gold, but with all the attention many nascent cities found their fledglings burning up underneath the glare. With a burst of energy Columbus was put on the map and will be a beacon for the New Year.

CRYSTAL BALL GAZING: Already one can start to taste the fresh releases that are in the oven for 1996. Cat Power (Smells Like Records) out of New York will be on the tips of many tongues as their first full length slow drops in during January. Richard Davies (Fryaddy) who has already generated quite a buzz should have his solo debut on the racks the same month. V-3 (Onion), a member of the aforementioned Buckeye contingent, has their album Photograph Burns ready to burn rubber in February. And this only the start of what should be a fine crop. So grab a mug of egg nog and enjoy the bowl games.

THE END OF AN ERA: The Ringling Sisters presented their Christmas card to L.A. for the last time, as the trio held its 10th, and final, “Fund raiser” at the Palace. Over the past decade, some of L.A. music’s most storied and important acts have grace the stage for charity. Among those were X, Concrete Blonde, Jim Carroll, Babes In Toyland and a reunited Dream Syndicate.

This year proved no different, as critically acclaimed acts like Phrane joined forces with proven sellers such as The Red Hot Chili Peppers’ Flea and Mike Watt, as well as some of L.A.’s next wave of stars, Extra Fancy and The Muffs.

Given the presence of Watt, Flea and Henry Rollins, who performed a spoken word set highlighted by his moving tale of a meeting with a 17 year-old Australian dying of Leukemia, one would’ve expected an L.A. mob scene. And while many industry folk and veterans of the local press scene were on hand, the six-hour show stayed on a very relaxed keel throughout, never getting too crowded at the front or too disruptive. Though, Rollins did have to get belligerent with a few fans. The gig was made all the more enjoyable by the sense of community that permeated the venue on this night. That spirit was embodied by a series of duets, including former Runaway Cherie Currie with Extra Fancy and Gun Club lead vocalist/Sam Kinison look-alike Jeffrey Lee Pierce with Possum Dixon.

For pure entertainment value, no one touched everyone’s favorite Jewish folk-singer, lesbian, Phrane. Spinning witty tales of life as a "butch" and about Hilary Clinton in her beautiful voice, Phrane’s 20 minutes on stage were the high point of the night. She then topped it off by signing autographs in the lobby. Other highlights included Flea’s acoustic set, joined by Watt on bass. Extra Fancy’s superb "You Think You’re A Movie Star," the Muffs and Gun Club’s thrashing assault.

Though on this night, the real winners were the orphans involved with Hollygrove Orphanage, L.A. Youth Network and My Friend’s Place. Rollins summed up the event best when he said, “364 days I might be a dick, devil, asshole, but one night of the year I get to be good.” (32)

PETE FOUNTAIN BRINGS A TOUCH OF CLASS TO THE HOLIDAYS: Okay, you’ve just stuffed your face with holiday dinner, the in-laws have finally left and the kids are out of the house. All you want is to sit on the couch with your bottle of merlot and the lights dimmed. All you need now is the right music. The album: Pete Fountain’s elegant and graceful Ranwood recording, A Touch Of Class.

The Louisiana clarinet player, long regarded as one of jazz’s liveliest performers, brings style to such classics as George Gershwin’s “Rhapsody In Blue,” “April In Paris” and Hank Williams’ “Your Cheatin’ Heart,” with a little vocal assistance from The Jordanaires.

The 18-piece MCA-distributed disc breathes with an easy going smoothness that effortlessly bridges together classics of American and French song. In addition to his role as musician, Fountain is credited with co-writing three tracks, displaying his versatility.

In this fast-paced, hectic season, there’s nothing quite like this masterful collection to help you take in a deep breath and get ready to go back to work in the new year.
Year End

1995: It Was A Year

By Steve Baltin

HOOITIE & THE BLOWFISH'S Cracked Rear View was the perfect number one album for one of the most non-descript years in recent pop/rock memory. Of the five or six acts that ruled the pop/rock roost in 1995, only Alanis Morissette, with her passionate Jagged Little Pill CD brought the crunch cut off utterly dominate the year. Mixing uptempo rockers like "Only Wanna Be With You" with ballads like "Let Her Cry," the band made its presence felt at virtually every major radio format and became one of the first acts to show off the power of the newly formatted VH1 and the eclectic Triple A radio stations, the format that was also responsible for breaking Dave Matthews Band and Hootie & the Blowfish into the top ten and turning Joan Osborne into a buzz act.

Though Triple A played an abundance of Morissette and Live, those artists' popularity on Modern Rock radio, plus MTV, make it harder to gauge just how much the newcomers had to do with those acts' storybook years.

Live's debut album, Mental Jewelry, released in 1992, garnered the band raves from no less than Bruce Springsteen and set the Pennsylvania quartet up as one of the hot up and comers on the rock scene. Proving that timing is everything, the band's "Throwing Copper" was released in 1994, at the height of alternative music's popularity. A year after it was released, the album hit the top of the charts and lingered around the top ten long enough to make it the fourth biggest album of the year. After the band's "Selling The Drama," set "em up for mainstream success, with strong Modern Rock support and MTV Buzz Bin status, "Lightning Crashes" pushed them to the top, garnering play on CHR and Top 40.

The other three acts that helped 1995 become the year of no spice chicken without the skin found their way to the top on varying roads. Boyz II Men, like Live, laid down the groundwork in 1994, with the fall release of II and the smash hit, "On Bended Knee." The Motown act continued its domination of the singles chart in 1995, scoring with "Water Runs Dry" and the chart-topping end-of-the-year duet with Mariah Carey, "One Sweet Day."

Carey's late season album, Fantasy, went to number one largely on the strength of her previous track record and lots of love from MTV. In fact, the album may end up being the biggest of her career, and has the potential to go through the first quarter of '96 as a consistent seller.

TLC, on the other hand, had some prior success, but 1995 was clearly the trio's coming out party. The group's sleeky "Creep"-sized disc was the number two album of the year. In addition, the trio swept this year's MTV Video Music Awards, beating such video staples as Michael Jackson and Madonna. TLC's strong showing at the Awards was a defining moment in proving 1995 to be the year of the breakthrough artist.

Of the top ten albums of the year, three were debut albums, from Morissette, Offspring and Hootie; the albums from Green Day, Live, TLC and new country darling Shania Twain were their first to even make the top ten, let alone a year-end top ten. Only The Eagles, Boyz and Garth Brooks had any prior tenure in the charts' golden circle.

So, there is the top of the commercial heap for 1995. The acts who sold the most, generated the most airplay and probably made the most money in the commercial world, the queen was clearly Morissette. A worthy choice, and one who made a run at that title in the critical world, but artistically, there was only one Queen in 1995, and she surpassed all other men and women to be 1995's artist of the year.

When Island Records' PJ Harvey early in the year released her haunting, intimate confessional, To Bring You My Love, it was greeted by the same raves and swarming that had greeted all of her earlier work. Universally praised for its bare-boned nature, the CD, buoyed by support for the hypnotic first single, "Down By The Water," debuted in the national top ten.

The difference between this album, and PJ's other critical favorites, was on the stage. In addition to releasing one of the top three albums of the year, the overshadowing Bruce Springsteen's stark The Ghost Of Tom Joad and Germaine Fibbers' stirring Lost Somewhere Between The Earth And My Home, Harvey was one of the year's hardest working and exciting touring acts.

In between her two largely sold-out headlining tours, Harvey opened for Live during the summer, bringing her enthralling stage presence to a whole new slew of fans. While factoring the quality of her album, the stage show, commercial impact and songwriting, no one else really came close to Harvey, despite some impressive music that came

(Continued on page 9)
Moby

Geraldine Fibbers (Virgin): Those of you who read Cash Box on a regular basis are probably getting sick of hearing about this band, but the group really is that good. It’s been a long time since any new band has come with such a strong combination of poise and youthful creativity and passion. Even with so much competition, five years from now, the Fibbers will likely turn out to be the find of ’95. If you don’t believe me, check out “Dragon Lady,” “Lil’ybelie’” and “Get Thee Gone.” You too will believe.

Chris Isak (Warner Bros.): Isak’s Forever Blue was easily the saddest album of the year. In fact, it could be said the album broke Hearts 101 class. But, if you should decide to pour your heart out on record, then it should be done with the sincerity, maturity and insightfulness Isak showed throughout the collection. And, surprise, surprise, he retained his trademark sense of humor on stage for one of the most enjoyable shows of the year.

Alanson Morissette (Maverick/Warner Bros.): It seems like at this point there’s nothing left to be said about the 21-year-old hellcat from Canada. And that may be true. After all, she graced the covers of Rolling Stone and Spin in the same week. And prior to that, she was everywhere else. If you think this is not worthy of this much hype, listen to the record and see her life. She is the real deal.

Moby (Electra): Moby’s eclectic Everything Is Wrong album was supposed to be the record that broke trance into the masses. The masses apparently still weren’t ready, but it’s not Moby’s fault. Moby took techno to a new level by injecting honest emotion into his sufisticative ambient grooves. He then took it even an higher level by covering Hendrix and Lynch/Skynrd songs in concert. Because of his groundbreaking work, Moby was closest to Harvey.

Moby

Moby

Bjork

Moby

Moby

Moby

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Moby
**TOP 50 POP SINGLES**

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<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Seal</td>
<td>Kiss From A Rose</td>
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<td>2</td>
<td>Madonna</td>
<td>Take A Bow</td>
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<td>3</td>
<td>Boyz II Men</td>
<td>On Bended Knee</td>
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<td>4</td>
<td>Dionne Farris</td>
<td>I Know</td>
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<td>5</td>
<td>Blues Traveler</td>
<td>Run Around</td>
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<td>6</td>
<td>TLC</td>
<td>Waterfalls</td>
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<td>7</td>
<td>All-4-One</td>
<td>I Can Love You Like That</td>
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<td>8</td>
<td>TLC</td>
<td>Creep</td>
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<td>9</td>
<td>Montell Jordan</td>
<td>This Is How We Do It</td>
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<td>10</td>
<td>Boyz II Men</td>
<td>Water Run Dry</td>
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<td>11</td>
<td>Monica</td>
<td>Don’t Take It Personal</td>
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<td>12</td>
<td>Coolio</td>
<td>Gangsta's Paradise</td>
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<td>13</td>
<td>Michael Jackson</td>
<td>You Are Not Alone</td>
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<td>14</td>
<td>Real McCoy</td>
<td>Another Night</td>
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<td>15</td>
<td>Bryan Adams</td>
<td>Have You Ever Loved A Woman</td>
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<td>16</td>
<td>Janet Jackson</td>
<td>Runaway</td>
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<td>17</td>
<td>Soul For Real</td>
<td>Candy Rain</td>
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<td>18</td>
<td>Hootie &amp; The Blowfish</td>
<td>Only Want To Be With You</td>
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<td>19</td>
<td>TLC</td>
<td>Red Light Special</td>
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<td>Here Comes The Hotstepper</td>
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<td>27</td>
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<td>Total Eclipse Of The Heart</td>
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<td>Luniz</td>
<td>I Got 5 On It</td>
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<td>The Notorious B.I.G.</td>
<td>Big Poppa</td>
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<td>Someone</td>
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<td>Mookie</td>
<td>African Queen</td>
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<td>Hootie &amp; The Blowfish</td>
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<td>Jade</td>
<td>Every Day Of The Week</td>
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<td>34</td>
<td>The Notorious B.I.G.</td>
<td>One More Chance</td>
</tr>
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<td>Brownstone</td>
<td>If You Love Me</td>
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<td>37</td>
<td>Soul For Real</td>
<td>Every Little Thing I Do</td>
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<td>38</td>
<td>Martip Page</td>
<td>In The House Of Stone And Light</td>
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<td>39</td>
<td>Hootie &amp; The Blowfish</td>
<td>Let Her Cry</td>
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<tr>
<td>40</td>
<td>4 P.M.</td>
<td>Sukiyaki</td>
</tr>
<tr>
<td>41</td>
<td>Sophie B. Hawkins</td>
<td>As I Lay Me Down</td>
</tr>
<tr>
<td>42</td>
<td>Vanessa Williams</td>
<td>The Colors Of The Wind (From &quot;Pocahontas&quot;)</td>
</tr>
<tr>
<td>43</td>
<td>Mokenstef</td>
<td>He's Mine</td>
</tr>
<tr>
<td>44</td>
<td>Melissa Etheridge</td>
<td>I'm The Only One</td>
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<tr>
<td>45</td>
<td>Brandy</td>
<td>I Wanna Be Down</td>
</tr>
<tr>
<td>46</td>
<td>Michael &amp; Janet Jackson</td>
<td>Scream</td>
</tr>
<tr>
<td>47</td>
<td>Brandy</td>
<td>Brokenhearted</td>
</tr>
<tr>
<td>48</td>
<td>Del Amitri</td>
<td>Roll To Me</td>
</tr>
<tr>
<td>49</td>
<td>Madonna</td>
<td>Secret</td>
</tr>
<tr>
<td>50</td>
<td>Elton John</td>
<td>Believe</td>
</tr>
</tbody>
</table>

**TOP MALE ARTISTS:**
1. Michael Jackson-MJJ/Epic
2. The Notorious B.I.G.-Bad Boy/Arista
3. Seal-ZZT/Sire
4. Montell Jordan-PMP/RAL/Def Jam
5. Coolio-Tommy Boy

**TOP URBAN CROSSOVER MALE ARTISTS:**
1. The Notorious B.I.G.-Bad Boy/Arista
2. Montell Jordan/PMP/RAL/Def Jam
3. Coolio-Tommy Boy
4. Shaggy-Virgin
5. Jon B-Yab Yum/550 Music

**TOP NEW MALE ARTISTS:**
1. Montell Jordan-PMP/RAL/Def Jam
2. Jon B-Yab Yum/550 Music

**TOP FEMALE ARTISTS:**
2. Brandy-Atlantic
3. Janet Jackson-Virgin
4. Dionne Farris-Columbia
5. Monica-Rowdy/Anista

**TOP URBAN CROSSOVER FEMALE ARTISTS:**
1. Brandy-Atlantic
2. Janet Jackson-Virgin
3. Monica-Rowdy/Arista
4. Vanessa Williams-Wing/Mercury
5. Adina Howard-Mecca Don/EastWest

**TOP NEW FEMALE ARTISTS:**
1. Dionne Farris-Columbia
2. Monica-Arista
3. Des’Ree-550 Music
4. Adina Howard-Mecca Don/EastWest
5. Nikki French-Critique

**TOP GROUPS:**
1. TLC-LaFace/Arista
2. Boyz II Men-Motown
3. Hootie & The Blowfish-Atlantic
4. Real McCoy-Atlantic
5. Soul For Real-Uptown/MCA

**TOP POP/ROCK GROUPS:**
1. Hootie & The Blowfish-Atlantic
2. Real McCoy-Atlantic
3. Blues Traveler-A&M
4. Bon Jovi-Mercury
5. Del Amitri-A&M

**TOP NEW POP/ROCK GROUPS:**
1. Hootie & The Blowfish-Atlantic
2. Real McCoy-Atlantic
3. Blessed Union Of Souls-EMI
4. Take That-Atlantic
5. Corona-EastWest

**TOP ALTERNATIVE CROSSOVER GROUPS:**
1. goo-goo dolls-Warner Bros.
2. Better Than Ezra-Elektro
3. Soul Asylum-Columbia

**TOP DANCE GROUPS:**
1. Real McCoy-Arista
2. Corona-EastWest
3. Rednex-Jive

**TOP URBAN CROSSOVER GROUPS:**
1. TLC-LaFace/Arista
2. Boyz II Men-Motown
3. Soul For Real-Uptown/MCA
4. All-4-One-Bitzz/Atlantic
5. Luniz-Noo Trybe/Virgin
### TOP 50 POP ALBUMS

1. Hootie & The Blowfish - Cracked Rear View - Atlantic
2. TLC - Crazysexycool - LaFace/Arista
3. Boyz II Men - II - Motown
4. Live - Throwing Copper - Radioactive/MCA
5. The Eagles - Hell Freezes Over - Geffen
7. Garth Brooks - The Hits - Capitol Nashville
9. Offspring - Smash - Epitaph
10. Shania Twain - The Woman In Me - Mercury
11. The Cranberries - No Need To Argue - Island
12. Sheryl Crow - Tuesday Night Music Club - A&M
13. Soundtrack - The Lion King - Walt Disney
15. 2Pac - Me Against The World - Interscope
17. Blues Traveler - Four - A&M
19. Nirvana - Unplugged In New York - DGC/Geffen
20. Soundtrack - Pocahontas - Walt Disney
21. Soundtrack - Friday - Priority
22. Pearl Jam - Vitalogy - Epic
23. Dave Matthews Band - Under The Table And Dreaming - RCA
24. Soundtrack - Dangerous Minds - MCA

### POP ALBUM ARTISTS

#### TOP MALE ARTIST:
1. Garth Brooks - Capitol Nashville
2. John Michael Montgomery - Atlantic
3. 2Pac - Interscope
5. Michael Jackson - Epic/MJJ

#### TOP NEW MALE ARTIST:
1. Montell Jordan - RAL/Def Jam
2. D’Angelo - EMI
3. Raekwon-Loud/RCA

#### TOP FEMALE ARTIST:
2. Shania Twain - Mercury
3. Sheryl Crow - A&M
4. Manah Carey - Columbia

#### TOP NEW FEMALE ARTIST:
2. Brandy - Atlantic
3. Faith-Bad Boy/Arista

#### TOP URBAN CROSSOVER MALE ARTIST:
1. 2Pac - Interscope
2. Montell Jordan - RAL/Def Jam
3. Too Short - Jive
4. Raekwon-Loud/RCA
5. DJ Quick-Profile

#### TOP URBAN CROSSOVER FEMALE ARTIST:
1. Mary J. Blige - MCA/Uptown
2. Janet Jackson - Virgin
3. Brandy - Atlantic

#### TOP COUNTRY CROSSOVER MALE ARTIST:
1. Garth Brooks - Capitol Nashville
2. John Michael Montgomery - Atlantic
3. Tim McGraw - Curb

#### TOP COUNTRY CROSSOVER FEMALE ARTIST:
1. Shania Twain - Mercury
2. Reba McEntire - MCA
3. Trisha Yearwood - MCA

#### TOP GROUPS:
1. Hootie & The Blowfish - Atlantic
2. TLC - LaFace / Arista
3. Boyz II Men - Motown
4. Live - Radioactive / MCA
5. The Eagles - Geffen

#### TOP POP/ROCK GROUPS:
1. Hootie & The Blowfish - Atlantic
2. Live - Radioactive / MCA
3. The Eagles - Geffen
5. Offspring - Epitaph

#### TOP URBAN CROSSOVER GROUPS:
1. TLC - LaFace / Arista
2. Boyz II Men - Motown
3. Bone Thugs-N-Harmony - Ruthless/Relativity
4. Jodeci - Uptown / MCA
5. Naughty By Nature - Tommy Boy

#### TOP COUNTRY CROSSOVER GROUPS:
1. The Tractors - Arista
2. Alabama - RCA
3. The Mavericks - MCA

#### TOP SOUNDTRACK ALBUM:
1. Lion King - Walt Disney Records
2. Pocahontas - Walt Disney Records
3. Friday - Priority
4. Dangerous Minds - MCA
5. Batman Forever - Atlantic

#### TOP POP/ROCK MALE ARTIST:
1. Tom Petty - Warner Bros.
2. Bruce Springsteen - Columbia
5. Bob Seger - Capitol

#### TOP POP/ROCK FEMALE ARTIST:
2. Sheryl Crow - A&M
3. Manah Carey - Columbia
5. Natalie Merchant - Elektra

#### TOP HARD ROCK GROUPS:
1. White Zombie - Geffen
2. Van Halen - Warner Bros.
3. Aerosmith - Geffen
4. Bush - Trauma / Interscope
5. AC/DC-EastWest/EEG

#### TOP ALBUM ALTERNATIVE FEMALE ARTIST:
2. Sheryl Crow - A&M
3. Natalie Merchant - Elektra
4. Annie Lennox - Arista
5. Melissa Etheridge - Island

#### TOP ALBUM ALTERNATIVE MALE ARTIST:
1. Tom Petty - Warner Bros.
2. Bruce Springsteen - Columbia
4. Sting - A&M

#### TOP ALBUM ALTERNATIVE GROUPS:
1. Hootie & The Blowfish - Atlantic
2. Eagles - Geffen
3. Blues Traveler - A&M
4. Dave Matthews Band - RCA
5. REM - Warner Bros.
### Year-End Top 100 Pop Albums

**December 30, 1995**

<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Anthology 1</strong></td>
<td>The Beatles</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><strong>Daydream</strong></td>
<td>Mariah Carey</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td><strong>Fresh Horses</strong></td>
<td>Garth Brooks</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td><strong>Christmas in the Aire</strong></td>
<td>Mannheim Steamroller</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td><strong>Waiting to Exhale</strong></td>
<td>Soundtrack</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td><strong>Cracked Rear View</strong></td>
<td>Hootie &amp; The Blowfish</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td><strong>Jagged Little Pill</strong></td>
<td>Alanis Morissette</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>** Mellon Collie and the Infinite Sadness**</td>
<td>Smashing Pumpkins</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td><strong>CrazySexyCool</strong></td>
<td>TLC</td>
<td>9</td>
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<tr>
<td>10</td>
<td><strong>R. Kelly</strong></td>
<td>R. Kelly</td>
<td>10</td>
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<tr>
<td>11</td>
<td><strong>Souvenirs: Greatest Hits</strong></td>
<td>Vince Gill</td>
<td>11</td>
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<tr>
<td>12</td>
<td><strong>Something to Remember</strong></td>
<td>Madonna</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td><strong>The Greatest Hits Collection</strong></td>
<td>Alan Jackson</td>
<td>14</td>
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<td>14</td>
<td><strong>Sixteen Stone</strong></td>
<td>Bush</td>
<td>16</td>
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<tr>
<td>15</td>
<td><strong>Gangsta's Paradise</strong></td>
<td>Coolio</td>
<td>16</td>
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<tr>
<td>16</td>
<td><strong>The Remixed Collection</strong></td>
<td>Boyz II Men</td>
<td>18</td>
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<tr>
<td>17</td>
<td><strong>The Woman in Me</strong></td>
<td>Shania Twain</td>
<td>19</td>
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<tr>
<td>18</td>
<td><strong>Tigertail</strong></td>
<td>Natalie Merchant</td>
<td>25</td>
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<tr>
<td>19</td>
<td><strong>Starting Over</strong></td>
<td>Reba McEntire</td>
<td>26</td>
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<tr>
<td>20</td>
<td><strong>Four</strong></td>
<td>Blues Traveler</td>
<td>29</td>
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<tr>
<td>21</td>
<td><strong>All I Want</strong></td>
<td>Tim McGraw</td>
<td>13</td>
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<tr>
<td>22</td>
<td><strong>This Is Christmas</strong></td>
<td>Luther Vandross</td>
<td>22</td>
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<tr>
<td>23</td>
<td><strong>The Memory of Trees</strong></td>
<td>Enya</td>
<td>36</td>
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<tr>
<td>24</td>
<td><strong>The Bridge</strong></td>
<td>Ace of Base</td>
<td>24</td>
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<tr>
<td>25</td>
<td><strong>A Boy Named Goo</strong></td>
<td>Goo Goo Dolls</td>
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<td><strong>Inseminac</strong></td>
<td>Green Day</td>
<td>30</td>
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<tr>
<td>27</td>
<td><strong>Design of a Decade 1986-1996</strong></td>
<td>Janet Jackson</td>
<td>20</td>
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<tr>
<td>28</td>
<td><strong>Dogg Food</strong></td>
<td>The Dogg Pound</td>
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<tr>
<td>29</td>
<td><strong>Your Little Secret</strong></td>
<td>Melissa Etheridge</td>
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<td>30</td>
<td><strong>Stripped</strong></td>
<td>The Rolling Stones</td>
<td>27</td>
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<tr>
<td>31</td>
<td><strong>Presidents of the United States</strong></td>
<td>Presidents Of the United States</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td><strong>Under the Table and Dreaming</strong></td>
<td>Dave Matthews Band</td>
<td>48</td>
</tr>
<tr>
<td>33</td>
<td><strong>Greatest Hits 1985-1995</strong></td>
<td>Michael Bolton</td>
<td>26</td>
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<tr>
<td>34</td>
<td><strong>Dangers Minds</strong></td>
<td>Soundtrack</td>
<td>32</td>
</tr>
<tr>
<td>35</td>
<td><strong>Alice in Chains</strong></td>
<td>Alice in Chains</td>
<td>33</td>
</tr>
<tr>
<td>36</td>
<td><strong>The Hits</strong></td>
<td>Garth Brooks</td>
<td>54</td>
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<tr>
<td>37</td>
<td><strong>Relish</strong></td>
<td>Joan Osborne</td>
<td>43</td>
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<tr>
<td>38</td>
<td><strong>One Hot Minute</strong></td>
<td>Red Hot Chili Peppers</td>
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<td>39</td>
<td><strong>E.1999 Eternal</strong></td>
<td>Bone Thugs N Harmony</td>
<td>50</td>
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<td>40</td>
<td><strong>Vault</strong></td>
<td>DeLappard</td>
<td>42</td>
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<tr>
<td>41</td>
<td><strong>Stories Rednecks Play</strong></td>
<td>Jeff Foxworthy</td>
<td>47</td>
</tr>
<tr>
<td>42</td>
<td><strong>History Past, Present, and Future Book</strong></td>
<td>Michael Jackson</td>
<td>26</td>
</tr>
<tr>
<td>43</td>
<td><strong>Come As You Are</strong></td>
<td>Bruce Springsteen</td>
<td>37</td>
</tr>
</tbody>
</table>

**44** - **MR. SMITH**
**45** - **Ozzmosis**
**46** - **Boyz II Men**
**47** - **Welcome to the Neighborhood**
**48** - **Jesus Freak**
**49** - **Dreaming of You**
**50** - **Frogstomp**
**51** - **It Matters to Me**
**52** - **Pulp Fiction**
**53** - **Seal**
**54** - **Q's Jook Joint**
**55** - **Throwing Copper**
**56** - **Ballbreaker**
**57** - **Bette of Roses**
**58** - **What's the Morning Glory**
**59** - **Friends**
**60** - **Strait Out of the Box**
**61** - **Kirk Franklin and the Family Christmas**
**62** - **MTV Party to vol. B**
**63** - **Road Tested**
**64** - **Rubberneck**
**65** - **John Michael Montgomery**
**66** - **Actual Miles: Henley's Greatest Hits**
**67** - **Foo Fighters**
**68** - **The Eagles**
**69** - **Jock Jams Vol. 1**
**70** - **It's a Mystery**
**71** - **Whaler**
**72** - **Forrest Gump**
**73** - **Saturday Morning Cartoons Greatest Hits**
**74** - **Have Yourself a Tractor Christmas**
**75** - **90
90\%

**81** - **90\%
90\%

**82** - **1990 Sick**
**83** - **Greatest Hits**
**84** - **Greatest Hits**
**85** - **Now That I've Found You**
**86** - **Batman Forever**
**87** - **Sinatra 80th Live in Concert**
**88** - **Sinatra 80th All the Best**
**89** - **When Love Finds You**
**90** - **Out With a Bang**
**91** - **MTV Party to vol. G**
**92** - **New Beginnings**
**93** - **Mortal Combat**
**94** - **Astro-Creep 2000**
**95** - **The Music of Christmas**
**96** - **Gone**
**97** - **The Show, the After Party, the Hotel**
**98** - **All 4 One Christmas**
**99** - **Faith**
**100** - **Dead Presidents**

**86** - **Live**
**43** - **Cypress Hill**
**23** - **Kenny G**
**58** - **Bob Seger**
**20** - **Lisa Loeb**
**78** - **Collective Soul**
**38** - **The Tractors**
**21** - **Spice 1**
**14** - **Travis Tritt**
**42** - **Frank Sinatra**
**22** - **Frank Sinatra**
**32** - **Vince Gill**
**13** - **David Lee Murphy**
**87** - **Various Artists**
**25** - **Tracy Chapman**
**28** - **Soundtrack**
**24** - **Richard Strauss**
**47** - **White Zombie**
**74** - **Steven Curtis Chapman**
**92** - **Dwight Yoakum**
**96** - **Jodeci**
**93** - **All 4 One**
**98** - **Faith Evans**
**12** - **Soundtrack**
1995 (Continued from page 9)

bandmates in the seminal act Sonic Youth to record the superb Washing Machine album and headline this year's Lollapalooza tour. Not a bad year.

Smashing Pumpkins (Virgin): The front-runner for act of the year in 1996, the Pumpkins didn't release its majestic Mellon Collie & The Infinite Sadness CD until October, and still got near the top of the list. Billy Corgan was hands down the songwriter of the year, running away with the title. When word came down that the band's new album was going to be a two-CD set of all original material, a lot of people groaned, expecting a pretentious set. Fueled by Corgan's brutally honest lyrics, the album is a grand masterpiece. And just one more thing on the road in '96.

Bruce Springsteen (Columbia). Springsteen started the year by winning four Grammys for "Streets Of Philadelphia" and proving he's still a commercially potent force by debuting at number one with his Greatest Hits album. He followed that up by proving he's still one of the most vital and powerful artists in music with the moving The Ghost Of Tom Joad record and his first ever solo acoustic tour. In the year of the young guns, no veteran showed more resiliency than Bruce.

Tricky (Island): Of the ten acts on the list, Tricky's Maxinquaye album was by far the least passionate. Cool, detached ambient music, it showed a budding studio genius. British trip-hop may never hit the top of the charts, but between Tricky and Portishead, whose Dummy album was released in 1994, it's the most exciting new style of music in some time. In addition, by the end of the year, Tricky had proven himself on stage as well, revealing a talent that seemingly knows no boundaries.

While 1995 may have suffered some commercially, take a look at the year-end charts, it was a banner year artistically. As well as the ten acts above, there were many more artists who made a big impact in 1995. Among those were the eclectic superstar, Bjork, whose Post album displayed a unique vision and the talent to back it up. Bjork's labelmate, Natalie Merchant, left the 10,000 Maniacs fold and came out smiling like a rose with the smash, Tigerlily. Led by the hit single, "Carnival," Merchant had the last laugh on all the naysayers who questioned her departure from the popular group. Other acts with noteworthy releases this year included indie faves Ben Folds Five, Low Pop Suicide, The The, Tarnation, Truly, kd lang, Passenger's U2 and Brian Eno, Son Volt, Oasis, Ben Lee, Annie Lennox, Morphine, Randy Newman and Broun Fellini.

Following the leads of Morrisette and Hootie, other newcomers that made their presence felt commercially included Silverchair, Foo Fighters — who had the strongest buzz because of former Nirvana member Dave Grohl — Bush and Presidents Of The United States Of America. Skunk Anansie and Suddenly Tammy! were two acts that made their presence felt in the buzz department, even if they haven't hit the charts yet.

Top soundtracks included The Bridges Of Madison County, Batman Forever, Tank Girl and Chuckie, the best of the lot. Though in the alternative realm, only Batman Forever made a noticeable impact on the charts. Urban soundtracks, particularly Dangerous Minds with Coolio's smash crossover hit, "Gangsta's Paradise." The soundtracks to Friday and The Show both hit enough to finish on the pop charts year-end top 50. And the venerable Disney, with the 1994 hold-over, The Lion King and this year's Pocahontas once again proved itself to be a formidable hamming machine.

The best reissues included two must have's, the Smiths' The Singles album and Alison Moyet's Greatest Hits. In the multiple CD category the Velvet Underground box set stood head and shoulders above the rest, though fans of Tom Petty will appreciate the just released Playback set, with all 6! of its discs.

Tributes were not as abundant as in the last couple of years. However, the quality of those released went up. The A&M tribute to Leonard Cohen and the Motown tribute to Marvin Gaye were superb albums. Two other various artists' collections, Epic's Spirit Of '73 and Island's Ain't Nothing But A She Thing are essential parts of your 1995 collection.

Sadly, it wouldn't be a year in rock 'n roll if there weren't some obituaries to include. Among those movin' on were Jerry Garcia, B'fnd Melon's Shannon Hoon, Wolfman Jack, the Velvet Underground's Sterling Morrison and former Led Zeppelin manager Peter Grant.

Speaking of Zeppelin, the most surprising tour of the year was Jimmy Page and Robert Plant's "Unled" tour. A stellar return to form, it was a wet dream for an entire generation of rock fans. Other top tours in a year that saw more cancellations than any in recent memory included R.E.M., a scaled down Lollapalooza and Mike Watt's sold-out club tour. After the onslaught of dinosaurs in 1994, many of whom still made their presence felt in 1995 (including the Eagles, Elton John and the Grateful Dead), the best rock returned to the clubs and the smaller venues, where bands like the Foo Fighters, Morrisette, Harvey and Gene held court to packed crowds of sweating kids.

If 1995 was anything, it was the year of the newcomer, a year summarized by the new faces in the year-end top 10, both commercially and artistically. A year in which artists like PJ Harvey and Smashing Pumpkins let loose on the promise they'd shown previously and Tricky and Geraldine Fibbers gave us something to look forward to in the latter half of the '90s. Yes, believe it or not, the '90s are half over and the new faces of a couple of years ago are today's superstars. Just look at the charts. It'll show you, 1995 was a year.

![Jerry Garcia](image_url)
**Artist Spotlight**

**Babyface: Happy To ...Exhale**

Gil L. Robertson IV

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**20th Century Fox’s **

**Waiting To Exhale: Contemporary Women’s Self-Discovery**

By Gil L. Robertson IV

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**Kenneth “Babyface” Edmonds**

**AS A CREATIVE ARTIST**

Kenny “Babyface” Edmonds is one of the music industry’s rare triple threats. During the past seven years Edmonds has achieved a level of success as a producer, singer and songwriter practically unparalleled and is, arguably, one of the premier talents of his generation.

As co-owner of the BMG-distributed LaFace Records, Edmonds, along with his partner Antonio “L.A.” Reid, stands at the helm of one of the fastest growing business enterprises in the music industry. As a producer he’s worked with Whitney Houston, Bobby Brown, Karen White, Toni Braxton, Mariah Carey, Aretha Franklin and Boyz II Men, among numerous others. He is the man with the Midas touch who, in one week alone last September, saw 10 of his single productions ride the charts. With the success he’s had creatively as a producer and also as an astute businessman, Edmonds easily is responsible for commencing a Soul Music revival the likes of which has not been seen in over a decade, since the dominance of R&B music.

With the arrival of the *Waiting To Exhale* soundtrack, Edmonds joins the lofty ranks of Quincy Jones, Henry Mancini and Burt Bacharach as one of the prime creative architects in popular culture. As the producer and chief songwriter on the soundtrack (“My Funny Valentine,” “Being the exception”), Edmonds has crafted an elegant collection of songs that promise to become timeless classics.

Featuring the stalwart talents of Whitney Houston, Toni Braxton, Aretha Franklin, Chaka Khan, Mary J. Blige, TLC, CeCe Winans, Brandi, Patti LaBelle, SWV, Chante Moore, Faith Evans, For Real, and newcomers Shanna and Sonja Marie, the *Waiting To Exhale* soundtrack promises to enjoy a long play on radio airwaves and to sit a good while at the top of the charts. Already the first single, Whitney Houston’s recording of “Exhale (Shoop, Shoop),” has scored at the number one position on both the Cash Box Urban and Pop charts. Expectations are running equally high for numerous other single possibilities contained on the album.

The release of the soundtrack marks the realization of one of Edmonds’ long-time goals. He comments that working on it has given him a new level of satisfaction. “Being able to construct the music for a film from start to finish was a challenge that I’ve always wanted to experience. However, until this movie came along I hadn’t been offered any projects that I felt were right. When Forrest approached me with the offer to score the film I knew that I had to do it. The film deals with love and a lot of the same subjects that I focus on with my music, which made working on it a delight.”

To prepare for his score, Kenny made numerous visits to the Arizona film set where he gathered information and acquired a greater feel for the direction in which he wanted to take the music. Deciding that the tone of the soundtrack would be best served by featuring only female (Continued on page 16)

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**TERRY MCMILLAN’S LONG AWAITED SAGA**

Based on McMillan’s phenomenally successful novel of the same name, the film follows the trials and tribulations the women undergo to achieve respect and inner fulfillment in their lives. Shot entirely in Phoenix by actor Forrest Whitaker, making his feature film directorial debut, the film stars Whitney Houston, Angela Bassett, Lela Rochon and Loretta Devine and features a who’s who lineup of African American talent, all of whom deliver credible performances with the material and subject matter provided. For those of you unfamiliar with the novel, the women of...Exhale are attempting to achieve balance between their successful professional lives and their disappointing private existence.

At film’s open we are introduced to Sannah (Houston), a TV producer, aced for Phoenix in search of a better life and a decent man. She is the best friend of Bernadine (Bassett), a prosperous suburban Phoenix housewife, whose life falls apart when her husband leaves her for another woman Robin (Rochon) and Gloria (Devine) round out the cast as a sexy insurance adjuster and a beauty shop owner and single mother, respectively.

The film moves steadily along as it loosely details each woman’s problems with the opposite sex. **MEN, THIS IS A WOMEN’S FILM.** Although for those of you who didn’t get enough male bashing in *How To Make An American Quilt,* you probably will with this one, because *Waiting To Exhale* goes on practically non-stop with hard-nosed, no-holds-barred bashing of the male heart, mind and soul in a way seldom seen on the big screen. **Men are no good, men disrespect women, they can’t please a woman in bed, they’re irresponsible, and dishonest.** It’s an endless litany that will pass as entertainment for some, but to others will be seen as a bore.

This is not a bad film. Even with all the bashing, I found it entertaining, like I would a Danielle Steel TV movie.

(Continued on page 16)
Face,

My Brother, I wish you all the Success, Happiness, Peace and Joy that your heart can hold. I will always love you.

Whitney
Babyface (Continued from page 14)

He further adds, "I don't do the work that I do for awards and honors or even money, but for the love that I feel for the art form. Music is a beautiful thing that has a powerful effect on people's lives. If I can impact them in some way and bring a smile to a face or a tear to an eye, then I'm satisfied with the work that I've done."

Executives from BMI pose with Kenny "Babyface" Edmonds at a recent reception in Los Angeles held in his honor. Pictured are (l-r): Barbara Cain, assist. vp of writers/publishers relations; Edmonds; Del Bryant, sr. vp of performing arts; and Cheryl Dickerson, sr. dir. of writer/publisher relations...

Film Review (Continued from page 14)

While the film has a predictable ending, the actresses all deliver respectable performances. In her first film since The Bodyguard, Whitney Houston demonstrates that she does have the sensibilities for acting, and with more concentration will further develop her potential. Lela Rochon is effective in drawing us to her character. However, once she does, Rochon doesn't fill her in enough to make her real. In her role as a woman scorned, Angela Bassett is over the top. Her character becomes more of a caricature than a three dimensional human being. A subtler version would have been equally as compelling. Of all the actresses, only Loretta Devine does the most with her screen time, capturing the essence of a woman all alone after her only child leaves home for college.

As a director Whiteraker gets a B for staging and flow, as well as his sensitivity to female issues. However, he does need to work on plot and character development.

The set design and cinematography are superb, the costumes all look great and the Kenny Edmonds' produced film score is beyond excellent.

Flaws and all, I do hope that Waiting To Exhale breaks the bank at the box office. Even though it could have benefited from additional development, it does provide its African American actors with the opportunity to be as wild and fancy-free as their white counterparts.
As an artist and
as a human being
"I Love Me Some Babyface!"
Much love and respect----

Q

P.S. Thanks for slow jammin
at the Jook Joint
Artist Spotlight
What The Divas Are Saying

THE MIXTURE OF STARS and up and coming talent assembled for the soundtrack to the film Waiting To Exhale provided a rich, diverse tapestry of sound that could make this album a chart item well into 1996. At the very least, there are a cadre of female artists that feel they have gained from their participation on this project with Kenneth “Babyface” Edmonds. Their comments follow.

“Whenever Kenny and I get together, it clicks - it works - it’s magic! All the songs on the soundtrack speak of the friendship of the four ladies in the film. An equally talented group of ladies are on the soundtrack and I’m just glad they agreed to do it.”—Whitney Houston

“I called him ‘Mr. Face’ because of the tremendous amount of respect I have for him and his talent.”—Mary J. Blige

“It was my dream come true to work with Babyface as well as being involved in the same project as Whitney Houston.”—Brandy

“It was a pleasure, as always, working with Babyface. I am honored to be a part of his all-female ensemble.”—Toni Braxton

“I found the Babyface song to be so real, and applicable in my own life’s situations that I was able to record the song in one take.”—Faith Evans

“I quite enjoyed working on the...Exhale soundtrack, and I’m sure Whitney and Angela will give us some great viewing. Had a ball! Working with Babyface and the song that he brought me for the soundtrack was every bit as sweet as the welcome to Detroit sweet I brought him.”—Aretha Franklin

“My Funny Valentine’ is one of my all-time favorites — as well as the book Waiting To Exhale. I must say how honored I was to work with ‘Face’ and how equally surprised I was at his overall self-assured, knowledgeable expertise. He produces with a savvy I’ve only witnessed in much older, or should I say ‘seasoned’ producers. He has a way of calmly bringing out the best in a singer. It was a joy and I hope I have the pleasure again.”—Chaka Khan

“Babyface is so nice, to be as successful as he is. I enjoyed recording at his home, which is so classy. I really enjoyed the little recording studio which is right behind the kitchen. That’s perfect for me. If I put a studio in my house, that’s where I would put it. I loved his rapport with me. He’s very laid back and not overanxious. It was a pleasure working with him. He heard what he wanted and he kept it. He didn’t make me sing, sing and sing. I had a really fun time there. It wasn’t like going to a session. It was like singing in my kitchen.”—Patti Labelle

“It was an honor and a privilege to work with a producer of his caliber and one so experienced in all aspects of production. The album is multifaceted as are his talents and the composition of the soundtrack and artists included on it. It will be a further privilege to work with him again and again and again...”—Chante’ Moore

“It was a pleasure working with Babyface on the soundtrack of ‘Waiting To Exhale.’ We didn’t know what to expect, but Babyface was cool and we would love to work with him again. It was really an honor to work with Babyface and be on the same soundtrack with such great female artists.”—For Real

(Continued on page 20)
For Your Consideration

KENNETH

"BABYFACE"

EDMONDS

Best Musical Score

Best Song

Waiting to Exhale

From friends who enjoy seeing Babyface smile.
ARTIST SPOTLIGHT

Kenny,
We’ll love you ’til the End Of The Road
we’ll love you ’til Water Runs Dry.
With respect and affection,

Boyz II Men

Film Review

Waiting to Exhale (Continued from page 20)

“I loved it. He’s the ultimate professional and he’s cool which made it easy for us to work with him (plus he’s cute too). He’s everything I thought he would be. I like meaningful lyrics and good music. I would love to work with him on future projects.” — LeLee from SWV

“It was great! I’ve always enjoyed his music, but what I didn’t expect to see him do is eat soul food. I thought he would eat some type of exotic dish, but he ate collard greens with us. I thought that was funny. He’s so sweet!” — Taj from SWV

“"I enjoyed working with him. He made me feel at home. I always thought he was a nice person, he proved me to be right. I’ve learned a lot from him.”— Coko from SWV

“"I feel that it is a wonderful blessing to be part of such a project. Working with Babyface was ‘work.’ He cracked me up with laughter. It was an experience never to be forgotten. Thank you, Jesus!”— Shanna

“It was an outstanding experience as an upcoming artist to work with musical geniuses Babyface and Patrice Rushen.”— Sonja Marie

“We feel privileged to work with such wonderful artists. We hope our fans like our song. It was great working with ‘Face’ as always. We know that the soundtrack will be the bomb and we are really excited about the project. We are proud of him not only is he the producer of the album - He’s ours. We love you, Kenny.”— TLC - T-Boz, Left Eye, Chilli

“"I was honored to work with one of the best producers in the world, Babyface, and one of the greatest female vocalists of all time, Whitney Houston. Their talents are huge, but small compared to their hearts.”— CeCe Winans
CONGRATULATIONS
TO THE MOST EXTRAORDINARY SONGWRITER/PRODUCER
OF OUR TIME

WE SALUTE YOU FOR YOUR MUSIC,
YOUR PARTNERSHIP, AND YOUR FRIENDSHIP

With love and respect,
CLIVE DAVIS
AND EVERYONE AT ARISTA
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist/Feats</th>
<th>Label/Distributor</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>ONE SWEET DAY</td>
<td>Whitney Houston</td>
<td>MCA</td>
<td>2</td>
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<td>2</td>
<td>EXHALE (SHOP SHOP)</td>
<td>KRS-One</td>
<td>Def Jam</td>
<td>6</td>
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<td>3</td>
<td>BEFORE WE ARE       5</td>
<td>Pharrell/Debra Cox</td>
<td>Loud Records/MCA</td>
<td>17</td>
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<td>4</td>
<td>SOON AS I GET HOME</td>
<td>Faith Evans</td>
<td>Loud Records/MCA</td>
<td>4</td>
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<td>5</td>
<td>HEY LOVER</td>
<td>Terry Ellis</td>
<td>Loud Records/MCA</td>
<td>8</td>
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<td>WHERE EVER YOU ARE</td>
<td>R. Kelly</td>
<td>Loud Records/MCA</td>
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<td>7</td>
<td>REMIND ME OF SOMETHING</td>
<td>Jodeci</td>
<td>Loud Records/MCA</td>
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<td>LOVE U 4 LIFE</td>
<td>TLC</td>
<td>Loud Records/MCA</td>
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<td>DIDDIN ON YOU</td>
<td>Kris Kross</td>
<td>Loud Records/MCA</td>
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<td>CRUISING</td>
<td>D'Angelo</td>
<td>Loud Records/MCA</td>
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<td>11</td>
<td>TONITE'S THA NIGHT</td>
<td>(Russell/Columbia 70929)</td>
<td>Loud Records/MCA</td>
<td>12</td>
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<td>12</td>
<td>WHO CAN I RUN TO</td>
<td>(So So Def/Columbia 70990)</td>
<td>Loud Records/MCA</td>
<td>11</td>
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<td>13</td>
<td>YOU PUT A MOVEMENT</td>
<td>Quincy Jones Feat. Tamia</td>
<td>Loud Records/MCA</td>
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<td>14</td>
<td>TELL ME (Ep 77961)</td>
<td>Groove Tyme</td>
<td>Loud Records/MCA</td>
<td>12</td>
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<td>15</td>
<td>HOOKED ON YOU</td>
<td>Silk</td>
<td>Loud Records/MCA</td>
<td>10</td>
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<td>16</td>
<td>NO ONE ELSE</td>
<td>Mariah Carey</td>
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<td>17</td>
<td>FANTASY</td>
<td>Goodie Mob</td>
<td>Loud Records/MCA</td>
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<td>Gov't Mule</td>
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<td>ALREADY MISSING YOU</td>
<td>Gerald &amp; Eddie Levert</td>
<td>Loud Records/MCA</td>
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<td>I MISS YOU (COME BACK HOME)</td>
<td>(Fat Joe)</td>
<td>Loud Records/MCA</td>
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<td>21</td>
<td>(FROM &quot;NEW YORK UNDERCOVER&quot;)</td>
<td>Manfredi</td>
<td>Loud Records/MCA</td>
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<td>22</td>
<td>SENTIMENTAL (Arts 13825)</td>
<td>Deborah Cox</td>
<td>Loud Records/MCA</td>
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<td>23</td>
<td>WE GO IT (MCA 55148)</td>
<td>Immature</td>
<td>Loud Records/MCA</td>
<td>25</td>
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<td>24</td>
<td>DANGER (70491)</td>
<td>Blahzay Blahzay</td>
<td>Loud Records/MCA</td>
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<td>ANYTHING (MUSA 7063)</td>
<td>(L.A. Reid)</td>
<td>Loud Records/MCA</td>
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<td>26</td>
<td>HEAVEN (Perspective 7486)</td>
<td>(L.A. Reid)</td>
<td>Loud Records/MCA</td>
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<td>TOO HOT (Tommy Boy)</td>
<td>Coolio</td>
<td>Loud Records/MCA</td>
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<td>BROKENHEARTED (Atlantic 5175)</td>
<td>Brandy</td>
<td>Loud Records/MCA</td>
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<td>I WANT YOU BACK (Interscope 92538)</td>
<td>Jill Scott</td>
<td>Loud Records/MCA</td>
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<td>COME WITH ME (Gasoline Alley 55001)</td>
<td>Shai</td>
<td>Loud Records/MCA</td>
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<td>31</td>
<td>I REMEMBER (Motown 600-400)</td>
<td>Boyz II Men</td>
<td>Loud Records/MCA</td>
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<td>FUNNY HOW TIME FLIES</td>
<td>Intro</td>
<td>Loud Records/MCA</td>
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<td>JUST TAH LET U KNOW</td>
<td>(Ruthless/Relativity 5332)</td>
<td>Loud Records/MCA</td>
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<td>HURRICANE</td>
<td>The Click</td>
<td>Loud Records/MCA</td>
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<td>35</td>
<td>RUNAWAY (A&amp;M 501-194)</td>
<td>Janet Jackson</td>
<td>Loud Records/MCA</td>
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<td>36</td>
<td>GANGSTA'S PARADISE (FROM &quot;DANGEROUS MINDS&quot;)</td>
<td>(MCA 55148)</td>
<td>Loud Records/MCA</td>
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<td>37</td>
<td>DAMN THING CALLED LOVE</td>
<td>(Virgin 40547)</td>
<td>Loud Records/MCA</td>
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<td>38</td>
<td>WHERE IS THE LOVE (FROM &quot;DEAD PRESIDENTS&quot;)</td>
<td>(Underworld/Capitol 50644)</td>
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<td>DON'T GIVE UP</td>
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<td>STILL IN LOVE (Mercury 50306)</td>
<td>Brian McKnight</td>
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<td>YOU ARE NOT ALONE</td>
<td>Michael Jackson</td>
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<td>SORRY, I (T. I. )</td>
<td>Will Downing</td>
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<td>I'M YOUR MAN (Atlantic 57097)</td>
<td>(L.V. 34290)</td>
<td>Loud Records/MCA</td>
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<td>44</td>
<td>PRETTY GIRL (Yab Yum/550 Music 77813)</td>
<td>Jon B.</td>
<td>Loud Records/MCA</td>
<td>41</td>
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</table>
TOP 50 URBAN SINGLES

1. Monica - Don't Take It Personal - Rowdy/Anista
2. Brownstone - If You Love Me - MJJ/Epic
3. TLC - Creep - LaFace/Anista
4. Blackstreet - Before I Let You Go - Interscope
5. Michael Jackson - You Are Not Alone - MJJ/Epic
7. Montell Jordan - This Is How We Do It - PMP/RLA/Def Jam
8. Faith Evans - You Used To Love Me - Bad Boy/Anista
9. After 7 - 'Til You Do Me Right - Virgin
10. Adina Howard - Freak Like Me - Mecca Don/EastWest
11. Boyz II Men - On Bended Knee - Motown
12. Brownstone - Grapevine - MJJ/Epic
13. Raphael Saadiq - Ask Of You (From "Higher Learning") - 550/Epic
14. Soul For Real - Candy Rain - Uptown/MCA
15. Jon B. - Someone To Love - Yab Yum/550 Music
16. Brandy - Baby - Atlantic
17. TLC - Waterfalls - LaFace/Anista
18. Boyz II Men - Water Runs Dry - Motown
19. TLC - Red Light Special - LaFace/Anista
20. Brian McKnight - On The Down Low - Mercury
21. Shaggy - Boombastic/In The Summertime - Virgin
22. Subway - This Lil' Game We Play - Brv/10/Motown
23. Pure Soul - We Must Be In Love - Stepsun
24. Brian McKnight - Crazy Love (From "Jason's Lyric") - Mercury
25. Total feat. The Notorious B.I.G. - Can't You See
(From "New Jersey Drive") - Tommy Boy

TOP MALE ARTISTS:
1. Michael Jackson-MJJ/Epic
2. Brian McKnight-Mercury
3. Barry White-A&M
4. Montell Jordan-PMP/RLA/Island
5. Gerald Levert EastWest

TOP NEW MALE ARTISTS:
1. Montell Jordan-PMP/RLA/Island
2. Jon B-Yab Yum/550 Music
3. Raphael Saadiq-550 Music
4. D'Angelo-EMI
5. Shaggy-Virgin

TOP MALE RAP ARTISTS:
1. Shaggy-Virgin
2. 2Pac-Interscope
3. The Notorious B.I.G.-Bad Boy/Anista
4. Irie-Kamoze-Elektro
5. Coolio-Tommy Boy

TOP NEW MALE RAP ARTISTS:
1. Shaggy-Virgin
2. Coolio-Tommy Boy
3. AZ-EMI

TOP FEMALE ARTISTS:
1. Brandy-Atlantic
2. Monica-Rowdy/Anista
3. Janet Jackson-Virgin
4. Adina Howard-Mecca Don/EastWest
5. Faith Evans-Bad Boy/Anista

TOP NEW FEMALE ARTISTS:
1. Brandy-Atlantic
2. Adina Howard-Mecca Don/EastWest
3. Monica-Rowdy/Anista
4. Faith Evans-Bad Boy/Anista
5. Deborah Cox-Anista

TOP NEW FEMALE RAP ARTISTS:
1. Da Brat-So Def/Chaos
2. Patra-Epic
3. Smooth-TNT/Jive

TOP MALE ARTISTS:
1. TLC-LaFace/Anista
2. Boyz II Men-Motown
3. Brownstone-MJJ/Epic
4. Soul For Real-Uptown/MCA
5. Xscape-So Def/Columbia

TOP NEW GROUPS:
1. Brownstone-MJJ/Epic
2. Monenstaf-Outburst/RLA/Def Jam
3. Pure Soul-Stepsun
4. Groove Theory-Epic
5. Solo-Perspective/A&M

TOP RAP GROUPS:
1. Naughty By Nature-Tommy Boy
2. Luniz-No Trybe/Virgin
3. Junior M.A.F.I.A.-Big Beat/Atlantic

TOP DUOS:
1. Groove Theory-Epic
2. Method Man & Mary J. Blige-RAL/Def Jam
3. Gerald & Eddie Levert Sr-Elektro
4. Changing Faces-Big Beat/Spoiled Rotten
5. Men At Large-EastWest

TOP NEW DUOS:
1. Groove Theory-Epic
2. Method Man & Mary J. Blige-RAL/Def Jam
3. Men At Large-EastWest

TOP VARIOUS ARTISTS COLLABORATIONS:
1. Black Men United-Mercury
2. Freedom-Mercury
TOP 50 URBAN ALBUMS

1. TLC - CrazySexyCool - LaFace/Arista
2. Notorious B. I. G. - Ready To Die - Bad Boy/Arista
3. Mary J. Blige - My Life - UpTown/MCA
4. 2Pac - Me Against The World - Interscope
5. Brandy - Brandy - Atlantic
6. Boyz II Men - II - Motown
7. Barry White - The Icon Is Love - A&M
9. Blackstreet - Blackstreet - Interscope
10. Brownstone - From The Bottom Up - M.JJ/Epic
11. D'Angelo - BrownSugar - EMI
13. Scarface - The Diary - Noo Trybe/Virgin
14. Soundtrack - Friday - Priority
15. Gerald Levert - Groove On - EastWest/Mecca Don
16. Xscape - Off The Hook - So So Def / Columbia
17. E-40 - In A Major Way - Jive
18. Luniz - Operation Stockola - Noo Trybe/Virgin
19. Montell Jordan - This Is How We Do It - P.M. /Def Jam
20. Adina Howard - Do You Wanna Ride - EastWest
21. Soundtrack - The Show - Def Jam
22. Soul 4 Real - Candy Rain - Uptown/MCA
23. Soundtrack - Dangerous Minds - MCA
24. Anita Baker - Rhythm Of Life - Elektra
25. Mobb Deep - The Infamous - Loud/RC}

TOP NEW R&B MALE ARTIST:
1. Montell Jordan - PMP RAL/Def Jam
2. D'Angelo - EMI
3. Method Man - RAL/Def Jam
4. Raekwon - Loud/RC
5. O'Le Dirty Bastard - Elektra

Most Promising: D'Angelo - EMI

TOP R&B MALE ARTIST:
1. The Notorious B. I. G. - Bad Boy/Arista
2. 2Pac - Interscope
3. Brandy - Virgin
4. Barry White - A&M
5. D'Angelo - EMI

TOP NEW RAP ARTIST:
1. Luniz - Noo Trybe/Virgin
2. Junior M. A. F. I. A. - Undead/Big Beat/Atlantic
3. The Twinz - G Funk/Def Jam

Most Promising: Junior M. A. F. I. A. / Undead/Big Beat/Atlantic

TOP RAP MALE ARTIST:
1. 2Pac - Interscope
2. Method Man - Def Jam
3. Ice Cube - Priority
4. Raekwon - Loud/RC
5. O'Le Dirty Bastard - Elektra/EEG

TOP R&B FEMALE ARTIST:
1. Mary J. Blige - UpTown/MCA
2. Brandy - Atlantic
3. Adina Howard - Mecca Don/EastWest/EEG
4. Anita Baker - Elektra
5. Faith Evans - Bad Boy/Arista

TOP R&B GROUPS/DUOS:
1. TLC - LaFace/Arista
2. Boyz II Men - Motown
3. Blackstreet - Interscope
4. Bone Thugs N Harmony - Ruthless/Relativity
5. Brownstone - M.JJ/Epic

TOP NEW GROUPS:
1. Solo - Perspective/A&M
2. Kut Klose - Elektra
3. Mokenstef - Outburst/RAL/Island

Most Promising: Solo - Perspective/A&M

TOP SOUNDTRACK ALBUMS:
1. Friday - Priority
2. Dangerous Minds - MCA
3. The Show - Def Jam
4. Jason's Lyric - Mercury
5. Murder Was The Case - Death Row/Interscope

TOP R&B FEMALE ARTIST:
1. Brandy - Atlantic
2. Adina Howard - Mecca Don/EastWest/EEG
3. Faith Evans - Bad Boy/Arista
4. Monica - Rowdy/Arista

Most Promising: Faith Evans - Bad Boy/Arista

TOP R&B GROUPS/DUOS:
1. TLC - LaFace/Arista
2. Boyz II Men - Motown
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4. Bone Thugs N Harmony - Ruthless/Relativity
5. Brownstone - M.JJ/Epic

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4. Monica - Rowdy/Arista

Most Promising: Faith Evans - Bad Boy/Arista
The year in urban music—1995 could be characterized as the re-birth of R&B music. Or perhaps, given the growing consolidation of urban music forms, 1995 could be called the hybridization of rhythm and blues. It was certainly a year when new directions were charted in the urban music community. In terms of music, the urban scene continues to see its identity in flux as the genre borrows from itself to push its creative spectrum further. New acts like D’Angelo, Brownstone, Guru and Solo, along with established artists like TLC, Raphael Saadiq, Michael Jackson and various offspring of the R&B/rap group Wu-Tang Clan, have all successfully fused elements from gospel, blues, jazz and soul to create a new R&B base that is alive and full of possibilities. As further indication of the phenomenal success enjoyed by D’Angelo and Wu-Tang members, Raekwon and Method Man has played a significant role in this new renaissance. Musically these artists have tapped into a growing marketplace with an eclectic and rich sound that straddles the music crossroads and appeals to wide demographics.

According to Karin Jenkins, manager of Wherehouse Record’s flagship urban store in Los Angeles, recordings by these artists have consistently posted strong sales this year. Part of the reason was further evidence that the market has changed significantly and that urban music is a very promising one. He says, “Urban artists continue to expand the boundaries of their craft by incorporating other musical categories in their work. I believe that this is a healthy trend because it promotes interplay between musicians who have a wide degree of influence and experiences, which can only add to the music overall.”

As in previous years, 1995 saw the industry continue to play musical chairs as many skilled and highly visible label executives were terminated, or simply got sick of playing the game and moved on. Among those missing from the executive round table at year’s end were Scott Folsom, Sharon Heyward, Cassandra Mills, Stacey Murray, Ed Eckstein and Jeryl Busby. That and the continued trend of tinkering or dismantling urban divisions at the majors, sends out dangerous signals regarding the music industry’s overall commitment to urban art forms, which in 1994, accounted for more than a 20% share of all revenue received.

In the area of the executive turnovers some positive activity does appear to be on the horizon. Andre Harrell’s highly publicized arrival at Motown Records, holds great promise for sticking that label from its present doldrums. Over at Perspective, label founders Jimmy Jam and Terry Lewis, have taken on a greater role in that company’s direction. With the recent installation of Gwen Ify as the label’s new gm, Perspective is positioned for brighter days in the new year. At Sony Music, Ronald Sweeney plans for increased growth with that label’s urban division. At Warner Records, the power struggle continues as that label’s urban division fights for its survival, while Capitol and Mercury continue to operate without complete urban division.

Well, as they say, it’s not over till it’s over, and even with all of the fusses, fights and mistreatment, the power and influence of urban music art forms will endure and prosper in the new year.
Independent Music: Redefined in 1995

By Karen Sidlow

EVERYONE'S DEFINITION OF WHAT EXACTLY is considered independent product drastically differs.

Is it when a petite record company's product is solely distributed independently? Seattle, Washington-based EMpTy Records' exclusive deal with San Francisco distributor Mordam fits this description. Or could releases produced from a small label be marketed through a major distributor and still be considered indie? How is I.R.S. Records viewed due to its product going through major distributor CEMA? Keep in mind CEMA sells product from major labels such as Capitol, Virgin and EMI/RG. Then’s there major label discs that can be obtained from independent distributors. A prime example being Elektra recording act, Better Than Ezra whose release, Deluex, was available through A.D.A. (Alternative Distribution Alliance).

Now that confusion is at an all-time high and the word independent is given to several meanings, a few highlights of what happened in the so-called independent sector of the music business during the last 12 months is briefly described.

The beginning of 1995 saw the release of several highly-anticipated albums. Namely discs from then Futurist recording act Tad and infamous Cargo band flatfiewed lots of attention. In addition to the six-year-old Cargo imprint, the company launched a new label called Grilled Cheese. Also, once Cargo recording act Wax ended up gaining popularity with the song “California” but only when the band jumped to Interscope Records to release its two-year-old album Lucky Numbers. Also early in the year, Rounder Records celebrated its 25th anniversary as well as enjoyed great success with the talented Alison Krauss and her release Now That I've Found You: A Collection. The biggest successes of the first quarter has got to be from former Monkey Hill recording act Cowboy Mouth.

As the band releasing its critically acclaimed disc It Means Escape and completing a national tour with old pals and current platinum band Hootie And The Blowfish, the band now call MCA Records home. As the first quarter came to a close, a variety of major, independent and label-less bands converged on Austin, Texas for the annual South by South West Music and Media Conference. The Presidents Of The United States Of America were the big winners of the convention. This spunky trio ended up signing to Columbia Records and later in the year the label re-issued their great response its self-titled indie debut which PopLlama Records originally put out.

Once the second quarter of 95 arrived, so did records from I.R.S. recording act Head, World Domination's Latimer and the Vigilantes Of Love on Core Entertainment. Labels standing out this time of year included Alias, primarily for the release of Vee Vee from Archeos Of Leaf. Capricorn, which brought Australian band Sonia Dada to the states with A Day At The Beach and Rydogide for the signing of once Rank And File band member Alejandro Escovedo. Then who could forget the Triple X release of The Anti-Naturalists from The Voluptuous Horror Of Karen Black, whose title needs no further explanation.

Also, well-known label Delicious Vinyl launched its “aggro-rock” imprint Malicious Vinyl with full-length releases from Los Angeles-based quartet Shrine and Southern California’s Excel.

On to the third quarter of the year, otherwise known as the Summer Of 95. Epitaph recording trio Rancid left an everlasting visual of colored molotows swinging fiercely on stage for those who witnessed the band’s performance at the radio sponsored KROQ Weenie Roast and other venues across the U.S. Other bands made just as much an impression through cassette and compact disc players, maybe even turntables, worldwide. Standout releases included Breathe From Backyard recording act The Young Dubliners; Bracket's 4-Wheel Vibe album on Caroline, Warrior Soul's first release for the Mayhem/Futurist label, The Space Age Playboys; and former Mary's Danish voice Julie Ritter graced the world with her Medicine Show, a spoken word collection through New Alliance. And what would the second half of the year be without releases from members of now defunct bands Beachwood Records made former Monkee Peter Tork a household name again with his appropriately titled release Stranger Things Have Happened, and once-Plimsouls leader Peter Case put out Torn Again through Vanguard.

(Continued on page 8)
## ONE STOP SINGLES CHART

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Spreadsheet is composed of each individual One-Stop's rankings (listed vertically) as they pertain to corresponding title (listed horizontally). The Top 75 One-Stop Singles Chart is an accumulation of reports from the panel members.
# ONE STOP ALBUMS CHART

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### Indie Album Reviews

By Karen Sidlow

**JIM CROW: Empty My Mind (Midnight Fantasy 95402)**

Empty My Mind, the current release from New York trio Jim Crow, is an album of 11 straight ahead rock songs. Each tune carefully pushes the line between the heavy side of music and the ultra-mainstream soft rock market. With this rare quality, listeners could easily range from adults to teenagers, with the latter undoubtedly prone to turn the volume up when the dvs is spinning.

Despite the fact the band’s name was inspired by an absurd set of laws which encouraged segregation after the Civil War, this threesome found irony in the tag due to its interracial make up. Two songs that stand out on this solid release include the first tune “Cycle,” and title-track. Plain and simple, Empty My Mind is a good album with broad appeal.

**POPDEFACT: Live At Big Bear (Flipside Records FLPS)**

Who would think to record an album at the infamous Blowingbowl Lounge in Big Bear, CA? Los Angeles-based band POPDeFACT - that’s who! This amusing musical group produce a sound that could be fairly tagged as the Beach Boys On Acid or Intoxicated Surf Punks but with an original twist, of course. Live In Big Bear consists of 16 interludes, starting with a humorous intro and featuring several cover tunes such as “Love Potion #9” and “These Boots Are Made For Walkin.” And as if this disc of audio isn’t enough, anyone can feel like they are at the underrated Blowingbowl Lounge by viewing the band’s soon to be released video, Drinking Poison, Handling Serpents, Speaking In Tongues. What more could any POPDeFACT fan need? A glass of beer would be nice to go with the noise, but it’s not a requirement.

### PICK OF THE WEEK

**SISTER MACHINE GUN: Burn (Wax Tran/TVT 7229)**

“It’s my life and I’ll be what I want to...” are just a few sample lyrics from “Snake,” one of the 10 songs making up Sister Machine Gun’s latest release. Chris Randall, the mastermind behind S M G., also produced the current self-expressive, extremely layered disc "Burn" presents the listener with ingredients of several music genres - including techno, industrial and aggressive rock - while keeping Randall’s lyrics clear and audible. Unlike S M G.’s two previous releases, Burn was a record that fed off Randall’s altered lifestyle, one that includes a new wife but leaves out the once prominent use of mind-altering substances. Songs like “I Don’t Believe,” “Better Than Me” and “Inside,” honestly give insight into Randall’s current mental state. Now that the vision of S M G. is back in focus, the possibilities for this creative outlet are endless. In closing Randall comments, “I was just trying to make a record that I liked. And I did.” To simply be content with one’s accomplishment is a gift all it’s own.
Hempletion, the controversial compilation disc to benefit NORML which featured such pro-hemp acts like Blues Traveler, the Black Crowes and Cypress Hill was released by Capricorn Records. As the fourth quarter of '95 was rapidly approaching, several thousand music fans migrated East to New York City with the intention of absorbing vital knowledge from the “College Music Journal Convention.” One band surrounded by a loud buzz was Passenger/Caroline recording act Ben Folds Five.

The year ended with Nitro/Epitaph re-releasing The Offspring's self-titled debut and Epitaph along put out All Ages from punk mentors Bad Religion. Infamous Seattle, WA label Sub Pop made Sunny Day Real Estate's LP2 available along with discs from Suse Style, Eric Matthews and Redd Kross. Speaking of Seattle-based label's, C/Z Records put out the new disc by Alcohol Funny Car, the label's first release in more than a year. Another controversial compilation, Out Loud, this time benefitting lesbian and gay rights worldwide, was released through the Knitting Factory label. Making up Out Loud's 17 songs, were 13 previously unreleased tunes from such artists as U2, Melissa Ferrick and the Indigo Girls. Even though rapper Eazy-E passed away earlier in the year, his music lives on as his release Eternal E, which was put out by Ruthless/Priority. As if Kurt Cobain's widow hasn't been mentioned enough for this lifetime, Caroline put out Ask For It a six-song EP from some band called Hole. With the success of Coolio's “Gangsta's Paradise” tune from the Dangerous Minds movie soundtrack, his album by the same name on Tommy Boy Records sold big. The cover album of the year award goes to Step Right Up: The Songs Of Tom Waits. This Manifesto/Caroline release features such diverse musicians as Alex Chilton, 10,000 Maniacs and the Violent Femmes putting their special spin on Waits' already identifiable tunes. Ironically, a year after the unsurpassable passing of Frank Zappa, the announcement of Zappa Records, home of Dweezil and Ahmet Zappa's group Z, striking a distribution deal with Navarre Corporation made headlines.

Then there's a few all year-round happenings that deserve a mention. Considering the once adored heavy metal genre of music isn't attracting the fans or record sales it used to, many indie labels have begun, or in some cases continue, to focus on bringing the specialized audio back underground where the hardcore fans can still appreciate it. Throughout the year, labels such as Noise, Century Media, Metal Blade, Earache, CMC and Nuclear Blast/Relapse, bombarded the market with releases from such metal icons as Kreator, Coroner, Motorhead, and Iron Maiden. As always, K-tel put out it's fair share of compilation, as did Rhine. Lookout Records, former home to current major label trio Green Day, are constantly grooming young energetic bands like Squirtean and the Riverdales in hopes of being known for more than just its back catalog. After a decade of releases, Roir is still going strong, and there's no end in sight.

And '95 was extremely good to TVT Records. TVT had several reasons to celebrate, the main one being the Mortal Kombat soundtrack they released sold well over a million units. As the line between independent companies and major corporations becomes more vague, maintaining appreciation for those who continue to contribute their personal sensibilities to this always changing and growing sector of the entertainment business, shouldn't be that difficult.

Labels and artists to watch in 1996. All of them!
By Gil L. Robertson IV

THE RHyme

The Growing Pains of Success

RAP MUSIC underwent phenomenal degrees of success and turmoil in 1995. The industry once again enjoyed outstanding growth in terms of radio and retail acceptance across the board. Releases by such established artists like Ice Cube, Snoop Doggy Dog, Notorious B.I.G., and Coolio dominated the charts throughout the year, while newcomers like Tha Dog Pound, Luniiz and Raekwon, flourished and stretched the genre in new directions. From a financial and creative perspective, the rap industry established new beach heads while one issue has come to the surface which could potentially affect the music’s continued viability.

The growing political and corporate resistance to rap music was by far the lead story of the past year. 1995 saw companies such as Warner Records and MCA shy away from support of the art form, in spite of the enormous profits it generates. Political pressures from the likes of Senate majority leader Bob Dole and outspoken rap opponent C. Delores Tucker are at the heart of renewed efforts to censor the music. Although on the surface the effects of their political activities have had only a negligible effect on the careers of the most successful rappers, some have begun to feel the sting. According to an industry source, a number of mid-level rappers have already expressed reluctance and a concern about what they can record. The source went on to say, “A terrible divide is occurring in the marketplace with regards to the right to free speech for rappers. While politically the rap issue has been used as a tool to further certain political agendas, the effects of the actions taken have been felt by the mainstream, some of whom are beginning to advocate that legislative restrictions be placed on the lyrics of rap songs.”

While the question of censorship remains a sensitive issue for most of America, the very idea that a growing audience has shown some acceptance to the idea is a cause for alarm. Add to that the increase in violent activities throughout America and what you have is the beginning of a growing anti-rap atmosphere that could totally destroy this unique art form. This trend is definitely gaining momentum and, privately, some industry insiders have stated that it will become even more so as we head into the forthcoming election year.

While rap music continues to generate fortunes for its participants, it should be interesting to see what impact the developing climate will have on the industry and the artists who inhabit it. In the New Year, expect Cash Box to further explore and offer in-depth coverage and analysis of the revolution that is occurring in rap music.

ON OTHER MUSIC FRONTS, 1995 also saw the continued impact and growth that reggae/dancehall has had on the marketplace. Artists like Patra, Ini Kamoze and Shaggy, whose “Boombastic/In The Summertime,” single was an international sensation and further opened the doors of mainstream acceptance to this genre. On the comedy album front, Loose Cannon recordings released a collector’s series from legendary comedian Richard Pryor. TV funnyman and burgeoning film star, Martin Lawrence released his second album and comedic legend Paul Mooney released a recording of hilarious social anecdotes that quickly became a strong performer in the gritty world of comedy recordings. Also out this year was the sophomore release from intellectual spoken word artist Reg E. Gaines and a hip-hop tinged effort from a collective of up and coming comedians called Snap.

CASH BOX AWARDS

TOP 25 RAP SINGLES

1. The Notorious B. I. G. - Big Poppa/Warning - Bad Boy/Arista
2. Luniiz - I Got 5 On It - Noo Trybe/Virgin
3. 2Pac - Dear Mama - Interscope
4. Coolio - Gangsta’s Paradise - MCA
5. Dr Dre - Keep Those Heads Ringin' - Priority
6. Method Man/Man J. Bigg - I'll Be There For You/You're All I Need To Get By - Def Jam
7. Scarface - I Never Seen A Man Cry (AKA I've Seen A Man Die) - Noo Trybe/Virgin
8. The Notorious B. I. G. - One More Chance - Bad Boy/Arista
9. AZ - Sugar Hill - EMI
10. Craig Mack - Get Down - Bad Boy/Arista
11. Junior M. A. F. I. A. - Player's Anthem - Big Beat/AG
12. Shaggy - Boombastic - Virgin
13. Craig Mack - Flava In Ya Ear - Bad Boy/Arista
14. Da Brat - Give It 2 You - So So Def/Columbia
15. Method Man - Bring The Pain - Def Jam
16. Naughty By Nature - Feel Me Flow - Tommy Boy
17. Redman/Method Man - HowHigh - Def Jam
18. E-40 - 1-Luv - Jive
19. Channel Live - Mad Izm - Capitol
20. Ini Kamoze - Here Comes The Hotstepper - Columbia
21. 69 Boyz - Tootsee Roll - Jive
22. Keith Murray - The Most Beautiful Thing In This World - Jive
23. Heavy D & The Boyz - Black Coffee - Uptown/MCA
24. Too Short - Cocktails - Jive
25. Ol’ Dirty Bastard - Brooklyn Zoo - Elektra/EGG

CASH BOX BOX • DECEMBER 30, 1995

TOP 25 RAP SINGLES

1. HEY LOVER (RAL/Def Jam/Island 77494) ..... LL Cool J 1 6
2. TONIGHTS THA NIGHT (Ruffhouse Columbia 75029) ..... Kris Kross 3 3
3. CELL THERAPY (Laface/Arista 4119) ..... Goodie Mob 4 11
4. DANGER (Fader 7049) ..... Blahzay Blahzay 2 12
5. HURRICANE (Sick Vai It/Jive 42335) ..... The Click 6 7
6. GANGSTA’S PARADISE (MCA 55104) ..... Coolio feat. L.V. 5 30
7. TOO HOT (Tommy Boy 7718) ..... Coolio 8 3
8. JUST TAH LET U KNOW (Rutheless/Relativity 6532) ..... Eazy-E DEBUT
9. FAST LIFE (Cold Chillin/Epic Street/Epic 7609) ..... Kool G Rap 9 4
10. COLD WORLD (Geffen 1909) ..... Genius/GZA feat. Inspetkah Deck 16 2
11. RETURN OF DA LIVIN’ DEAD (Giant/Warner Bros. 17796) ..... The B.O.G. 24 7
12. BEWARE OF MY CREW (Jay-Mac/Warner Bros. 17723) ..... L.B.G. Crew feat. Tray D & South Sentrell 22 2
13. EAST 1999 (Rutheless/Relativity 6332) ..... Bone Thugs-N-Harmony 11 3
15. THE RIDDLE (Atlantic 67100) ..... Method Man 10 7
16. RUNNIN’ (Delicious Vinyl/Capitol 55436) ..... The Pharcyde 13 11
17. WINGS OF THE MORNING (Atlantic Star/Island 7198) ..... Capleton 7 9
18. Y’ALL AIN’T READY YET (Big Boy 42331) ..... Mystikal 14 13
19. LIQUID SWORDS (Geffen/19380) ..... Genius/GZA 17 8
20. I GOT 5 ON IT (Noo Trybe 34874) ..... Luniz 12 29
21. ICE CREAM (Loud 64426) ..... Chef Raekwon 18 11
22. 1990-SICK (KILL EM' ALL) (Jive 42350) ..... Spice 1 Feat. MC Eilht 19 5
23. PLAYA HATA (Noo Trybe 35517) ..... Luniz Feat. Teddy 20 5
24. LAST DAYZ (MM/Ral/Ti/Island 7169) ..... Onyx 21 8
25. SUGAR HILL (EM 55407) ..... AZ 23 24
Jazz Notes
By M.R. Martinez

Expanding its horizons, the Thelonious Monk Institute of Jazz has joined with National Endowment for the Arts and the Los Angeles Lakers to launch an education and cultural enrichment program designed to highlight the relationship between sports and the arts—particularly jazz. Jazz Sports LA was launched last month during a pair of assemblies that featured young prep school musicians playing on the same bill with the likes of Herbie Hancock, and also featured during a recent LA Lakers game at the Great Western Forum. Pictured after the Forum event are (l-r): Basketball icon Kareem Abdul-Jabbar, chair of Jazz Sports LA; Jane Alexander, chairman of the NEA; actor Billy Dee Williams; Jerry Florence, vp of marketing for Nissan Motor Corp—a sponsor of the new foundation; Thelonious Monk, Jr., chairman of the Thelonious Monk Institute of Jazz; and Grammy Award-winning artist Herbie Hancock.

RIM SHOTS: Educating youth to the uniquely American cultural art known as jazz has taken a decided turn toward public-private-public sector synergy in recent years. It takes more than the resources marshaled by mavens of the arts and culture to bring education to the needy, and corporate entities and the public sector’s advocates of the arts often partner in this regard. A unique grouping in the form of Jazz Sports LA, which brings together to foster such cultural commitment the Thelonious Monk Institute of Jazz, the National Endowment of the Arts and the NBA basketball team the Los Angeles Lakers, along with Nissan Motors.

The project is to serve as a model for similar programs to be established in the future in cities nationwide. The focus will be on cities with NBA teams.

Various artists have been serving as “coach” for high school students studying jazz and will continue to play with the youngsters in live performances at sporting events like Lakers games. To inaugurate the new project, students from Hamilton High School Academy of Music and the Locke Multi-School jazz band (comprised of students from South Central LA high schools like Crenshaw, Washington and Compton) performed at the recent Lakers game against the Phoenix Suns. Hancock and Monk also joined students and local school officials to present the plan for Jazz Sports LA during school assemblies. Hancock also performed with the aforementioned student bands at the Forum.

The next event will be on Monday, January 15, Martin Luther King Day, when the Lakers play the Miami Heat at The Great Western Forum. The Locke High Multi-School Jazz Band will play with a special guest. According to Barbara Scally, West Coast rep for the Thelonious Monk Institute of Jazz, guitarist and Tonight Show musical director Kevin Eubanks may be the special guest and be joined by other jazz musicians who have been coaching the students in their school bands.

MORE RIM SHOTS: Also in the spirit of jazz education, a pair of events in January will honor some students and also provide jazz educators with more insight into how hopefuls can make the transition to the professional ranks of this artform. Five jazz students from New York, California and the United Kingdom were among 118 young artists invited to participate in “ARTS Week 96” the National Foundation for Advancement of the Arts (NFAA) program that will hold its final auditions January 8-14 in Miami, FL. The Arts Recognition and Talent Search (ARTS) will take part in advanced education programs and can merit cash awards up to $3,000 and share in $3 million in scholarship opportunities.

The five jazz students selected include Casey Byron Benjamin, a 16-year-old New York saxophonist; 18-year-old London-based saxophonist Paul Eric Booth, William John Freiberg an 18-year-old drummer from Rome, NY; Rick Montalbano, an 18-year-old drummer from Rochester, NY; and 16-year-old Arleta. CA sax player Zane Musa.

The National Foundation of Jazz Education (NFJE), created by GRP Records chiefs Dave Grusin and Larry Rosen underwrites the jazz component of the ARTS program. Grusin and Gerry Mulligan will be holding a Jazz Master Class at the University of Miami.

Benjamin, Booth, Freiberg, Montalbano and Musa have also been named 1996 Clifford Brown/Stan Getz fellows by the International Assn. of Jazz Educators (IAJE), and through a collaborative program between the IAJE and NFAA, all five will be flown to the annual IAJE international conference set to be held in Atlanta, GA, January 11-14 at the Marriott Marquis Hotel.

(Continued on page 30)
Kenny G Rules Chart; Tradition Returns

M.R. Martinez

KENNY G WAS ON FIRE in 1995. And I don’t mean the unfortunate conflagration that damaged his Bel Air, CA home in mid-December. The Arista Records artist and his family blessedly escaped unharmed, and the ubiquitous saxophone player also escaped the year (once again) with the top selling jazz album, the timeless "Breathless." Except for two weeks in the spring of ’95, "Breathless" dominated the Cash Box Top 25 Jazz albums chart, with only Warner Bros. recording artist Fourplay’s "Elixir" momentarily tumbling Kenny from his throne. Kenny G’s Christmas album "Miracles" also scored in the top 25 at #19 in the year end polls.

EMI recording act Najee, Mohazz/Motown, recording artist Norman Brown and GRP’s George Howard all returned to the year end top 25 in ’95 with albums released last year. Najee’s "Share My World," logged in at #3; Brown’s "After The Storm" maintained sales for a #7 ranking and Howard’s "A Home Far Away" sold through for the #21 spot.

The top 10 of the Cash Box jazz chart, indeed the entire chart, exhibits that adult contemporary, R&B-flavored, new age and even dance-oriented jazz music was the tail of the tally in 1995. Of those in the top 10, David Sanborn’s "Pearls" on Elektra at #2; Pat Metheny’s Gemini album "We Live Here" at #5; Warner Bros. artist George Duke’s "Illusions" at #6; and Fourplay’s aforementioned title combined commercial acceptance with some strong, traditional musical elements, although each act managed to find some contemporary hitching posts that would gain the necessary radio airplay and invitations to a variety of jazz festivals that help sell the albums.

Herbie Hancock’s Mercury Records debut "This Is Da Drum," his first album of new material since 1988, just missed the top 10 at #12. Two of the most critically acclaimed releases to make the year end list were Rachelle Ferrelle’s "Blue Note/Capitol album First Instrument" and the collaboration of father and son on the Wynton & Ellis Marsalis Sony release "Joe’s Cool Blues." Ferrelle’s album demonstrated her maturity as a song stylist in a setting of standards and self-penned music sculpted for her by producer Lenny White. The Marsalis project covered an expanse of music history with a freshness and clarity that has become the hallmark of this family.

Their’s was the only album that could out right be called "traditional" jazz, but there were some significant developments in this arena during ’95. Tommy Lipuma, president of GRP Records, went to the vaults and resurrected the venerable Impulse! label employing a three step plan to bring traditional playing into the commercial spotlight. The company since last June has released a healthy crop of past titles by the likes of John Coltrane, Archie Shepp, Sonny Rollins and Charles Mingus in limited pressings which will include never-before-seen photos, amended liner notes and specially created art.

The label also resigned for new release projects past Impulse! giants like McCoy Tyner, Michael Brecker and Billy Taylor. Tyner’s "Infinity" album inaugurated this segment of the plan. Then there were the young turks signed to the label like saxophonists Teddross Avery and Charles Lloyd and pianist Charles Craig. GRP plans to work the music to a younger consumer, a college and alternative consumer that has demonstrated an appetite for quality music of all ilk.

GRP also launched product from the seminal Blue Thumb Records employing a similar strategy, but perhaps the real historical coup for the company was the acquisition of the legendary Commodore Records, the ageless label created by Milt Gabler. That company’s catalog features artists ranging from Billie Holiday, Coleman Hawkins, Jelly Roll Morton and Fletcher Henderson to Lester Young, Red Norvo, Gene Krupa and Sidney Bechet.

So, while contemporary jazz continues to dominate at the cash register, that jazz played in the tradition could likely make a comeback and garner a larger slice of the sales pie. It’s all good in ’96. Happy New Year!!

TOP 25 JAZZ ALBUMS

1. Kenny G - Breathless - Arista
2. David Sanborn - Pearls - Elektra
3. Najee - Share My World - EMI
4. Incognito - Positivity - Verve
5. Pat Metheny - We Live Here - Geffen
7. Norman Brown - After The Storm - Mojazz/Motown
8. Jazz Masters - Jazz Masters II - JVC
10. Russ Freeman & The Rippingtons - Sahara - GRP
11. Urban Knights - Urban Knights - GRP
12. Herbie Hancock - This Is Da Drum - Mercury
13. Spyro Gyra - Love And Other Obsessions - GRP
14. Rachelle Ferrelle - First Instrument - Blue Note/Capitol
15. John Tesh Project - Sax On The Beach - GTS
16. Wynton & Ellis Marsalis - Joe Cool’s Blues - Sony
17. Jonathan Butler - Head To Head - Mercury
18. Tom Scott - Night Crimes - GRP
20. Hiroshima - L. A. - Qwest
21. George Howard - A Home Far Away - GRP
22. Wayman Tisdale - Power Forward - Mojazz/Motown
23. Marcus Miller - Tales - PRA
24. Phil Perry - Pure Pleasure - GRP
25. Jeff Lorber - West Side Stories - Verve
Jazz (Continued from page 28)

This 23rd annual staging of the international conference is expected to attract around 5,000 educators, musicians and record company executives in addition to fans. A cornerstone of the conference agenda, and perhaps the most apt reflection of IAJE's aims, is the mini-elementary confab to be held at local schools. Other events slated include representation from some of the nation's top college lab bands, post conference professional development seminars with optional course credit and the annual IAJE Hall of Fame Awards. The 1995 recipients of the awards were Ella Fitzgerald, Doc Severinson and Gene Aiiken.

The National Endowment of The Arts 'Jazz Masters' event will see the organization giving away $20,000 in grants to recipients. Last year Royal Haynes, Ray Brown, and Horace Silver were award winners.

The National Academy of Recording Arts and Sciences (NARAS) will be sponsoring a panel, the 'Grammy Jazz Forum,' which will attempt to distill the creative and educational aspects of the conference. According to NARAS sr. project coordinator David Sears, ‘It’s going to be an interaction forum that explores the artistic and business elements necessary to launch a successful career in jazz.’

The artists manning the panel include film/TV composer Patrick Williams, who will moderate the discussion; jazz/fusionist Randy Brecker; Horace Silver; bassist Charlie Haden; and saxophonist/composer Phil Woods.

Sears says that in addition to playing a selection from each of the discographies of the panel members, ‘They’re going to answer questions from the educators in the audience. There’s a big fog, a mystery as to how a student can make the transition from college jazz musician to a professional setting. That’s the kind of information that jazz educators often seek to take back to their students.’

The Grammy Jazz Forum is one part of the four events in the annual ‘Grammy Professional Forum Series,’ and only one component of NARAS president/CEO Michael Greene’s efforts to promote jazz education to the nation’s youth.

In the spirit of giving, education rules!!

Blues News

By John Rhys

The Folks in the “Pig Sty” at Blind Pig in San Francisco are whooping it up in the mud over the signing of Coco Montoya to a two-CD deal. Montoya, who fronted John Mayall’s Bluesbreakers for ten years is one of the fastest rising blues artists in the world, and we’re all looking forward to his forthcoming new release in 1996. Also coming out in January on Blind Pig will be Tommy Castro, currently the rage of the San Francisco blues scene. Master “Porker” Ed Chmielewski is also going to have his hands full with new releases by Jimmy Thackey and The Drivers, Debby Davies, Studebaker John, and Sarah Brown. Congratulations “Piggies” …just this week, Cash Box has received numerous reports on a new release on Howard Silver’s Quicksilver Records label. The artist is none other than Linda Hopkins, formerly of New Orleans. The title of the album is How Blue Can You Get. At this writing Linda is in Europe doing the musical Black And Blue. Break a leg, girl… Everyone, I’m sure, with over ten years in the business, remembers All South Distributors out of New Orleans and its owner, Henry Hildebrandt. I won’t go into detail but Henry saved my life a long time ago. Henry and All South have passed on but his son Warren is keeping the flame alive through Mardis Gras Records. It seems that Mardis Gras has an artist named Chuck Strong who has moved upwards of 10,000 units in a very short time. Happy selling, Warren… It was nice to hear from Kat Stratton in Atlanta this week. Kat reports that Lee Rocker and Big Blue is happening for Black Top Records via radio and sales around the country. Regards to Mindy Giles, who I finally got to meet during the Blue Foundation Awards last week at the Hollywood House Of Blues… Cash Box congratulates Jerry Wexler on his “Lifetime Achievement” award. Surely no one person has contributed more to black American music and culture than Mr. Wexler. Mazel-Tov… Last week Solomon Burke was back in the studio making another record. Once again with Jerry Wexler at the helm. This time though, Jerry had help with the production, Solomon’s son, Selassie. ‘It was like a dream,’ says Solomon. Gene Page on the podium with arrangements and the best rhythm section in Hollywood plus Jerry and Selassie taking care of the production. I was in Heaven…’ … Jerry Gordon of Evidence Records, Conshohocken, PA, reports that John Snyder has just finished recording guitarist Carl Weathersby for Chicago’s Sons Of Blues. JG also says Evidence has Paul DeLay’s Greatest Hits under his wing and that he hopes both Carl and Paul will fly in early 1996. Cash Box wishes you well on both accounts… I would like to wish my son David a most wonderful birthday (12-11): God bless you, Son. I love you... I am very sad to report the death of my dear friend, Joe Medlin. Joe was one of the greatest promotion men who ever lived, and I am proud to say we were friends. God speed, Big Joe… The boss, George Albert, myself and all the talented people who take great pride in the production of Cash Box want to wish everyone a very Merry Christmas and a most prosperous and healthy New Year. We all thank you for your support. See you next year.
News From The United Kingdom, Ireland & Europe
By Hal Levy

TO MARKET WE GO where Thorn EM1 at £16.05 is up 0.1%. Rank Organization at £4.18 is up 2.3% and PolyGram (Dutch 92.50) £37.21 is down 3.0%. SIR AND SIR: A bi-partisan group of Parliament members are pushing for knighthoods for the Beatles. If they are knighted at next June’s Queen’s Honor List, we’ll have to be calling them Sir Ringo, Sir Paul and Sir George.

AND SPEAKING OF THE QUEEN, the monarch that is, Christmas Day starts with dinner. Followed by the Queen’s Speech and the highlight of the TV day, and perhaps more than a bit of partying. Deliberating the type of music that most of the number one position groups will perform; and to be chosen as number one of the year, to many in the UK, is the pinnacle of a music career, SUCH A SESSION: The Monopolies and Mergers Commission ordered the Musicians Union to start paying sessions musicians and backup singers the money it receives from Phonographic Performance Ltd. PPL, owned by the record companies, receives fees from any place which publicly transmits recorded music, ranging from radio stations to pubs to supermarkets and retail shops. Two-thirds of the fees go to the record companies, 20% to featured performers and 12.5% are allocated for non-featured players (session musicians and backup singers). The 12.5%, now running some £4 million a year, is turned over to the Musicians Union which has used the money for “the general interest of the music profession.” Now the monies have to go to the performers.

BUT WAIT UNTIL NEXT YEAR when a new European Union ruling will require performers payments to go from its current 32.5% to 50% of total PPL receipts.

EAT THE DIFFERENCE, Elton John was awarded £350,000 in damages from a newspaper which reported he was a bulimic. However, the Court of Appeal said John wasn’t damaged that much and reduced the amount to £75,000.

BISHOP OR THOU WHO GO TO BATIKANO, the Barcelona disco. The name, in Spanish slang, means Vatican and in keeping with the name, waiters are dressed as monks. Lighting includes stained glass windows and furniture includes pulpits, confessional boxes and an organ. And of course there are paintings of the Saints, like Madonna, Sting, Mick Jagger among other Heavenly bodies.

NEVER GIVE UP: It’s been a long haul to the top for the Vienna Boys Choir, founded in 1498. The group has collected its first Gold disc for the CD, The Very Best Of The Vienna Boys Choir.

RANK DISCRIMINATION, according to John Garrett, managing director of the Grainger Theatre, is recreational division who pointed out that since the advent of the National Lottery there has been a drop of some 15% profits by many of the companies in the gaming machine field. Rank is a leader in the rental area of the amusement machines.

The Rank Organization says the government is treating it unfairly. In the latest budget the tax was lowered on the pools and betting industries, but not on bingo. Rank wants tax lowered from 10% to 5% or they may have to close some of their 140 bingo halls.

TO DRINK OR NOT TO DRINK, Bob Geldof’s Planet 24 television production company’s Hotel Babylon goes on air in the UK in January and the rest of Europe sometime in 1996. One problem is that the 52 week series is sponsored by Heineken Beer and most European countries have laws regarding TV promotion of alcohol, especially on shows aimed at youth. The Heineken logo will be prominent behind the set’s bar but everything else will be handled with a soft touch. Hotel Babylon was the English channel’s most popular series and ranked in all parts of the house, from the bar to the jacuzzi to the bedroom and kitchen. Guests lined up thus far are Diana Ross, Coolio, Seal and Shaggy. Heineken already sponsors the Montreux Jazz Festival as well as Italy’s Umbria Jazz Festival.

GIMME GIMME: Goodbye hi-fi, 35mm cameras and color TV and say hello to Multimedia PCs. A recent UK survey claims 43% want the PC, 24% a hi-fi. Women are into PCs for education, while men want them for sports.

ALL TOGETHER NOW: German interactive television’s Multimedia Breitreichsgesellschaft (I’ll space it out to make it easier reading—Bet re ges il sch) and The Leo Kirch media group have agreed to a common standard on the design of a new digital TV decoder. The new decoders will be used for scrambling signals for home shopping services and pay-per-view services. The new channels are projected to bring in some £4 billion in the next ten years.

MORE SHOP SHOP: Budapest, Hungary’s capital city, will have two malls by the end of the summer. Both feature cinemas (7 and 9 screens), arcades and up to 160 shops each. Polson, on the outskirts of the city will also contain a theme park.

THE SILVER SCREEN has jumped 50% in admissions in the second and third quarters this year, according to the UK’s Data & Marketing Association. This is well welcome news to cinema owners as it comes after a previous half year of declining admissions.

HERE’S THE DOOR and it was shown to Paul Findlay, managing director of The Royal Philharmonic Orchestra, who was given one hour to clean out his desk by the summer. Both feature cinemas (7 and 9 screens), arcades and up to 160 shops each. Polson, on the outskirts of the city will also contain a theme park.

DON’T PAN THE PIPES: Dave Penfolden, new head of MCA Records Ireland, reports that album Romance Of Ireland, featuring old Irish songs played on the pan pipes went into priority release in the UK and five international markets. Penfolden said MCA was also scouting and signing up new groups which could combine traditional music with current styles like rock and roll, which are making their mark on the international scene.

DON’T BLAME US: The European Leisure Software Publishers Assn. (ELSPA), which represents Britain’s video game manufacturers, is worried about the attack on Nintendo by 7th Level Publishers. 7th Level charged that Nintendo has released a game with graphic violence in its children’s product. ELSPA fears the attack will bring bad publicity to the industry as did the public battle two years ago when the murder of a child by two young boys was blamed on the industry. At that time an age-rating system, similar to film ratings was instituted by ELSPA. Critics of 7th Level, whose products don’t have any gore or blood claim the government is being unfair to try to draw free attention to their own product and thus increase sales without additional advertising expenses.

KEEP EM DANCING: And Riverdance—The Show is doing just that. The video topped the 700,000 mark making it the UK’s best-selling music video ever, pushing The Three Tenors down to second place. When the show finishes its London run in February it moves to NY’s Radio City Music Hall in March.

THIS YEAR THE TREND IN EUROPE seems to be, hello to the Middles, the baby boomers who are starting to hit the Big 3-0 and the Oldies, the so-called senior citizens. The two groups are giving the Younguns a run for their money. Half of the top UK albums this year seem to be aimed at the two older groups, namely Robson & Jerome, Queen, Elton John, The Beatles, Madonna and Michael Jackson. And to bring in the bottom third, some new songs are added in order to get onto the music channels like MTV, as well as radio airplay. In France, according to John, he has the most exciting generally. The Rolling Stones and Joe Cocker. Germany shows the same trend with Queen, Michael Jackson, The Beatles and The Rolling Stones. These albums, many of them anthology collections, were once put out for a quick day, then the quick slide to the bargain basement.

Meanwhile, the so-called Britpop has been kept in the headlines, mainly through the sometimes manufactured rivalry between the two top groups, Oasis and Blur. For most of 1995, the media in the UK took this battle from the music pages to the front pages of newspapers. The band’s “Battle Of The Decade” or perhaps, two or three decades as it was often compared to that of The Beatles and The Rolling Stones in the ‘60s. Well, while the hype didn’t live up to the facts, both groups are still fighting for top place on the charts and on tours in the UK, Europe and the rest of the world.

Another trend that seems to have started this year is the younger set moving out of tapes and CDs and into the new world of CD ROM, which, of course, combines the music with words and pictures. While the start is slow, with new software coming on the market, it should speed up next year. Which might leave the standard music market the domain of the other two age groups, as while some of the Middles head into the new area, mainly with their kids, the Oldies will probably, on the whole, stick with what’s familiar.

Coming up in ’96 will be the “ringing of the fruit” as new laws permit “fruit” (slot machines) in new types of businesses as well as raise the amount of payoff permitted together with a lowering of taxes. This is leading to some pretty serious fights between the casinos and the new operators. The 90’s were a time when the song “hey, hey we’re the Rolling Stones” was the song on the radio, but now it is Bjoerk’s “It’s Oh So Quiet.” Seasonal music joins the charts with Childlincers’ “The Gift Of Christmas” at nove and it’s “One Sweet Day” for Mariah Carey and Boyz II Men on dez.
**1995 In Films**

*By John Gott*

**IS IT JUST ME, or do the years seem to fly with the same speed and repetition to you? I just looked over the 1994 year end wrap and was sorely tempted to simply reproduce it here, but my editor said I had to write something different.**

**How do you write something different about the same stuff, the same people?** Reminds me of a couple of old saws, except they have terrifically cutting teeth that aren’t in a cup of Polident: “The more things change, the more they remain the same.” Definition of Insanity—Continuing to do the same things but expecting different results.


Look, I’ll admit I haven’t seen every film out this year so if I happen to label something “best” or “most outstanding” or some other outlandish thing such as that, you’ll realize it’s a subjective opinion of the objective view I have of material seen during 1995 and live with it, won’t you? Also, remember, as of this writing all the films of 1995 aren’t out yet. There may well be something which knocks me out of my shiny bottomed pants enough to replace the kudos I might bestow on that which has gone before.

Anyway, what’d you think of Universal’s Apollo 13 lift off? It may not be PC (that’s not Personal Computer, pally) to admit that something on screen besides a big-deal score with lots of action and blood swells you with pride but… come on, what’d you think? It made the short hairs on my neck rise several times and, for a few moments in the dark theatre, made me consider heroes as fact rather than fiction. Yes, it had Hanks, but he worked in an ensemble with Kevin Bacon and Bill Paxton. The outstanding performances for me here were those of Ed Harris and Kathleen Quinlan, along with the continuing directorial expertise of Ron Howard. Look for at least four nominations: Film, Director, Male and Female Supporting Performances with chances good also for Dean Cundey’s photography and James Horner’s sweeping, chest-expanding music. Of course it cost a fortune, but it made three fortunes—and isn’t that how the mega-monster moguls like to look at things? “Hey, the formula works, Pal! See?!” (And, in a positive nod to those same moguls, I’m not going to remind anyone of those “aberrations” that cost three fortunes before losing another.)

On a smaller monetary scale and without “heroes” per se, but one damned fine job of quality filmmaking from script to screen, ’95, Gramercy and director Bryan Singer with writer Christopher McQuarrie gave us The Usual Suspects. Suspects was anything but usual, displaying what can be done in an audience’s collective mind with a top-notch script, direction and performers. Kevin Spacey snaps your head around so sharply with his performance you’ll have a strong whip lash suit. McQuarrie’s script wastes nothing wants nothing, it’s strong as tigal as one of Itzak Perlman’s Stradivarius strings for Singer to play. For total, down-in-the-trenches filmmaking, The Usual Suspects is my personal Number 1 for 1995. Mind-work, not money made this one a 100% winner.

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**Top 15 Weekly Film Grosses**

<table>
<thead>
<tr>
<th>RANK</th>
<th>TITLE</th>
<th>DISTRIBUTOR</th>
<th>WEEK</th>
<th>Screens</th>
<th>WKND TOTAL</th>
<th>AVG</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>Toy Story</em></td>
<td>Buena Vista</td>
<td>3</td>
<td>2,476</td>
<td>$13,879,803</td>
<td>$5,606</td>
<td>$83,050,084</td>
</tr>
<tr>
<td>2.</td>
<td><em>Father Of The Bride 2</em></td>
<td>Buena Vista</td>
<td>1</td>
<td>1,949</td>
<td>$11,134,978</td>
<td>$5,713</td>
<td>$11,134,978</td>
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<tr>
<td>3.</td>
<td><em>Goldeneye</em></td>
<td>MGM/UA</td>
<td>4</td>
<td>2,667</td>
<td>$5,422,513</td>
<td>$2,033</td>
<td>$78,005,485</td>
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<tr>
<td>4.</td>
<td><em>Casino</em></td>
<td>Universal</td>
<td>2</td>
<td>1,631</td>
<td>$3,800,230</td>
<td>$2,330</td>
<td>$77,400,555</td>
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<tr>
<td>5.</td>
<td><em>Ace Ventura,…</em></td>
<td>Warner Bros.</td>
<td>5</td>
<td>2,702</td>
<td>$3,505,322</td>
<td>$1,237</td>
<td>$15,026,610</td>
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<tr>
<td>6.</td>
<td><em>Money Train</em></td>
<td>Columbia</td>
<td>3</td>
<td>2,450</td>
<td>$3,405,222</td>
<td>$1,390</td>
<td>$38,225,796</td>
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<tr>
<td>7.</td>
<td><em>The American President</em></td>
<td>Columbia</td>
<td>4</td>
<td>1,506</td>
<td>$3,016,844</td>
<td>$2,001</td>
<td>$88,047,688</td>
</tr>
<tr>
<td>8.</td>
<td><em>Get Shorty</em></td>
<td>MGM/UA</td>
<td>8</td>
<td>1,147</td>
<td>$1,057,213</td>
<td>$922</td>
<td>$66,021,187</td>
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<tr>
<td>9.</td>
<td><em>It Takes Two</em></td>
<td>Warner Bros.</td>
<td>4</td>
<td>1,545</td>
<td>$925,913</td>
<td>$599</td>
<td>$16,356,986</td>
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<tr>
<td>10.</td>
<td><em>Nick Of Time</em></td>
<td>Paramount</td>
<td>3</td>
<td>1,700</td>
<td>$907,355</td>
<td>$531</td>
<td>$7,439,392</td>
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<tr>
<td>12.</td>
<td><em>Home For The Holidays</em></td>
<td>Paramount</td>
<td>6</td>
<td>998</td>
<td>$643,219</td>
<td>$650</td>
<td>$16,690,692</td>
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<tr>
<td>13.</td>
<td><em>Wild Bill</em></td>
<td>MGM/UA</td>
<td>7</td>
<td>775</td>
<td>$453,333</td>
<td>$858</td>
<td>$1,805,471</td>
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<tr>
<td>14.</td>
<td><em>Copycat</em></td>
<td>Warner Bros.</td>
<td>7</td>
<td>567</td>
<td>$452,629</td>
<td>$798</td>
<td>$27,819,649</td>
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<tr>
<td>15.</td>
<td><em>Powder</em></td>
<td>Buena Vista</td>
<td>7</td>
<td>764</td>
<td>$401,601</td>
<td>$526</td>
<td>$28,281,308</td>
</tr>
</tbody>
</table>

Domestic box-office, which includes USA and Canada for the weekend of December 8-10, totaled $49,846,380, breaking down to a $2,092 per-screen average off a total of 23,827 screens, giving a combined total of $534,959,561. *(Courtesy Entertainment Data, Inc.)*
Working on a small budget doesn't mean filmmakers have to make a bad film—unless you equate ‘bad’ with ‘low budget,' and a lot do, y'understand.

Take a good look at the almost guerilla-like production of United Artists' release Leaving Las Vegas.

Writer-director-composer Mike Figgis took to the streets and locales of LV with a 16mm camera, some dark, despairing characters living out a drug, desperate slice of a man's life, and some exceptional talents in Nicolas Cage and Elisabeth Shue and carved out some black diamonds. If talent, the use, and execution of same is truly considered in Academy selection and voting, just hand over the Best Actress statuette to Elisabeth Shue and save the other actresses angst and advertising money. There's nothing out there that can touch this woman's work in 1995. Mike Figgis' music also is hauntingly on the dime with mood, development and placement.

Get Shorty

Quality in the mainstream certainly wasn't lacking, especially when you consider MGM's presentation of Get Shorty. Elmore Leonard's book superbly looked at Hollywood's workaday peccadilloes with both humor and reality and director/executive producer Barry Sonnenfeld got that essence on screen. Get Shorty also continued to polish the resurgence of John Travolta's career, affording him the opportunity to put a glow of maturation to all he's learned in

The Usual Suspects

“The Biz.” Ditto Gene Hackman whose portrayal of a hustling H’wood producer was so truthful he had audience members checking the rings on their fingers and watches on their wrists before leaving theatres. If he doesn't get a nod in Supporting Actor category it'll be because of a too-high interior voter recognition factor. For sheer bravado and massive numbers you have to mention Paramount's release of Mel Gibson and his Braveheart.

Gibson's impersonations of leaders, historical figure William Wallace on screen and himself as director off-screen at the same time, certainly deserves notice. It was released early in the season so: what do you remember about it?... Well, I was surprised that the 20th century didn't have a lock on inventing "moonning." Notable work was also evident in Miramax Film's Cry, The Beloved Country with James Earl Jones; Richard Harris and Charles S. Dutton turning fine performances and John Barry music-wise. It was also distinguished as being the first major film to originate out of the newly democratic South Africa and opened up some fresh and exciting looking new cinematic territory for films.

Other performances likely to gather, or at least are worthy of, attention include Vanessa Redgrave in the intimate remembrance piece from Miramax, A Month By The Lake, Annette Bening, super in Castle Rock's The American President; Sharon Stone, who displays a myriad of changes in Universal's Casino, perennial Meryl Streep, Warner Bros' Bridges Of Madison County; Kathy Bates leading and Judi Parfitt supporting, in Castle Rock's Delores Claiborne and Jessica Lange from Par's Losing Isaiah. Nancy Marchand looks to be a strong contender in the supporting category after her sparkling turn in the classy Paramount remake of Sabrina.

Actors who turned in work surpassing the material are Kevin Bacon in a talent twisting role in Warner's Murder In The First. Jonathan Pryce in Gramercy's release of Carrington, and Jeff Bridges who took on the title role in United Artists' Wild Bill.

And now, in looking back over this, I have to admit there were more good things about 1995 than I originally thought. If that truly is the case, perhaps there's even more hope for 1996.

Happy Holidays and a Great New Year to you all!
THE FIFTH ANNUAL RADIO & MUSICA CONVENTION was held in early 1995 at the Los Angeles Airport Marriott. Numerous record labels and radio stations in the Spanish language music market were represented. From major-league players to the more diminutive independents and including associate members, the convention's main objective was to encouraging solidarity among its participants. It was evident among those present that the Latin music industry is optimistic about its future in spite of facing tough obstacles in its path.

SELENA: BITTERSWEET TRAGEDY: EMILAT Latin was proudly reporting that its upcoming star, Selena, was continuing in her tradition of winning accolades like the Tejano Music Awards. She had been "Artist of the Year" without fail since 1988. Selena won a Grammy in 1994 for her Selena Live album. Her album, Amor Prohibido, was also nominated for a Grammy and heading to the Gold mark.

Then, tragedy hit home. Millions of fans throughout the U.S. and Latin America were utterly stunned when news of Selena's death spread on Friday, March 31st. The singing Tex-Mex idol had been shot and killed in Texas. Her death came at the hands of Yolanda Saldivar, a woman who helped establish Selena's fan club in 1991. The inexplicable death of this rising star hit home to strangers as well as fans worldwide.

EMI Latin mourned the death of its Tejano megastar. Out of respect, the label cancelled the release of the fallen vocalist's last album until a more appropriate time. The first promotional release from the late singer's latest album hit lofty positions on charts nationwide in its first month. The ballad, "I Could Fall In Love," was written and produced by Keith Thomas, who also did the arrangement. While sung primarily in English, Selena did include Spanish phrases in this song. The late singer and her group Los Dinos had first started out singing in English.

Israel Lopez "Cachao.

In the Latin Jazz category, the winner was Arturo Sandoval for his Danzon (Dance On) album. In the Mexican-American Performance category, international songstress, Vikki Carr, won her third Grammy for her Recuerdo a Javier Soto. Carr, who is, by coincidence, Mexican-American by heritage.

ON THE INDIE FRONT: 1995 was an exceptionally good year for a number of independent recording companies. Although there was a flurry of new releases by the majors, the indies seemed more aggressive in developing fresh and exciting talent this past year. Established artists maintained good sales for their companies, especially on the international level. Nevertheless, 1995 was an exceptionally good year for a number of independent recording companies.

One example is RMM Records & Video, which consistently released its promotional singles such as "Senora Mia" from the Colombian group Orquesta Guayacan's latest album Marcando La Diferencia. Other albums that were consequently released and heavily promoted were other Colombian and RMM's Los Latino label released their debut album by a 20-year old Cuban singer named simply Guinano. Finally, another division of the ever-expanding RMM label was Merengazo Records. Specializing in the merengue market, it released an important production by a band from the Dominican Republic called Angel Villalonga. RMM/Tropijazz released salsa-jazz icon Eddie Palmieri's new album Arette.

For now, Ralph Mercado is looking at making movies, producing a Beatles in Salsa album, producing the next New York Festival de los Soneros, the 1st Annual New York Salsa Festival, and the next Hollywood Sunset Latin Jazz and Salsa Festival. Merca'o signed a new distribution deal at the end of 1995 with MCA. His contract with Sony expired in December.

OTHER INDIE NEWS: Musical Productions, Inc., aka MP, is self described as "the music company of the Caribbean." It may very well be the record conglomerate of the next millennium. Under the leadership of president and producer Tony Martinez, the Miami-based independent label has been churning out hits. For nearly half a decade, specializing in Salsa and Merengue genres, MP first launched the incredible dream team appropriately called the Musical Productions All-Stars. They have gathered an incredible roster of poster artists like Tito Gomez, Tito Rojas, Luisito Ayala, Puerto Rican Power, Mimi Barrera, Los Sabrosos del Merengue, Raquel Garcia, and Roberto Rosena in addition to newer talent. It was late in 1994 when MP threw its hat into the Mexican Regional and rock market. They have had great success in that market according to their West Coast manager, Carlos Montani, who is based in Los Angeles.

Musical Productions, Inc., has certainly earned respect for running a successful record company. It seems as if MP can "smell" a hit a mile away. When its first album by a female artist, Elizabeth "Mimi" Barrera, was released in early 1995, its response was incredible. The debut recording by Barrera was directed by MM's musical director, Julio "Gustta" Mercado. Per a company spokesperson, MP was offered to be purchased recently by an undisclosed entity. Its owner, Tony Moreno, declined the offer. The Miami-based indie has offices in Puerto Rico, L.A., New York, San Antonio, and in Mexico.

ON OTHER FRONTS: New promotional releases were released by the Miami-based label, Karen Juan. Luis guerra's Cuban song titled "Los Pajaritos" from his Fogatale album did well. Rap group, Roy Tavare y El Clan de la Furia, released their third single, "Esa Mujer," after having good results with "Hazlo Aga" and "Another Cha-Cha." Francisco Ullon incorporated the Cotobiano vallenato folkloric sound with the rapid Dominican perico rupu'o merengue beat on the single "El Santo Cachon." New comedy group Taveras' debut album for Karen Lucharte, made an impressive mark in the Tropical/Salsa market.
THE BIGGEST LITTLE LABEL IN TEXAS: Down in San Antonio, Texas, indie label AFG Sigma Records has been busily churning out an explosive product line. Their roster and track record has been quite impressive. Ranging from Tejano to Mexican to Tropical to Pop, the label was founded in 1989 by principal members of the group Los Tenerarios, Adolfo, Fernando, and Gustavo. Since then, AFG Sigma has grown dramatically with a roster of over 30 artists.

NEW YORK-BASED INDIE, QBADISC has released an impressive collection of Cuban music from the island's premier artists. Some of them have been Van Van Vas, Isaac Delgado and Cesar “Pupy” Pedrosa. The latter played with the popular Los Van Van for the past 26 years. He also wrote many hits for them. Pedrosa released his first album containing ten of his best compositions as freshly recorded by Cuba’s foremost singers of today. Featured are singers Rolando, Xiomara Langart, Pedro Calvo, Caridad Cuervo, Raul Planas, Rolo Martinez, Omara Portuondo, and Mario “Mayito El Suceso” Rivera. The first single was the Isaac Delgado/Isaac Borne duet of “Será Que Se Acabo,” which recently became the first modern Cuban dance tune to be played on commercial radio (San Juan’s Z-93) in Puerto Rico.

PROGRESSIVE YEAR FOR MAJOR LABELS: Dominican mega-merengue icon Johnny Ventura renewed his contract with Sony Discos in Miami. Ventura, who has been an exclusive artist with the label since 1986, signed with Sony’s SDI division. The long-awaited return of the “Colombian Salsa” was finally over this year. Joe Arroyo made a bold and eclectic statement to his legion of followers with his Raices Tendrás (His Reasons Will Have). Three SDI artists were nominated for the Lo Nuestro’s La Musica Latina award. For “Group of the Year”, in the Tropical Music category, the Colombian group El Grupo Niche was nominated for its immensely popular album Huellas del Pasado as also Giro. SDI representative Carmen Cervantes described SDI’s signing this past year of new talent in the Tropical Music category. They were Puerto Rican Singers Di Carlo and Venezuean Trina Medina whose vocal styles have already been compared to Celia Cruz.

IGLESIAS RELEASES NEW VIDEO: The latest musical video from Spanish crooner Julio Iglesias features Mexican pop female artist Thalia. Filmed at night during the Colombian "Fiesta de Bogota“ at the historic El Portico, the popular actress-singer was portrayed in Iglesias’ latest promo vid of the single, “Baila Morena,” from his Sony Latin album La Carretera.

GLORIA ESTEFAN: OPENING NEW DOORS: Cuban pop icon, Gloria Estefan, recently launched a new Spanish-language album, Abriendo Puertas (Opening Doors), on the Epic label. Her first Spanish-language album, mi tierra, racked up more than 4 million in sales worldwide. It also garnered Estefan her sixth Platinum record for certified U.S. sales exceeding 1 million copies.

The immensely selling album contains 10 original songs written and arranged by Kiki Santander who co-produced the project along with Gloria’s husband and manager, Emilio Estefan, Jr., Fans can watch the video of the album’s title track “Abriendo Puertas” on a new Epic Home Video, Everlasting Gloria.

FONO-ISA US NEWS: In Los Angeles, the tropical cumbia band, Internacional Sonora Show, released their version of Ullola’s “El Santo Caheon” which was written by Romualdo Brito. The song was the first promo single from the album Oye Como Yo for Fonovisa Tropical. This is the label that recently established talent like Willie Colon as well as newcomers like Carlos Nuño and Enrique Iglesias (Julio’s son).

BMG NEWS: Executives at BMG U.S. Latin gave their full vote of confidence to Spanish vocalist Rodcio Durcal’s album Hay Amores y Amores released in late April. Durcal also began a U.S. tour. Fellow labelmate Juan Gabriel’s ”Gracias Por Esperar” was nominated for 5 Premio Lo Nuestro Awards including: Album of the Year, Artist of the Year, Song of the Year for “(Por Que Necesidad),” Composer of the Year for “Manana” interpreted by Christian, and Composer of the Year for (for Luna interpreted by Ana Gabriela). Meanwhile Alexendra Guzman of the album Encore was nominated for the Lo Nuestro a la Musica Latina award in the Music Video of the Year category for Desperarte. The group Guardianes del Amor’s single “Corazon Romantico” received strong airplay. New 1995 releases consisted of pianist Raúl D’Blaso’s vocalist Maribel José, and El General according to BMG U.S. Latin’s Northeast connectors, Angel Trejo, based in New York.

ARTHUS MIGUEL WINS WORLD MUSIC AWARDS: Mexican singing pop idol Luis Miguel was one of the recipients of the prestigious World Music Awards held in Monte Carlo last May. This was his second award in the category of World’s Best Selling Latin Artist. Miguel performed “El Dia Que Me Quieras” from his Grammy-winning, Multi- Platinum WEA album Sarandon Segundo Romance. The twenty-five year-old artist has sold over 18 million units in his twelve year career. Miguel’s En Concerto album was released in 1995. It consisted of a “live” recording of his most popular hits.

OTHER WEA LATINA ARTISTS: Spanish pop recording star, Alejandro Sanz’ album, Alejandro Sanz’3, hit Gold. Warner Music Spain reported that the album broke the Platinum sales mark in its second week having sold in excess of 120,000 units in its third week of ratings. The Brazilian duo, Leandro y Leonarda, had great radio airplay over Spanish-language radio stations here in the U.S. Merengue artist Toño Rosario released his debut album, Quiero Volver A Empezar, produced in Puerto Rico. The Spanish rock group Seguridad Social jammed with their single, “Un Beso Ua Flor.” Mexican singer Lorenzo Antonio’s Tributo II features songs produced by Juan Gabriel. Yolanda Monge’s new pop album Yolandita was released.

EMP LATIN NEWS: Some of EMP Latin’s priorities for the latter part of this year included pop artists like Rolo Boyzz “Una Vez Mas,” Selena’s “Fotos y Recuerdos,” Alvaro Torres’s “Reconocimiento,” Paulina Rubio’s “Nada de Ti,” Ednita Nazario’s “No Puedo Olvidarte,” Ricardo Montaner’s “Yo Soy El Recuerdo,” and Milly with “Estamos Juntos.” The popular song by the late Tejano star Selena, “Amor Prohibido,” was honored by BMI. It was one of only a handful of Spanish language songs to reach a top pop radio performance level. Puerto Rican songstress, Jalice, released her first self-titled merengue album for EMIL Latin. Meanwhile, the label pushed ahead with top pop group, Barrio Boyzz with their album release Una Vez Mas. Incorporating influences from R&B and gospel, the five man ensemble from New York captured the Latin pop score by storm.

Yolanda Monge.

ARISTA/TEXAS’ LATEST PASSPORT TO TEJANO: JOEL NAVA: Joel Nava, a Latin rock vocalist, embraces his Mexican and American roots and celebrates the blending of these cultures throughout the Southwest. Fellow labelmate, Flaco Jimenez has also been a pioneer in this movement. Today, Nava and his band, the Border, are one of the region’s top draws.

Marinchi vocalist Nydia Rojas was added to the Arista/Texas roster. Rojas organizes her highly acclaimed talent and style as a rising mariachi vocalist. She is currently a member of the all-female Mariachi Reyna de los Angeles. The debut album is scheduled for an early 1996 release.

Arista/Texas was founded in 1993, and is a division of Arista/Nashville and Arista Records. Arista Records is one of the core labels of BMG Entertainment, the $5.1 billion/year music and entertainment arm of Bertelsmann AG, the $13.6 billion/year worldwide media enterprise.

POLYGRAM ACQUIRES RODVEN: One of Latin America’s largest indie record companies, Rodven Records, was acquired by PolyGram Latin America for $57 million this past year. The acquisition increased PolyGram’s share of the $2 billion music market in Latin America from approximately 13.5% to 16% while doubling its share of the Hispanic music market in the U.S. and significantly increasing its business in Colombia. The new agreement facilitated the establishment of a seventh Latin American subsidiary for PolyGram in Venezuela.

PolyGram Latin America is the Miami-based regional office of global music and film group, PolyGram. It was established in 1992 to rejuvenate the group’s presence in the Latin music industry. The Rodven acquisition greatly enhanced that effort.

THE BEST IS YET TO COME: The general consensus about the past year, if there is such a concept, falls on the optimistic side. Business was very good for some, and not so hot at all for others. Look for last year’s trends to continue in place for the coming year. At least, until something better comes along. Have a great 1996!
<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>Walkin' Away</td>
<td>Trisha Yearwood</td>
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<tr>
<td>47</td>
<td>Solid Ground</td>
<td>Ricky Skaggs</td>
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<tr>
<td>48</td>
<td>If You Loved Me</td>
<td>Steve Wariner</td>
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<tr>
<td>49</td>
<td>You Can Feel Bad</td>
<td>Tracy Lawrence</td>
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<td>50</td>
<td>She Can't Save Him</td>
<td>Lisa Brokop</td>
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<tr>
<td>51</td>
<td>Leroy the Redneck Reindeer</td>
<td>Joe Diffie</td>
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<td>52</td>
<td>She's Got a Mind of Her Own</td>
<td>James Bonamy</td>
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<tr>
<td>53</td>
<td>Back in Your Arms Again</td>
<td>Lorrie Morgan</td>
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<td>54</td>
<td>Santa Claus Is Comin'</td>
<td>The Tractors</td>
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<td>Trouble</td>
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<td>Pure Bread</td>
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<td>57</td>
<td>Who Needs You Baby</td>
<td>Clay Walker</td>
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<td>58</td>
<td>Pure White</td>
<td>Ken Mellons</td>
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<td>59</td>
<td>Life Goes On</td>
<td>Little Texas</td>
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<td>60</td>
<td>I Will Always Love You</td>
<td>George Strait</td>
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<tr>
<td>61</td>
<td>Whiskey Under the Bridge</td>
<td>Brooks &amp; Dunn</td>
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<tr>
<td>62</td>
<td>I Can't Help Myself</td>
<td>Dolly Parton</td>
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<tr>
<td>63</td>
<td>Writings of the Cherokee</td>
<td>Vince Gill</td>
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<tr>
<td>64</td>
<td>Sittin' Pretty</td>
<td>Alan Jackson</td>
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<tr>
<td>65</td>
<td>Born in the Dark</td>
<td>Doug Stone</td>
</tr>
<tr>
<td>66</td>
<td>Cowboy Love</td>
<td>John Michael Montgomery</td>
</tr>
<tr>
<td>67</td>
<td>When Boy Meets Girl</td>
<td>Terri Clark</td>
</tr>
<tr>
<td>68</td>
<td>Ring on Her Finger, Time on Her Hands</td>
<td>( \frac{1}{2} )</td>
</tr>
<tr>
<td>69</td>
<td>If You're Not in It for Love, I'm Outta Here</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>70</td>
<td>I Ain't Gonna Wake Up Crying</td>
<td>Faith Hill</td>
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<tr>
<td>71</td>
<td>728 South</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>72</td>
<td>Take a Little Time</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>73</td>
<td>On the Road I Love</td>
<td>Faith Hill</td>
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<tr>
<td>74</td>
<td>You Are the Only One</td>
<td>Faith Hill</td>
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<tr>
<td>75</td>
<td>You Are My Heart's Delight</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>76</td>
<td>You Are the One</td>
<td>Faith Hill</td>
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<tr>
<td>77</td>
<td>The Woman in Me</td>
<td>Faith Hill</td>
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<tr>
<td>78</td>
<td>These Words We Said</td>
<td>Faith Hill</td>
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<tr>
<td>79</td>
<td>Listenin' to the Radio</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>80</td>
<td>If I Was a Drinkin' Man</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>81</td>
<td>Sometimes She Forgets</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>82</td>
<td>When He Was My Age</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>83</td>
<td>I Let Her Lie</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>84</td>
<td>My Baby's Cookin'</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>85</td>
<td>No Man's Land</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>86</td>
<td>I Just Can't Stand to Be Unhappy</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>87</td>
<td>Steady as She Goes</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>88</td>
<td>I Wanna Go Too Far</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>89</td>
<td>The Woman in Me (Needs the Man in You)</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>90</td>
<td>Wherever You Are Tonight</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>91</td>
<td>Salt and Water</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>92</td>
<td>Safe in the Arms of Love</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>93</td>
<td>His Memory</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>94</td>
<td>Dust on the Bottle</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>95</td>
<td>All I Need to Know</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>96</td>
<td>I Haven't Found Out Yet</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>97</td>
<td>I'm a Stranger Here Myself</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>98</td>
<td>Dog on a Toolbox</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>99</td>
<td>If I Could See Love</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>100</td>
<td>She's Every Woman</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>101</td>
<td>I'm Not Strong Enough to Say No</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>102</td>
<td>Better Things to Do</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>103</td>
<td>Knock, Knock</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>104</td>
<td>No One's Gonna Love Me</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>105</td>
<td>Halfway Down</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>106</td>
<td>Field of Dreams</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>107</td>
<td>It's Not About Blame</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>108</td>
<td>Let's Go to Vegas</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>109</td>
<td>If the World Had a Front Porch</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>110</td>
<td>I Like It, I Love It</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>111</td>
<td>One Boy, One Girl</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>112</td>
<td>Heaven Bound</td>
<td>Faith Hill</td>
</tr>
</tbody>
</table>
COUNTRY MUSIC

COUNTRY SINGLES INDEX

ALL I NEED TO KNOW [NASHVILLE]   Milt Allen/Gypsy Keys /COLUMBIA
ALL MY LOYALTY /ARISTA   Mike Thompson
ALL NIGHT LONG /ARISTA   J.R. Barber
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard
ALL THE GOOD TIMES [NASHVILLE] /ASCAP   Jeff Broussard

NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters
NOT TO PROVE YOU /THE NIGHT [NASHVILLE]   Ken William, Rod Brotters

Thanks to Cash Box and country radio stations nationwide for my first nationally charted single release and for electing me "NEWCOMER OF THE YEAR" in the Independent Country Radio Network for 1995!

NEWCOMER OF THE YEAR 1995

VALORIE LYLE & "MAMA CRIED"
Produced By: Spike Jones & Robert D. Metzgar
Labels: Platinum Plus Records

For Further Information Contact:
Valorie Lyle Management
c/o Mike Lyle Management
2630 SW 23rd Street
Redmond, OR 97756
503-548-6676 / 503-548-4707

In Nashville Contact: Robert Metzgar
Capitol Management
1300 Division Street #200
Nashville, TN 37203
800-767-4984

"Newcomer Of The Year" Valorie Lyle
Prime Time Country Debuts

By Wendy Newcomer

TNN'S NEW WEEKNIGHT SERIES, Prime Time Country, will premiere January 15 at 9:00 - 10:30 p.m. (EST). The series stars Tom Wopat, well known actor and singer/songwriter. Joining Wopat every night as musical director will be noted country composer, arranger, conductor and instrumentalist Edgar Struble. Struble previously held that position for 15 years for Kenny Rogers. He has also worked with stars such as Dolly Parton, The Oak Ridge Boys and Willie Nelson.

The third member of the Prime Time Country team is TNN's own Katie Haas, currently host of TNN's Wildhorse Saloon dance series. Haas' role on the show will incorporate her trademark humor as she provides "loose" coverage and commentary on the Nashville scene, along with country music news and the stars that make the news.

"Prime Time Country will be consistent but unpredictable, fun and fresh, all at the same time," said RAC Clark of dick clark productions, producer of the new series. "It will present the greatest stars in country entertainment as well as the emerging faces and talents who will be the stars of tomorrow."

Stone Stable After Heart Attack

SINGER DOUG STONE suffered a mild heart attack while dining at a restaurant at the Charlotte International Airport. Stone was taken to the Carolinas Medical Center in Charlotte, NC where he has been listed in stable condition.

Stone was connecting through the Charlotte airport on his way to Richmond, VA to act as an on-air celebrity guest host for WTKR-FM radio station. While at the restaurant, he experienced chest pains and paramedics were called to the scene. Both of his North Carolina performances on Dec. 15 & 16 were cancelled.

"At this time, surgery is not planned," said Dr. Kenneth Austin, cardiologist, Carolinas Medical Center. "We anticipate that Mr. Stone will be hospitalized for approximately five days with a recovery at home afterwards."

Three years ago, Stone, 39, underwent quadruple bypass surgery. Doctors expect a full recovery in three to four weeks.

AFM Support AFTRA At TNN

THE AMERICAN FEDERATION OF MUSICIANS (AFM) announced its support of performers who want AFTRA representation, despite earlier public statements by The Nashville Network that AFTRA would interfere with existing contractual relationships with the musician's union. AFM President Steve Young stated that the AFM is "fully supportive of AFTRA's efforts to represent the performers at TNN" and is sure that TNN and AFTRA will enjoy the same cooperative relationship that we share with the Company.

"AFTRA's efforts to represent artists started with requests from performers over two years ago," said Randall Himes, AFTRA's Nashville local executive director. "We've tried to have a meeting with them for some time because performers at TNN want a contract that includes non-contributory health coverage and retirement benefits like the contracts we already have with Gaylord at the Grand Ole Opry and Hee Haw. The company's transparent public effort to confuse the music community here in Nashville is not going to change performers' overwhelming support for AFTRA."

In Other News...

SHEROD ROBERTSON JOINED ARISTA/NASHVILLE as director of finance. Robertson moves to Arista from Reunion Records where he was vp of finance/chief financial officer. Moving from Reunion along with Robertson is Robby Clinton, who is currently the coordinator of finance for Arista.

CMT HAS CHOSEN THE MAVERICKS as its January Showcase Artist. The Mavericks will be featured on CMT Showcase, a 30-minute interview and video program, which will be telecast Fridays, Jan. 5, 12, 19 and 26 at 11:30 p.m. (EST).

BARBARA MANDRELL AND BOY SCOUTS executive board member Louise Mandrell presented a check for $165,000 to the Middle Tennessee Council of the Boy Scouts of America. The money was raised at the second annual Louise Mandrell Celebrity Shoot held Oct. 20-21 at the Nashville Gun Club. Barbara Mandrell also recently opened two locations of Fazoli's, a national franchise of quick service Italian restaurants.

NASHVILLE SONGWRITER MIKE REID and NYU professor, Sarah Schlesinger have teamed up to create the musical drama Different Fields. Reid, who wrote and scored the drama, is best known for penning hits for artists like Bonnie Raitt ("I Can't Make You Love Me").

DURING HIS RECENT PERFORMANCE on the Grand Ole Opry, Capitol Nashville's Garth Brooks announced that he and his wife Sandy are expecting their third child. The new arrival is due Aug. 10, 1996.

NASHVILLE'S TOP SONGWRITERS got together with local radio station Rockin' Country 102.9 (WYQ-FM) on Dec. 19 to help raise money for Gilda's Club, a non-residential place cancer survivors, their families and friends can go for emotional support. It's named after comedienne Gilda Radner, who died of ovarian cancer in 1989.

THE RIAA ANNOUNCED ITS PLATINUM selling artists for 1995 Garth Brooks had the best-selling greatest hits package of the year (and in country music history) with 8 million in sales. The Garth Brooks Collection was also certified for sales of three million. Shania Twain's The Woman in Me achieved sales of 4 million, a gold single and a gold music video.

EMI CHRISTIAN PUBLISHING APPOINTED Richard Headen its creative director. Headen was formerly with Reunion Music, where he spent more than five years as the company's creative mgr. of publishing and director of A&R.
1995 In A Nutshell

By Wendy Newcomer

CREME OF THE CROP

The top male artist of 1995 ironically was not known for his pipes but his jokes. Jeff Foxworthy—King of Redneck humor—laughed all the way to the bank as his Warner Bros. albums, You Might Be A Redneck If... and Games Rednecks Play both went multi-Platinum. Foxworthy parlayed his southern humor into a prime-time comedy series and a successful concert tour.

Musically, the top male artists for the year were John Michael Montgomery (Atlantic); Garth Brooks (Capitol Nashville); Tim McGraw (Curb), and Alan Jackson (Arista). Montgomery and McGraw both embarked upon headlining tours while Jackson continued his highly “fruitful” touring season (Fruit of the Loom announced sponsorship of Jackson’s tour in January). Brooks, on the other hand, contentedly chose to break records with his albums The Hits and Fresh Horses.

Reba McEntire, the current Queen of Country, took her Vegas-style show across the country and also reaped the rewards from her multi-platinum selling albums, Read My Mind and Greatest Hits Vol. 2. Later in ’95, McEntire released Starting Over, a collection of cover songs by artists who were influential to the red-headed Okie. Other female artists who released top albums included Alison Krauss, Shania Twain, Mary Chapin Carpenter and Trisha Yearwood.

SuperGroup Alabama celebrated 15 years in the business (and with label RCA) with its album In Pictures. Regarding album sales, the boys from Ft. Payne were closely followed by Aristia artists Brooks & Dunn, The Tractors, MCA’s The Mavericks and Curb’s Sawyer Brown.

As trends go, the ever-popular tribute album concept regenerated in the form of three extremely lucrative projects. The most funded (and most criticized) album was the tribute Come Together: America Salutes The Beatles, which featured such luminaries as David Ball, Sammy Kershaw, Johnny Lee and Randy Travis doing Fab Four covers. Other artist salutes were Keith Whitley: A Tribute Album and Mama’s Hungry Eyes (a tribute to Merle Haggard).

The neatest guy in country music was given his due in ’95. Vince Gill was voted Male Vocalist of the Year award for the fifth consecutive time by the Country Music Association. Cash Box chose Gill as the top entertainer regarding country singles as well as a top male artist in the same category. In November, Gill released Sounvors, a greatest hits collection which proved that, if patent, nice guys do finish first.

The smooth voice of George Strait earned the MCA artist the honor of the Cash Box top male artist in the country singles category. Strait led a list of singles artists that also included John Michael Montgomery, Clint Black, and Alan Jackson.

Two female artists who made a lot of noise this year were Epic’s Patty Loveless and Arista’s Pam Tillis. Loveless took home the award for CMA Album of the Year for the masterpiece When Fallen Angels Fly, which contained the singles “Here I Am,” “Halfway Down” and “You Don’t Even Know Who I Am.” In the fall of ’95, Tillis (last year’s CMA Female Vocalist of the Year) released All Of This Love, a project that she produced herself. But before setting this precedent, Tillis released several top singles during the year—among them, “In Between Dances” and “Mi Vida Loca.”

NEW FACES

One of the year’s most phenomenal new artists was undoubtedly Shania Twain. The Canadian songstress appeared from nowhere (actually, from a debut album that was lost in the shuffle of the 1994 releases) with her second Mercury album, The Woman In Me. Twain’s partner in crime was her husband/producer Robert John “Mutt” Lange, famed producer of rock acts including The Metal band Def Leppard. Together, the dynamic duo wrote and produced a collection of country/rock tunes, one of which crossed over to the pop charts (“Any Man Of Mine”). The album went platinum after only three months on the market.

Other new faces that enjoyed first-time success included Columbia/KIC’s Wade Hayes, whose debut album Old Enough To Know Better delivered three hit singles to radio. Terri Clark, currently country music’s only female hat act, emerged with ‘Better Things To Do,’ her first single and first number one. Clark is slated to be George Strait’s opening act in 1996. MCA’s David Lee Murphy also came Out With A Bang with “Party Crowd” and the number one song, “Dust On The Bottle.” As for groups, Curly’s Perfect Stranger hit it big with “You Have The Right To Remain Silent.” Lonestar on BNA also scored with “Tequila Talkin’,” as did the vocal quartet 4 Runner with its song “Cain’s Blood.”

Among the rookie artists, Epic Records’ Ty Herndon was perhaps the most infamias new face of 1995. The title of Herndon’s debut album, What Mattered Most, became his credo as well, for the singer who broke records with the title cut suddenly had a record after he was arrested for possession of a controlled substance and for propositioning an undercover officer for sex. The latter charge was dropped and Herndon then admitted himself into rehab, coming out unscathed as far as his career was concerned. Herndon went on to release two more singles from that album including the impressive duet with labelmate Stephanie Bentley, “Heart Half Empty.”

The year’s most pleasing development was certainly the Alison Krauss-inania that ensued throughout 1995. Krauss, a 10-year veteran of the bluegrass scene, initially caused a stir on country radio with her single “When You Say Nothing At All” from the Keith Whitley tribute album. Her loyalty to bluegrass and accessibility to country music proved to be a winning combination, as evident in the platinum-selling Rounder Records album Now That I’ve Found You. A Collection, a greatest hits project for the bluegrass sweetheart who’s amazingly still in her early twenties.

Krauss’ acceptance into the Country Music arena was never more clear than at the Country Music Association Awards show. In a record-setting coup, the first-time nominee took home an award for every category in which she was nominated: Horizon Artist, Single of the Year, Vocal Event of the Year (shared with Shenandoah) and the coveted Female Vocalist of the Year.

MOVERS & SHAKERS

In this industry known as country music, the year’s biggest upset came when prime time favorites Lorriane Crook and Charlie Chase along with producer Jim Owens announced their departures from TNN: The Nashville Network in May. Owens’ departure from the network was a huge absence, as Jim Owens & Assoc. produced over 600 hours of original television programming. Later in the year, TNN announced a replacement show for Music City Tonight called Prime Time Country (to premiere in January 1996). The new show will feature actor/musician Tom Wopat and will be produced by Dick Clark productions. In related news, former prime-time host Ralph Em (Continued on page 42)
SPECIAL THANKS TO:

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1995

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Country 1995 (Continued from page 40)

ey saw both the premiere and cancellation of his daytime talk/variety program, *The Ralph Emery Show*, in the span of one year.

In October ’95, Crook & Chase revealed their new direction. Owens, Crook and Chase announced their development of a nationally-syndicated daytime talk/entertainment show entitled, appropriately, *Crook & Chase*. Other plans for the team include prime time country specials for CBS, TBS and the Inspirational Network.

CMT: Country Music Television also experienced some changes this year. In October, the video channel acquired a new look with its “Genuine American Original” on-air campaign, a campaign that invaded print advertising, network television and radio commercials, cable bill stuffers and transportation (in the form of roving CMT trucks) as well. In addition, 1995 was the year of expansion for the channel. Areas that received CMT for the first time included Thailand, Latin America, Brazil, and Portugal. In July, CMT returned to Canada after a six-month absence and ended the war between it and the Canadian counterpart, New Country Network. The two channels decided they would combine forces to operate a single 24-hour Canadian country music network called CMT: Country Music Television (Canada).

AWARD WINNERS

The Academy of Country Music and the Country Music Association held their annual award shows in May and October, respectively. The following artists received these awards:

ACM AWARD WINNERS

Entertainer of the Year—Reba McEntire
Top Male Vocalist—Alan Jackson
Top Female Vocalist—Reba McEntire
Top Vocal Group—The Mavericks
Top Vocal Duo—Brooks & Dunn
Top New Male Vocalist—Tim McGraw
Top New Female Vocalist—Chely Wright
Top New Vocal Group or Duo—The Mavericks

Single Record of the Year—“I Swear” (John Michael Montgomery)
Song of the Year—“I Swear” (John Michael Montgomery)
Album of the Year—Not A Moment Too Soon (Tim McGraw)
Video of the Year—“The Red Strokes” (Garth Brooks)

CMA AWARD WINNERS

Entertainer of the Year—Alan Jackson
Male Vocalist of the Year—Vince Gill
Female Vocalist of the Year—Alison Krauss
Horizon Award—Alison Krauss
Vocal Group of the Year—The Mavericks

Vocal Duo of the Year—Brooks & Dunn
Album of the Year—*When Fallen Angels Fly* (Patty Loveless)
Single of the Year—“When You Say Nothing At All” (Alison Krauss)
Musician of the Year—Mark O’Connor
Vocal Event of the Year—Shenandoah w/Alison Krauss for “When You Say Nothing At All”
Song of the Year—“Independence Day” (Writer: Gretchen Peters)
Music Video of the Year—“Baby Likes To Rock It” (The Tractors)

The CMT 1995 Countdown Awards

CMT’s Giving Country Video Fans a special treat this year. The top 12 videos, along with other special category winners, will be showcased in a two-hour special featuring interview clips of many of the winners. The CMT 1995 Countdown will premiere on Friday, December 29 at 10 PM (repeats on Saturday, December 30 at 11 AM; Sunday, December 31 at 2 PM and 10 PM; and Monday, January 1, 1996 at 6 PM.)

The Top 12 Videos Of 1995

1. “THE RED STROKES”—Garth Brooks
2. “SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)”—John Michael Montgomery
3. “TELL ME I WAS DREAMING”—Travis Tritt
4. “AND STILL”—Reba McEntire
5. “I DON’T EVEN KNOW YOUR NAME”—Alan Jackson
6. “ANY MAN OF MINE”—Shania Twain
7. “GONE COUNTRY”—Alan Jackson
8. “PARTY ALL NIGHT”—Jeff Foxworthy
9. “THIS TIME”—Sawyer Brown
10. “MI VIDA LOCA (MY CRAZY LIFE)”—Pam Tillis
11. “LET’S GO TO VEGAS”—Faith Hill
12. “THE KEEPER OF THE STARS”—Tracy Byrd

Special Category Awards

Male Video Artist Of The Year—Alan Jackson
Female Video Artist Of The Year—Pam Tillis
Video Group Of The Year—Sawyer Brown
Rising Video Star Of The Year—Bryan White
Video Event Of The Year—Jed Zeppelin, “Workin’ Man Blues”
Independent Video Of The Year—Shelby Lynne, “Slow Me Down”
Video Director Of The Year—Michael Merriman

Videos were judged on the length of time needed to reach No. 1 on the CMT weekly playlist, longevity at No. 1, viewer requests, and overall entertainment quality and value. Top video artists were determined by a CMT programming committee after considering the impact and quality of all videos released by artists during the year.
CASH BOX YEAR-END AWARDS

TOP 50 COUNTRY SINGLES

1. George Strait - Check Yes Or No - MCA
2. Vince Gill - You Better Think Twice - MCA
3. BlackHawk - I'm Not Strong Enough To Say No - Ansta
4. Pam Tillis - In Between Dances - Ansta
5. Travis Tritt - Tell Me I Was Dreaming - Warner Bros.
6. Reba McEntire - And Still - MCA
7. Alan Jackson - I Don't Even Know Your Name - Ansta
8. Alabama - Give Me One More Shot - RCA
9. Brooks & Dunn - You're Gonna Miss Me When I'm Gone - Ansta
10. David Lee Murphy - Dust On The Bottle - MCA
11. Patty Loveless - Halfway Down - Epic
12. Mark Chesnutt - Gonna Get A Life - Decca
13. Garth Brooks - She's Every Woman - Capitol Nashville
14. Ty Herndon - What Mattered Most - Epic
15. Lee Roy Parnell - A Little Bit Of You - Ansta
17. Tracy Lawrence - Texas Tornado - Atlantic
18. Vince Gill - Which Bridge To Cross - MCA
19. Tracy Lawrence - As Any Fool Can See - Atlantic
20. Wade Hayes - I'm Still Dancin' With You - Columbia/DKC
21. Trisha Yearwood - Thinkin' About You - MCA
23. Clay Walker - This Woman And This Man - Giant
25. Patty Loveless - You Don't Even Know Who I Am - Epic
26. Reba McEntire - The Heart Is A Lonely Hunter - MCA
27. Patty Loveless - Here I Am - Epic
28. George Strait - You Can't Make A Heart Love Somebody - MCA
29. Alabama - She Ain't Your Ordinary Girl - RCA
30. John Michael Montgomery - Sold
31. (The Grundy County Auction Incident) - Atlantic
32. Tracy Lawrence - If The World Had A Front Porch - Atlantic
33. Shania Twain - Any Man Of Mine - Mercury
34. Clint Black - Untangling My Mind - RCA
35. Clint Black - Summer's Comin' - RCA
36. Toby Keith - You Ain't Much Fun - Mercury
37. Terri Clark - Better Things To Do - Mercury
38. Pam Tillis - Mi Vida Loca - Ansta
39. Tracy Byrd - The Keeper Of The Stars - MCA
40. Vince Gill - When Love Finds You - MCA
41. Doug Stone - Little Houses - Epic
42. Wade Hayes - Old Enough To Know Better - Columbia
43. Alan Jackson - Gone Country - Ansta
44. Collin Raye - One Boy, One Girl - Epic
45. Alabama - We Can't Love Like This Any More - RCA
46. Tim McGraw - I Like It, I Love It - Curb
47. Mary Chapin Carpenter - Shut Up And Kiss Me - Columbia
49. John Anderson - Bond It Until It Breaks - BNA
50. John Michael Montgomery - No Man's Land - Atlantic

COUNTRY ARTISTS

TOP ENTERTAINER
1. Vince Gill - MCA

TOP MALE ARTISTS
1. George Strait - MCA
2. John Michael Montgomery - Atlantic
3. Clint Black - RCA
4. Alan Jackson - Ansta
5. Vince Gill - MCA

TOP NEW MALE ARTISTS
1. Wade Hayes - Columbia/DKC
2. David Lee Murphy - MCA
3. Ty Herndon - Epic

TOP FEMALE ARTISTS
1. Reba McEntire - MCA
2. Patty Loveless - Epic
3. Pam Tillis - Ansta
4. Trisha Yearwood - MCA
5. Shania Twain - Mercury

TOP NEW FEMALE ARTISTS
1. Terri Clark - Mercury
2. Alison Krauss - Rounder
3. Chely Wright - Polydor

TOP VOCAL GROUP OR DUO
1. Alabama - RCA
2. BlackHawk - Arista
3. Brooks & Dunn - Arista
4. Sawyer Brown - Curb
5. Shenandoah - Capitol Nashville

TOP NEW GROUP
1. Perfect Stranger - Curb
2. Lonestar - BNA
3. 4 Runner - Polydor
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STRONGEST BREAK-OUT LABEL '95
TOP 50 COUNTRY ALBUMS

1. Garth Brooks - The Hits - Capitol Nashville
2. Tim McGraw - Not A Moment Too Soon - Curb
3. Jeff Foxworthy - You Might Be A Redneck If... - Warner Bros.
4. Alan Jackson - Who I Am - Arista
5. Reba McEntire - Read My Mind - MCA
6. Alison Krauss - Now That I've Found You - A Collection - Rounder
8. Brooks & Dunn - Waitin' On Sundown - Arista
9. George Strait - Lead On - RCA
10. Shania Twain - The Woman In Me - Mercury
11. Joe Diffie - Third Rock From The Sun - Columbia
12. The Tractors - The Tractors - Arista
13. Alabama - Greatest Hits III - RCA
14. Tracy Byrd - No Ordinary Man - MCA
15. Vince Gill - When Love Finds You - MCA
16. Mavericks - What a Crying Shame - MCA
17. Clay Walker - If I Could Make A Living - Giant
18. Mary Chapin Carpenter - Stones In The Road - Columbia
19. Tracy Lawrence - I See It Now - Atlantic
20. John Michael Montgomery - Kickin' It Up - Atlantic
21. Trisha Yearwood - Thinkin' About You - MCA
22. Sawyer Brown - Sawyer Brown's Greatest Hits - Curb
23. Wade Hayes - Old Enough To Know Better - Columbia
24. David Ball - Thinkin' Problem - Warner Bros.
25. John Berry - Standing On The Edge Of Goodbye - Capitol Nashville
26. Patty Loveless - When Fallen Angels Fly - Epic
28. Lorne Morgan - Greatest Hits - BNA
29. Clint Black - One Emotion - RCA
30. BlackHawk - BlackHawk - Arista
32. Diamond Rio - Love A Little Stronger - Arista
33. Tracy Byrd - Love Lessons - MCA
34. Lari White - Wishes - RCA
35. Neal McCoy - You Gotta Love That - Atlantic
36. John Berry - John Berry - Capitol Nashville
37. Reba McEntire - Greatest Hits Vol. 2 - MCA
38. Reba McEntire - Greatest Hits - MCA
39. Dolly Parton - Heartsongs - Columbia
40. Ty Herndon - What Matters Most - Epic
41. Collin Raye - Extremes - Epic
42. Little Texas - Kick A Little - Warner Bros.
43. Travis Trett - Greatest Hits - Warner Bros.
44. Faith Hill - Take Me As I Am - Warner Bros.
45. Dwight Yoakam - Dwight Live - Reprise
46. Alabama - In Pictures - RCA
47. Lynyrd Skynyrd - Skynyrd Frynds - RCA
48. Perfect Stranger - You Have The Right To Remain Silent - Curb
49. Pam Tillis - Sweetheart's Dance - Arista
50. Hank Williams Jr. - Hog Wild - Curb

COUNTRY ARTISTS AWARDS

TOP MALE ARTISTS

2. John Michael Montgomery - Atlantic
3. Garth Brooks - Capitol Nashville
4. Tim McGraw - Curb
5. Alan Jackson - Arista

TOP NEW MALE ARTISTS

1. Wade Hayes - Columbia/DKC
2. Ty Herndon - Epic

TOP FEMALE ARTISTS

1. Reba McEntire - MCA
2. Alison Krauss - Rounder
3. Shania Twain - Mercury
4. Mary Chapin Carpenter - Columbia
5. Trisha Yearwood - MCA

TOP NEW FEMALE ARTISTS

1. Alison Krauss - Rounder
2. Terri Clark - MCA

TOP GROUP OR DUO

1. Alabama - RCA
2. Brooks & Dunn - Arista
3. Tractors - Arista
4. Mavericks - MCA
5. Sawyer Brown - Curb

TOP NEW GROUP OR DUO

1. Perfect Stranger
2. 4 Runner

TOP VARIOUS ARTIST ALBUMS

1. "Come Together: America Meets The Beatles" - Capitol Nashville
2. "Keith Whitley: A Tribute Album" - RCA
3. "Mama's Hungry Eyes" - Arista
COUNTRY INDUSTRY

TOP LABEL

MCA
NASHVILLE

TOP MUSIC PUBLISHER
1. Sony/Tree

TOP PRODUCER
1. Tony Brown

TOP MANAGEMENT

COUNTRY INDIE AWARDS

TOP ENTERTAINER

1. Alison Krauss - Rounder

TOP NEW MALE ARTIST

1. Rob Crosby - River North

TOP NEW FEMALE ARTIST

1. Shelby Lynne - Magnatone

TOP MALE ARTIST

1. Billy Montana - Magnatone

TOP FEMALE ARTIST

1. Alison Krauss - Rounder

TOP GROUP
1. Western Flyer - SOR

TOP DUO
1. The Geezinslaws - SOR

TOP MANAGEMENT
1. Capitol Management

TOP LABEL
1. Platinum Plus

TOP PRODUCER
1. Alison Krauss & Union Station
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Turning Point Announces Signings

TURNING POINT MEDIA RELATIONS, INC. has added author Karyn Henley, artist Paul Overstreet and singer/songwriter Jeff Silvey to its roster.

Henley is the author of "The Beginner’s Bible," which has sold more than 2 million copies and remains the number one seller on Bookstore Journal’s best-selling Children’s Bible Story Books chart in the publication’s December issue, more than six years after its release. In addition, Henley is a nationally-known lecturer on Christian education and parenting. Her most recent collaboration in the Dove Award-nominated "My First Hymnal" book, CD/cassette and video on the Sparrow label.

A two-time Grammy and three-time Dove Award winner, Overstreet has been named BMI’s Songwriter of the Year five consecutive times. His compositions include "Forever And Ever, Amen" and "On The Other Hand" (Randy Travis); "Love Can Build A Bridge" (The Judds); "One Of Those Things" (Pam Tillis); and the 1995 Country Music Association Single of the Year, "When You Say Nothing At All" (Keith Whitley, Alison Krauss). Overstreet’s own hit singles "All The Fun," "Seem My Father In Me" and "Daddy’s Come Around," among many others. His latest recording, Time, releases in February on Scarlet Moon Records, distributed by Integrity Music.

Silvey is one of Nashville’s most sought-after songwriters, having penned the number one singles "When It’s Time To Go" (4 Him); "Chain of Grace" (Dallas Holm), "Heavy On My Heart" (Aaron/Jeoffrey); "Run In The Blood" (Ken Holloway), and "Can’t Stop Talking About Him" (Gaither Vocal Band). His debut recording, Little Bit Of Faith, releases in February on Brentwood Music’s Ransom label.

RADIO PLAYLISTS

Some Of What’s Playing In Heavy Rotation:

KPBC/Dallas, TX
GATHER Vocal Band—"Home"
SCOTT BROWN—"Wild Horse"
MANUEL FAMILY BAND—"Look Who’s Laughing Now!"
MARK KILROY—"Bit And Bridle"
JEFF & SHERI EASTER—"Let The Little Things Go"
WTWZ/Clinton, MS
MANUEL FAMILY BAND—"Look Who’s Laughing Now!"
MARVELL—"Banking On Jesus"
LORI LOZA—"O Me Of Little Faith"
TOM DEVOURSNEY—"Jesus Is In My Heart"
JUDY DERAMUS—"How About Your Heart"
WKGF/Arcadia, FL
BRIAN BARRETT—"Jimmy Got Saved"
MARVELL—"Banking On Jesus"
KEN HOLLOWAY—"Hoedown"
TERRI LYNN—"No Stranger To Treason"
MARTY RAYBON—"Daddy Talks To Jesus"
WDLJ/Indianola, MS
THE DAYS—"Child Support"
BARBARA FAIRCCHILD—"Comfort Creek"
BIG TENT REVIVAL—"Count On You"
MARTY RAYBON—"Daddy Talks To Jesus"
KEN HOLLOWAY—"Hoedown"
KEXS/Excelsior Springs, MO
JOHN BERRY—"There’s No Cross That Love Won’t Bear"
RIVERS & OWENs—"Not Livin’ That Way No More"
TERRI LYNN—"No Stranger To Treason"
JEFF MCKEE—"Matters Of The Heart"
KEN HOLLOWAY—"Hoedown"
This Week's Debuts
LISA DAGGS—“The Gift”—(Cheyenne)—#31
MIDSOUTH—“Long Walk Home”—(Warner Alliance)—#33

Most Active
THE DAYS—“Child Support”—(Cheyenne)—#12
TOM DEVOURSNEY—“Jesus Is In My Heart”—(Curb Songs)—#19
THE MANUEL FAMILY BAND—“Look Who’s Laughing Now”—(MFB)—#15

Powerful On The Playlist
Leading the Cash Box Positive Country singles chart this week is Marty Raybon’s “Daddy Talks To Jesus” on Sparrow. “Hoedown” by Ken Holloway moves down to the #2 position. Cross Country’s “My Choice” jumps three more spots to #3. “Not Livin’ That Way No More” by Rivers & Owens takes a big eight spot jump to #4. “Banking On Jesus” by Marvell moves up two more to #5. Susie Luchsinger takes a four spot leap to #6 with “You’re It.” Terri Lynn and “No Stranger To Treason” step up one more to #7. Ricky Van Shelton & Andy Landis’ “She Stays” falls off to #8. and Brian Barrett’s “Jimmy Got Saved” follows at #9. Finishing off the Top 10 this week is, “Drawing Pictures” by Brent Lamb.

LOOKING AHEAD
Singles that are still gaining ground at radio this week include: The Clark’s with “My Faith Will Cradle Me,” “Squares” by The Fox Brothers, and Del Way’s “One Of These Days.”

Reigning Christian country group Midsouth took home top honors at the Third Annual CCMA Awards. The group received their second consecutive award for Vocal Group of the Year as well as the Song of the Year award for “Without You (I Haven’t Got A Prayer)” from the group’s Warner Alliance debut recording, Give What It Takes. Pictured (l-r): Darren and Kent Humphrey, Midsouth; Peter Jeffries and Scott Rath, songwriters; and Bobby Bowen, Midsouth.
Pop Rocket Ships Total Distortion

LOS ANGELES—"Total Distortion's fast-paced environment and challenging game play will appeal to adventure gamers of all ages, from computer novices to hard core players," stated Joe Sparks, president and co-founder of PopRocket, in describing the firm's newly released adventure game. "Lovers of rock music will be drawn to Total Distortion, and true adventure gamers will find an abundance of entertaining activities while being held captive within the 'Distortion Dimension.'"

Total Distortion, the new CD-ROM title from Pop Rocket, Inc. of San Francisco, combines the thrill of adventure gaming with the creativity of directing music videos. The player must pursue his or her new career as a music video director after teleporting to the dangerous and supernatural 'Distortion Dimension.'

As the theme unfolds, the player, stranded with limited funds, is on a mission to find rock star inhabitants, battle guitar warriors, create music videos and cut million dollar deals on-line with Earthling TV producers. Players either return to Earth as wealthy and famous directors upon successful completion of their mission, or die a miserable death in the "Distortion Dimension."

The game is filled with countless hours of entertainment and is available for Macintosh, Windows 3.1 and Windows 95.

Total Distortion is the brainchild of Joe Sparks who, together with Maura Sparks (producer/multimedia artist) and Kent Carmichael (lead musician/sound designer) combined their expertise in the fields of interactive media production, computer graphics and music and founded Pop Rocket, Inc. The new game is distributed in North America by Electronic Arts, a leading distributor of entertainment software. Andrea Luskin, vice president of sales, stated, "in addition to our North American distribution arrangements with Electronic Arts, we have secured worldwide distribution plus major commitments for localization in Japan, Germany, Latin America and other key international markets."

Pop Rockets, Inc. is located at 1320 7th Ave., San Francisco, CA 94122. Further information may be obtained by contacting Ron Resnick, vice president-marketing, at 415-731-9112; e-mail: rresnick@poprocket.com.

NHL Open Ice Design Team Awards Prize

CHICAGO—The NHL Open Ice game design team took center stage recently to conduct a drawing, based on operator survey reports, relating to the new Midway machine. Grand prize was a Detroit Redwings jersey autographed by hockey legend Gordie Howe.

Drawing took place in the Williams Bally/Midway booth at the AMOA convention where Open Ice was introduced.

Lucky winner was Jerry Poliecthio, owner of Outer Limits Arcade in Temple Hills, Maryland.

Design team members pictured include: (Back Row, l-r) Mary Ann Rohn, Bill Dabelstein, Josh Tsui; (Front Row, l-r) Martin Martinez, Jack Haeger, Mark Penacho and Carlos Pesina.

The second photo pictures the remaining member of the design team, Jon Hey, who was not present for the initial shoot.

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