

CASH BOX

DECEMBER 31, 1988

NEWSPAPER \$3.50

YEAR-END ISSUE: MUSIC '88

GUNS N' ROSES

Over 6 Million Served!

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GEORGE MICHAEL
METALLICA
PATTI SMITH
KEITH RICHARDS
MCA MUSIC

THE 1988 CASH BOX AWARDS
NEW FACES OF '88
CELEBRITY TOP 10s
CRITIX PIX
'88 NEWS (NOT NEWS)
'89 PREDICTIONS

Congratulations

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and

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Winners

in

CASH BOX's

Year-End

Awards



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Aging rockers, metal mongers, mega-mergers, suburban rappers, phony roots, beer N' benefits, all-Elvis radio and a flock o' female folkies...

BIZNESS AS USUAL IN A MAD, MAD, MAD, MAD WORLD

By Lee Jeske

It was a retrograde kind of year, 1988. A year when all the major trends had been telegraphed in previous years—the continued ascendancy of metal, female singer/songwriters, mergers and takeovers, tours and albums for good causes, rap, CDs, soundtracks... A year when the biggest albums—*Dirty Dancing*, *Faith*, *Hysteria*, *Appetite for Destruction*, *Kick*—had been released in '87. A year when *alta rockers*—aging superstars from yesteryear—crawled out of the woodwork, to success (the **Traveling Wilburys**) and failure (**Brian Wilson**). A year when **Roy Orbison** reached his biggest success in decades and died suddenly of a massive heart attack. A year when all-**Elvis Presley** radio became a new programming trend, and you could buy a book in any airport that included a cassette that proved, once and for all, that Elvis was indeed still alive. By year's end, we knew his daughter was as alive and well—she got married and appeared in TV commercials—as her mother's acting talent (in *The Naked Gun*) was moribund. It was a year when the biggest deal of the year—the consummation of CBS Records' sale to Sony—was, in fact, made in 1987. A year when **Yoko Ono** and **Albert Goldman** fought a battle over whether **John Lennon** was a saint or a sinner.

Newswise, it was sort of a quiet year, a year of retrenchment. **Berry Gordy** got out of the record business, selling Motown to MCA. And **Al Teller** changed hats from president of CBS Records to president of MCA Records (and brought some quick, holiday-time staff-trimming with him). **Tommy Mottola** donned Teller's CBS hat, and quickly decided to give CBS a "West Coast presence" via WTG Records. CDs continued to go up, up, up (as their prices continued to edge downward), and the lowly LP continued to go down, down, down. DAT continued to stay in a holding pattern, and the idea of erasable CDs gave record companies still more reason to reach for the antacids. **Morris Levy** went to prison for extortion, and more anatacids were swallowed as the buzz of "payola scandals" remained in the air.

As for trends, certainly the stam-pede of female singer/songwriters has to top the list, with **Tracy Chapman** topping that list. **Sinead O'Connor**, **Toni Childs**, **Michelle Shocked**, **Edie Brickell**, **Lucinda Williams**... we can go on and on. They appealed not only to their own age groups, did these women, but they also grabbed the ears of baby boomers, who heard traces of Judy Collins and Joan Baez in their voices and their intensity.

We don't know if baby boomers went in for metal and rap, but

goodness knows, millions did. Both genres survived the "it's just a phase we're going through" talk and remained big, big business. **Guns N' Roses**, **Metallica**, **Def Leppard** and countless others cranked up the volume and cranked in the record sales. **D.J. Jazzy Jeff & the Fresh Prince** brought rap from the streets to the suburbs; **Public Enemy**, **Stetsasonic** and others kept it in the streets. Stabbings and shootings at concerts kept it in the news.

And for every teeny-popper who

publicized divorce a few years ago?).

Did somebody say divorce? The first big tour of '88 was the **Bruce Springsteen** *Tunnel of Love* extravaganza, as *Le Boss* sang of love, lectured his audience about finding a hearth and home, and then—poof—made his wedding band disappear, took up with his backing singer and bid the woman who made him all lovestruck and home-happy goodbye. When the *Tunnel of Love* tour ended, with the Boss in a new tunnel, he didn't



THE TRAVELING AMNESTYS

wiggled up the charts (**Debbie Gibson** even graduated high school this year), 20 *alta rockers* creaked out albums. **Keith Richards** and **Brian Wilson** couldn't hide the wrinkles in their faces, as their "first solo albums" (!) hit the stores. The Richards album, like the two **Mick Jagger** solo albums, proved that the Glimmer Twins need each other desperately. The Wilson album found the onetime **Beach Boys** auteur in the ironic position of flopping miserably, while his band (which pays him a performance salary whether he's with them or not) scored a non-Brian smash with "Kokomo."

The year began with **George Harrison**, **Bob Dylan**, **Wilson** and many others jamming together at the Rock & Roll Hall of Fame dinner, and the year ended with the biggest aging rocker hit of the year—Harrison, Dylan, Orbison, **Tom Petty** and **Jeff Lynne** as the **Traveling Wilburys**. The survivors of **Little Feat** reunited, **Cher**, **Patti Smith** and **Randy Newman** made their first records in ages, **Phil Spector** appeared in public (shades and "Back to Mono" button intact), **James Brown** fought the law (as of last week, the law won), and the **Who** decided it was their 25th anniversary (didn't they get a much-

go home to rest—he jumped on the 'round-the-world **Amnesty International** bandwagon (along with **Chapman**, **Peter Gabriel**, **Youssou D'Nour** and the ubiquitous **Sting**), giving his time for human rights.

He also gave his time, as did many others, to help the Smithsonian Institution buy the Folkways catalog, joining in on the *A Vision Shared* album tribute to **Woody Guthrie** and **Leadbelly**. AIDS Research, freedom for South African blacks, the Olympics, rain forests, Jamaican hurricane relief, and New York's Police Athletic League were some of the other charities that received rock star assistance this year, as the spirit of giving that **Bob Geldof** started several Christmases ago continued.

Big tours *schlepped* through arenas and stadiums at an alarming rate, with some of them (**Michael Jackson**, **George Michael**, **Sting**) seemingly unending, like a permanent road company of *A Chorus Line*. (The Jackson tour slogs on as we speak.) The "Monsters of Rock" scared away customers at a frightening rate, but **Prince**, **Bob Dylan** (in his best road show in centuries), the *Dirty Dancing* tour, and others couldn't print up the tickets fast enough.

And music stars were selling tickets to other forms of entertainment in '88. There were music movies (from **U2**, **Tom Waits**, and **John Lennon** by way of **Yoko Ono**), movies about music (*Bird*), and movies with rock stars acting like movie stars (**Phil Collins**, **Dave Bowie**, **Cyndi Lauper**, to name three). There was even a rock superstar, **Madonna**, attempting to act on Broadway. And there were plenty of rock stars in beer commercials, despite the charges of commercialism, despite the disapproval of **Neil Young**, and despite the questions to **Stevie Nicks** about which came first, the song or the jingles.

The movies, when they didn't star music giants, featured giant music on their soundtracks, and the results, at times, sent bizarre records up the pop charts. *Cocktail* gave us the first a cappella #1, **Bobby McFerrin's** "Don't Worry, Be Happy," and *Good Morning, Vietnam* returned **Louis Armstrong** to the Top 40.

And we can't forget "world beat," which meant almost anything—from major labels recording such native American sounds as Zydeco to surprise hits from the likes of a Bulgarian female vocal choir and a Yemenite disco singer (**Ornette Katz**). Pop music from Brazil, Algeria, Trinidad, South Africa, Argentina and points north, east, west and south filled the album bins with exotic sounds. And musicians continued to trace their own roots—country music became more and more roots-oriented (**Dwight Yoakam** even the rejuvenated **Buck Owens** career), and **Van Morrison**, **Los Lobos** and **Linda Ronstadt** returned to the sounds of their ancestors. **Neil Young** returned to blues, a form he never showed much interest in in the first place, while **U2** returned to the basic American sounds from whence they never sprang. And finally, **Alex Hailey** exhumed **Kunta Kinte** for a Christmas special—now THAT'S *Roots*.

Roy Orbison died in 1988, and a piece of rock & roll history died with him. **Gil Evans**, **Roy Buchanan**, **Brook Benton**, **Chet Baker**, **Memphis Slim**, **Nico** and **Andy Gibb** are some of the others who didn't make it to 1989.

That's it. Next year we'll be scratching our heads and thinking, "So this was the '80s?" There's one more year to make the decade stick. And then we've got to start dealing with the end of the century. It makes you want to...well, never mind. Remember the end of this summer? Remember turning on the radio and hearing **Bobby McFerrin** at every turn. That's right—worry not.

MCA RECORDS



*To: All our artists
and radio -
without you, we
wouldn't be #1!
Your friends
at MCA*

Some of the News Not Fit to Print

By Buck Rivetts

Nineteen eighty eight will go down as yet another profitable year for the music business. Record sales have been strong, if not spectacular, throughout the year; more important, the mushrooming demand for CDs continues to spur the more profitable catalogs, increasing the labels' bottom line. Music-oriented radio stations have generally done well around the country, be they Top 40 purveyors such as WXKS and KMEL, album rockers like WCBN and KGB, or urban hybrids like KPWR and Z-100. In that light, it's not surprising to find radio stations being sold for anywhere from \$20 million to almost \$100 million. Record retail chains have also become hot properties on the buyout market.

Of course, *Cash Box* and other fine trade rags have done their level best to cover the music world, keeping a bright spotlight on the movers and the shakers. Even so, a few important news stories have either slipped through the cracks or were camouflaged by flashier but more superficial news angles. Here are a few headlines that, for some reason or another, never made the front page:

MUSIC BIZ SITS ON ITS HANDS WHILE CRITICS CRY 'FOUL!'

The "Porn Rock" issue continues to pop up in the headlines, plaguing the industry like a case of herpes. Anyone who thinks that the so-called "voluntary agreement" between **Parents Music Resource Center** and the **RIAA** in 1985 settled things have their heads in the sand. The alleged evil influence of certain rock lyrics was debated on talkfests, while the exploitation series *A Current Affair* managed to blame the attempted suicides of intoxicated teens on subliminal lyrics from **Judas Priest**—without once asking how the kids could get such easy access to firearms.

What's more, the PMRC has yet to be mollified by the original compromise. Even though records by **Sam Kinison** and **Guns N' Roses** display prominent warning stickers, with the latter act and **Poison's** covers changed to calm retail fears, PMRC founders **Tipper Gore** and **Susan Baker** (the wife of our next Secretary of State, no less!) complained in a Nov. 28 editorial in *The Washington Post* that most labels have failed to comply with the agreement, and suggesting that they could be subjected to penalties under a new federal anti-porn law.

But that's old news. The real turkeys in this picture are those who are still sitting back, letting the self-appointed do-gooders take potshots at the gravy train. You can count rock's staunch defenders on one hand, and often they don't possess the clout or popular appeal to effectively combat the anti-rock forces. The real

movers & shakers—from high-profile execs to the Springsteens and Stings of the rock world—have been all too silent in challenging those who'd deny their freedom of speech. It's more than a tad ironic to realize that rock's strongest supporter against the censor brigade in 1988 was **Morton Downey, Jr.** Need we say more? *Somebody* better.

PUBLISHERS: TAKE OUR HOUSE TO THE RISING SUN...PLEASE!

Judging by the headlines, it's a seller's market for publishing companies. The check has yet to clear on **Thorn EMI's** acquisition of **SBK Entertainment World** for around \$350 million, while **Warner/Chappell** is the new owner of rights to "Happy Birthday," thanks to its purchase of **Birch Tree Music Group, Inc.**, for a measly \$17 mil.

Unfortunately, the media powers-that-be have yet to ask why publishing houses have become such hot properties. Granted, a catalog of hit songs will consistently generate revenue regardless of economic conditions. Yet their price has skyrocketed far beyond that value, as "multiples" (the price of the purchase vs. the company's cash flow) has risen from seven to 11 times the cash flow.

Why has practically everyone and his brother-in-law spent the better part of '88 building up their publishing companies? Because there's a new buyer in town who, thanks to the weak American dollar, now has a yen for publishing. **Sony's** acquisition of **CBS Records** is just the opening salvo of an eagerly expected Japanese invasion into the American music business, and publishing seems to be the likely beachhead for their assault. We may write the songs that make the whole world sing, but it won't be long before we won't be getting paid for publishing them.

LABELS DISCOVER LIFE AFTER MTV

The biggest news in the video world, according to most pundits, is **MTV's** successful use of dayparting. Instead of an endless smorgasboard of video clips, the cable network pioneer has offered a game show (*Remote Control*), a stand-up comedy show, a movie preview show, a talk show (since cancelled) and a variety of music genre series (*Yo! MTV Raps*, *Headbangers Ball*, *Post-Modern MTV*). The good news for MTV is that the ratings increased in '88. The bad news is that the block programming has left less airtime for video clips, especially from new or up-and-coming acts.

Thanks in part to its exclusivity pacts with many of the major labels, MTV's not shedding too

many tears over the demise of competing national video programs like *Night Flight* and *Nickelodeon Rocks*, either. Add to that the banishment of *Friday Night Videos* to a graveyard time, and it would seem that with **MTV** the only game in town, the promotional clout of new artist videos would be considerably diminished.

Yet even the best-laid plans of **MTV** can go a bit awry, this time for the good of the music business to boot. Left with rosters full of new-artist videos that get too-lit-

tle airplay on **MTV**, the labels had nowhere else to promote the clips but through a bevy of regional video shows. And you wouldn't know it, not only do the small fries provide some decent exposure, but their rotations can sell a record or three, too.

So while **MTV** can daypart itself to its Nielsen-driven heart's content, the labels can justify their video push through record sales from airtime on regional programs. Is everybody happy? Not totally, but then again, who in this business is?

In 1989, We Predict...



Doris Day and **Morris Day** will appear on *That's Incredible*, Doris singing "Fishnet" and Morris singing "Que Sera, Sera." They will exchange mood rings, and admit that they are secretly married when Doris' ring turns sepia.

Fifty of the nations' top **Elvis impersonators** will storm Graceland armed with Gibsons and Uzis and hole-up while exhuming the King's grave. When the coffin is found to hold Jimmy Hoffa's remains, they will commit mass suicide by drinking Kool-Aid laced with mashed *National Enquirers*.

Plastic surgery will have a whole new meaning when the newest rage to hit fashion circles explodes on the scene—the designer cranium. In this procedure, the top of your skull is removed and replaced with a clear Plexiglas dome, exposing the inner workings of your mind. The fad dies quickly when the **Del Rubio Triplets** scoff at the notion.

Pat Sajak, in a desperate attempt to attain fame and fortune as a TV talkshow host, will go on a six-month eating binge, gaining 200 pounds and filling the vacuum created by **Oprah's** diet.

Michael Jackson will have his Encino estate dismantled piece by piece and reassembled as an attraction at Florida's Disney World. The famous "Dumbo" ride will be replaced by oversized fiberglass Elephant Men.

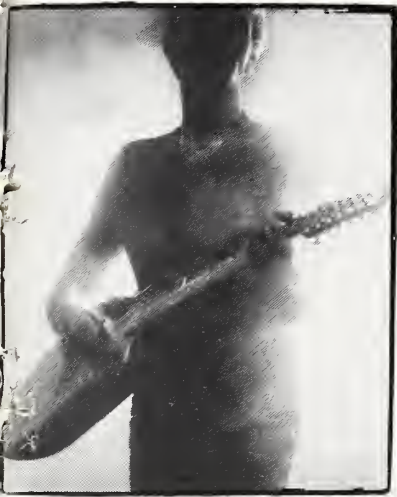
The Pandoras will date the diseased survivors of **The Escape Club**, who mistakenly went swimming in toxic Boston Harbor as a publicity stunt while campaigning for **Michael Dukakis**. The tub bands will mate in the hope of producing children capable of enjoying the **Primitives**.

Meat Loaf, **Sam Kinison**, **Jennifer Holliday**, **Roseanne Barr** and the **Fat Boys** will cut a studio album called *The Travelling Pillsburys*, featuring their hit song "Fondle with Care."

President **George Bush**, in order to inspire a kinder, gentler, nation, will decide to put the image of the late **Liberace** on the new silver dollar. Confusion reigns when the **Susan B. Anthony** show opens at the Golden Nugget in Vegas.

Julius Robinson

Y O U R P R I D E I S O U R J O Y



ASCAP's success has always reflected the collective talents of our membership. And 1988 has been another platinum year for our society. From New York to Nashville to Los Angeles, from rap



to country to rock, present the top of the



ASCAP members represent the finest in American music. But



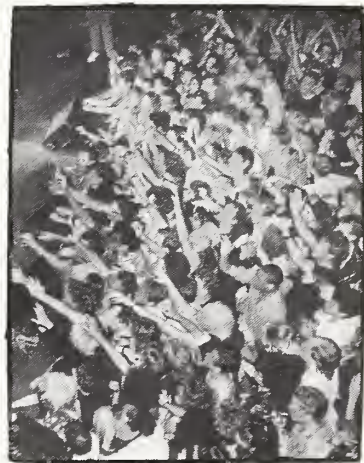
what matters more than all the awards you've garnered was what your talent



gave to this country. And we want to tell you how proud we are



to be in the company of every one of you. That is our joy...your



talent. Congratulations, ASCAP members.

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

A S C A P

SOME NEW FACES IN THE CROWD

By Karen Woods

Trying to put together a definitive list of the new faces that appeared on the music scene during the past year and—more importantly—that will stick around into the next year is not an easy task, for two reasons. The first is that I have a very subjective opinion on what should and should NOT stick around for another year, and secondly, most of these artists and bands did not just fall off a turnip truck. Chances are they've been doing this for awhile, and 1988 just happened to be their year. So that is the criterion for the following less-than-objective list: artists who either gained some sort of notoriety, or had a major label debut. One or the other...

The Pixies: Boston's *enfants terrible* were all over the college and alternative charts this year, and for very good reason. This quartet takes the basic rock & roll fundamentals, puts them in a bag, shakes them up, then grabs bits and pieces at random. The Pixies are far and away my band of the year, and the new stuff I've heard promises to be every bit as good as *Surfer Rosa*.

Ziggy Marley and the Melody Makers: Offspring of the legendary late Bob, this is a combination that couldn't go wrong, although earlier releases weren't that strong. *Conscious Party* fulfilled the legacy, and Ziggy and company will, I believe, speed the process of reggae crossover into the pop charts.

Photos: Lisa Johnson



The Sugarcubes: These Icelandic eclectics hit the American shores with an accompanying shiptoad of hype, which the record, *Lifes Too Good* in many ways lived up to, but which the live shows and the band's infantile attitude threatened to destroy. At the end of the day, or year as it were, they are in a good position to remain at the forefront of alternative music, provided they don't fall prey to sophomore slump, and if Einar the Attitude Man learns that American audiences don't particularly care to be greeted with "Hello, Tokyo."



Photo: Robert Lewis

The Godfathers: Britain's anthemic, brash, no-nonsense band caught everyone's attention with *Birth, School, Work, Death*, one of the most elemental rock & roll records of the year. The Godfathers make one remember what guitars were made for, and Peter Coyne's vocals grab you by the lapels and say, "Listen, dammit." I for one am anxiously awaiting the next release.

Cowboy Junkies: This is a band with room to breathe as well as to grow, and their spatial, ephemeral RCA debut, *The Trinity Session*, proves that less can be more in terms of production, instrumentation, and vocal styling. 1989 should be a good year for this Toronto band.

Dreams So Real: Another Athens band fulfills the legacy. This Georgia trio's Arista debut, *Rough Night in Jericho*, presents a band that has left behind the R.E.M. comparisons and the quiet, dreamy sound they started out with, developing a sound that has a definite edge to it: muscular guitars, rougher vocals, gritty harmonies. I played the hell out of this record, and I'm still not sick of it.

Camper Van Beethoven: This critic's-choice band finally inked a major label deal (with Virgin) and released their most accessible album ever. These Santa Cruz neo-hippies have come a long way since their first independent release, which was a DJ's nightmare due to the brevity of the tracks. *Our Beloved Revolutionary Sweetheart* is not a pop record per se, but it has a lot more pop elements than we've seen from this band—once described as "weird garlands of exotic wildflowers"—than we've heard previously.



Photo: John Scarpatti

Jane's Addiction: *Nothing's Shocking* is not quite my cup of tea, but the hype surrounding this L.A. glam metal band is undeniable. To me, they sound like Guns N' Roses with attitude, but the big hair brigade loves 'em, so I don't think they are going to go away. Their Warner Bros. debut is, I'm sure, on many a teenager's Christmas list.

Hothouse Flowers: When I first got this album, I was a little skeptical; it sounded like The Waterboys meet U2. But it grew on me, and seeing them live put them into the "believe the hype" category. This absurdly young Irish band has a great foundation to build upon, and I expect nothing but good things from them over the next few years.

Jeff Healy: The next guitar hero. Interesting style aside, this guy dishes out bluesy, sexy, magnolia-drenched licks like the world scheduled to end tomorrow and this is the last time he'll ever be able to put a guitar on his lap and play its strings off. Destined to be one of THE live acts of '89.

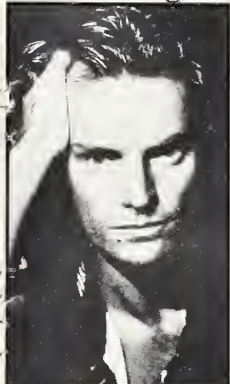
THE GOOD, THE BAD & THE YUCKY

John Bitzer

Oh well, another year, another crop. Maybe it's me, but I haven't really noticed any significantly new or interesting growth formations out there in the old grove. The fruit keeps growing, but it all looks the same. I think somebody needs to grab the tree and shake it, maybe breed some different mutations. Of course, every year has its strawberry pie, no doubt. But there sure was a lot of overripe stinkola, too. So what say we get down to beeswax, and take a look at the harvest—or at least see what made a splat when it fell into the basket.

THE STINKY ROTTEN PRUNES

•*Most Arrogant:* **Sting**, his belly-button, his chest hair and his left nipple. I used to have respect for this guy. But then I saw his "Nothing Like the Shirtless Suspenders Look" tour, which consisted mostly of big arenas with big screens that zoomed in on the contours of his torso to show off his big stomach muscles. Then he puts on his glasses and tells us he's going backstage to read Tennyson and Longfellow. Sheesh.



•*Most Sickeningly Commercial, Blatantly-Marketed "Thing":* **INXS**. That whisper, that growl, that beat, those lips, those poses, that beat, those bike shorts, those tattered tees, that beat, those girls, those dudes, that beat, that incessant beat. White funk? White yuck.

•*Stiffest:* **R.E.M.**—*Reconstruction of the Green Reckoning Pageant Document*. What? Oh, sorry, I was just nodding off—are they still playing that same song? Oh, it's a new song. Oh.

convince us of the daily atrocities of living in modern society, with pulsating drums, sweeping gang choruses, and a wacko lead singer. And my God, they're getting airplay. Give 'em hell, Peter.



THE RIPE PEACHES

•*The Women's Movement, Part I:* **Toni Childs**. She howls like a husky and purrs like a Persian. She's fierce, she's elegant, she's the most unique and affecting voice I've ever heard in eons. The package is a little startling at first—such a big voice coming out of such a small woman—but once it's in the bloodstream, it's addictive. I am a happy junkie.

•*The Women's Movement, Part II:* **Michelle Shocked**. Misfit/out-cast/radical/folkie/poet with a pen like a gun in her hand. She's like a river that's been polluted and cleaned up. If the Hudson could sing, it would probably sound like this—cool, clear water with a conscience—and a vengeance.

•*The Women's Movement, Part III:* **Melissa Etheridge**. Hell hath no fury like a woman scorned, and this woman, she hath plenty of fury. Gravel, guts, and gasoline all mixed together and lit up like a torch.

•*Give It to Me Slow & Sweet:* **10,000 Maniacs**. Yeah, I know this last record came out in the summer of 1987, but can you beat its lifespan on the charts? Its word of mouth? Not only that, but how 'bout Johnny Carson introducing them on *The Tonight Show*? 10,000 Maniacs? On Johnny? With Ed and Doc and the boys? How'd they do that?

•*The Band That Just Realized It's OK to Have Fun:* **U2**. Omigod, omigod, oh-mi-god. They finally loosened up. Bono let out his ponytail.



•*Most Hyped:* **The Sugarcubes**. They're from Iceland? What an angle! Work it! Work it!

•*Most Overhyped:* **Tracy Chapman**. Shy black girl with an acoustic guitar? Writes naive protest songs? We can make it sound important and not threaten anybody! We can say we care about the world and still make a bundle! Sell it to the yuppies, they love that "Blowin' in the Wind" stuff! And no overhead!

•*Most Hyperhyped:* **John Lennon**. The man is dead. Leave him alone. Besides, all to do is bring Yoko out of the house again.

THE MUTATIONS

•*Most Campy Sense of Humor (tie):* **Art of Noise** and **Was (Not Was)**. I guess with the advent of hip thrift stores selling vintage vacuum cleaners, vintage Coke machines, and stuff like that, it's easy to understand how someone thought to drag a few crusty old legends out of Las Vegas and onto MTV. We got Tom Jones, we got Duane Eddy, we even got Ol' Blue Eyes his bad self struttin' their vintage stuff on funky cover tunes. Warning: This may be cool now, but ten years from now—ouch.

•*The Woman From Mars:* **Sinead O'Connor**. It's a bird, it's a plane, it's—a bald-headed man, no it's—an alien, it's an alien, and it's—she—boy, does she look angry.... Around March, I was kinda hoping she would be the spearhead of some creative, bizarre trend, lacking as I was in musical nutrition at the time. Then I found out what a 'tude she had—now I just think she's a conehead.

THE BAD SEEDS (MEAN BAD, NOT BAD BAD)

•*Rebels With Only One Cause:* **Guns N' Roses**. Like most real rock bands these days, they rebel against everything except the idea of making money. But they've got balls (if not brains), they write street-seediness into their lyrics, and their snarl can raise the hair on your tattoo. They even gave Cousin It a job as their guitar player.

•*Rebels With an Obsession:* **Midnight Oil**. They may not care about the money, but they're making plenty of it. Probably giving it to those Australian Aborigines they hang out with. They're trying like hell to



To hear a band this good finally play rock & roll with abandon (or sort of), like they could actually not care all that much if it sounds just a little, you know, lousy—which it doesn't—it's just, uh, less calculated and more spontaneous, it's...Hell, it's BLISS!

•*And Now, Ladies & Gentlemen, The Silliest Band in the Universe:* **The Traveling Wilburys**. Shit. Five good ol' boys sittin' around the garage with a couple of beers, a couple of guitars, and a 24-track studio. You went out with your boots on, Roy.

THE MOLD GROWTH

•*Bye-bye:* Please let's bid a fond adieu to all of our old friends, the ones that won't go away, the ones that are taking up all that chart space reserved for the new, the creative, the hungry, the young folks. It's not that I don't like them. It's just that they're not *doing* anything (Wilbury's excepted). See, my wall calendar says we're just starting 1989, not 1979. Just thought you should know.

Bitzer recently resigned from his post at Westwood One in order to live the life of a struggling rock artist with his bandmates in the Conversation.

BREATHING FIRE INTO THE BIZ

By Janiss Garza

It was appropriate that 1988 was the Chinese Year of the Dragon, because this was the year that the musical dragon known as metal crawled out of its lair and breathed some fire into the record industry. If you look at the album charts over the past year, you'll see that metal music has made quite a dent in the top 20. Along with veteran acts like **Van Halen**, **Bon Jovi** and **Def Leppard**, a couple of faces that are new to the non-metal community have edged their way to the top: **Guns N' Roses** and **Metallica**. While Metallica has long been a respected name among headbangers, the sextuple-platinum showing of Guns N' Roses was totally unexpected.

Over the past couple of years, Guns N' Roses has created an incredible amount of controversy and rumors. The original album cover to their LP, *Appetite for Destruction*—a graphic piece of sci-fi horror by artist **Robert Williams**—was banned. The band's profane lyrics and down-and-dirty songs about Hollywood have also caused a big stir. And the GNR lifestyle matched and at times seemed to surpass their lyrical content—they trashed hotel rooms, threw temper tantrums and consumed alcohol at a rate that would give most rock & roll bands a terminal case of the DTs. No wonder guitarist **Slash**, drummer **Steven Adler** and vocalist **Axl Rose** were purported to have died at some time or another, with Axl receiving a lion's share of the death rumors. However, this indestructible quintet kept bouncing back alive and well, and the record sales grew. And as if this wasn't enough, Geffen has just released what is undoubtedly one of the hottest holiday gift items of the year—*GNR Lies*. The album is a combination of the tracks from GNR's early EP *Live!@ Like a Suicide*, and four acoustic and semi-acoustic tracks, including "One in a Million," a song whose anti-gay, anti-foreigner sentiments show very little of the wholesome Christmas spirit. This song alone is bound to cause critical debate for the next several months. But controversy will only get you so far, and although the press—good and bad, never indifferent—certainly helped, Guns N' Roses massive popularity can, for the most part, be attributed to excellent music and an ability to vocalize emotions that exist within anyone who listens to rock & roll (see inset).

Even though Metallica isn't the most wholesome bunch of guys, either, this quartet stands at the forefront of speed and thrash metal, the "heaviest" form of music to gain widespread acceptance. Although Metallica has grabbed a lot of attention over their five-year recorded history, in 1988 they took the world by storm. The **Monsters**

of **Rock** tour proved they were in the big league—in fact, they probably benefited more from this tour than **Van Halen**, **Scorpions**, **Dokken** or **Kingdom Come**. For a lineup like this, the returns were very disappointing, but for Metal-

lica it was the entree to arena-headliner status. The fall release of their nine-song, two-record LP *...And Justice for All*, which shipped platinum-plus, sealed that status. The album won wide acclaim from critics who wouldn't

touch heavy metal before. Metallica's ability to stretch rhythms and riffs into powerful new formations keeps them a step ahead of their peers.

Overall, this has been a turnaround year for speed and thrash metal. Many bands in this genre have broken away from the millisecond crash-and-burn mentality and have gone on to experiment with the form. **Megadeth's** '88 release *So Far, So Good...So What?* contains some downright melodic tunes, and speedmeisters **Slayer** slowed down on their LP *South of Heaven*, even allowing **Tom Araya** to sing instead of merely growl and scream. **Anthrax** showed you can be both socially aware and fun, which has enabled the band to move into the ranks of the biggies. Meanwhile, some very talented up-and-comers are waiting in the wings. **Death Angel** (newly signed to Geffen Records) adds elements of funk and jazz to their metal, and **Voivod**, with their sonic guitar hallucinations, are becoming the **Jane's Addiction** of thrash.

Going over to metal's lighter side, a lot of excellent new hard rock bands are popping up. **Bulletboys**, **Winger**, **House of Lords**, **Living Colour** and **Circus of Power** all made winning debuts. The still-booming L.A. scene made some strong showings this year with albums by **Jetboy** (who were dropped by Elektra at the beginning of the year and picked up several months later by MCA), **L.A. Guns**, **Vixen** and **Femme Fatale**. There were a rash of metal signings this year out of SoCal—**Junkyard**, **Little Caesar** and **Salty Dog**, all to Geffen; **the Hangmen** to Capitol; **Warrant** to CBS; **Shark Island** to Epic; **Guardian** to Enigma...the list goes on. There are even some notable hard rock acts being signed outside of L.A. One of the best scores was New York's **Princess Pang**, which features one helluva female frontwoman; Metal Blade snatched them up. And rumor also has it that semi-legendary Geffen A&R rep **Vicky Hamilton** has discovered an incredible new talent based in Ottawa—details will be released as soon as contracts are finalized. Expect a glut of impressive hard rock releases in '89.

Along with new artists, many hard rock and metal legends are making comebacks. Last year's biggie was, of course, **Aerosmith**. This year, the big news is **Cheap Trick**, whose LP *Lap of Luxury* is their best in many, many years. **Quiet Riot** is showing new life with singer **Paul Shortino** (ex-**Rough Cutt**) and bassist **Sean McNabb** joining **Carlos Cavazo** and **Frankie Banali**. **Kix**, an excellent band that never quite went over the top, finally had a hit with

Guns N' Roses Just Do It!

THE FACT THAT GUNS N' ROSES is so hugely successful says as much about the times we live in as it does about the band's talent. The great majority of record buyers are as much rock & roll children as they are TV babies, but where television tends to reflect trends and attitudes after they've become the norm, rock & roll wraps itself around renegade ideas and ideals before the majority of people want to accept them. The scandals and upheavals created by Elvis Presley and Jerry Lee Lewis became the musical norm by the '60s—and by the '70s, Elvis was headlining Vegas, the playground of the questionably moral majority. The Beatles—especially John Lennon and George Harrison—dove into drug and religious experimentation at the early edge of the '60s revolution. In the '80s, the problem of drug addiction reached epidemic proportions in middle class society, while the search for religious truth still goes on, from fundamentalist Christians to trance channelers and snake-oil gurus. In the '70s, punk created an angry battleground that railed against war and materialism—concerns that still exist today, with an added sense of loneliness and alienation, which thrash metal is currently expressing.

So where does Guns N' Roses fit in? These consummate storytellers have taken their own life experiences in Hollywood and created mini-dramas that reflect the hopes, dreams, nightmares and dark desires of the current generation. Guns N' Roses' songs are not merely evocative of their own emotions—they've captured the raw edge that precedes the wounds of the oncoming '90s. Life now is a lot tougher than it was in the sleepy, romantic (and rather naive) '50s. While rock & roll was growing up, ideals were formed and destroyed, hedonism gave way to fear and cynicism. Guns N' Roses is the sum total of the past thirty years, distilled into a haunting 12-song LP called *Appetite for Destruction*. What could be a better moniker for an era faced with the threat of nuclear annihilation, where the most sacred expression of love could result in terminal illness? No wonder millions of people have embraced this band—Guns N' Roses describes the tone of life as it exists now, and if it isn't such a pretty picture...well, it's all they've got.

But if Guns N' Roses only reflected the negative side of reality, no one would want to listen. In songs like "Sweet Child O' Mine" and "Patience" (from their new LP, *GNR Lies*), they place love above passion and strength over anger. This is a multidimensional band—they revel in excess, but recognize overindulgence as a cheap and ineffectual escape hatch. They're mean to the women around them because they don't live up to their idealized expectations. They have petty prejudices, even though they know they're wrong. Guns N' Roses wants desperately to find good in a bad world and when they're let down (which in Hollywood is inevitable), their irate response is just as desperate. That facet is expressed in songs like "Welcome to the Jungle," "It's So Easy" and "Out Ta Get Me." The most telling thing about Guns N' Roses material is that it's obvious that the guys don't ponder over and philosophize their ideas. Perhaps this is one of their most attractive aspects—that they don't think about what they're saying—they just do it. And often there's more truth in action than there is in passive thought.

The 6 million-plus people who have bought *Appetite for Destruction* either consciously or subliminally foresee the end of the world as we know it. They fear that possibility but feel helpless to stop it. So their only reaction is to party hard while there's still time left, while working just as hard so they can achieve their goals before the end. Occasionally, they see a ray of hope, but they can't decide if it's merely an ember of past childhood memories or a glimmer of hope that will give them the power to overcome the world's troubles. They don't realize yet that the direction of the coming years is in their hands. Which way will they go and what will happen? Only time will tell.

J.G.



(Continued on page 19)

SEX & CARS & ROCK & ROLL

By Julius Robinson

In 1988, the hit single continued to be the flywheel of the record industry. The *Cash Box* Pop Singles Awards are a revealing measure of this year's hit-single success stories. To achieve these lists, *Cash Box* researchers used a detailed point system, assigning greater weight to higher-positioned and longer-lasting singles. The results reflect the most *tenacious* singles of the year—artists and songs that stayed on the charts longer and climbed higher than any others. We will focus on a few of the leading "impact singles" and performers of the year.

First and foremost, we'd like to salute **Tracy Chapman's** "Fast Car" which failed to attain a top-single rating, but gets our vote as the most realistic slice-of-life song to drive an album to success since Suzanne Vega's "Luka." *Tracy Chapman* went on to sell nearly 3 million units. Music, of course, is more than a mere horse race—sometimes records also succeed on a sociological and emotional level—an element that singles charts don't reveal.

Without a doubt, **George Michael's** string of #1 hits from late '87 into '88 proved to be the most impressive achievement on the singles charts this year. The album *Faith* ended up at the top of the album charts because George had provided Columbia with a record chock-full of hit singles, and because he was willing to back it



TIFFANY

up with vigorous touring support. The top prize for a high-impact rock & roll single goes to "Sweet Child O' Mine," coming in at #1. The song became **Guns N' Roses'** calling card to stardom, which along with "Welcome to the Jungle" propelled their debut album, *Appetite for Destruction*, to a beefy 6.3 million sales level. A strong video also managed to sell the band's street/party image, and the group generated a buzz within the industry and with the rock & roll public that helped shoot them up the charts. Geffen Records, it must be noted, did everything right. They left the band's honest yet dangerous image alone on video. The singles were supported by a massive promotional campaign that saw the Guns N' Roses

moniker on just about every billboard and poster in sight. Finally there was "Sweet Child O' Mine" itself, hooky, unpretentious, rough-hewn—a breakthrough kind of hit. With their second album shipping platinum at this writing, Guns N' Roses capped an impressive season for Geffen.

Rick Astley scored #2 in the singles sweepstakes with "Never Gonna Give You Up," but his album did not reach the same heights on the album polls as Guns N' Roses. As is the pattern with dance-oriented artists, his singles scored heavily on radio

performance and club plays, but sold fewer albums (2 million for Astley's *Whenever You Need Somebody*) than others in the singles top-ten of '88. **Tiffany** fared better on album sales, because of the pop-ballad flavor of the record. **Debbie Gibson's** success in this area was especially notable because she wrote and produced her singles herself, and managed to attain some measure of critical acceptance.

If ever a group needed a break in the late '80s, it was **Cheap Trick**, a band that some had written off as over-the-hill. One thing is cer-



DEF LEPPARD

tain—**Robin Zander** is the most underrated lead singer of the decade, possessing a voice with clarity and drive. Provided with a hit single—"The Flame" from their *Lap of Luxury* album—the results were dramatic. The success of the song launched two other singles from the LP, a remake of "Don't Be Cruel" and "Ghost Town." Cheap Trick was the comeback band of 1988.

Terence Trent D'Arby's "Wishing Well" was a record that held fast on the charts, but it was "Sign Your Name" which ultimately proved to be the most melodically memorable cut. D'Arby was one of the strongest crossover artists in 1988, achieving popularity on black and pop charts alike. He was aided by sensuously shot videos which reinforced his wide multicultural appeal.

Steve Winwood's "Roll With It" found him coasting on the success of previous pop smashes like "Back in the High Life." While maintaining his baby-boom audience, Winwood also managed to capture a healthy number of new fans. He was aided by a magnificent sepia-toned video that seemed to accurately identify "Roll With It" to a Motown-Stax sound that Winwood's older audience related to quite readily.

Perennial favorite **Billy Ocean** again served up his usual platter of fun-filled confection. His "Get Out of My Dreams, Get Into My Car" was the kind of song you wished you could exorcise from your head because you felt so silly humming it all day.

Def Leppard demonstrated they could again dominate the rock airwaves with one arm tied behind their tour bus. (It's only a joke!) "Pour Some Sugar On Me" proved to be one of their most popular hits. It's Def Leppard's superb writing and production standards that set them apart from the rock-metal pack.

And of course, let us not forget **Michael Jackson's** "Man in the Mirror," the one song that almost everybody liked on *Bad*. It was also a song that summed up Jackson's "big message," while guaranteeing the continued commercial impact of his mammoth performance in the early '80s.

George Michael: #1 in '88



IT WOULD BE EASY TO MAKE THE OBSERVATION that George Michael had "Faith" in 1988. But his story is even simpler than that. George Michael had the talent to put together a record with no album cuts. No filler. None. Not since *Meet the Beatles* and *Thriller* have we witnessed a pop record so steadfast in its chart-worthiness from start to finish. And the order of the singles released by Columbia worked to perfection, each setting the stage for the next. In late '87, "I Want Your Sex" and a tumultuous "Faith" skyrocketed to #1 on the charts. In 1988, Michael had three *Cash Box* #1 singles: the alluring "Father Figure," the emotional "One More Try" and

the barn-burning "Monkey." He fell one hit short of setting the all-time consecutive #1 single mark (six straight), just missing with "Kissing a Fool" which peaked at #3. The young artist joins elite company with his streak—Michael Jackson, Whitney Houston and the Beatles have had similar runs.

You had the feeling something was brewing for Michael in late '87 when the controversy over "I Want Your Sex" began to unfold. The song was banned on English radio and many U.S. stations refused airplay. Yet the single sold over a half-million copies in the U.K. and scaled the U.S. charts with astonishing ferocity. Suddenly the bubblegum image George had shouldered since his Wham! days began to fade away. Here was an artist with an edge, a voice, an artist willing to shock, willing to challenge the listener while entertaining him. George Michael was reborn.

Michael's next single, "Faith," was more conventional in its appeal, a rip-rocking, hooky ditty that pushed the album even further along in the sales column. But it was his superb ballad "Father Figure" that had the greatest aesthetic impact. The song was uniquely mysterious, using Middle Eastern tonalities mixed with his own breathy vocalization to create a mood that struck a chord with the public. The song topped the charts as Michael began his immensely successful '88 world tour, and his place as a superstar artist in the pop music world was firmly established. His album topped seven million units sold.

"Father Figure," in turn, opened the door for the evocative "One More Try," which was the most impressive vocal performance on a #1 song in 1988. It was slow, languid in fact—a Hammond organ underpinning a ballad of epic proportions. "One More Try" was an "anti-single" that conventional wisdom might condemn as too personal, too musically heavy for radio. Nonetheless, there was scarcely a program director in the country who didn't give the song heavy rotation.

"Monkey" which followed, could be compared to "Faith" in its energy, but with more of an angry edge. Now the door was wide open, and the most unlikely of Michael's hits emerged—"Kissing a Fool." With its cocktail-lounge sound, jazz-brushed snare and acoustic bass, Michael proved that he could write great songs in any era, and make them hits.

We salute George Michael as the dominant force in pop singles for 1988.

J.R.



GUNS N'ROSES

· A · W · A · R · D · S ·

TOP 50 POP SINGLES



DEBBIE GIBSON

Top Pop Singles

1. Sweet Child O' Mine • Guns N' Roses • Geffen
2. Never Gonna Give You Up • Rick Astley • RCA
3. Wishing Well • Terence Trent D'Arby • Columbia
4. Could've Been • Tiffany • MCA
5. Roll With It • Steve Winwood • Virgin
6. Get Outta My Dreams, Get Into My Car • Billy Ocean • Jive/Arista
7. Man In The Mirror • Michael Jackson • Epic
8. One More Try • George Michael • Columbia
9. The Flame • Cheap Trick • Epic
10. Pour Some Sugar On Me • Def Leppard • Mercury/PolyGram
11. Foolish Beat • Debbie Gibson • Atlantic
12. Anything For You • Miami Sound Machine • Epic
13. Hands To Heaven • Breathe • A&M
14. What Have I Done To Deserve This • Pet Shop Boys • EMI
15. Where Do Broken Hearts Go • Whitney Houston • Arista
16. Need You Tonight • INXS • Atlantic
17. Monkey • George Michael • Columbia
18. Dirty Diana • Michael Jackson • Epic
19. Father Figure • George Michael • Columbia
20. Angel • Aerosmith • Geffen
21. Seasons Change • Exposé • Arista
22. Simply Irresistible • Robert Palmer • EMI
23. Together Forever • Rick Astley • RCA
24. I Don't Wanna Go On With You Like That • Elton John • MCA
25. Devil Inside • INXS • Atlantic
26. Endless Summer Nights • Richard Marx • EMI•Manhattan

27. Shattered Dreams • Johnny Hates Jazz • Virgin
28. Don't Worry, Be Happy • Bobby McFerrin • EMI•Manhattan
29. Groovy Kind Of Love • Phil Collins • Atlantic
30. Hungry Eyes • Eric Carmen • Arista
31. Wild, Wild West • Escape Club • Atlantic
32. Perfect World • Huey Lewis and the News • Chrysalis
33. I'll Always Love You • Taylor Dayne • Arista
34. Make It Real • Jets • MCA
35. I Get Weak • Belinda Carlisle • MCA
36. What's On Your Mind (Pure Energy) • Information Society • Tommy Boy/Warner Bros.
37. Hold On To The Night • Richard Marx • EMI•Manhattan
38. She's Like The Wind • Patrick Swayze • RCA
39. Kokomo • The Beach Boys • Elektra
40. I Don't Wanna Live Without Your Love • Chicago • Reprise
41. Sign Your Name • Terence Trent D'Arby • Columbia
42. Red Red Wine • UB40 • A&M
43. You Make Me Lose Control • Eric Carmen • Arista
44. Naughty Girls (Need Love Too) • Samantha Fox • Jive/RCA
45. Mercedes Boy • Pebbles • MCA
46. 1•2•3 • Gloria Estefan and Miami Sound Machine • Epic
47. Pink Cadillac • Natalie Cole • EMI•Manhattan
48. Don't Be Cruel • Cheap Trick • Epic
49. If It Isn't Love • New Edition • MCA
50. Love Bites • Def Leppard • Mercury/PolyGram



GLORIA ESTEFAN & MIAMI SOUND MACHINE

· A · W · A · R · D · S ·

POP SINGLES



EXPOSE

Top Male Artists

1. George Michael • Columbia
2. Michael Jackson • Epic
3. Rick Astley • RCA
4. Terence Trent D'Arby • Columbia
5. Steve Winwood • Virgin

Top B/C Females

1. Whitney Houston • Arista
2. Taylor Dayne • Arista
3. Pebbles • MCA
4. Jody Watley • MCA

Top New Groups

1. Guns N' Roses • Geffen
2. Breathe • A&M
3. Information Society • Tommy Boy/Warner Bros.
4. New Edition • MCA

Top Groups

1. INXS • Atlantic
2. Miami Sound Machine • Epic
3. Def Leppard • Mercury/PolyGram
4. Cheap Trick • Epic
5. Pet Shop Boys • EMI•Manhattan

Top A/C Groups

1. Cheap Trick • Epic
2. Breathe • A&M
3. INXS • Atlantic
4. Huey Lewis & The News • Chrysalis

Top Female Groups

1. Exposé • Arista
2. Bangles • Columbia
3. Bananarama • London/PolyGram



TAYLOR DAYNE



RICK ASTLEY

Top New Male Artists

1. Rick Astley • RCA
2. Patrick Swayze • RCA
3. Peter Cetera • Full Moon/Warner Bros.

Top A/C Male Artists

1. George Michael • Columbia
2. Terence Trent D'Arby • Columbia
3. Steve Winwood • Virgin
4. Elton John • MCA
5. Richard Marx • EMI•Manhattan

Top B/C Artists

1. George Michael • Columbia
2. Terence Trent D'Arby • Columbia
3. Michael Jackson • Epic
4. Billy Ocean • Jive/Arista

Top Female Artists

1. Whitney Houston • Arista
2. Debbie Gibson • Atlantic
3. Taylor Dayne • Arista
4. Tiffany • MCA
5. Pebbles • MCA

Top Mixed Groups

1. Gloria Estefan and Miami Sound Machine • Epic
2. Jets • MCA
3. Information Society • Tommy Boy/Warner Bros.

Top AOR Groups

1. INXS • Atlantic
2. Def Leppard • Mercury/PolyGram
3. Cheap Trick • Epic
4. Guns N' Roses • Geffen
5. Aerosmith • Geffen

Top New Female Artists

1. Taylor Dayne • Arista
2. Pebbles • MCA
3. Tracy Chapman • Elektra
4. Kylie Minogue • Geffen
5. Samantha Fox • Jive/RCA

Top A/C Female Artists

1. Whitney Houston • Arista
2. Tracy Chapman • Elektra
3. Taylor Dayne • Arista
4. Belinda Carlisle • MCA
5. Natalie Cole • EMI

Top Heavy Metal Artists

1. Def Leppard • Mercury/PolyGram
2. Guns N' Roses • Geffen
3. Van Halen • Warner Bros.
4. Poison • Enigma/Capitol
5. David Lee Roth • Warner Bros.

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GEORGE MICHAEL

• A • W • A • R • D • S •

TOP 50 POP ALBUMS



D.J. JAZZY JEFF & THE FRESH PRINCE

Top 50 Pop Albums

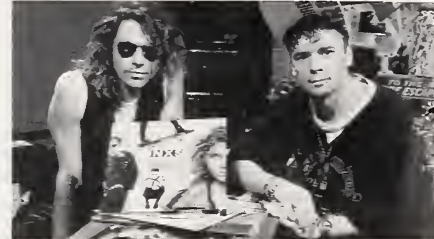
1. Faith • George Michael • Columbia
2. Dirty Dancing • Original Motion Picture Soundtrack • RCA
3. Hysteria • Def Leppard • Mercury/PolyGram
4. Appetite For Destruction • Guns N' Roses • Geffen
5. KICK • INXS • Atlantic
6. Bad • Michael Jackson • Epic
7. Tracy Chapman • Tracy Chapman • Elektra
8. Introducing The Hardline According To Terence Trent D'Arby • Columbia
9. OU812 • Van Halen • Warner Bros.
10. Open Up And Say...Ahh! • Poison • Enigma/Capitol
11. Tiffany • Tiffany • MCA
12. Now And Zen • Robert Plant • EsParanza/Atlantic
13. Roll With It • Steve Winwood • Virgin
14. More Dirty Dancing • Original Motion Picture Soundtrack • RCA
15. Stronger Than Pride • Sade • Epic
16. He's The DJ, I'm The Rapper • DJ Jazzy Jeff & The Fresh Prince • Jive/RCA
17. Let It Loose • Gloria Estefan And Miami Sound Machine • Epic
18. Skyscraper • David Lee Roth • Warner Bros.
19. Cocktail • Original Motion Picture Soundtrack • Elektra
20. ...Nothing Like The Sun • Sting • A&M
21. The Lonesome Jubilee • John Cougar Mellencamp • Mercury/PolyGram
22. Long Cold Winter • Cinderella • Mercury/PolyGram
23. Simple Pleasures • Bobby McFerrin • EMI•Manhattan
24. Cloud Nine • George Harrison • Dark Horse/Warner Bros.
25. New Jersey • Bon Jovi • Mercury/PolyGram
26. Don't Be Cruel • Bobby Brown • MCA
27. Make It Last Forever • Keith Sweat • Vintertainment/Elektra
28. Scenes From The Southside • Bruce Hornsby & The Range • RCA
29. Whitesnake • Whitesnake • Geffen
30. Whenever You Need Somebody • Rick Astley • RCA
31. ...And Justice For All • Metallica • Elektra
32. Tougher Than Leather • Run • D.M.C. • Profile
33. Savage Amusement • Scorpions • Mercury/PolyGram
34. A Momentary Lapse Of Reason • Pink Floyd • Columbia
35. Lovesexy • Prince • Paisley Park/Warner Bros.
36. Naked • Talking Heads • Fly/Sire
37. Heartbreak • New Edition • MCA
38. Tunnel Of Love • Bruce Springsteen • Columbia
39. Rattle And Hum • U2 • Island
40. Out Of The Blue • Debbie Gibson • Atlantic
41. Heavy Nova • Robert Palmer • EMI•Manhattan
42. Permanent Vacation • Aerosmith • Geffen
43. Kingdom Come • Kingdom Come • Polydor/PolyGram
44. The Joshua Tree • U2 • Island
45. Good Morning Vietnam • Original Motion Picture Soundtrack • A&M
46. Pride • White Lion • Atlantic
47. In Effect Mode • Al B. Sure! • Uptown/Warner Bros.
48. Any Love • Luther Vandross • Epic
49. Labour Of Love • UB40 • A&M
50. Hot, Cool And Vicious • Salt•N•Pepa • Next Plateau



ROBERT PLANT

• A • W • A • R • D • S •

POP ALBUMS



INXS

Top Male Artists

1. George Michael • Columbia
2. Michael Jackson • Epic
3. Terence Trent D'Arby • Columbia
4. Robert Plant • EsParanza/Atlantic
5. Steve Winwood • Virgin

Top New Male Artists

1. Bobby Brown • MCA
2. Rick Astley • RCA
3. Al B. Sure! • Uptown/Warner Bros.
4. Jimmy Page • Geffen
5. Keith Richards • Virgin

Top A/C Male Artists

1. George Michael • Columbia
2. Michael Jackson • Epic
3. Terence Trent D'Arby • Columbia
4. Steve Winwood • Virgin
5. Sting • A&M

Top B/C Male Artists

1. George Michael • Columbia
2. Michael Jackson • Epic
3. Terence Trent D'Arby • Columbia
4. Bobby Brown • MCA
5. Keith Sweat • Vintertainment/Elektra

Top AOR Male Artists

1. Robert Plant • EsParanza/Atlantic
2. David Lee Roth • Warner Bros.
3. Sting • A&M
4. John Cougar Mellencamp • Mercury/PolyGram
5. George Harrison • Dark Horse/Warner Bros.

Top Country Artists

1. Randy Travis • Warner Bros.
2. Hank Williams Jr. • Curb/Warner Bros.
3. Dwight Yoakam • Reprise/Warner Bros.
4. Ricky Van Shelton • Columbia
5. K.T. Oslin • RCA

Top Groups

1. Def Leppard • Mercury/PolyGram
2. Guns N' Roses • Geffen
3. INXS • Atlantic
4. Van Halen • Warner Bros.
5. Poison • Enigma/Capitol

Top New Groups

1. Guns N' Roses • Geffen
2. Kingdom Come • Polydor
3. White Lion • Atlantic

Top B/C Groups

1. D.J. Jazzy Jeff & The Fresh Prince • Jive/RCA
2. Run • D.M.C. • Profile
3. New Edition • MCA
4. Salt•N•Pepa • Next Plateau
5. Ziggy Marley & The Melody Makers • Virgin

Top Female Groups

1. Salt•N•Pepa • Next Plateau
2. J.J. Fadd • Ruthless/Atlantic
3. Bangles • Columbia
4. Exposé • Arista
5. Bananarama • London/PolyGram

Top Mixed Groups

1. Gloria Estefan & Miami Sound Machine • Epic
2. Talking Heads • Fly/Sire
3. Ziggy Marley & The Melody Makers • Virgin

Top A/C Groups

1. Bruce Hornsby & The Range • RCA
2. Huey Lewis & The News • Chrysalis
3. Cheap Trick • Epic
4. Foreigner • Atlantic

Top AOR Groups

1. Def Leppard • Mercury/PolyGram
2. Guns N' Roses • Geffen
3. INXS • Atlantic
4. Van Halen • Warner Bros.
5. Poison • Enigma/Capitol

Top Female Artists

1. Tracy Chapman • Elektra
2. Sade • Epic
3. Debbie Gibson • Atlantic
4. Whitney Houston • Arista
5. Anita Baker • Elektra

Top A/C Female Artists

1. Tracy Chapman • Elektra
2. Sade • Epic
3. Whitney Houston • Arista
4. Anita Baker • Elektra
5. Barbra Streisand • Columbia

Top B/C Female Artists

1. Sade • Epic
2. Whitney Houston • Arista
3. Anita Baker • Elektra
4. Pebbles • MCA
5. Karyn White • Warner Bros.

Top Soundtracks

1. Dirty Dancing • RCA
2. More Dirty Dancing • RCA
3. Cocktail • Elektra
4. Good Morning, Vietnam • A&M
5. Colours • Warner Bros.

TOP 10s OF THE RICH & FAMOUS

Celebrities pick their fave albums of the year

JEFF AYEROFF • Co-chairman, Virgin Records

- (listed in no particular order)
 Crowded House: *Temple Of Low Men* (Capitol)
 k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)
 Bobby Brown: *Don't Be Cruel* (MCA)
 Was (Not Was): *What Up Dog?* (Chrysalis)
 T Bone Burnett: *The Talking Animals* (Columbia)
 Public Enemy: *It Takes A Nation Of Millions To Hold Us Back* (Def Jam/Columbia)
 Joan Armatrading: *The Shouting Stage* (A&M)
 Midnight Oil: *Diesel & Dust* (Columbia)
 Gipsy Kings: *Gipsy Kings* (Elektra)
 Prince: *Lovesexy* (Paisley Park/WB)



BASIA • Recording Artist, Epic Records

1. Prince: *Lovesexy* (Paisley Park/WB)
2. Djavan: *Bird of Paradise* (Columbia)
3. Michel Camilo: *Michel Camilo* (Portrait)
4. Gipsy Kings: *Gipsy Kings* (Elektra)
5. Tease: *Remember...* (Epic)
6. Stanley Clarke: *If This Bass Could Only Talk* (Portrait)
7. Luther Vandross: *Any Love* (Epic)
8. Anita Baker: *Giving You The Best That I Got* (Elektra)
9. Bon Jovi: *New Jersey* (Mercury/PG)
10. Living Colour: *Vivid* (Epic)



MON BERG (The Pursuit of Happiness) • Recording Artist, Chrysalis Records

1. Living Colour: *Vivid* (Epic)
2. The Bible: *Eureka* (Chrysalis)
3. The Smithereens: *Green Thoughts* (Enigma)
4. Patrick O'Hearn: *River's Gonna Rize* (Private Music)
5. Treat Her Right: *Treat Her Right* (RCA)
6. The Church: *Starfish* (Arista)
7. The Jeff Healy Band: *See The Light* (Arista)
8. Kings Of The Sun: *Kings Of The Sun* (RCA)
9. Kylie Minogue: *Kylie* (PWL/Geffen)
10. DJ Jazzy Jeff & The Fresh Prince: *He's The DJ, I'm The Rapper* (Jive/RCA)



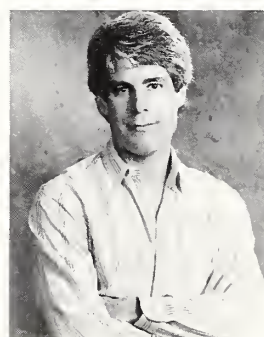
RODNEY BINGENHEIMER • Los Angeles Radio Personality

1. Brian Wilson: *Brian Wilson* (Sire/WB)
2. The Primitives: *Lovely* (RCA)
3. Voice of the Beehive: *Let It Bee* (London)
4. Joan Jett & the Blackhearts: *Up Your Alley* (Blackheart/CBS)
5. The Screaming Tribesmen: *Bones + Flowers* (Rycodisc)
6. John Lennon: *Imagine: Soundtrack* (Capitol)
7. R.E.M.: *Green* (Warner Bros)
8. The Ramones: *Ramones Mania* (Sire/WB)
9. The Traveling Wilburys: *Volume One* (Wilbury/WB)
10. Jesus and Mary Chain: *Barbed Wire Kisses* (Reprise)



IVAN BODLEY • Publicist, Epic Records

1. Living Colour: *Vivid* (Epic)
2. Stanley Clarke: *If This Bass Could Only Talk* (Portrait)
3. The Rollins Band: *Lifetime* (Texas Hotel)
4. Basia: *Time and Tide* (Epic)
5. Ofra Haza: *Sharday* (Sire/WB)
6. N.W.A.: *The Posse* (Macola)
7. Suicidal Tendencies: *How Will I Laugh Tomorrow... When I Can't Even Smile Today* (Epic)
8. The John Scofield Band: *Live* (Gramavision)
9. Chuck Brown And The Soul Searchers: *Any Other Way To Go? (I Hear Ya!)*
10. Bad Brains: *Live* (SST)



HAROLD BRONSON • Managing Director, Rhino Records

- (Top 10 cuts, in no particular order)
1. Joan Jett And The Blackhearts: "I Hate Myself For Loving You" (Blackheart/CBS)
 2. Bobby McFerrin: "Don't Worry, Be Happy" (EMI-Manhattan)
 3. Van Halen: "When It's Love" (Warner Bros.)
 4. Frozen Ghost: "Better To Try" (Atlantic)
 5. Crowded House: "Better Be Home Soon" (Capitol)
 6. Traveling Wilburys: "Not Alone" (Wilbury/WB)
 7. House Of Freaks: "40 Years" (Rhino)
 8. Icicle Works: "Blind" (RCA)
 9. The Buddy System: "No Time" (Chameleon)
 10. Cheap Trick: "The Flame" (Epic)

Celebrities pick their fave albums of the year

STANLEY CLARKE • Recording Artist, Portrait Records

1. Living Colour: *Vivid* (Epic)
2. Charnet Moffett: *Net Man* (Blue Note)
3. Art Blakey: *Jazz Messengers* (MCA Impulse!)
4. Brian Bromberg: *Basses Loaded* (Intima)
5. Earth, Wind & Fire: *Touch the World* (Columbia)
6. Brenda Russell: *Get Here* (A&M)
7. Bootsy Collins: *What's Bootsy Doin'?* (Columbia)
8. John Pattitucci: *John Pattitucci* (GRP)
9. Al B. Sure!: *In Effect Mode* (Warner Bros.)
10. Michel Camilo: *Michel Camilo* (Portrait)

GERARD COSLOY • President, Homestead Records

1. Graeme Jeffries: *Message From The Cake Kitchen* (Flying Nun)
2. Unrest: *Malcolm X Park* (Caroline)
3. Wolverton Brothers: *Wolverton Brothers* (Okra)
4. Glaxie 500: *Today* (Aurora)
5. Lou Barlow & Eric Gaffney: *Sebodah* (independent release)
6. American Music Club: *California* (Frontier)
7. Costes & Suck Dog: "Rape G.G." (independent single)
8. The Bats: "Block Of Wood"/"Straight Through My Heart" (single) (Flying Nun)
9. Rapeman: *Two Nuns And A Pack Mule* (Touch And Go)
10. The Bastards: "Who Cares?" (single) (Treehouse)

RODNEY CROWELL • Recording Artist, Columbia Records

1. Traveling Wilburys: *Volume One* (Wilbury/WB)
2. INXS: *Kick* (Atlantic)
3. Bruce Springsteen: *Tunnel Of Love* (Columbia)
4. U2: *Rattle And Hum* (Island)
5. Robbie Robertson: *Robbie Robertson* (Geffen)
6. Rodney Crowell: *Diamonds & Dirt* (Columbia)
7. T Bone Burnett: *The Talking Animals* (Columbia)
8. John Kilzer: *Memory In The Making* (Geffen)
9. Guy Clark: *Old Friends* (Sugar Hill)
10. (tie)
Tracy Chapman: *Tracy Chapman* (Elektra)
David Lindley: *Very Greasy* (Elektra)



PAMELA DES BARRES • Author, Former Groupie

1. Dwight Yoakam: *Buenas Noches From A Lonely Room* (Reprise)
2. Prince: *Lovesexy* (Paisley Park/WB)
3. Keith Richards: *Talk Is Cheap* (Virgin)
4. Terence Trent D'Arby: *Introducing the Hardline According To...* (Columbia)
5. Robert Plant: *Now & Zen* (EsParanza/Atlantic)
6. Desert Rose Band: *Runnin'* (MCA)
7. INXS: *Kick* (Atlantic)
8. k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)
9. Jane's Addiction: *Nothing's Shocking* (Warner Bros.)
10. Various Artists: *Stay Awake* (A&M)

MIKE DOMAN (Broken Homes) • Recording Artist, MCA Records

1. Broken Homes: *Straight Line Through Time* (MCA)
2. Salt-N-Pepa: *A Salt With A Deadly Pepa* (Next Plateau)
3. Tracy Chapman: *Tracy Chapman* (Elektra)
4. Public Enemy: *It Takes a Nation of Millions to Hold Us Back* (Def Jam/Columbia)
5. Jane's Addiction: *Nothing's Shocking* (Warner Bros.)
6. James Brown: *I'm Real* (Scotti Bros./CBS)
7. Tone-Loc: "Wild Thing" (single) (Delicious Vinyl)
8. Prince: *Lovesexy* (Paisley Park/WB)
9. Keith Richards & Sarah Dash: "Make No Mistake" (single) (Virgin)
10. Joan Jett & The Blackhearts: *Up Your Alley* (Blackheart/CBS)

LISA FANCHER • President, Frontier Records

1. Eazy-E: *Eazy-Duz-It* (Profile)
2. Masters Of The Obvious: *Hammeroid* (independent release)
3. Public Enemy: *It Takes A Nation Of Millions To Hold Us Back* (Def Jam/Columbia)
4. House Of Freaks: *Monkey On A Chain Gang* (Rhino)
5. The Chills: *Brave Words* (Homestead)
6. Metallica: *...And Justice For All* (Elektra)
7. Spot 1019: *This World Owes Me A Buzz* (Pitch-A-Tent)
8. Kylie Minogue: *Kylie* (Geffen)
9. Schooly D: *Smoke Some Kill* (Jive/RCA)
10. Pixies: *Surfer Rosa* (4AD)



M.C. HAMMER • Recording Artist, Capitol Records

1. Bobby Brown: *Don't Be Cruel* (MCA)
2. Ice-T: *Power* (Sire/WB)
3. New Edition: *Heartbreak* (MCA)
4. Keith Sweat: *Make It Last* (Elektra)
5. Guy: *Guy* (MCA)
6. Al B. Sure!: *In Effect Mode* (Warner Bros.)
7. Big Daddy Kane: *Long Live The Kane* (Cold Chillin'/WB)
8. Shanice Wilson: *Discovery* (A&M)
9. The Boys: *Message From The Boys* (Motown)
10. BeeBee & CeeCee Winans: *Heaven* (Capitol)



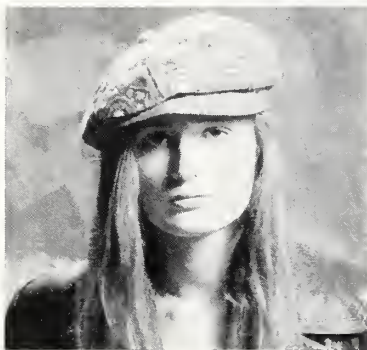
WILLIAM HEIN • Chairman, Enigma Entertainment Corporation

1. Sam Kinison: *Have You Seen Me Lately* (Warner Bros.)
2. Butthole Surfers: *Hairway To Steven* (Touch And Go)
3. Bryan Ferry: *Bête Noire* (Reprise)
4. Gipsy Kings: *Gipsy Kings* (Elektra)
5. Metallica: *...And Justice For All* (Elektra)
6. Ofra Haza: *Sharday* (Sire/WB)
7. Paula Abdul: *Forever Your Girl* (Virgin)
8. Julian Cope: *My Nation Underground* (Island)
9. Ice-T: *Power* (Sire/WB)
10. Godfathers: *Birth School Work Death* (Epic)



**JIMMY JAM & TERRY LEWIS • Writer/Producer
Extraordinaires**

1. Guy: *Guy* (MCA)
2. Keith Sweat: *Make It Last Forever* (Elektra)
3. Baby Face: *Lovers* (Solar)
4. Loose Ends: *The Real Chuckeeboo* (MCA)
5. Tony! Toni! Toné!: *Who* (Wing/Pg)
6. Pebbles: *Pebbles* (MCA)
7. Sade: *Stronger Than Pride* (Epic)
8. Tracy Chapman: *Tracy Chapman* (Elektra)
9. Gary Taylor: *Compassion* (Virgin)
10. Bobby Brown: *Don't Be Cruel* (MCA)



**JEFF McDONALD (Redd Kross/The Tator Totz) •
Recording Artist, Gasatanka/Giant Records**

1. Keith Richards: *Talk Is Cheap* (Virgin)
2. George Michael: *Faith* (Columbia)
3. U2: *Rattle And Hum* (Island)
4. Rick Astley: *Whenever You Need Somebody* (PWL/RCA)
5. Brian Wilson: *Brian Wilson* (Sire/WB)
6. Phil Collins: *Buster: Soundtrack* (Atlantic)
7. White Lion: *Pride* (Atlantic)
8. Britny Fox: *Britny Fox* (Columbia)
9. Dag Nasty: *Field Day* (Giant)
10. Nocera: *Over the Rainbow* (Fresh/Sleeping Bag)

DAVITT SIGERSON • Record Producer

1. The Sugarcubes: *Life's Too Good* (Elektra)
2. Robert Plant: *Now & Zen* (EsParanza/Atlantic)
3. Gipsy Kings: *Gipsy Kings* (Elektra)
4. Lucio Dalla & Gianni Morandi: *Dalla Morandi* (RCA/Italia - import)
5. Fairuz: *Maarifti Feek* (Relax-In-Lebanon - import)
6. Public Enemy: *It Takes a Nation of Millions to Hold Us Back* (Def Jam/Columbia)
7. Sade: *Stronger Than Pride* (Epic)
8. Leonard Cohen: *I'm Your Man* (Columbia)
9. Big Daddy Kane: *Long Live The Kane* (Cold Chillin'/WB)
10. Van Halen: *OU812* (Warner Bros.)



**NIKKI SIXX (Motley Crue) • Recording Artist, Elektra
Records**

- (arbitrarily arranged)
- Hank Williams, Jr.: *Wild Streak* (Curb/WB)
- Prince: *The Black Album* (Bootleg)
- Joe Satriani: *Surfin' With the Alien* (Reality/Important)
- Bullet Boys: *Bullet Boys* (Warner Bros.)
- Taylor Dayne: *Tell It To My Heart* (Arista)
- Aerosmith: *Permanent Vacation* (Geffen)
- Kenny G.: *Silhouette* (Arista)
- Bon Jovi: *New Jersey* (Mercury/Pg)
- Toni Childs: *Union* (A&M)
- Ratt: *Reach for the Sky* (Atlantic)



**DON & DAVID WAS (NOT WAS) • Recording Artists,
Chrysalis Records**

1. They Might Be Giants: *Lincoln* (Bar None/Restless)
2. Lucinda Williams: *Lucinda Williams* (Rough Trade)
3. Big Black: *Songs About Fucking* (Touch & Go)
4. Harrison/Blanchard Quintet: *Black Pearl* (Columbia)
5. Keith Richards: *Talk Is Cheap* (Virgin)
6. Toots Thielmans: *Only Trust Your Heart* (Concord Jazz)
7. The Waterboys: *Fisherman's Blues* (Chrysalis)
8. Charlie Haden Quartet West: *In Angel City* (Verve/PolyGram)
9. Iggy Pop: *Instinct* (A&M)
10. Rick Astley: *When Ever You Need Somebody* (PWL/RCA)



**STEVE WYNN (The Dream Syndicate) • Recording
Artist, Enigma Records**

- (in no particular order)
- Dwight Yoakam: *Buenas Noches From A Lonely Room* (Reprise)
- Giant Sand: *Storm* (What Goes On)
- Patti Smith: *Dream Of Life* (Arista)
- Prince: *The Black Album* (Bootleg)
- Russ Tolman: *Dawn In Earthquake Town* (Demon - import)
- Eric Clapton: *Crossroads* (PolyGram)
- Lloyd Cole & The Commotions: *Mainstream* (Capitol)
- The Traveling Wilburys: *Volume One* (Wilbury/WB)
- Nick Cave & The Bad Seeds: *Tender Prey* (Enigma/Mute)
- Every Chess Records Re-issue



**"WEIRD AL" YANKOVIC • Recording Artist, Scotti
Bros./CBS Records**

1. Talking Heads: *Naked* (Sire/WB)
2. Thomas Dolby: *Aliens Ate My Buick* (EMI-Manhattan)
3. They Might Be Giants: *Lincoln* (Bar None/Restless)
4. Bobby McFerrin: *Simple Pleasures* (EMI-Manhattan)
5. Brave Combo: *Humansville* (Rounder)
6. Midnight Oil: *Diesel & Dust* (Columbia)
7. Joan Jett & The Blackhearts: *Up Your Alley* (Epic)
8. Brad Eisenberg: *Songs That Nice People Won't Sing* (independent release)
9. Oingo Boingo: *Boingo Alive* (MCA)
10. R.E.M.: *Eponymous* (Warner Bros.)

I USED TO BE DISGUSTED; NOW I TRY TO BE AMUSED

By Joe Williams

The big story in "alternative rock" in 1988 is the utter meaningless of the term itself and the consequent mainstreaming of what was once the exclusive domain of independent labels. How can something be "alternative" if it is fed to us by billion-dollar corporations and is available in every shopping-mall record store? That which we call "alternative" is the offspring of what we used to call "punk rock" or "new wave"—music that defied the pop orthodoxy of its time, music that challenged the very ethics of consumption itself. It wasn't about selling records and becoming stars—it was about peer-to-peer communication.

Well, it took a few years, but the majors finally learned how to sell this stuff. It's fair to say that about 15-20% of the acts on the *Cash Box* album charts at any given time can qualify under the alternative rubric (although defining the term is another matter altogether, one that we'll get to later.). The sales phenomenon is largely led by the veterans of the movement. There was a time, not long ago, when to pledge your allegiance to bands like **U2**, **R.E.M.**, **Talking Heads**, **the Police** and **the Bangles** meant risking censure on the streets of America. Now these bands have gotten so big that their roots in the counterculture have almost been forgotten. (Do the kids at the mall know that **Belinda Carlisle** was the manager of **the Germs** before she was a slightly overweight Go-Go playing on the same bill with bands like **X** and **Fear**?) But while a skinny tie will no longer get your ass kicked in Smalltown, USA, there remains a rebel generation of performers who have gone far beyond their punk predecessors; and they too are getting their product onto the charts. From **the Sugarcubes** to **Sonic Youth** to **Sinead O'Connor**, 1988 has seen the commercial ascendancy of performers who subvert the moral and artistic norms of the culture and in some cases preach open revolution against the very system that put them on vinyl in the first place. **Midnight Oil** goes platinum with an album that advocates giving Australia back to the aborigines. **Public Enemy** agitates for a race war and national magazines bend over backwards to give them a forum. **Depeche Mode**, a band that's built an oeuvre out of gay bondage imagery, fills the *Rose Bowl* with 80,000 L.A. suburbanites (with a little help from the occasionally popular **OMD**, the resurgent **Thomas Dolby** and the non-plussed **Wire**).

One reason for the healthy state of this music is that some of the bright young turks who listened to and rooted for this stuff in the late

'70s and early '80s are now in positions of authority at the record companies and radio stations. Their job has been made easier by a tenacious support system that stretches across the country—the twin pillars of college radio and local fanzines. Most of the major

and finger the latest in attractive satin tour jackets (while the "new music" itself struggles gamely for attention.).

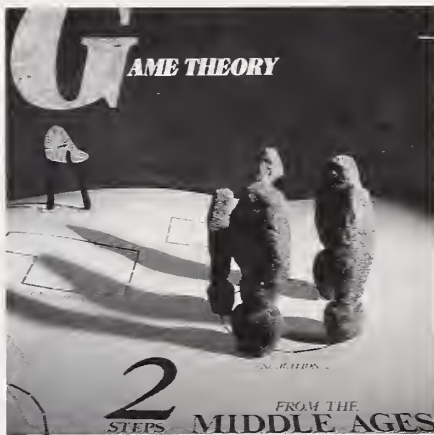
Fortunately the major-label interest has hardly snuffed out the support system; the majors still depend on the training ground of

level, tapping into that support system, than ever before. Every medium-sized city has one or more alternative music clubs and a handful of bands that are worthy of regional attention. The number of independent labels that have sprung up to coddle this music is virtually uncountable. From big indies like **Enigma** and **I.R.S.** to one-shot minis like **St. Valentine** and **Toy Gun Murder** and the in-betweens from **Rough Trade** to **Popllama**, the product is there, and it doesn't need major-label support to find those "10,000 maniacs" who will buy anything with an alternative cachet. (That phrase, by the way, existed before the band-name did, courtesy of **Peter Holsapple** of **the dBs**, whose records have depended heavily on those folks for over a decade.)

The majors have done some remarkable sleight-of-hand this year to grab a piece of the pie, entering into various licensing, production and distribution deals when they couldn't buy the bands or the labels outright. The renegade, post-hardcore **Blast First** label strikes a deal with **Enigma**, which in turn has a distribution deal with **Capitol**—and voila! **Sonic Youth** is in the chain stores.

With all these new outlets for product has come a remarkable diversity in the music. Critics (especially the older ones) often grouse that there is nothing new in rock music, but a less cynical view suggests that while revolutionary impulses may have run into the brick wall of information overload around 1980, the evolutionary process is real and ongoing. Where **the Jesus and Mary Chain's** marriage of surf harmonies and unbearable feedback was genuinely startling four years ago, their strategy has been eclipsed by more aggressive *noisemeisters* like **Dinosaur Jr.** on one side and by the growing number of alternative folkies on the other. The alternative impulse has given us, this decade, everything from speed-metal to neo-lounge jazz to Celtic pop to acid bubblegum to ska. Performers like **Poi Dog Pondering**, **They Might Be Giants** or **Camper Van Beethoven** have so much cross-cultural data imprinted on their DNA that their music defies classification; still, we recognize it as "alternative" because it doesn't flatter our expectations or pander to the instincts of the herd.

The musical miscenegation that's all the rage in the Anglo-American underground—the wedding of black and white, east and west, past and present—has seriously blurred the lines between genres. Is a campy, man-



One reason for the healthy state of this music is that some of the bright young turks who listened to and rooted for this stuff in the late '70s and early '80s are now in positions of authority at the record companies and radio stations.

labels now have college-radio reps who dog or bribe the student stations as effectively as they do the commercial ones. And the majors have joined the indies in advertising in little xeroxed propaganda sheets.

Springing up to bolster this support system are publications like *College Media Journal* and institutions like the annual New Music Seminar in New York (now grown monstrous after a decade.) The welter of seminars, tip sheets and consulting services inevitably bear with them the baggage of corporate support—at the New Music Seminar, the several thousand attendees can discuss the proper marketing of rap 12-inches, toy with the newfangled keyboards

college radio, regional touring, indie-label debut releases and fanzine acclaim before they sign a band that doesn't fit the conventional mold. This is just fine with the savvy alternative-music fans, who don't automatically bite at anything in black leather that the majors dangle in their faces. (Who, a year from now, will remember **the Toll**, **Dear Mr. President** or **Blood Brothers**?) They want to watch the progress of bands that they've supported on the small level, bands that they've played on the graveyard shift at the college radio station, bands who've slept on their couches while touring the musical heartland.

If anything, it seems there are more bands playing on that small

Some indie labels are perennially hip, but the real joy is in discovering a good, small label that is nurturing its acts (if it's not owned by one of the acts outright) with only the faintest whiff of a profit motive.

nish, roots-country chanteuse like **k.d. lang** "alternative"? What of neo-folkies like **Suzanne Vega**, **Fairground Attraction**, **the Balancing Act** or **Michelle Shocked** (whose latest album includes a collaboration with the San Francisco punk band **Millions of Dead Cops**)? What of ex-mod **Paul Weller**'s periodically-cool combo **the Style Council** or the glorified disco of **New Order**? What of rap? (With the mainstreaming of alternative music, rap seems to have eclipsed it as the soundtrack of a culture in flames.) Ultimately these distinctions matter little, except for chart/marketing purposes and the fact that alternative-types don't want to be caught listening to the same things as their bosses.

One result of all this diversity and the glut of product is that a good record is as likely to come from an obscure regional indie as from a major label headquartered in Hollywood. Some indie labels are perennially hip—we know what to expect when we invest in the SST, Twin/Tone, Homestead, 4AD or Rough Trade labels—but the real joy is in discovering a good, small label that is nurturing its acts (if it's not owned by one of the acts outright) with only the faintest whiff of a profit motive. Our favorite records for 1988 by unheralded bands on obscure labels include: **the Mice**, *Scooter* (St. Valentine Records), a delirious mod-pop explosion from Cleveland; **the Furongs**, *2300 Ward* (Alias Records), a potent, twangy, post-C&W confection from San Francisco; **Ian Brennan**, *Twisting by the Pool* (Toy Gun Murder), a one-man punk-flavored slice-of life, also from San Francisco; **The Popes**, *Hi, We're the Popes* (Upon This Rock), unpretentious, witty, hard-edged pop from North Carolina; **the Walkabouts**, *See Beautiful Rattlesnake Gardens* (Popllama), hauntingly beautiful, sporadically maniacal folk-rock from Seattle; **Maroon**, *The Funky Record* (Arb Recordings), clever white-boy rap from Ann Arbor, Mich.; **Swallow the Bird's self-titled debut (Scorpio)**, *intelligent Stoner-rock, with a twist*, from New York; **Uncle Green**, *15 Dryden* (New Vision/dB), sweetly fractured Southern pop from Georgia; and finally, **Carnival Season**, *Waiting For No One* (What Goes On?), a tour-de-force hybrid of glam, '60s pop and punk elements, produced by **Tommy Keene**, thundering your way from Jackson, Miss.

Note that none of the aforementioned bands is from Los Angeles. It's in the nature of alternativity to seek the new and the obscure at the expense of what's come before it. Die-hard hipsters search the globe for a lovably anonymous garage band while they bury their former

heroes alive; the charts are full of old new-wavers that today's cognescenti wouldn't touch with a stick. R.E.M. might be the best and most influential American band of the '80s, but as soon as the high school girls started grooving to **Michael Stipe**'s wardrobe, the misunderstood bohemians who popularized the band in the first place fled the camp in droves. That won't change a single note of *Green*, however, which remains a great and powerful record deserving of repeated listens. U2, on the other hand, has ridden the gravy train of critical success straight into a warm-and-fuzzy hell of their own making. For too many albums this once-promising Irish guitar band has been freebasing on the whole idea of "America," recklessly grafting it onto their vague mytho-Christian philosophy and overwrought, virtually hookless music. No matter how well intentioned, it's hokum. (And now Bono talks about de-mystifying the band, just as their absurdly narcissistic concert film bears down on us.) **Sting**, bless his heart, is strictly L7 in the back alleys of Hipsville, while **Talking Heads**, to **David Byrne**'s credit, remain both a critical and popular favorite. **Elvis Costello**, arguably the most talented songwriter of the rock era, hasn't sold enough records to be disowned by his old fans; but that might change when his Warner Bros. debut arrives early next year.

One can grudgingly admit that the majors have done a much better job with this sort of music lately. Witness Capitol unleashing the new **Lloyd Cole**, **Cocteau Twins**, **Go-Betweens** and **Marc Almond** albums in quick succession. Elektra gifted us with the Sugarcubes, Iceland's playfully provocative post-punks, who should be irritating the lumpen masses for many years to come. **Soul Asylum** went major label, intact. **Siouxsie and the Banshees**, now on Geffen, reestablished some credibility and a chart presence. RCA picked up the **Primitives**' album (which is a good record, though hardly the best of the new British girl-pop) and even unveiled a band with the word "Junkies" in their name. (They weren't so courageous with a band called **Lightning**, however, whose album cover was yanked because of the word "motherfucker.") The majors can also be proud of neo-alternative (and necessarily safe) albums by **That Petrol Emotion**, **Camper Van Beethoven** (a prime example of the indie-to-major grooming process), **Edie Brickell**, the revived **Talk Talk**, the criminally overlooked **Parthenon Huxley**, **the Pursuit of Happiness**, **Fishbone** (the best live band in the world right now), **Danielle Dax**, **Michelle Shock-**

ed, **Lilac Time**, **Sam Phillips**, **the Smithereens**, **the Balancing Act** and, um, countless others.

But let's not kowtow to potential advertisers—the best and most challenging music in America still comes from the indies. A partial list of indie performers at the top of their form for 1988 includes **All**, **American Music Club**, **Angst**, **Biff Bang Pow**, **Big Dipper**, **Blue Aeroplanes**, **the Cat Heads**, **the Chills**, **Dag Nasty**, **Das Damen**, **Game Theory**, **Gigolo Aunts**, **House**

of Love, **the Jazz Butcher**, **Daniel Johnston**, **My Dad Is Dead**, **the Pixies**, **Pussy Galore**, **the Saints**, **Sonic Youth**, **They Might Be Giants**, **Thin White Rope**, **Twisted Roots**, **the Verlaines** and **the Young Fresh Fellows**. But hey, don't take our word for it. Maybe you'd hate this stuff. Or maybe you have a list of your own that's infinitely hipper and more obscure. That's fair enough—that's why they call it alternative.

METAL

(Continued from page 10)



METALLICA

Blow My Fuse. And the ultimate legend, **Led Zeppelin**, returned in many different shapes and sizes. **Robert Plant** and **Jimmy Page** both released solo albums this year, with Plant's LP *Now and Zen* scoring points over Page's *Outrider*. (Page, however, made an impressive showing on the road.) Then there was Kingdom Come who, for better or worse, had people thinking about the Zep all over again...

The Decline of Western Civilization Part II: The Metal Years caused a stir in the metal community, even though it did less than stellar business at the box office. Many people questioned whether director **Penelope Spheeris** really captured the feel of L.A.'s metal scene. In spite of the debate, Spheeris did create a look at the Sunset Strip and beyond that was funny and at times horrifying—and in the scenes featuring **W.A.S.P.'s Chris Holmes**, both at the same time.

Industryites got to view metal's growing respectability with the first-ever all-metal convention—**The Concrete Foundations Forum**, held at the Sheraton Universal in Universal City this fall. It was far more successful than anyone expected it to be—nearly a thousand people attended the seminars, parties and showcases. There were panels on metal marketing, artist development, record producers, A&R, an artists' panel and a record company forum, among others. The most heated panels were metal radio (where several shouting matches shook the Sheraton's

halls) and clubs, booking & touring (during which L.A.'s pay-to-pay situation was hotly debated). But there were moments of levity too—the playful banter between **Rip's Lonn Friend** and **Circus' Ben Liemer** during the press & publicity panel, and the strutting, showbiz attitude of **Femme Fatale's Lorraine Lewis** during the artists' panel, for example.

The **Metal Marathon** at the **CMJ Convention** in New York also figured strongly in proving that metal is an ever-growing force in the music industry. Along with the inevitable panels, it featured keynote addresses from **Anthrax**, **Megadeth** and **Lee Abrams** of **Satellite Music Network/Z-Rock**. The most heated panel of this convention was called "We Have Not Come for Your Children...Or Have We? Does Metal Deserve its Bad Reputation?" This, along with the credibility & respectability panel at the **Concrete Foundations Forum**, confronted the prejudices that still surround metal music. Taken to task were government, the PMRC and parents who blame music for adolescent depression and juvenile delinquency.

Metal, once written off as a mediocre musical medium created for and by people with subhuman intelligence and a bad attitude, has become a billion-dollar business that on occasion creates great artists and sets new standards for rock & roll. The proof can be seen on the charts, in sales figures, in the reviews—and in the presence of a new weekly column in this trade publication. Look for it in our Jan. 21 issue.

THRIVING IN ROCKY SOIL

By Tom De Savia

In the rock & roots field, 1988 was a surprisingly profitable year for the music industry. Within the past 12 months, the public was exposed and receptive to several styles of "roots" music that had held a much lower profile in previous years. Of the releases, some became monumental success stories, some emerged as winners of critical praise, and others failed to garner the recognition they deserved. Nonetheless, thanks to the success of such diverse artists as **Tracy Chapman**, **Dwight Yoakam** and **Suzanne Vega**, labels continued to sign intriguing roots/rock performers and release albums of high merit.

We now present you with a brief recap of some of the top stories in the rock & roots field.

Shrouded in a wall of secrecy, **George Harrison**, **Tom Petty**, **Bob Dylan**, **Jeff Lynne** and the late **Roy Orbison** recorded an album of vibrant and gritty rock/pop tunes under the moniker the **Traveling Wilburys**. Their album, *Volume One* (Wilbury/WB), became an instant winner and spawned a hit single in the form of "Handle With Care."

Producer/singer/songwriter extraordinaire **Don Dixon** only released a live CD on Restless this year, but his production stamp was all over albums by the **Smithereens** and **Marti Jones**.

The brilliant albums by Jones and **Sam Phillips** introduced the



SAM PHILLIPS

public to a new breed of female vocalist. Jones' *Used Guitars* (A&M) and Phillips' *The Indescribable Wow* (Virgin) contained enough infectious and elegant pop tunes to make them the perfect antidote to the Kylie Minogues and Tiffanys of the world.

Not only did **T Bone Burnett's** *The Talking Animals* (Columbia) draw raves from critics everywhere—In 1988, he produced Sam Phillips' album and began work on **Elvis Costello's** Warner Bros. debut. Also in 1988, Burnett completed production work on *Mystery Girl*, **Roy Orbison's** final album, recorded shortly before his untimely death in December at the age of 52.

Mystery Girl will be released by Virgin Records early in 1989.

Michelle Shocked released two albums in 1988: *The Texas Campfire Tapes*, recorded on a Sony Walkman at the side of a road during an outdoor music fes-

tival in Texas, provided an intriguingly homespun introduction to the young chanteuse; *Short Sharp Shocked*, recorded in a real studio with real producer **Pete Anderson**, solidified Shocked's reputa-

Tracy Chapman, a Dream That Came True



PEOPLE HAVE THIS NASTY HABIT of relegating music to various labels and stereotypes. More often than not, music is not allowed to speak for itself and is immediately branded with a scarlet genre. So what happens when a designated "folk" record begins to gain acceptance from many outside musical communities? They call it crossover. We call it good music.

When I spoke to Tracy Chapman shortly after her debut album's release, she expressed the natural worries of any new artist: "My big fear with this business—as is any musician's, I suppose—is whether or not you're going to be able to make a living. If people keep listening to my music, I can continue doing what I do. It would be nice to know that people have listened to the record and got something out of it and enjoyed it."

Today, a mere eight months after the LP's release, Chapman has metamorphosed from a music industry innocent into a seemingly seasoned veteran. The Cleveland-born-and-bred songstress confessed that she had no real strong intentions or aspirations of pursuing a career in music—she was more concerned with completing college. Then a series of unforeseen events caused her to dramatically alter her plans. A friend, **Brian Koppelman**, sent a tape of Tracy's songs to his father, **Charlie Koppelman**, a bigwig at SBK Entertainment. The elder Koppelman was so taken with Chapman's music that he signed her to a production deal, then brought her to the attention of Elektra Records, which signed her on the spot (and subsequently hired Brian as an A&R rep). And many were taken aback when **Elliot Roberts'** powerhouse Lookout Management firm added the virtually unknown Chapman to its client roster.

Tracy Chapman was produced by **David Kershenbaum**, an industry vet who has helmed albums by artists as diverse as Cat Stevens and Joe Jackson. For the recording, Chapman and Kershenbaum opted to let the album have a natural, acoustic feel—simply allowing the music to speak for itself.

And speak for itself it did.

As expected, the critical world quickly took Chapman in their arms—embracing her songs and innocence with a fervor. Then, when no one was looking, radio and video outlets began to play her first single, "Fast Car," and the American audiences apparently liked what they heard. In no time the album was certified gold, then platinum, by the RIAA. In August of this year, *Tracy Chapman* passed the 2 million mark and topped the pop album charts (Interestingly enough, the album went on to become Elektra's first #1 pop LP since **Queen's** *The Game* in 1980). The album proved as phenomenal a success overseas as it did in the States, with the album racing to the top of many international charts.

Late this year, Chapman was approached by Amnesty International to join their "Conspiracy of Hope" tour—a series of concerts designed to broaden awareness of international human rights. So Chapman headed out—fresh from the streets and coffeehouses of Boston where she began playing her music—to 80,000-seat stadiums around the world, alongside **Bruce Springsteen**, **Sting**, **Peter Gabriel** and **Yousou N'Dour**. In the meantime, two other singles ("Talkin' 'Bout a Revolution" and "Baby Can I Hold You") had been released, each adding to her singular mystique.

As we near the end of 1988, sales of *Tracy Chapman* are rapidly approaching the 3 million mark in the U.S. alone. Astoundingly, in just eight months, the 24-year-old Chapman has already reached a level of visibility that most artists spend their whole lives dreaming about—and that has implications far beyond her own career. Her remarkable achievement serves as an undeniable inspiration to many other idealistic young artists who heretofore felt overwhelmed and discouraged by the industry. You might say that Tracy Chapman is responsible for keeping many dreams alive. Talkin' 'bout a revolution, indeed. T.D.

tion. Both LPs were released in the U.S. by PolyGram.

Melissa Etheridge made a splash on the scene this year with her self-titled Island debut LP. Etheridge's original songs and seductive, intriguing voice catapulted her head-first into the "critics' darling" arena.

Another new artist, **Darden Smith**, broke new ground in crossover popularity with his self-titled Epic debut. Fueled by a series of successful opening slots for the likes of **Rosanne Cash** and **Rodney Crowell**, Smith found acceptance at a variety of adventurous alternative and AOR outlets before country radio took notice. Smith's story mirrors that of **Dwight Yoakam's** a couple of years back—when country radio gave him the cold shoulder, he found success playing the L.A. club scene and opening for such acts as the **Violent Femmes**, **X** and **Lone Justice**.

Lyle Lovett, too, found success among both country and mainstream audiences with his brilliant fusing of blues, country and rock & roll. His 1987 album *Pontiac* (his second for MCA) broke new ground in country music and introduced the world to a bright new star on the horizon.

Yoakam's *Buenas Noches From A Lonely Room* (Reprise) covered no real new ground, yet undoubtedly kept his fans happy. **Steve**



WAGONEERS

Earle, on the other hand, opted for a slight change of style (and a change of label—from MCA to UNI). His *Copperhead Road* featured artists as diverse as the **Pogues** and **Maria McKee** contributing their talents yet left Earle sounding like a poor man's **Peter Case**.

After scoring a #1 country single with Dwight Yoakam on "Streets of Bakersfield," the legendary **Buck Owens** recorded *Hot Dog*, his first album in nine years (Capitol).

On the heels of the campy (albeit brilliant) 1987 Sire debut LP *Angel With a Lariat*, **k.d. lang** opted to join forces with legendary producer **Owen Bradley** fo

(Continued on page 53)

PATTI SMITH, AN ANGEL POSSESSED

An Account By Richard Sassin

She came from close to nowhere. She came grabbing the ring. She came in the land of a thousand dances. She came from New Jersey. She came in boxing trunks. She came vomiting poetry and rocking on an edge that hadn't been seen before. She kept getting closer. She came wearing myths. She bore new myths in a frenzy. She came alive. She came holding a glass of tea.

She stepped up the one step onto the stage at CBGB's. Television had opened for her. She put her glass on our table. She said some funny things. There was the silence of expectation and the roaring aftermath of Television. She started something. From the first note off Richard Sohl's fingers, we felt the past recede and the future accelerate. We were in the midst of a celebration and a wake and a tortured birth. It was not easy. It was beautiful.

"The blackest thing in Harlem is white," she sang. When it's really happening the air above ionizes and crackles. Her hands had a life of their own. They went up uP UP. She extended the boundaries. Outside on the Bowery the bums and poverty and despair settled like an old scab against the door. She whirled on the tiny stage. She was an angel possessed. Her group supported the ascension. Visions spilled out in convulsive couplings. She moved in another dimension and it became accessible to strangers, tourists, nomads, junkies everywhere. She was the eye of the hurricane. She was scoring. The light bore down on and around her. She spit on the stage. The dry seed of rock & roll rose nourished and she fucked it in spasms of some and blood and piss. There was no going back now.

Later, it would out of England—louder, uglier, younger, full of shit and hope—but she birthed it in New York City. It was a bastard. It had gone underground to survive and only came out when Lou Reed played. (He knew all about it and he had nothing to lose.) Quaaludes and the New York Dolls were swallowed up by the Big Apple. Art was a dangling noose, while off to the side Andy stood patiently with his Polaroid loaded with fifteen minutes waiting for the next victim or victor. Everybody had a rock & roll dream and no one went to sleep. New York City was told to drop dead. So we danced on the coffin, obliterated it and consumed the remains without missing a beat. Old skins were worn and new ones formed.

Brian Jones returned from nowhere. Jim Morrison came back from the treacherous waters of Paris. Jimi Hendrix cleared his throat and the cries of a Stratocaster issued from his lips. Bob Dylan sent his regrets, his regards, his religious convictions, his rhymes, his ringlets, his roots and his dog. Marianne Faithful squatted on the other side of the river. William Burroughs came out of the bunker. Nico sighed. Keith Richards was the drug. Rimbaud and Verlaine twisted again. Lou Reed was outside the Bottom Line. Edie Sedgwick died for somebody's sins. Stangers quit their jobs to wait on line. The neo-boys and girls put their lives on another line; we got wasted and healed for Patti Smith.

Patti Smith walked up to the microphone. She had the highest aspirations and inspirations. Her eyes were open. She stepped off the stage into the audience and broke the boundaries between art and flesh. Ecstasy ruled. There were those who didn't care—there always are. Communication was the sacrament. The music soared and rocked and united the soul survivors in bliss. We chanted "Go Rimbaud, go Rimbaud, oh go Johnny, GO!" Jay D. Dougherty, Ivan Kral, Lenny Kaye and Richard Sohl were the Patti Smith Group—they were the wall she called over. We followed

her hazardous dance, hard and holy. Bursting with energy and sweat and doubt we rocked in truth and disharmony. Patti Smith came alive for all the right reasons and dark possibilities.

"Piss Factory" was a hard, black 45 that said it all about being outside of it and full of it inside. Then *Horses* came out and fucked rock & roll where it breathed. A new blueprint was laid out. This album moved the brain and the body. It was a mystery, a vision, a parking lot, a glorious beginning. *Teen Age Perversities* was bootlegged and captured some of the intent, spontaneity and passion of the Patti Smith Group live. A raw, excruciatingly beautiful version of Lou Reed's "Pale Blue Eyes" which seamlessly blends into "Louie, Louie," ends side one and offers a true glimpse of the transcendent power of rock & roll.

(Aside from the brilliant version of Van Morrison's "Gloria" and the teasing/warning



remake of the Byrds "So You Wanna Be a Rock & Roll Star," none of the covers that were played in concert have been recorded. These songs range from the reborn version of the Stones' "Time Is on My Side" [with the apocalyptic lead-in, "Fuck the Clock"] to the sweet harmony of Smokey Robinson's "The Hunter Gets Captured by the Game." There was Dolly Parton's "Jolene" and James Brown's "It's a Man's World." She infused new blood and power into the Who's "My Generation" and originally opened her shows with Lou Reed's "Real Good Time Together." There is a ripped-and-glued compilation of these covers waiting to be released that will show another side of Patti Smith, one that is about debt repayed and loans taken.)

Radio Ethiopia sent a message of anarchy, torment, transition and jubilant surrender to excess, depth, alien fervor and total abandon. We fought the good fight for this one. Too dense for 1976, it can still incite and disturb and overpower in 1988. Patti Smith, like the Rolling Stones before her, had silence on her radio. *Easter* was a loaded album. She got on the radio with "Because the Night," co-written with Springsteen—but the real power was still too strong for the locked airwaves. Space monkeys and rock & roll niggers need not apply. Anthems bled into ballads and *Easter* faded out with a glimpse of the sad-eyed lady of the lowlands and her cowboy mouth. *Wave* seemed to be saying goodbye and hello at the same time. God and Love and Rock & Roll were coming and going. There was the joyous declaration of love in "Frederick" which was the core of a work about the fluidity of change.

Then she went away. She went to a new home. She went to Detroit. (Aretha would be returning there also.) Rumors and suppositions were printed and repeated. There was a public silence. She went to live her life and create new life. The art had a life of its own. Books, records, drawings were still there for the taking. She was away but not gone.

Then, this year, Patti Smith returned. *Dream of Life* is one of the best albums of 1988 because Patti Smith still tells the truth with a vengeance, a poet's tongue and a real rock & roller's joy for communication. She is an American artist with no guilt who sings of innocence, confusion and betrayal. Fred Sonic Smith's amazing guitar keeps this record rocking & rolling without ever looking back. The alien keyboards of Richard Sohl float in and out of Patti's singing as though they were projected from her brain. Jay D. Dougherty still drums with the best of them.

Patti Smith's voice is stronger, clearer and prouder than ever. She sings with emotional conviction and delicate precision. The songs by Smith/Smith are musical statements and acknowledgements of the shrinking world and of the enormous internal world within a child's dream. This is a record to be proud of. Like Keith Richards' *Talk Is Cheap*, this album suggests that rock & roll will always have a future as long as artists continue to grow and explore that growth with enthusiasm, energy and honesty. It may only be rock & roll, but it has changed the world.

Patti Smith explored the roles of daughter, sister, friend, lover, artist, anarchist, fan, poet, rock & roller, outsider and outlaw. She continues the search with motherhood and marriage. She has exposed her spirit to the heavens and made the stars jerk in the sky. She comes for us and confirms our sentence and our immortality.

Sassin hopes to go on the road with the Stones for their '89 tour.

Jazz Lit, Two: The Christmas presents are history, so now's the time to get a present for yourself. I can think of no better spirit-lifter than **Gary Giddins'** new book, *Satchmo* (Dolphin/Doubleday, \$24.95), a big, beautiful tribute to the greatest jazzman of them all, **Louis Armstrong**. The book is stuffed with illustrations (photos—including one, believe me, of a naked Armstrong; posters, album jackets, all sorts of odds and ends) that alone would make it worthwhile. But Giddins is at his best here: uncovering new information about Armstrong's birthdate, delivering a thoughtful, though never pedantic, analysis of his life and music, and stepping out of the way, generously, for some of Armstrong's own, unpublished, delightful writings. It's a beautiful and important book that, maybe, will pave the way for somebody to write a full-scale, well-considered biography of the man who is, in every way, the essence of jazz.

Another new lovely-to-look-at, delightful-to-read tome is *The Big Band Years* by Englishmen **Bruce Crowther** and **Mike Pinfold** (Facts on File, \$24.95), a clear-eyed run through big bands from

James Reese Europe to **Toshiko Akiyoshi** (the title's misleading), with tons of good photos. This isn't definitive or overly analytical; rather it's a good introduction to the jazz orchestra, a form that, the authors are quite convinced, is alive and kicking.

Two other books that may be of interest: *Repeal of the Blues: How Black Entertainers Influenced Civil Rights* by **Alan Pomerance** (Citadel Press, \$17.95), and *Irving Berlin & Ragtime America* by **Ian Whitcomb** (Limelight Editions, \$18.95).

Bopping Around, or Cleaning Off the '88 Desk: On the previous page sits my wrap-up of the year in jazz, somewhere else sits my list of 10 best jazz albums (ignoring, as always, reissues). I'll let that suffice for comments and incisive analysis of the year. It was, I think, a good year. But, of course, I hope next year is a better year. Now for some desk-cleaning:

Paquito D'Rivera, the Cuban-born saxophonist (now an American citizen) who defected while on tour in Spain with **Irakere** in 1980, has lost his lengthy, and costly, struggle to have his son Franco and his ex-wife Eneida join him in the States. The Cuban government turned it down, plain and simple. Paquito hasn't given up, though, and is hoping to raise an outcry of human concern to help him.

WBGO-FM, the Newark-based all-jazz station, did a poll of its listeners recently to find out who their "favorite jazz artists" were. Interesting. Here, in order, are the top 21 finishers: **1. John Coltrane 2. Charlie Parker 3. Miles Davis 4. Billie Holiday 5. Sarah Vaughan 6. Duke Ellington 7. Ella Fitzgerald 8. Wynton Marsalis 9. Thelonious Monk 10. Lee Morgan 11. Etta James 12. Sonny Rollins 13. Count Basie 14. Oscar Peterson 15. Dexter Gordon 16. Grover Washington Jr. 17. Dizzy Gillespie 18. Dinah Washington 19. Charles Mingus 20. Nancy Wilson 21. Carmen McRae**. Does anybody see Louis Armstrong mentioned there?

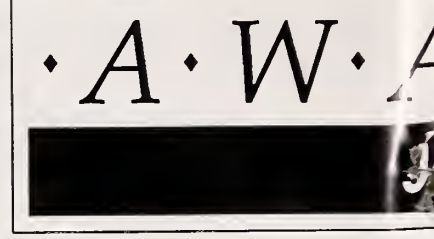
And other stuff: **Dexter Gordon** recently finished up his first album in years, for Blue Note.... **Miles Davis** (hey, am I the only one surprised to hear Miles Davis playing on **Alec Wilder's** "I'll Be Around" on the new **Chaka Khan** album, on which he also plays, with **Prince**, on Prince's "Sticky Wicked") is currently working on a new album, with **George Duke**, and has just finished, with writer **Quincy Troup**, his autobiography (!!!), due in September.... This isn't my area, but on the **Barbara Cook** album of Disney songs, liner note writer **Jonathan Schwartz** uses the phrase "I" or "me" 16 times in the first three graphs.... People have been complaining about the use of new sidemen on the **Charlie Parker** re-recordings for *Bird*, referring to it, at times, as "colorization." I really think it was all they could do for the movie (although they could have used some of the original players), but it's not like anybody went out purposely and did this to improve *Bird*, or make him more sellable, the idea behind the despicable colorization of movies.... I don't particularly like the new **Ray Charles** album, *Just Between Us*, but it does present something of a return to a jazz sound for the great Charles, what with its use of such arrangers as **Ralph Burns** and **Marty Paich**.... Cherry Lane Music has published *The Erroll Garner Songbook Volume 2*, a folio of the great pianist's music adapted by **Sy Johnson**.

So that's all, folks. Jazz seems to be *au courant* amongst both hippies and yuppies these days, amongst the landed gentry and the hole-in-the-shoes hipsters, amongst CD buyers and 78 holders. It seems to be sticking its head still further out of its hole, and that is encouraging. But it's happened before, accompanied by people like me sounding trumpets about the music's prominent position in the world, so I'll just keep quiet and keep my fingers crossed, as I enjoy my New Year's cup of kindness. Later...

Lee Jeske



BOBBY McFERRIN



Jazz Top 40 Albums

1. Bobby McFerrin • Simple Pleasures • EMI • Manhattan
2. Diane Reeves • Diane Reeves • Blue Note
3. Wynton Marsalis • Standard Time Vol. 1 • Columbia
4. Diane Schuur & The Count Basie Orchestra • Diane Schuur • GRP
5. Basia • Time and Tide • Epic
6. David Sanborn • Close • Up • Warner Bros.
7. Still Life (Talking) • Pat Metheny • Geffen
8. And You Know That • Kirk Whalum • Columbia
9. Renaissance • Branford Marsalis • Columbia
10. Spyro Gyra • Rites Of Summer • MCA
11. George Howard • Reflections • MCA
12. Rippingtons • Kilimanjaro • Passport
13. Gene Harris • Tribute To Count Basie • Concord
14. George Benson/Earl Klugh • Collaboration • Warner Bros.
15. Yellowjackets • Politics • MCA
16. The Manhattan Transfer • Brasil • Atlantic
17. Najee • Day By Day • EMI • Manhattan
18. Gerald Albright • Just Between Us • Atlantic
19. David Benoit • Every Step Of The Way • GRP
20. Acoustic Alchemy • Natural Elements • MCA
21. Grover Washington Jr. • Then and Now • Columbia

Top Electric Jazz Groups

1. Pat Metheny Group • Geffen
2. Spyro Gyra • MCA
3. Rippingtons • Passport
4. Yellowjackets • MCA
5. Chick Corea Elektric Group • GRP

Top Acoustic Jazz Acts

1. Bobby McFerrin • EMI • Manhattan
2. Wynton Marsalis • Columbia
3. Diane Schuur • GRP
4. Branford Marsalis • Columbia
5. Gene Harris • Concord

Soloists

1. Bobby McFerrin • EMI • Manhattan
2. Diane Reeves • Blue Note
3. Wynton Marsalis • Columbia
4. Diane Schuur • GRP
5. Basia • Epic

Saxophonists

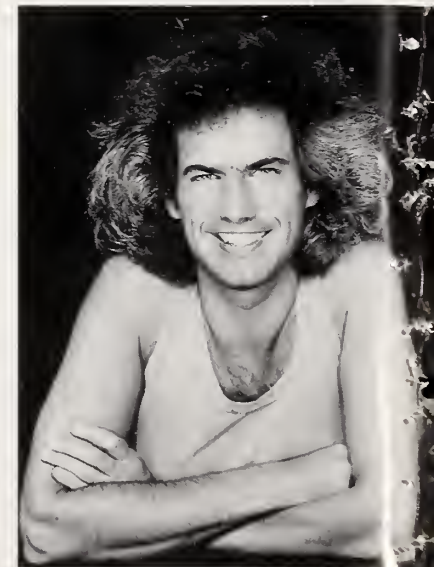
1. Branford Marsalis • Columbia
2. David Sanborn • Warner Bros.
3. George Howard • MCA
4. Kirk Whalum • Columbia
5. Grover Washington Jr. • Columbia

Keyboardists

1. Gene Harris • Concord
2. David Benoit • GRP
3. Chick Corea • GRP
4. Bob James • Warner Bros.
5. Keith Jarrett • ECM/PolyGram



BASIA



PAT METHENY

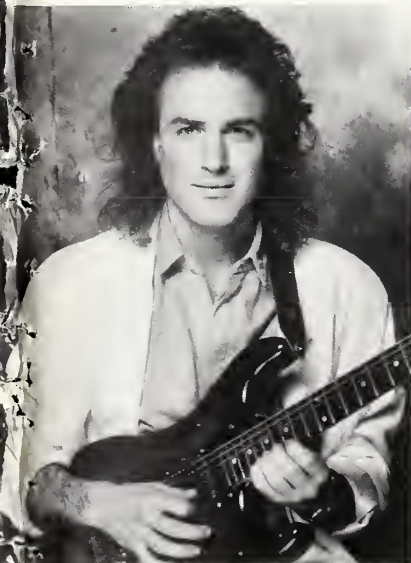


WYNTON MARSALIS

- Lee Ritenour • Portraits • GRP
- John Patitucci • John Patitucci • GRP
- Joe Williams • Everynight Live At Vine Street • Verve/Polygram
- Chick Corea Elektric Band • Eye Of The Beholder • GRP
- Hiroshima • Go • Epic
- Ella Fitzgerald • Ella In Rome • The Birthday Concert • Verve/PolyGram
- Bob James • Ivory Coast • Warner Bros.
- Wynton Marsalis Quartet • Live At Blues Alley • Columbia
- Branford Marsalis • Random Abstract • Columbia
- Michael Brecker • Don't Try This At Home • MCA
- Jean-Luc Ponty • The Gift Of Time • Columbia
- Stanley Jordan • Flying Home • EMI • Manhattan
- Spyro Gyra • Stories Without Words • MCA
- GRP Super Live In Concert • GRP
- Miles Davis/Marcus Miller • Siesta Soundtrack • Warner Bros.
- Patti Austin • The Real Me • Qwest/Warner Bros.
- Alphonse Mouzon • Early Spring • Optimism
- Kenny G • Silhouette • Arista
- Wayne Shorter • Joy Ryder • Columbia



BRANFORD MARSALIS



THE RIPPINGTONS' RUSS FREEMAN

Guitarists

1. Pat Metheny • Geffen
2. George Benson/Earl Klugh • Warner Bros.
3. Lee Ritenour • GRP
4. Stanley Jordan • EMI • Manhattan
5. Mike Stern • Atlantic

Trumpet

1. Wynton Marsalis • Columbia
2. Miles Davis • Warner Bros.
3. Mike Metheny • Impulse/MCA

New Artists

1. Basia • Epic
2. John Patitucci • GRP
3. Tuck & Patti • Windham Hill

Vocalists

1. Bobby McFerrin • EMI • Manhattan
2. Diane Reeves • Blue Note
3. Diane Schuur • GRP

Collaborations

1. George Benson/Earl Klugh • Warner Bros.
2. Miles Davis/Marcus Miller • Warner Bros.
3. Dave Grusin/Don Grusin/GRP
4. Donald Harrison/Terrence Blanchard • Columbia

Indie Artists

1. Rippingtons • Passport
2. Gene Harris • Concord
3. Alphonse Mouzon • Optimism
4. Sonny Rollins • Milestone
5. Doc Severinsen • Amherst

Music '88: Jazz

GAINS, LOSSES & REASONS TO BE HAPPY

By Lee Jeske

In many ways, 1988 was a terrific year for jazz, a stupendous year for jazz. Jazz, or some form of it, was everywhere: From the " yuppie jazz" fusion of the baby boomer radio stations (like New York's popular CD 101.9) to the junkie/genius phantasmagoria of Clint Eastwood's *Bird* to the top of the pop charts ("Don't Worry, Be Happy" isn't really jazz, but it isn't really *not* jazz either, and let's not forget "What a Wonderful World"). Jazz was cool in '88 and everything seemed to come together—the public could admit it liked it, major corporations could use it (have you seen Dave Brubeck on those new Oldsmobile commercials?), and public television could mix a bit of it in with its Pavarotti extravaganzas. Not half bad. And—the real sign—several major jazz labels appeared (A&M Horizon, Portrait), but none disappeared. Reissues were everywhere, jazz CDs couldn't be minted fast enough. Any bad news—well, despite the rumblings about a Brooklyn collective called M-Base, nothing really new or different came over the hills, and the concentration on reissues *did* cut into the new artist signings (it has to). But, hey, we can't have everything.

Labeling: Horizon is A&M's label—reissues in '88, new signings in '89. Portrait is Epic's label—reissues and new signings (including Ornette Coleman & Prime Time) in '88, more to come (including the Portrait debut of David Murray) in '89. Joining Coleman and Murray on the "hey, what are you doing on a major label?" list were the likes of Betty Carter (Verve) and Illinois Jacquet (Atlantic). Pangaea, Sting's label, is a sort-of jazz label, and such tiny labels as Taylor-Made and Quartet made their bows.

Honoring the past: You know all about *Bird*; it's too early to tell whether it was good for jazz in general or bad for jazz in general (but it did give Clint Eastwood the impetus to become executive producer of the upcoming documentary *Thelonious Monk: Straight No Chaser*). It was good for Charlie Parker reissues, what with every label under the sun coming out with some Parker set or other. *The Complete Charlie Parker on Verve*, the 10-CD set, with two hours of previously unreleased material, led the Parker way, but reissues (and previously unreleased vintage items) came out by the digitally remastered basketload—Bluebirds, Columbia Jazz Masterpieces, tons of stuff from Blue Note (including the first Pacific Jazz reissues), Verve and Fantasy, a stack of end-of-the-year items from MCA and Atlantic, Commodores from Pair Records, more Ray Charles stuff (notably the rare *Ray Charles and Betty Carter*) from Dunhill, Django Reinhardt boxes from DRG, rare *unreleased* Benny Goodman from Musicmasters, all kinds of stuff.

Other good signs: New York jazz clubs opened at an alarming rate (and spread out of the Greenwich Village ghetto into the rest of Manhattan), BMI began a Jazz Workshop, New York's Town Hall and Film Forum added jazz series, Benson & Hedges sponsored three blues festivals, Duke Ellington's archives were sold to the Smithsonian Institution as Queens College began cataloguing Louis Armstrong's possessions, *The New Grove Dictionary of Jazz*, warts and all (a \$295 price tag, numerous inaccuracies), was finally published, as were many of Milt Hinton's marvelous photos (in *Bass Lines*), *Black and Blues*, an enormous jazz review, began previews on Broadway during Christmas week, and Stephane Grappelli, Lionel Hampton and Cab Calloway celebrated their 80th birthdays ("mere whippersnappers," remarked the Village Vanguard's Max Gordon, who turned 85).

How about trends? Well, CD 101 represents something of a trend—a trend toward goopy background music on the radio. Some of it is jazz and proud of it, much of it is new age music with a bit of spine. All of it is finding an audience. M-Base—Steve Coleman, Cassandra Wilson, Geri Allen, Greg Osby and a number of others—got themselves some good press attention, and turned up on a lot of European labels, for their efforts to "create a common language" out of bebop, hip-hop, Indonesian Gamelan, and everything else they've ever heard. They did a big concert at BAM in December; some of it was good, some of it was boring, but none of it shook the earth, which, they claim, isn't something they were planning to do anyway. Stay tuned on that one, and don't believe the hype. Yet.

Brazilian music, which isn't jazz, but somehow has always been tied into it, rose out of South America with a bigger presence than it has had since Astrud Gilberto waltzed Antonio Carlos Jobim's tall, tan, young, lovely bossa novas across the pop charts 25 years ago. Columbia offered Milton Nascimento, Simone and Djavan; PolyGram gave us an eclectic series called "Personalidades," Celluloid gave us Braziloid; and New York saw live performances from Joao Gilberto, Gal Costa, Maria Bethania, Caetano Veloso, Joao Bosco, Gilberto Gil and others.

Bad news: Larry Carlton got shot (he's OK). The National Academy of Jazz shut down due to a general lack of interest. MCA Jazz threatened to unravel in the Al Teller November bloodbath, but it seems to have survived.

Worse news: As always, jazz suffered great losses. Jazz musicians, by their very nature, are individuals—they can not be replaced. When a jazz great dies, his music, goes with him. Gil Evans, Al Cohn, Chet Baker, Charlie Rouse, J.C. Heard, Joe Albany, Eddie Vinson, Ray Bauduc, Al Hall, Memphis Slim, Dannie Richmond, Pony Poindexter, Nappy Lamare, Lawrence Brown, Charlie Palmieri and James Black all took their sounds and split. They will not be back, but their records survive. (Gil Evans, for example, was on several of the best albums of the year, as well as reissues from many labels. There are probably more Gil Evans albums in print now than ever before).

Gone, too, are such lifelong jazz supporters—musicians who never played a note, as Toot Monk referred to Pannonica de Koenigswarter recently—as the Baroness, Barney Josephson, Bradley Cunningham, David Chertok, Charles Delaunay and Richard Bock. They all live on in their contributions.

So, all in all, not a bad year for a music that has been battered, beaten, neglected, abused, bloodied, ignored and ridiculed at various times in its history. Not a bad year at all.

MCA MUSIC

MAKING HITS THE OLD-FASHIONED WAY

By Julius Robinson

(Editor's note: Music publishers rarely make the headlines. When they do, the news is usually about lawsuits or "corporate takeovers"—Michael Jackson buys the Beatles; EMI acquires SBK. In 1988, MCA Music Publishing had an outstanding year by playing the publishing game where it counts—not in the corporate boardroom, but at the corporate mixing board. Congratulations, MCA.)

In an industry that all too often looks for a quick return on a writer or artist, MCA Music Publishing has a different approach. "We follow the old philosophy," says Rick Shoemaker, vice president/creative for MCA

Music. Under the guidance of Leeds Levy, president of MCA Music since 1981, the company has prospered, doubling its profitability over the past five years by relying heavily on its "farm-system" of writers. Integral to this plan has been the construction of recording studios in the Los Angeles, New York, Nashville and London offices for the exclusive use of MCA staff writers and producers. According to Levy and Shoemaker, the patient development of in-house writers in a "family" atmosphere over the long-term, much in the tradition of the New York "Brill Building" publishers of the '50s and '60s, has been the key to their steady growth.

MCA published over 75 songs on the pop singles charts in 1988, including several top five singles:

Michael Jackson's #1 hit "Man In The Mirror" was written by MCA's veteran staff writer Glen Ballard (co-written with Siedah Garrett), and proved to be a universally acclaimed cut off of *Bad*. It was also a big year for INXS, with whom MCA has a worldwide publishing deal. The band's "I Need You Tonight," "Devil Inside" and "New Sensation" became huge hits. MCA saw Will to Power's graft of "Baby I Love Your Way/Freebird" climb the charts. In the black sector, E.U.'s "Da Butt" (written by Marcus Miller) and Jeffrey Osborne's "She's On The Left" (written by Robert Brookins) hit #1. Miller also continued his association with Luther Vandross on the top hit "Any Love." Pebbles, also an MCA writer, scored with "Mercedes Boy." Among MCA's big country hits were singles by Tanya Tucker and The Judds. Veteran MCA country writer Dave Loggins scored #1 hits with *Restless Heart* and *Reba McEntire*.

Levy and Shoemaker spoke to *Cash Box* about some of the tricks of the publishing trade. Both have been with MCA for over a decade, Levy having come from Rocket Records, and Shoemaker from ABC Music.

"We come from the song-plugger side of the business," Levy explains. "As opposed to the legal and financial side, the engulf-and-devour mentality, which means buying up catalogs. The MCA philosophy has been to develop talent to produce material."

"Our most recent successes have been with writers and artists we've worked with for a very long time; Glen Ballard ten years, INXS since 1983," adds Shoemaker. "Rick Mundy comes to mind, his debut record is out in January. We've been working with him for four years now, sticking with him, letting him develop."

"We didn't know where we were going with our in-house studios ten years ago," Levy recalls. "We thought they'd be demo facilities. What it turned out to be is a laboratory for developing producers. Glen Ballard honed his skills in the studio here because the clock wasn't ticking."

This approach to writer development has dictated the kind of staff writer MCA music signs, states Shoemaker. "We're looking for 'hyphenates'—writer-producer-artist-shoeshine, whatever. Someone who can come in and do several things. Among our best are Robbie Nevil, Glen Ballard, Brock Walsh, Kashif—all have become top-flight songwriter/producers."

"The kind of writer we look for would also depend on the region," adds Levy. "In Nashville, we look for a consummate writer; it's less important for them to produce a pristine demo. In the L.A. or New York scene, you're dealing more with technology, the ability of the guy to get the sounds for that unique recording."

MCA Music's New York staff includes John McKellen, senior VP/business affairs, Mark Koren, VP, and Danny Strick, VP/crea-

tive. The company also has a London office and executives in Australia, France and Germany. MCA is one of the few publishers to work with a publicist, Debbie Previti, whose efforts help the company maintain a high profile in the industry.

"All our offices are 'writer-active,'" asserts Levy. "If you get too many writers and not enough output resulting in record cuts, it's out of balance."

The "teacher-student" ratio, laughs Levy, is reasonable. A quick survey shows the L.A. professional staff at five, with 15 writers. In N.Y. a staff of three works with 10 writers. Nashville has four on staff, and 8 writers. This does not include deals with self-contained bands.

"When we have new band development situations, it requires a lot more time and attention," says Shoemaker. "You have to get them on automatic pilot."

Levy and Shoemaker are heavily involved in song-plugging, and are exacting about the kind of professional managers they hire.

"What makes a good professional manager," explains Levy, "is someone who is good at selling, as well as good at finding talent. It's very rare. Also, song-pluggers are going beyond running songs; they're becoming the quasi-manager for the writer-producer-artist."

Adds Shoemaker: "There's a lot of 'songwriter plugging' going on by our professional staff. I don't

SHOEMAKER & LEVY



have a song for your act, but I have a songwriter for your situation.’”

In addition, MCA has been aggressive about signing self-contained new acts, most notably INXS. Many of these artists become the best performers on the charts for the company. Among new publishing deals signed at year's end are Judson Spence on Atlantic, Little Caesar and 7A3, both on Geffen.

Despite MCA's orientation towards new writers and songs, they vigorously work their existing catalog of over 100,000 compositions. MCA is among the top half-dozen music catalog publishers in the world. Their standards include such classics as "Boogie Woogie Bugle Boy," "Girl From Ipanema," "California Dreamin'," "Our Day Will Come," and "Strangers in the Night." MCA also publishes shows like *Evita*, *Jesus Christ Superstar*, *Best Little Whorehouse in Texas* and *Chess*. Despite recent catalog purchases, including the French company Editions Musicales Caravelle, S.A., Levy feels this is not the direction MCA generally wants to go.

"When you get into catalog acquisitions, it becomes a commodities business. You have to buy in volume in order to offset the premium you pay for it."

Despite a consistent level of success getting covers, one of Shoemaker's and Levy's greatest frustrations is watching a record wither on the record company's promotional vine.

Comments Levy: "If a big company like a CBS Records picks a priority, they're like a battleship—it's very difficult to get them to turn on a dime. You're in your little red lifeboat next door yelling, 'Help, help, help!' They don't generally hear it. We do internal lobbying instead of using tear gas and guns. In the case of a develop-

ing artist, we may help to publicize his career, or get actively involved in the marketing, with the approval of the label.

MCA's "old philosophy" takes these inevitabilities into account when signing artists. "A lot of good acts get dropped," Levy points out. "We're involved with Was (Not Was) which has gone through three labels. Jules Shear went through several labels."

Cutting sensible publishing deals is at the heart of a publisher's ability to go into the black. What are the most profitable deals? The most difficult?

"The most profitable kind of deal is the development deal," says Shoemaker. "But it's also the most

"When you get into catalog acquisitions, it becomes a commodities business. You have to buy in volume in order to offset the premium you pay for it."—Leeds Levy, president MCA Music

risky. It's like any investment—the higher the risk the higher the return."

"For an unsigned band, it's a step deal," explains Levy. "There's a small advance initially, there's another advance when the record deal is consummated, another advance when the record is released, etc. On a creative level, it can involve everything from demos to producing masters and shopping a deal."

One of MCA's greatest successes with this approach was the country music giant Lee Greenwood, who was initially produced by Jerry Crutchfield, MCA's now-senior VP in Nashville.

Adds Levy: "On the tougher side, when you get a band, typically out

of England, there's an expectation of how they'll do internationally. Take a band like Bros, which is steaming away in England. It goes #1 there. Suddenly the bidding war gets out of sight, with the expectation that it'll go #1 and quadruple-platinum in the U.S. Sometimes that happens, sometimes it doesn't. It's a different market. But the attorneys push the deals way out of wack. It's deal inflation."

One kind of deal Levy and Shoemaker rarely make is for a single, unrecorded song. "I haven't seen it in a long time," says Shoemaker.

Levy describes MCA Music's relationship with the MCA entertainment empire as "synergy." Ir-

nam, and the TV series *Moonlighting*.

"I think director John Hughes is the seventh member of INXS," laughs Levy. "*Miami Vice* was a terrific boom for us too. Some years ago we felt we should take an aggressive approach, not only with Universal, but also the other film and TV majors. We formed a department headed by Scott James, whose job is to be a liaison, a 'song-plugger of the future.'"

Adds Levy: "We recently put out a sampler comprised of music and record copyrights controlled by MCA Music and Records, for quick, easy clearance."

Levy feels there are appropriate uses for songs in advertising. "Years ago there were very few standards exploited on TV commercials. Many publishers felt it would destroy the possibilities of that song being re-recorded. Today we take a different view; it keeps the song in the public eye, and it keeps the copyright alive. MCA is in the copyright business from the "Girl From Ipanema" to *ET*. We're into protecting intellectual properties."

Levy and Shoemaker agree that it's necessary to be excited about music to do a credible job as a music publisher. Levy finds himself rooting for pet records.

"A lot of music is business for us, so you do generally find your favorites," he says. "Out of England, there's Fairground Attraction—they're something special. They have a unique sound and songs; I'd be very delighted if it happens. Rick and I kid ourselves that we both have the smallest record collections in the business. You have to appeal to a lot of tastes—some of them aren't yours, but you have people to handle that. Now opera, I've never really gotten the hang of that!"



THE YEAR OF THE CRISS-CROSSOVER

By Belma Johnson

Once upon a time crossover was simple, literally a black-and-white issue. "Crossover" meant Elvis Presley baring his soul, note for note, not knowing or caring whether he sounded white; or, conversely, Nat King Cole crooning sweet love thoughts over layers of innocent voices.

Later, in the R&B community, "crossover" became a euphemism for black music that appealed to whites at the cost of its earthiness. In short order the euphemism became a derisive stamp, meaning music that sold its soul to the Devil of pop.

Eventually, "crossover" came to describe the precious few black artists who were massive successes as pop singers, notably Lionel Richie and Whitney Houston.

But in 1988 the crossover era ended.

tle this year against the crossover conspiracy. They sang the music that they felt and connected on a visceral level with anyone of any color who understands the language of emotion. Michael is the leader in this category not just because of his impressive string of singles, not just because at one point in midsummer he became the first white artist to top the major "black" album charts, and not just because his *Faith* album was the overall most successful album of any white-soul performer this year. What distinguishes Michael most of all is his relationship with the black community. Since his days with Wham!, Michael has been supported by blacks as an artist. While he was dismissed as a fleeting teen idol by many pop observers, he was strongly supported by black radio programmers and consumers. Michael remembers those days, and he's grateful. What's more, he frequently has praised the black community for its support and vowed to reciprocate. Other notable performers fitting this description in 1988 include **Steve Winwood** (*Roll With It*, Virgin), underappreciated newcomer **Leata Galloway** (*The Naked Truth*, Columbia) and singers/songwriters **Teena Marie** (*Naked to the World*, Epic) and **Michael Bolton** (*The Hunger*, Columbia).

•**Blues and Whites:** Crossing the opposite direction, there are black blues players whose hurting-heart themes and chanting guitar licks have appealed to white listeners from the heyday of legend **B.B. King** to the reigning Great Hope of the Blues, **Robert Cray** (whose album this year is interestingly titled *Don't Be Afraid of the Dark*, Mercury/PolyGram).

•**Universal Language No. 1:** Instrumentals always have crossed both ways over racial borders, affirming that music truly is a universal language. Artists such as **Kenny G**, **Najee**, **David Sanborn** and **Herb Albert** have thrived among pop and R&B listeners.

•**Universal Language No. 2:** Of course there are two universal languages—music and dance. No wonder, then, that dance music is one of the most common means of crossing over. Dancers care about the beat, not the color of the drummer. **Paula Abdul**, **Nia Peeples** and **Nu Shooz** are acts with significant black followings, just as **Jody Watley**, **Pebbles** and **Vanessa Williams** possess demonstrable pop appeal.

•**The Teen Dream:** By forging a connection based on age affinity, teen stars have bypassed racial barriers. **The Jets**, **New Edition**, **Debbie Gibson** and **Lisa Lisa & Cult Jam** currently are crossing over this way and that.

•**Crossover Overseas:** The longtime British reverence for R&B has produced a generation of

performers that has adopted soul singing or the elements of funk. George Michael is the best and most successful. Some of the best-known are **Sting**, **Phil Collins**, **Simply Red** (fronted by **Mick Hucknall**), **Scritti Politti** (with a current album featuring appearances by **Roger Troutman**, **Marcus Miller** and **Miles Davis**), and the production team of **Stock, Aitken & Waterman** (whose stable is best known for the soulful **Rick Astley**, the man the trio describes as "our Marvin Gaye").

•**Messengers:** "Message music" builds crossover bridges founded on the universality of conscience. No major artist introduced in 1988 has physical features more classically Negroid than **Tracy Chapman**. Yet her music—hopeful, sensitive music that embraces the heart, music with statuesque morals—hasn't been pigeon-holed as "black music," despite depending on an ancient R&B theme—human suffering. This is initially because Chapman's folk guitar, lyric style and unpretentious demeanor reminded listeners of white folk artists more than black R&B artists, but moreover because the power of her messages lifts listeners beyond any superficial assessments based on the blackness of her skin, the thickness of her lips or the knottiness of her locks.

The are other methods of "crossing over" that far outnumber those stated here, but this short list sufficiently illustrates that crossover is no longer a simple matter of devising a sweeter recipe for Tutti Frutti. These days, crossover is complex.

THE DARK SIDE OF CROSSOVER

But all of this leaves unaddressed the issue that most blacks consider the most critical "crossover" question: Is crossover sinister? Is the sweetening of R&B a case of blacks forsaking their culture to make themselves presentable to whites? Conversely, are artists like George Michael guilty of grease-painting their music in blackface to steal record sales from authentic R&B artists?

To some extent, all the saddest assumptions are true. Yes, there are blacks who intentionally soften their music because white people like it that way. In private conversations, numerous artists will admit (off the record) that they are covetous of white dollars, and that they realize this is a business, and that they are quite aware that most of the dollars rest in white palms. Their mission: give the people what they want.

And yes, many pop records are remixed to appeal to black ears, and specifically to win black dollars. Consider the case of George Michael. He's a master of the

crossover remix system. While "I Want Your Sex" was earning success at pop radio despite vociferous protests, the record stood no chance of success at black radio, largely because radio stations in many important black areas (particularly the South) are very much institutions in the community, with all the power, influence and social responsibility the term implies. Realizing the fruitlessness of pushing "...Sex" at black radio, Michael & Co. remixed "Hard Day" to suit R&B tastes and worked that record instead. The result: a huge hit, and a significant repair of damage done by the racier "...Sex." On all of the uptempo tunes released by Michael during this project ("Faith," "...Sex," "Hard Day," "Monkey"), one could noticeably distinguish the versions played by pop versus R&B radio stations.



TTD

The motivation—giving the people what they want.

Perhaps the saddest, and most ironic, case of reworking a record to cross over is this one: the funkification of **Ziggy Marley & the Melody Makers**. Oddly, pop radio accepts Marley's music in its untampered form; but R&B radio stations, for a number of reasons, have required some tinkering before they embraced the reggae musician. After obtaining consecutive pop hits from Marley's *Conscious Party* LP, with only moderate success at R&B radio, Virgin released a remix of the single "Tumblin' Down." The R&B version generously sampled the Tom Tom Club's "Genius of Love," a solid dance hit from the past. The effect: the mingling of the familiar with the new. The result: a Number One hit on the black singles chart.

So, yes, yes, the seemly insinuations of "crossover" have a disturbing ring of truth. To an artistic purist, there are some horrible intentions out there.

Yet there are countless black performers who refuse to manipu

(Continued on page 53)



ZIGGY & CO.

The end has been coming for some time, but this year it became obvious that artists have transcended those artificial containers devised for their music, and obvious that the patterns of crossing over are far more complex than ever before. In fact, the crossing back and forth, and side to side, has become so complicated that a new term must be born to describe the dynamic.

Introducing...*criss-crossover*.

There are innumerable, intersecting crossover patterns snaking through modern music. Artists have complained for years about being labeled and confined and stereotyped by industryites, particularly radio programmers and music critics. Their displeasure is rooted in artistic concerns (a desire to express oneself uniquely, without the constraints of convention) and in commercial concerns (a cold-cash desire to sell to as many customers as possible). But whatever the motivation, criss-crossover is the artists' answer to categorization.

Here are a few examples of the criss-crossover patterns:

•**White-hot Soul:** Led by **George Michael**, a squadron of soulful white singers went to bat-



KEITH SWEAT

A · W · A · R · D · S ·

TOP 50 B/C ALBUMS



GLADYS KNIGHT & THE PIPS

Top 50 Black Contemporary Albums

1. Keith Sweat • Make It Last Forever • Vintertainment/Elektra
2. George Michael • Faith • Columbia
3. Terence Trent D'Arby • Introducing The Hardline According To • Columbia
4. Al B. Sure! • In Effect Mode • Uptown/Warner Bros.
5. Gladys Knight & The Pips • All Our Love • MCA
6. Natalie Cole • Everlasting • EMI•Manhattan
7. Whitney Houston • Whitney • Arista
8. Stevie Wonder • Characters • Motown
9. DJ Jazzy Jeff & The Fresh Prince • He's The DJ, I'm The Rapper • Jive/RCA
10. The Deele • Eyes Of A Stranger • Solar/Capitol
11. Bobby Brown • Don't Be Cruel • MCA
12. Salt • N•Pepa • Hot, Cool & Vicious • Next Plateau
13. E.P.M.D. • Strictly Business • Fresh/Sleeping Bag
14. Kool Moe Dee • How Ya Like Me Now • Jive/RCA
15. Teddy Pendergrass • Joy • Elektra
16. Roger • Unlimited! • Reprise/Warner Bros.
17. Freddie Jackson • Don't Let Love Slip Away • Capitol
18. Public Enemy • It Takes A Nation Of Millions To Hold Us Back • Def Jam/CBS
19. New Edition • Heartbreak • MCA
20. Sade • Stronger Than Pride • MCA
21. Heavy D. & The Boyz • Living Large • MCA
22. Pebbles • Pebbles • MCA
23. Run • D.M.C. • Tougher Than Leather • Profile

24. Michael Jackson • Bad • Epic
25. Angela Winbush • Sharp • Mercury/PolyGram
26. O'Jays • Let Me Touch You • Philadelphia International
27. Earth, Wind & Fire • Touch The World • Columbia
28. Billy Ocean • Tear Down These Walls • Jive/Arista
29. Miki Howard • Love Confessions • Atlantic
30. Big Daddy Kane • Long Live The Kane • Cold Chillin'/Warner Bros.
31. Johnny Kemp • Secrets Of Flying • Columbia
32. Prince • Lovesexy • Paisley Park/Warner Bros.
33. Meli'sa Morgan • Good Love • Capitol
34. School Daze • Original Motion Picture Soundtrack • EMI•Manhattan
35. Morris Day • Daydreaming • Warner Bros.
36. Salt • N•Pepa • A Salt With A Deadly Pepa • Next Plateau
37. Guy • Guy • MCA
38. Jody Watley • Jody Watley • MCA
39. Dana Dane • Dana Dane With Fame • Profile
40. Alexander O'Neal • Hearsay • Tabu/Epic
41. U.T.F.O. • Lethal • Select
42. Eric B. & Rakim • Follow The Leader • UNI/MCA
43. Doug E. Fresh • The World's Greatest Entertainer • Danya/Reality
44. Colours • Original Motion Picture Soundtrack • Warner Bros.
45. Biz Markie • Goin' Off • Cold Chillin'/Warner Bros.
46. Luther Vandross • Any Love • Epic
47. Ice • T • Power • Sire/Warner Bros.
48. Jeffrey Osborne • One Love • One Dream • A&M
49. Eric B. & Rakim • Payed In Full • 4th & B'Way/Island
50. Stephanie Mills • If I Were Your Woman • MCA

A · W · A · R · D · S ·

B/C ALBUMS



NATALIE COLE



AL B. SURE!



LOOSE ENDS

Top Male Artists

1. Keith Sweat • Vintertainment/Elektra
2. George Michael • Columbia
3. Terence Trent D'Arby • Columbia
4. Al B. Sure! • Uptown/Warner Bros.
5. Stevie Wonder • Motown

Top New Males

1. Al B. Sure! • Uptown/Warner Bros.
2. Bobby Brown • MCA
3. Johnny Kemp • Columbia
4. Dana Dane • Profile
5. Miles Jaye • Island

Top Female Artists

1. Natalie Cole • EMI•Manhattan
2. Whitney Houston • Arista
3. Sade • Epic
4. Pebbles • MCA
5. Angela Winbush • Mercury/PolyGram



SALT-N-PEPA

Top Female Groups

1. Salt • N•Pepa • Next Plateau
2. J.J. Fadd • Ruthless/Atlantic
3. Exposé • Arista

Top Groups

1. DJ Jazzy Jeff & The Fresh Prince • Jive/RCA
2. The Deele • Solar/Capitol
3. Salt • N•Pepa • Next Plateau
4. E.P.M.D. • Fresh/Sleeping Bag
5. Guy • MCA

Top New Females

1. Pebbles • MCA
2. Angela Winbush • Mercury/PolyGram
3. Karyn White • Warner Bros.
4. Vanessa Williams • Wing/PolyGram
5. Cheryl Pepsii Riley • Columbia

Top Mixed Groups

1. Loose Ends • MCA
2. Lisa Lisa & Cult Jam • Columbia
3. Midnight Star • Solar/Capitol

Top New Groups

1. E.P.M.D. • Fresh/Sleeping Bag
2. Guy • MCA
3. Tony, Toni, Tone • Wing/PolyGram



PEBBLES

· A · W · A · R · D · S ·

TOP 50 B/C SINGLES



LeVERT

Top 50 Black Contemporary Singles

1. Girlfriend • Pebbles • MCA
2. Nice 'N' Slow • Freddie Jackson • Capitol
3. To Prove My Love • Michael Cooper • Warner Bros.
4. Mercedes Boy • Pebbles • MCA
5. Off On Your Own • Al B. Sure! • Uptown/Warner Bros.
6. One More Try • George Michael • Columbia
7. Man In The Mirror • Michael Jackson • Epic
8. Joy • Teddy Pendergrass • Elektra
9. Da Butt • E.U. • EMI
10. Two Occasions • The Deele • Solar
11. My Prerogative • Bobby Brown • MCA
12. Paradise • Sade • Epic
13. You Will Know • Stevie Wonder • Motown
14. Just Got Paid • Johnny Kemp • Columbia
15. Little Walter • Tony, Toni, Toné • Wing/PolyGram
16. Don't Rock The Boat • Midnight Star • Solar/Capitol
17. Nite & Day • Al B. Sure! • Uptown/Warner Bros.
18. Wishing Well • Terence Trent D'Arby • Columbia
19. Loosey's Rap • Rick James • Reprise
20. Mamacita • Troop • Atlantic
21. You're Not My Kind Of Girl • New Edition • MCA
22. Any Love • Luther Vandross • Epic
23. Sign Your Name • Terence Trent D'Arby • Columbia
24. Shake Your Thang • Salt • N • Pepa • Next Plateau
25. Love Changes • Kashif • Arista
26. Make It Last Forever • Keith Sweat • Vintertainment/Elektra
27. Watching You • Loose Ends • Virgin/MCA
28. The Way You Love Me • Karyn White • Warner Bros.
29. Giving You The Best I Got • Anita Baker • Elektra
30. Fishnet • Morris Day • Warner Bros.
31. My Girl • Suavé • Capitol
32. Lovin' On Next To Nothing • Gladys Knight & The Pips • MCA
33. I Want Her • Keith Sweat • Vintertainment/Elektra
34. Over You • Ray Parker, Jr./Natalie Cole • Geffen
35. Don't Be Cruel • Bobby Brown • MCA
36. Another Part Of Me • Michael Jackson • Epic
37. Wasn't I Good To Ya • Da Krash • Capitol
38. Sweet Sensation • Levert • Atlantic
39. Get Out Of My Dreams, Get Into My Car • Billy Ocean • Jive/Arista
40. Addicted To Love • Robert Palmer • EMI
41. Rescue Me • Al B. Sure • Uptown/Warner Bros.
42. Something Just Ain't Right • Keith Sweat • Vintertainment/Elektra
43. Take Your Time • Pebbles • MCA
44. Where Do Broken Hearts Go • Whitney Houston • Arista
45. Love Overboard • Gladys Knight & The Pips • MCA
46. 2 A.M. • Teddy Pendergrass • Elektra
47. Lovestruck • Jesse Johnson • A&M
48. Get It • Stevie Wonder/Michael Jackson • Motown
49. Roses Are Red • Mac Band • MCA
50. She's On The Left • Jeffrey Osborne • A&M



TERRENCE TRENT D'ARBY

· A · W · A · R · D · S ·

B/C SINGLES



GEORGE BENSON



BOBBY BROWN

Top Male Artists

1. Terence Trent D'Arby • Columbia
2. Michael Jackson • Epic
3. Bobby Brown • MCA
4. Teddy Pendergrass • Elektra
5. George Michael • Columbia

Top New Male Artists

1. Al B. Sure • Uptown/Warner Bros.
2. Bobby Brown • MCA
3. Johnny Kemp • Columbia
4. Gary Taylor • Virgin
5. Tony Terry • Epic

Top Female Artists

1. Pebbles • MCA
2. Sade • Epic
3. Whitney Houston • Arista
4. Teena Marie • Epic
5. Evelyn "Champagne" King • EMI • Manhattan

Top New Female Artists

1. Pebbles • MCA
2. Vanessa Williams • Wing/PolyGram
3. Karyn White • Warner Bros.
4. Cheryl Pepsii Riley • Columbia
5. Paula Abdul • Virgin



EPMD

Top Groups

1. Levert • Atlantic
2. Tony Toni Tone • Wing/PolyGram
3. Gladys Knight & The Pips • MCA
4. New Edition • MCA
5. The Deele • Solar/Capitol

Top New Groups

1. E.P.M.D. • Fresh/Sleeping Bag
2. Tony, Toni, Toné • Wing/PolyGram
3. Guy • MCA
4. Troop • Atlantic
5. E.U. • EMI • Manhattan

Top Instrumentalists

1. George Benson • Warner Bros.
2. Jonathan Butler • Jive/RCA
3. Gerald Albright • Atlantic
4. Herbie Hancock • Columbia
5. Najee • EMI
6. Kenny G. • Arista

CASH BOX TOP BLACK CONTEMPORARY SINGLES

			L	W	O	C		L	W	O	C
1	OASIS (Atlantic 7-88996)	Roberta Flack	2	11			50	BRAND NEW FUNK (Jive 1147/RCA)	D. J. Jazzy Jeff	58	5
2	TUMBLIN' DOWN (Virgin 99299)	Ziggy Marley	3	13			51	KILLING ME SOFTLY (Warner Bros. 7-27772)	Al B. Sure!	64	4
3	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	4	8			52	I'M GONNA GET YOU SUCKA (Arista AS1-9788)	Gap Band	66	3
4	SWEET, SWEET LOVE (A&M 1247)	Vesta	5	14			53	(IT'S JUST) THE WAY THAT YOU (Virgin 7-99282)	Paula Abdul	45	17
5	HIM OR ME (Motown MOT-1944)	Today	6	12			54	PUMP IT UP (Capitol 44266)	M.C. Hammer	59	7
6	EVERYTHING I MISS AT HOME (Tabu/CBS ZS4-08052)	Cherrelle	1	13			55	LOVE IS THE POWER (Elektra 7-69358)	Teddy Pendergrass	48	6
7	THE LOVER IN ME (MCA MCA-53416)	Sheena Easton	8	10			56	BREAK 4 LOVE (Columbia 38-08014)	Raze	49	7
8	I JUST WANNA STOP (Capitol P-B-44169)	Angela Bofill	9	12			57	TWICE THE LOVE (Warner Bros. 7-27658)	Geroge Benson	61	5
9	PULL OVER (Atlantic 7-88987)	Leverf	11	8			58	YOU GOT IT (THE RIGHT STUFF) (Columbia 38-08092)	New Kids On The Block	67	4
10	SUPERWOMAN (Warner Bros. 7-27773)	Karyn White	13	6			59	TEDDY'S JAM (MCA 53462)	GUY	68	3
11	DIAL MY HEART (Motown Mot-53301)	The Boys	7	15			60	LOVE EDUCATION (Atlanta Artists 872050-7)	Ca\$hflow	65	4
12	IT'S MY PARTY (Warner Bros. 7-27678)	Chaka Khan	14	8			61	JUST BECAUSE (Elektra 7-69327)	Anita Baker	75	2
13	RONI (MCA 53463)	Bobby Brown	15	6			62	LOVE AND KISSES (Capitol 44265)	Melba Moore	72	4
14	DON'T STOP YOUR LOVE (Elektra 7-69359)	Kelth Sweat	16	9			63	IN DEBT TO YOU (Wing 887-842-7/PolyGram)	Channel 2	63	6
15	TAKE ME WHERE YOU WANT TO (Motown MOT-1951)	Gerald Alston	25	9			64	BEING IN LOVE AIN'T EASY (Epic 34-08521)	Sweet Obsession	69	3
16	BABY DOLL (PolyGram 871 108-7)	Tony! Toni! Tone!	19	7			65	ONE THING LED TO ANOTHER (Columbia 38-08510)	Johnny Kemp	73	4
17	CAN YOU READ MY LIPS (Orpheus/EMI PB-72654)	Z'Looke	20	9			66	SNAKE IN THE GRASS (Solar D1-72564)	Midnight Star	78	3
18	SO GOOD (Reprise 7-276664)	Al Jarreau	32	7			67	THIS IS AS GOOD AS IT GETS (Columbia 38-08507)	Deniece Williams	77	4
19	HEAVEN ON EARTH (Oceana/Atco/Atlantic 7-99265)	Donna Allen	22	10			68	DANCE LITTLE SISTER (Columbia 38-08023)	Terrence Trent D'Arby	51	17
20	THANKS FOR MY CHILD (Columbia 38-07996)	Cheryl "Pepsil" Riley	17	16			69	GET UP EVERYBODY (Next Plateau NP 50083)	Salt N'Pepe	43	10
21	MR. BACHELOR (MCA MCA-53420)	Loose Ends	21	13			70	CALL THE LAW (Polydor/PolyGram 887 681-7)	The Reddings	52	16
22	I'M THE ONE WHO LOVES YOU (Island 7-99274)	By All Means	23	12			71	BACK ON HOLIDAY (EMI B-50152)	Robble Nevill	81	2
23	HEY LOVER (Capitol P-B-44208)	Freddie Jackson	12	14			72	TURN ON (THE BEAT BOX) (Columbia 38-8107)	Earth, Wind & Fire	53	8
24	KISSES DON'T LIE (EMI B-50164)	Evelyn King	30	6			73	STILL IN LOVE (Atlantic 7-88974)	Troop	84	2
25	CAN YOU STAND THE RAIN (MCA 53464)	New Edition	40	4			74	LOVE IS RISING (Future 105)	Shock-A-Ra	85	3
26	DREAMIN' (PolyGram 871-078)	Vanessa Williams	31	6			75	THE SPIRIT OF LOVE (Track 58831-7)	Average White Band	83	2
27	THERE'S ONE BORN EVERY MINUTE (Jive/RCA 1143-7-J)	Jonathan Butler	18	14			76	WHAT BECOMES OF A BROKEN HEART (EMI B-50169)	R.J.'s Latest Arrival	86	2
28	TURN MY BACK ON YOU (Epic 34-08503)	Sade	36	6			77	I CAN'T WAIT (Columbia 38-08014)	Deniece Williams	56	18
29	YOU MAKE ME WORK (Atlanta Artist/Mercury 870587-1)	Cameo	10	13			78	WHERE DID YOU GET THAT BODY...BABY? (EMI 50155)	Ray, Goodman & Brown	87	3
30	SHE WON'T TALK TO ME (Epic 34-0851)	Luther Vandross	44	4			79	YOU'RE NOT MY KIND OF GIRL (MCA 53405)	New Edition	60	17
31	WHERE IS THE LOVE (MCA 53283)	Robert Brookins	46	7			80	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	90	2
32	I'M MISSED (Columbia 38-08018)	Surface	24	14			81	THIS TIME (Arista AS1-9772)	Klara	62	7
33	I WANNA HAVE SOME FUN (Jive 1154/RCA)	Samantha Fox	42	5			82	SAY YOU WILL (Elektra 7-69373)	Starpont	54	11
34	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	26	15			83	MY GIRLY (MCA MCA-53337)	Ready For The World	71	18
35	R-U-LONELY (Tri-World 45-2002)	Jocelyn Brown	50	5			84	THE CLUB (Aegle Records ZS 408517)	Marcus Lewis	92	2
36	GONNA GET OVER YOU (Epic 34-07989)	Sweet Obsession	27	17			85	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milly Vanilly	DEBUT	
37	IF EVER A LOVE THERE WAS (Arista AS1-9766)	Four Tops & Aretha Franklin	28	9			86	MARY HAD A LITTLE JAM (Blip Blop/Slam 45-002)	Blast Zone	76	11
38	ANY LOVE (Epic 34-08047)	Luther Vandross	29	16			87	MY EYES DON'T CRY (Motown MOT-1946)	Stevie Wonder	79	15
39	RESCUE ME (Warner Bros. 7-27762)	Al B. Sure!	33	18			88	(I'VE GOT) FEMALE TROUBLE (Music Merchant 101/Fantasy)	The Boyz From Detroit	DEBUT	
40	DON'T ROCK THE BOAT (Solar PB-70027)	Midnight Star Featuring Ecstasy of Whodini	34	22				GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milly Vanilly	DEBUT	
41	FEELING INSIDE (Atlantic 7-88989)	Gerald Albright	41	9			89	MY PEROGATIVE (MCA MCA-53383)	Bobby Brown	80	19
42	I WANT TO BE YOUR LOVER (Orpheus B-72656)	Aleese Simmons	35	7			90	FLASHIN' BACK (Future 204)	Tyrone Davis	DEBUT	
43	MY HEART (Atlantic 7-89023)	Troop	37	15			91	SILHOUTTE (Arista AS1-9751)	Kenny G	82	10
44	CAN'T GO BACK ON A PROMISE (A&M 1250)	Jeffrey Osborne	38	9			92	OH LOVE (MCA 204)	George Howard	DEBUT	
45	HEAVEN (Capitol 44261)	Bebe & Cece Winans	47	6			93	SOMEONE'S IN LOVE (RCA 8711-7-R)	Five Star	70	11
46	I DON'T WANT TO BE ALONE (Motown 1949)	Georgio	57	5			94	I LIKE IT LIKE THAT (WTG 31-08025)	Michael Rodgers	89	5
47	SKIN I'M IN (Atlanta Artists 872314-7)	Cameo	55	3			95	I'M YOUR PUSHER (Sire/Warner Bros. 7-27768)	ICE - T	91	11
48	KISSING A FOOL (Columbia 38-08050)	George Michael	39	11			96	SO HARD TO LET GO (EMI P-B-50160)	Najee	93	9
49	WILD THING (Delicious Vinyl 102)	Tone Loc	74	3			97	ROUND AND ROUND (MCA MCA-53422)	GUY	88	15
							98	I WISH U HEAVEN (Paisley Park/Warner Bros. 7-27745)	Prince	95	12
							99	POSSE ON BROADWAY (Nastymix 76974)	Sir Mix-a-Lot	96	7
							100	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	97	17

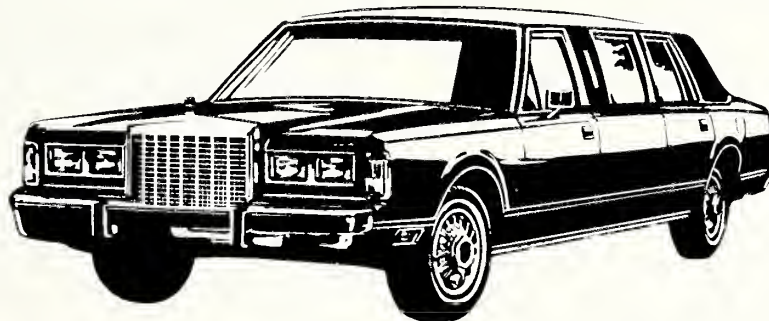
CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks		Last Week	Total Weeks
1	EVERY ROSE HAS ITS THORN (Enigma/Capitol B-44203)	Polson	4	9	50	WILD THING (Delicious Vinyl DV 102)	Tone Loc 66 4
2	MY PREROGATIVE (MCA 53383)	Bobby Brown	6	8	51	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure 62 3
3	TWO HEARTS (Atlantic 7-88980)	Phil Collins	9	6	52	CROSS MY HEART (WTG/CBS 31-08036)	Eighth Wonder 59 5
4	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	7	17	53	SHAKE FOR THE SHEIK (Atlantic 7-88983)	The Escape Club 67 4
5	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	14	8	54	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was (Not Was) 40 12
6	ARMAGEDDON IT (Mercury/PolyGram 870 692-7)	Def Leppard	18	6	55	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	Travelling Wilburys 41 10
7	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	3	13	56	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence 42 11
8	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	17	7	57	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart 70 4
9	LOOK AWAY (Reprise 7-27766)	Chicago	2	14	58	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	Cinderella 44 18
10	IN YOUR ROOM (Columbia 38-08090)	Bangles	11	11	59	DIAL MY HEART (Motown Mot-53301)	The Boys 77 3
11	I DON'T WANT YOUR LOVE (Capitol B-44237)	DuranDuran	5	11	60	TILL I LOVED YOU (Columbia 38-08062)	Barbara Streisand & Don Johnson 45 10
12	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	20	10	61	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue 76 4
13	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/AI Green	21	8	62	THE LOCO-MOTION (Geffen 7-27752)	Kylie Minogue 49 18
14	SILHOUETTE (Arista AS1-9751)	Kenny G	19	10	63	KOKOMO (Elektra 7-69385)	The Beach Boys 50 16
15	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	10	10	64	SMALL WORLD (Chrysalis VS4 41622)	Huey Lewis & The News 48 12
16	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	30	5	65	SYMPTOMS OF TRUE LOVE (Capitol B-44140)	Tracie Spencer 53 12
17	HOLDING ON (Virgin 7-99261)	Steve Winwood	27	5	66	RONI (MCA MCA-53463)	Bobby Brown 73 3
18	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	39	6	67	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston 51 16
19	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	34	10	68	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell 82 3
20	GHOST TOWN (Epic 34-08097)	Cheap Trick	26	8	69	SURRENDER TO ME (Capitol B-44288)	Ann Wilson & Robin Zander 80 2
21	ALL THIS TIME (MCA MCA-53371)	Tiffany	31	8	70	ANCHORAGE (Mercury/PolyGram 870 611-7)	Michelle Shocked 81 2
22	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	29	9	71	IS IT LOVE (Ruthless/Atlantic 7-99257)	J. J. Fad 78 3
23	WALK ON WATER (Columbia 38-08060)	Eddie Money	8	13	72	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	Georgla Satellites 56 9
24	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	35	6	73	WAY COOL JR. (Atlantic 7-88985)	Ratt 87 2
25	WILD WORLD (Virgin 7-99269)	Maxi Priest	33	9	74	ALL SHE WANTS IS (Capitol PB44287)	DuranDuran 82 2
26	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	15	13	75	THE LOVE YOU TAKE (A&M)	Dan Hartman & Denise Lopez 89 2
27	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD MEDLEY (FREE BABY) (Epic 34 08034)	Will To Power	12	16	76	WILD AGAIN (Elektra 7-69349)	Starship 91 2
28	HOW CAN I FALL (A&M AM-1224)	Breathe	13	16	77	I WANNA BE LOVED (RCA 8805-7-R)	House Of Lords 81 3
29	THE PROMISE (Virgin 7-99328)	When in Rome	16	16	78	MORE THAN YOU KNOW (Columbia 38-08103)	Martika 85 2
30	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	38	7	79	AMERICAN DREAM (Atlantic 7-89003)	Crosby, Stills, Nash & Young 60 7
31	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7-J)	Samantha Fox	46	8	80	DOCTORIN'THE TARDIES (TVT 4025)	The Timelords 87 2
32	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	23	14	81	GIRL YOU KNOW IT'S TRUE (Arista S-3396)	Milly Vanilly DEBUT
33	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	43	5	82	PEEK-A-BOO (Geffen 7-27760)	Siouxsie and the Banshees 61 9
34	STRAIGHT UP (Virgin 99256)	Paula Abdul	55	4	83	THE LIVING YEARS (Atlantic 7-88964)	Mike & The Mechanics DEBUT
35	EARLY IN THE MORNING (EMI B-50157)	Robert Palmer	22	10	84	PERFECT (RCA 8789)	Fairground Attraction 88 2
36	DESIRE (Island 7-99250)	U2	24	13	85	MADLINE (Atlantic 7-89041)	Winger 90 2
37	KISS (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	54	5	86	IT'S MONEY THAT MATTERS (Reprise/Warner Bros. 7-27709)	Randy Newman 57 8
38	KISSING A FOOL (Columbia 38-08050)	George Michael	25	12	87	NEW DAY FOR YOU (Epic 34-08112)	Basia 86 6
39	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	47	8	88	ANOTHER LOVER (A&M AM-1226)	Giant Steps 64 19
40	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsil Riley	37	9	89	I BEG YOUR PARDON (Atlantic 7-88969)	Kon Kan DEBUT
41	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	28	12	90	A WORD IN SPANISH (MCA MCA-53408)	Elton John 65 14
42	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	32	18	91	THE GREAT COMMANDMENT (Atlantic 7-89031)	Camouflage DEBUT
43	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	52	5	92	IF EVER A LOVE THERE WAS (Arista 1-9751)	Four Tops & Aretha Franklin 95 2
44	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	58	6	93	CHIP AWAY THE STONE (Columbia 38-08536)	Aerosmith DEBUT
45	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	36	13	94	POSSE ON BROADWAY (Nasty Mix 75555)	Sir Mix-A-Lot 97 2
46	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	72	2	95	BULLETS RUN RINGS (Capitol B-44240)	Marc Almond DEBUT
47	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	69	4	96	EDGE OF A BROKEN HEART (EMI-Manhattan B-50141)	Vixen 68 15
48	ANGEL OF HARLEM (Island 7-99254)	U2	71	2	97	FOREVER YOUNG (Atlantic 7-89013)	Alphaville 88 8
49	THE LOVER IN ME (MCA 53416)	Sheena Easton	75	9	98	MY SONG (EMI B-50172)	Glass Tiger 74 5
					99	NOBODY'S PERFECT (Atlantic 7-88990)	Mike + The Mechanics 79 7
					100	GIRLS AIN'T NOTHIN' BUT TROUBLE (Jive 1147-7/RCA)	Jazzy Jeff 85 8

Service.

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WESTERN REGION

CHR

■ High Movers*

1. She Wants To Dance With Me (RCA) Rick Astley
2. A Little Respect (Sire/Reprise) Erasure
3. Wild Thing (Delicious Vinyl) Tone Loc
4. Straight Up (Virgin) Paula Abdul
5. All She Wants Is (Capitol) DuranDuran

■ Most Added**

1. All She Wants Is (Capitol) DuranDuran
2. Dreamin' (Wing/PolyGram) Vanessa Williams
3. Tears Run Rings (Capitol) Marc Almond
4. I Beg Your Pardon (Atlantic) Kon Kan
5. What I Am (Geffen) Edie Brickell & New Bohemians

BLACK CONTEMPORARY

■ High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone
2. Don't Stop Your Love (Elektra) Keith Sweat
3. Can You Read My Lips (Orpheus/EMI) Z'Looke
4. She Won't Talk To Me (Epic) Luther Vandross
5. Dreamin' (Wing/PolyGram) Vanessa Williams

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. The Club (Aegus Records) Marcus Lewis
3. Back on Holiday (EMI) Robbie Nevil
4. Skin I'm In (Atlanta Artists/PolyGram) Cameo
5. Snake in the Grass (Solar/Capitol) Midnight Star

COUNTRY

■ High Movers*

1. Bridges And Walls (MCA) Oak Ridge Boys
2. I Still Believe In You (MCA/Curb) Desert Rose Band
3. Honey I Dare You (Warner Bros.) Southern Pacific
4. Highway Robbery (Capitol) Tanya Tucker
5. 'Til You Cry (RCA) Eddy Raven

■ Most Added**

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. Heartbreak Hill (Reprise) Emmylou Harris
3. (Here Comes) That Old Familiar Feeling (True) Lisa Childress
4. Tell It Like It Is (Evergreen) Sammy Sadler
5. New Fool At An Old Game (MCA) Reba McEntire

SOUTH CENTRAL REGION

CHR

■ High Movers*

1. Wild Thing (Delicious Vinyl) Tone Loc
2. She Wants to Dance With Me (RCA) Rick Astley
3. What I Am (Geffen) Edie Brickell & New Bohemians
4. As Long as You Follow (Warner Bros.) Fleetwood Mac
5. You Got It (Columbia) New Kids on the Block

■ Most Added**

1. Girl You Know It's True (Arista) Milli Vanilli
2. Chip Away the Stone (Columbia) Aerosmith
3. My Heart Can't Tell You No (Warner Bros.) Rod Stewart
4. Dial My Heart (Motown) The Boys
5. The Great Commandment (Atlantic) Camouflage

BLACK CONTEMPORARY

■ High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
2. Can You Read My Lips (Orpheus/EMI) Z'Looke
3. Don't Stop Your Love (Elektra) Keith Sweat
4. Pull Over (Atlantic) Levert
5. Superwoman (Warner Bros.) Karyn White

■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Still in Love (Atlantic) Troop
3. Twice the Love (Warner Bros.) George Benson
4. The Club (Aegus Records) Marcus Lewis
5. Back on Holiday (EMI) Robbie Nevil

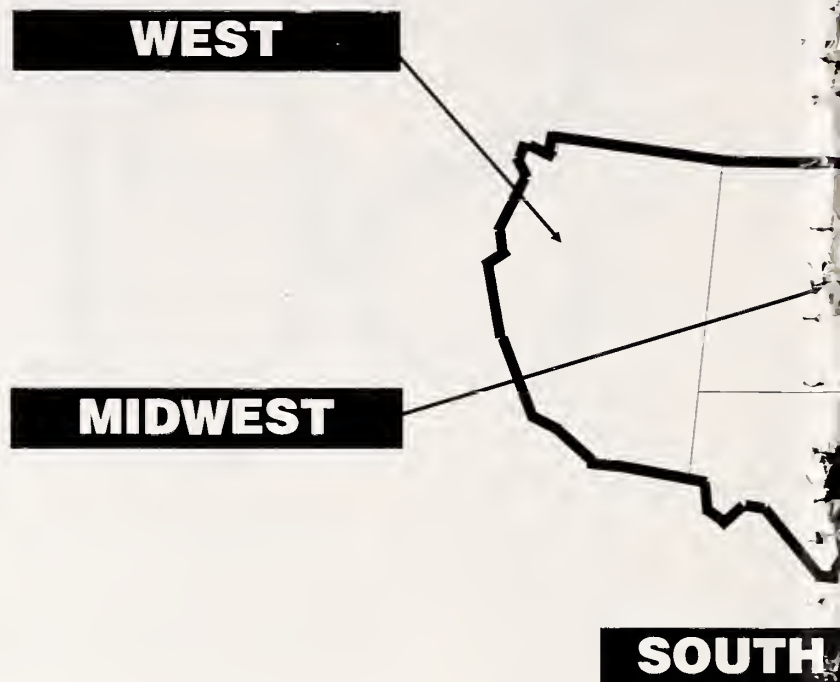
COUNTRY

■ High Movers*

1. Bridges And Walls (MCA) Oak Ridge Boys

CASH BOX R

REGIONAL COMPILATION
 BASED ON CASH BOX'S
 * Average Chart Movement
 ***Most Added



2. I Wish I Was Still In Your Dreams (MCA) Conway Twitty
3. Highway Robbery (Capitol) Tanya Tucker
4. I Still Believe In You (MCA/Curb) Desert Rose Band
5. Don't Waste It On The Blues (Warner Bros.) Gene Watson

■ Most Added**

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. New Fool At An Old Game (MCA) Reba McEntire
3. (Here Comes) That Old Familiar Feeling (True) Lisa Childress
4. Tell It Like It Is (Evergreen) Sammy Sadler
5. From The Word Go (Warner Bros.) Michael Martin Murphey

MIDWESTERN REGION

CHR

■ High Movers*

1. She Wants to Dance With Me (RCA) Rick Astley
2. Angel of Harlem (Island) U2
3. Straight Up (Virgin) Paula Abdul
4. Wild Thing (Delicious Vinyl) Tone Loc
5. When the Children Cry (Atlantic) White Lion

■ Most Added**

1. She Wants to Dance With Me (RCA) Rick Astley
2. Walking Away (Tommy Boy/Reprise) Information Society
3. You Got It (Columbia) New Kids on the Block
4. Angel of Harlem (Island) U2
5. If We Never Meet Again (Columbia) Tommy Conwell

BLACK CONTEMPORARY

■ High Movers*

1. Can You Read My Lips (Orpheus/EMI) Z'Looke
2. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
3. Pull Over (Atlantic) Levert
4. Superwoman (Warner Bros.) Karyn White
5. Roni (MCA) Bobby Brown

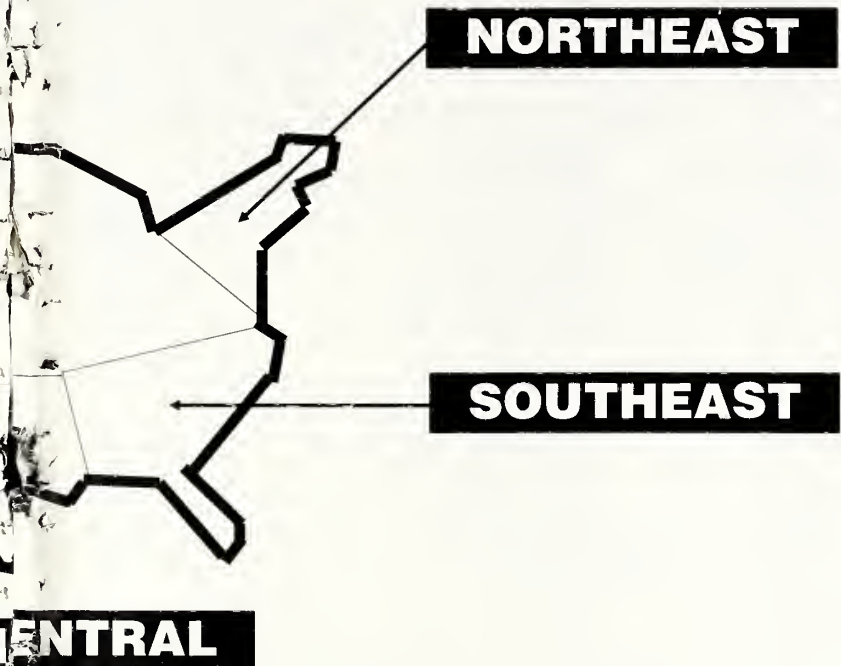
■ Most Added**

1. Just Because (Elektra) Anita Baker
2. Snake in the Grass (Solar) Midnight Star
3. Back on Holiday (Capitol) Robbie Nevil
4. I'm Gonna Git You Sucka (Arista) The Gap Band
5. Open Sesame (RCA) The Dazz Band

DIO REPORT

TOP 10 OF HOT SINGLES WEEKLY RADIO RESEARCH

** Number of Station Ads
Nationally



COUNTRY

High Movers*

1. I Still Believe In You (MCA/Curb) Desert Rose Band
2. 'Til You Cry (RCA) Eddy Raven
3. Bridges And Walls (MCA) Oak Ridge Boys
4. Big Wheels In The Moonlight (Capitol) Dan Seals
5. Song Of The South (RCA) Alabama

Most Added**

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. (Here Comes) That Old Familiar Feeling (True) Lisa Childress
3. New Fool At An Old Game (MCA) Reba McEntire
4. Heartbreak Hill (Reprise) Emmylou Harris
5. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band

NORTHEASTERN REGION

CHR

High Movers*

1. Born To Be My Baby (Mercury/PolyGram) Bon Jovi
2. When I'm With You (Capitol) Sheriff
3. Put A Little Love In Your Heart (A&M) Annie Lennox & Al Green
4. The Way You Love Me (Warner Bros.) Karyn White
5. When the Children Cry (Atlantic) White Lion

Most Added**

1. The Living Years (Atlantic) Mike & The Mechanics
2. More Than You Know (Columbia) Martika
3. A Little Respect (Sire/Warner Bros.) Erasure
4. Surrender To Me (Capitol) Ann Wilson & Robin Zander
5. New Day For You (Epic) Basia

BLACK CONTEMPORARY

High Movers*

1. Baby Doll (Wing/PolyGram) Tony!Toni!Tone!
2. Take Me Where You Want To (Motown) Gerald Alston
3. Can You Read My Lips (Orpheus/EMI) Z'Looke
4. Superwoman (Warner Bros.) Karyn White
5. Roni (MCA) Bobby Brown

Most Added**

1. Snake In The Grass (Solar) Midnight Star

2. Being In Love Ain't Easy (Epic) Sweet Obsession
3. Back on Holiday (Capitol) Robbie Nevil
4. The Club (Aegus) Marc Lewis
5. I'm Gonna Git You Sucka (Arista) The Gap Band

COUNTRY

High Movers*

1. 'Til You Cry (RCA) Eddy Raven
2. I Still Believe In You (MCA/Curb) Desert Rose Band
3. Highway Robbery (Capitol) Tanya Tucker
4. Life As We Knew It (Mercury) Kathy Mattea
5. I Wish I Was Still In Your Dreams (MCA) Conway Twitty

Most Added**

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. New Fool At An Old Game (MCA) Reba McEntire
3. (Here Comes) That Old Familiar Feeling (True) Lisa Childress
4. Tell It Like It Is (Evergreen) Sammy Sadler
5. Which Way Do I Go (Now That I'm Gone) (MCA) Waylon Jennings

SOUTH EASTERN REGION

CHR

High Movers*

1. When The Children Cry (Atlantic) White Lion
2. Born to be My Baby (Mercury/PolyGram) Bon Jovi
3. When I'm With You (Capitol) Sheriff
4. Straight Up (Virgin) Paula Abdul
5. Wild World (Virgin) Maxi Priest

Most Added**

1. The Living Years (Atlantic) Mike & The Mechanics
2. Surrender To Me (Capitol) Ann Wilson & Robin Zander
3. All She Wants Is (Capitol) Duran Duran
4. More Than You Know (Columbia) Martika
5. I Beg Your Pardon (Atlantic) Kon Kan

BLACK CONTEMPORARY

High Movers*

1. So Good (Reprise/Warner Bros.) Al Jarreau
2. On The Smooth Tip (Profile) Sweet Tee
3. You Got It (The Right Stuff) (Columbia) New Kids On The Block
4. Teddy's Jam (MCA) Guy
5. Skin I'm In (Atlanta Artists/PolyGram) Cameo

Most Added**

1. The Club (Aegus) Marcis Lewis
2. Being In Love Ain't Easy (Epic) Sweet Obsession
3. I Wanna Have Some Fun (Jive/RCA) Samantha Fox
4. The Spirit Of Love (Track Records) The Average White Band
5. Teenage Love (Columbia) Slick Rick

COUNTRY

High Movers*

1. Highway Robbery (Capitol) Tanya Tucker
2. Song Of The South (RCA) Alabama
3. I Feel Fine (Columbia) Sweethearts of the Rodeo
4. I Wish I Was Still In Your Dreams (MCA) Conway Twitty
5. Come As You Were (Capitol) T. Graham Brown

MOST ADDED

1. Don't You Ever Get Tired (Of Hurting Me) (RCA) Ronnie Milsap
2. Which Way Do I Go (Now That I'm Gone) (MCA) Waylon Jennings
3. Down That Road Tonight (Warner Bros.) Nitty Gritty Dirt Band
4. Big Love (MCA/Curb) Bellamy Brothers
5. (Here Comes) That Old Familiar Feeling (True) Lisa Childress

GUARANTEED NATIONAL HITS

CHR***

Angel of Harlem
U2
(Island)

BLACK CONTEMPORARY***

Wild Thing
Tone Loc
(Delicious)

COUNTRY***

Down That Road Tonight
Nitty Gritty Dirt Band
(Warner Bros.)

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		L	W		L	W		L	W
		W	C		W	C		W	C
1	GIVING YOU THE BEST THAT I GOT ANITA BAKER (Elektra 60827)WEA 8.98	1	9	34	42	6	68	70	7
2	RATTLE AND HUM U2 (Island 91003)WEA 14.98	2	10	35	36	9	69	68	38
3	VOLUME ONE TRAVELING WILBURYS (Wilbury/Warner Bros. 25796)WEA 9.98	3	8	36	38	30	70	94	3
4	APPETITE FOR DESTRUCTION (P/5) GUNS N' ROSES (Geffen GHS 24148)WEA 8.98	4	70	37	35	50	71	67	35
5	NEW JERSEY (P/3) BON JOVI (Mercury 836 345-1)POL	6	13	38	31	14	72	66	11
6	COCKTAIL (P/2) Original Motion Picture Soundtrack (Elektra 60806)WEA 9.98	5	19	39	43	14	73	71	18
7	DON'T BE CRUEL (P) BOBBY BROWN (MCA 42185)MCA 8.98	7	25	40	40	13	74	72	31
8	HYSTERIA (P/8) DEF LEPPARD (Mercury 830 675-1)POL 9.98	8	72	41	52	6	75	77	9
9	OPEN UP AND SAY...AH! (P/3) POISON (Enigma C1-48493)CAP 8.98	10	33	42	37	9	76	81	7
10	LIVE DELICATE SOUND OF THUNDER PINK FLOYD (Columbia PC2 44484)CBS	13	4	43	39	34	77	80	67
11	G N' R LIES GUNS N' ROSES (Geffen GHS 24198)WEA 8.98	24	3	44	41	11	78	85	8
12	SILHOUETTE (P) KENNY G (Arista AL-8457)RCA 9.98	9	11	45	46	6	79	84	7
13	GREEN R.E.M. (Warner Bros. 25795)WEA 9.98	11	6	46	47	55	80	73	21
14	TILL I LOVED YOU BARBRA STREISAND (Columbia OC 40880)CBS	12	8	47	45	14	81	76	22
15	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG (Atlantic 7 81888)WEA 9.98	16	5	48	48	31	82	103	3
16	GREATEST HITS JOURNEY (Columbia OC 44493)CBS	20	5	49	53	25	83	83	14
17	SHOOTING RUBBERBANDS AT THE STARS EDIE BRICKELL & NEW BOHEMIANS (Geffen GHS 24192)WEA 8.98	17	13	50	49	29	84	100	8
18	REACH FOR THE SKY RATT (Atlantic 81929-1)WEA 9.98	18	7	51	65	66	85	93	5
19	ANY LOVE LUTHER VANDROSS (Epic OE 44308)CBS	14	11	52	51	38	86	75	8
20	FAITH (P/6) GEORGE MICHAEL (Columbia OC 40867)CBS	15	58	53	50	9	87	92	9
21	LONG COLD WINTER (P/2) CINDERELLA (Mercury 834 612-1)POL	21	24	54	61	7	88	82	14
22	GREATEST HITS FLEETWOOD MAC (Warner Bros. 25801)WEA 9.98	33	4	55	55	11	89	79	12
23	KICK (P/3) INXS (Atlantic 81796-1)WEA 9.98	23	60	56	56	17	90	95	6
24	OU812 (P/2) VAN HALEN (Warner Bros. 25732)WEA 9.98	22	29	57	57	21	91	89	15
25	SMASHES, THRASHES & HITS KISS (Mercury 836 427-1)POL	28	5	58	62	14	92	88	18
26	HOLD AN OLD FRIEND'S HAND TIFFANY (MCA 6267)MCA 8.98	34	4	59	54	9	93	98	6
27	TRACY CHAPMAN (P/2) (Elektra 60774)WEA 8.98	19	37	60	60	21	94	87	12
28	...AND JUSTICE FOR ALL (P) METALLICA (Elektra 60812)WEA 9.98	25	15	61	63	32	95	97	9
29	ROLL WITH IT (P/2) STEVE WINWOOD (Virgin 90946)WEA 9.98	29	26	62	69	13	96	91	48
30	BEAST FROM THE EAST DOKKEN (Elektra 60823)WEA 13.98	30	5	63	59	17	97	78	11
31	WILD, WILD WEST THE ESCAPE CLUB (Atlantic 81871)WEA 8.98	27	16	64	74	10	98	96	20
32	HEART BREAK (P) NEW EDITION (MCA 42207)MCA 8.98	26	26	65	58	11	99	104	7
33	NO REST FOR THE WICKED OZZY OSBOURNE (CBS OZ 44245)CBS	32	11	66	64	25	100	115	4
				67					

CASH BOX COUNTRY SINGLES

			Last Week	Total Weeks		Last Week	Total Weeks		
1	CHANGE OF HEART (RCA/Curb 8715-7)	The Judds	4	11	53	FROM THE WORD GO (Warner Bros./Reprise 7-27668)	63	2	
2	HOLD ME (RCA 8725-7)	K.T. Oslin	2	11	54	HEARTBREAK HILL (Warner Bros. 7-27635)	64	2	
3	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)	Eddie Rabbit	3	13	55	PAINT THE TOWN AND HANG THE MOON TONIGHT J.C. Crowley (RCA 8747-7)	58	8	
4	LONG SHOT (RCA 8631-7)	Ballie And The Boys	5	14	56	NEW FOOL AT AN OLD GAME (MCA 53473)	69	2	
5	THE BLUE SIDE OF TOWN (MCA 53418)	Patty Loveless	7	13	57	RIGAMAROLE (MTM B-72115)	Schuyler, Knobloch and Bickhardt	24	10
6	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)	Rodney Crowell	8	11	58	ROLLER COASTER RUN (RCA 8748-7)	Michael Johnson	67	2
7	ALL THE REASONS WHY (Warner Bros. 7-27735)	Highway 101	10	10	59	DOWN THAT ROAD TONIGHT (Warner Bros. 7-27679)	Nitty Gritty Dirt Band	DEBUT	
8	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)	Randy Travis	13	7	60	CRY BABY, BABY CRY (OL OLR-45-128)	Marcy Carr	65	4
9	HOLD ON (A LITTLE LONGER) (MCA 53419)	Steve Wariner	11	11	61	TRAINWRECK OF EMOTION (RCA 8638-7)	Lorrie Morgan	72	2
10	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)	The Statler Brothers	12	11	62	MY BABY'S GONE (Capitol/Curb B-44218)	Sawyer Brown	28	14
11	LOVE HELPS THOSE (MTM B-72113)	Paul Overstreet	1	14	63	I KNOW HOW HE FEELS (MCA 53402)	Reba McEntire	29	17
12	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)	Holly Dunn	16	9	64	CAN I JUST CALL YOU NOW AND THEN (Step One SOR-395)	Billy Walker	73	3
13	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)	Hank Williams, Jr.	15	8	65	BIG LOVE (MCA/Curb 53478)	Bellamy Brothers	DEBUT	
14	BURNIN' A HOLE IN MY HEART (MCA 53435)	Skip Ewing	17	9	66	IF I WERE YOU I'D FALL IN LOVE WITH ME (Step One SOR 394)	Hank Thompson	75	3
15	WHAT I'D SAY (RCA 8717-7)	Earl Thomas Conley	18	8	67	WHAT HE DOES BEST (Mercury 872 220-7)	Lynn Anderson	70	3
16	SONG OF THE SOUTH (RCA 8744-7)	Alabama	22	6	68	WHICH WAY DO I GO (NOW THAT I'M GONE) (MCA 53476)	Waylon Jennings	DEBUT	
17	I SANG DIXIE (Warner Bros./Reprise 7-27715)	Dwight Yoakam	20	8	69	I GIVE YOU MUSIC (Warner Bros. 7-27721)	The McCarters	39	12
18	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)	Dan Seals	21	7	70	NEVER TOO OLD TO ROCK ~'N' ROLL (Curb 10521)	Ronnie McDowell (with Jerry Lee Lewis)	DEBUT	
19	MAMA KNOWS (Columbia 38-08042)	Shenandoah	6	14	71	(HERE COMES) THAT OLD FAMILIAR FEELING (True TU-95)	Lisa Childress	DEBUT	
20	SHE REMINDED ME OF YOU (Airborne ABS 10008)	Mickey Gilley	25	10	72	SPANISH EYES (Columbia 38-08066)	Willie Nelson (with Julio Iglesias)	44	13
21	SINCERELY (Warner Bros. 7027686)	The Forester Sisters	26	8	73	HEY HEART (Capitol B-44294)	Dean Dillon	DEBUT	
22	LIFE AS WE KNEW IT (Mercury 872 082-7)	Kathy Mattea	27	8	74	ROCKY ROAD (Columbia 38-08099)	The O'Kanes	51	8
23	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)	Keith Whitley	9	16	75	I DON'T WANT TO MENTION ANY NAMES (Mercury 872 324-7)	The Burch Sisters	DEBUT	
24	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)	Larry Boone	31	6	76	TELL IT LIKE IT IS (Evergreen EV-1088)	Sammy Sadler	DEBUT	
25	HIGHWAY ROBBERY (Capitol B-44271)	Tanya Tucker	34	6	77	I NEED SOMEBODY BAD (Evergreen EV 1083)	Narvel Felts	85	2
26	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)	Gene Watson	32	7	78	I'M POSITIVE I LOVE YOU (LDR 101)	Roger Rone	82	3
27	YOU BABE (Epic 34-08111)	Merle Haggard	33	7	79	THE LETTER (Master MR-07)	Michelle Lynn	83	3
28	BORDERLINE (Epic 34-08082)	The Shooters	30	11	80	I'M GOIN' HOME (New Dixie ND 0988-1)	Dave Dudley	80	4
29	I STILL BELIEVE IN YOU (MCA/Curb 53454)	Desert Rose Band	35	5	81	YOU AND SATURDAY MORNING (Sound Track ST-1105)	Dusty Martin	86	2
30	'TIL YOU CRY (RCA 8798-7)	Eddy Raven	38	4	82	STARTING ALL OVER AGAIN (SOA 003)	Razzy Bailey	87	2
31	BRIDGES AND WALLS (MCA 53460)	Oak Ridge Boys	40	5	83	RAMBLIN' MAN (Duck Tape DT-020)	Ernie Welch	DEBUT	
32	LOVE IS ON THE LINE (16th Avenue B-70423)	Canyon	36	7	84	(TURN ME LOOSE AND) LET ME SWING (Step One SOR 392)	The Swing Shift Band	62	9
33	RAININ' IN MY HEART (RCA 8726-7)	Jo-Ei Sonnier	37	6	85	LOVE IS GONNA LIVE HERE (Hummingbird of Clover MC-110)	Keystone	90	2
34	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	Conway Twitty	45	6	86	WHERE WAS I (Happy Man HM-818)	Ray Pack	88	4
35	I FEEL FINE (Columbia 38-08504)	Sweethearts of the Rodeo	41	5	87	SITTIN' AT THE KITCHEN TABLE (Bear BR-195)	Justin Wright	DEBUT	
36	HONEY I DARE YOU (Warner Bros. 7-27691)	Southern Pacific	47	4	88	YOU ONLY LEAVE ME WHEN I'M LEAVIN' (Golden Trumpet GT-103)	Ellen Lee Miller	DEBUT	
37	A TENDER LIE (RCA 8714-7)	Restless Heart	14	15	89	LOVELIGHT (Playback P-1315)	The Family Band	DEBUT	
38	COME AS YOU WERE (Capitol B-44273)	T. Graham Brown	50	4	90	I'M LEAVING THE LEAVING UP TO YOU (L'Il Bill LB-111)	Jane Russell	DEBUT	
39	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)	George Strait	19	16	91	MEN WITH BROKEN HEARTS (Killer K-114)	Charley Hager	77	5
40	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)	Heartland	43	8	92	AN EMPTY GLASS (Hightone 507)	Gary Stewart	DEBUT	
41	BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE) (Atlantic America 7-99264)	Robin Lee	42	6	93	WRONG TRAIN (Gypsy G-83881)	Judy Lindsey	DEBUT	
42	DON'T YOU EVER GET TIRED (OF HURTING ME) (RCA 8746-7)	Ronnie Milsap	56	2	94	THERE'S A WARM FIRE BURNING (L'Il Bill LB-112)	Randy Allan	DEBUT	
43	I'D DO IT ALL OVER AGAIN (Step One SOR 393)	Ray Price	46	7	95	HOMEMADE COOKIN' (Tentex U-22524)	Coates Twins	DEBUT	
44	I'M A ONE WOMAN MAN (Epic 34-08509)	George Jones	53	4	96	TAPPING AT YOUR WINDOW (Red Dog U-22746)	Len Monahan	DEBUT	
45	GONE BUT NOT FORGOTTEN (Curb CRB 10518)	Cee Cee Chapman and Sante Fe	49	6	97	GIVE ME LOVE (Lamon LR 10189)	Gary Ray	DEBUT	
46	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)	Josh Logan	52	4	98	GOLDEN RINGS AND TWISTED CANDLES (Allogash County ACR 0004)	Terry	DEBUT	
47	IT'S GONNA BE LOVE (615 88-S-1016)	Mark Gray and Bobbi Lace	48	7	99	MY BABY LEFT ME (Soundwaves SW-4814)	Cerrito	71	5
48	YOU STILL DO (Columbia 38-08119)	T.G. Sheppard	55	5	100	THE FIX (Yellow Jacket 10306)	April	DEBUT	
49	OLD KIND OF LOVE (Epic 34-08063)	Ricky Skaggs	23	12					
50	I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb/ B-44269)	Marie Osmond	59	4					
51	SLOW PASSIN' TIME (Capitol B-44272)	Anne Murray	57	4					
52	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (MCA/Curb 53471)	Lyle Lovett	60	3					

LARRY BOONE



**"I JUST CALLED TO SAY
GOODBYE AGAIN"**

**NAMED NEW MALE
VOCALIST OF THE YEAR-SINGLES
BY CASHBOX !!!**

**A GUARANTEED WINNER!
NOW PLAYING ON OVER 120
CASHBOX REPORTING STATIONS.**

**LOOK FOR LARRY'S NEW ALBUM
"SWINGIN' DOORS, SAWDUST FLOORS"
RELEASING IN FEBRUARY '89.**

CASHBOX: 24

BILLBOARD: 37

R&R: 30

GAVIN: 28



PolyGram Records



COUNTRY MUSIC

NASHVILLE NEWS



WAYLON JENNINGS

Country music renegade, **Waylon Jennings** underwent triple by-pass heart surgery here December 12 at Baptist Hospital, after experiencing chest pains on his way to Bristol, Tenn. He is, as of this writing, listed in stable condition and doctors say there was no evidence of a heart attack. All personal appearances scheduled for the artist have been cancelled through February 15. We wish Waylon a speedy recovery. His new MCA Records single "Where Do I Go (Now That I'm Gone)", should prove to be a great success on the charts in weeks to come.

The Man In Black, **Johnny Cash**, has also entered Baptist Hospital for heart surgery. Doctors performed a double coronary by-pass December 19 and during the three hour operation found a 90% obstruction of two main arteries. However, doctors say there was no damage to the heart. Cash is expected to remain in the hospital until the last week in December and will then return to his home in Hendersonville, Tenn. to continue recuperating. **Cash Box** extends our sincere get well wishes to Cash and his family. On a happier note from the Cash clan, Johnny's daughter **Rosanne** and hubby **Rodney Crowell** are proud parents of a 8-pound, 2-ounce baby girl named Carrie Kathleen. Rosanne gave birth December 12 at West Side hospital in Nashville.

Speaking of babies...Capitol recording star **T.Graham Brown** and his wife **Sheila** are expecting a little one too, due in early summer.

Merle Kilgore has been elected to the Country Music Association Board Of Directors-At-Large. Kilgore will serve on four committees - Fan Fair, Legislative Affairs, Meetings and Arrangements and Members Committees. "After 35 years in the business, this is the

highlight of my life," said Kilgore in a recent phone interview with **Cash Box**. "My helmet's been dented from the trenches," recounts Merle, who began his music career carrying Hank Williams, Sr.'s guitar at the Louisiana Hayride years ago. He is now Hank, Jr.'s manager and will continue those responsibilities as well. Congratulations Merle!

The **Cash Box** staff in Nashville welcomes a new member aboard this week. **Dan Mitchell** will assume the position of General Manager/Nashville. Mitchell, who will now oversee advertising and chart management responsibilities, is also a prominent Nashville producer and songwriter.

Bobby Helms, who's all-time recording successes include "Frauline", "My Special Angel" and "Jingle Bell Rock" (which is now the second highest selling



BOBBY HELMS

seasonal record of all time), is scheduled to be the subject of a feature length film due out next October.

At a press conference announcing the project here at the Quality Inn Hall of Fame hotel, Helms chatted with the press and close supporters about his life, which has been a most intriguing one indeed! Perhaps one of the most interesting stories told was when movie star **Betty Grable** asked Helms for his autograph when they appeared on the "Ed Sullivan Show" together back in 1957.

Shooting for the film is scheduled to begin in April, with most of the shooting done in Orlando, Fla. Of course shots of the Ryman Auditorium, which formerly housed the Grand Ole Opry, and of the original Ernest Tubb Record Shop, a few blocks away on Broadway, will be filmed here in Nashville. Husband and wife team, R.J. Ogren and Suzanne Rowe-Ogren will serve as scriptwriters and executive producers for the project.

Cecilia Walker

CASH BOX COUNTRY ALBUMS

		L	W		L	W
		W	C		W	C
1	LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)	1	13	25	WILD EYED DREAM (G) RICKY VAN SHELTON (Columbia FC 40602)	23 92
2	THIS WOMAN K.T. OSLIN (RCA 8369-1)	2	15	26	ONE TIME, ONE NIGHT SWEETHEARTS OF THE RODEO (Columbia FC 40614)	25 32
3	BUENAS NOCHES FROM A LONELY ROOM DWIGHT YOAKAM (Warner Bros./Reprise 25749-1)	4	19	27	AS I AM ANNE MURRAY (Capitol C1-48764)	27 9
4	OLD 8 x 10 (P) RANDY TRAVIS (Warner Bros. 25738-1)	3	22	28	ALABAMA LIVE (G) ALABAMA (RCA 6825-1)	29 27
5	WHAT A WONDERFUL WORLD WILLIE NELSON (Columbia FC 44331)	5	12	29	SHADOWLAND K.D. LANG (Sire 1-25724)	28 32
6	REBA REBA McENTIRE (MCA 42134)	6	33	30	I'LL BE YOUR JUKEBOX TONIGHT BARBARA MANDRELL (Capitol C1-90416)	33 5
7	GREATEST HITS (G) THE JUDDS (RCA/Curb 8318-1)	8	18	31	GREATEST HITS, VOLUME TWO LEE GREENWOOD (MCA 42219)	31 10
8	WILD STREAK (G) HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)	7	25	32	THE COAST OF COLORADO SKIP EWING (MCA 42128)	30 16
9	101 2 HIGHWAY 101 (Warner Bros. 25742-1)	11	18	33	80'S LADIES (G) K.T. OSLIN (RCA 5924-1)	34 76
10	STRONG ENOUGH TO BEND TANYA TUCKER (Capitol C1-48865)	12	18	34	HONKY TONK ANGEL PATTY LOVELESS (MCA 42223)	35 10
11	RAGE ON DAN SEALS (Capitol 46976-1)	13	22	35	WIDE OPEN SAWYER BROWN (Capitol/Curb C1-90417)	37 6
12	KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777)	14	75	36	ZUMA SOUTHERN PACIFIC (Warner Bros. 35609-1)	38 25
13	BIG DREAMS IN A SMALL TOWN RESTLESS HEART (RCA 8317-1)	9	18	37	DON'T CLOSE YOUR EYES Keith Whitley (RCA 6494-1)	39 27
14	IF YOU AIN'T LOVIN' (G) (YOU AIN'T LIVIN') GEORGE STRAIT (MCA 42114)	10	42	38	SINCERELY THE FORESTER SISTERS (Warner Bros. 25746-1)	40 21
15	DIAMONDS AND DIRT RODNEY CROWELL (Columbia FC 44076)	15	35	39	ONE FAIR SUMMER EVENING NANCI GRIFFITH (MCA 42255)	36 4
16	MONONGAHELA THE OAK RIDGE BOYS (MCA 42205)	17	15	40	WATER FROM THE WELLS OF HOME JOHNNY CASH (Mercury 834 778-1)	42 4
17	CHISELED IN STONE VERN GOSDIN (Columbia FC 40982)	18	47	41	RUNNING THE DESERT ROSE BAND (MCA/Curb 42169)	32 14
18	HOMESICK HEROES THE CHARLIE DANIELS BAND (Epic FE 44324)	16	11	42	I WANNA DANCE WITH YOU EDDIE RABBITT (RCA 6373-1)	46 16
19	UNTASTED HONEY KATHY MATTEA (Mercury 832 793-1)	19	60	43	VIEW FROM THE HOUSE KIM CARNES (MCA 42200)	43 17
20	COME AS YOU WERE T. GRAHAM BROWN (Capitol CI-48621)	20	14	44	STORMS OF LIFE (P/2) RANDY TRAVIS (Warner Bros. 25436-1)	45 130
21	THE STATLERS GREATEST HITS THE STATLER BROTHERS (Mercury 834 626-1)	21	8	45	WORKIN' BAND THE NITTY GRITTY DIRT BAND (Warner Bros. 25722-1)	41 17
22	ALWAYS AND FOREVER RANDY TRAVIS (P/3) (Warner Bros. 25568-1)	24	84	46	CHASING RAINBOWS MICKEY GILLEY (Airborne AB 0103)	44 3
23	COPPERHEAD ROAD STEVE EARLE (UNI-7)	26	5	47	BRAND NEW GARY STEWART (Hightone 8014)	DEBUT
24	THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic Americo 90658-1)	22	57	48	REBELS WITHOUT A CLUE THE BELLAMY BROTHERS (MCA/Curb 42224)	48 8
				49	GREATEST HITS, VOL.2 (P) GEORGE STRAIT (MCA 42035)	47 65
				50	ACROSS THE RIO GRANDE HOLLY DUNN (MTM DI-71070)	49 23



CONNIE BRADLEY ELECTED CMA PRESIDENT: ASCAP Southern Director Connie Bradley, who has been elected president of the Country Music Association for the 1989 term, was surprised with a congratulatory party given by her staff at ASCAP's Nashville offices following the vote by the CMA directors. Seated (from left) Donna Spangler, Bradley, Tom Long, John Briggs. Standing (from left) are Pat Rolfe, Judy Gregory and Shelby Kennedy. (Photo by Alan Mayor)

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COUNTRY MUSIC



BACKSTAGE BANTER—MCA/Curb recording artist Lyle Lovett (right) visited backstage with Michelle Shocked (left) and Billy Bragg (center) following their recent performance in Nashville. Lovett was in town completing his new album *Lyle Lovett And His Large Band*, due in late January. The LP's first single, "I Married Her Just Because She Looks Like You", is currently placed at #52 (bullet) on the Cash Box Country Singles chart.

9 Year Old

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STRONG PLAY NATIONALLY



RECORDS TO WATCH

- **DEAN DILLON** • *Hey Heart* • Capitol (B-44294) (D. Dillon) (Producer: R.L. Scruggs)
- **EMMYLOU HARRIS** • *Heartbreak Hill* • Reprise (7-27635-A) (E. Harris-P. Kennerley) (Producer: R. Bennett-E. Harris)
- **RONNIE McDOWELL (with JERRY LEE LEWIS)** • *Never Too Old To Rock 'N' Roll* • Curb (CRB 10521) (R. McDowell-J. Meador-R.O. Young) (Producers: R. McDowell-Rhythm Kings)
- **LORRIE MORGAN** • *Trainwreck Of Emotion* • RCA (8638-7-R) (J. Vezner-A. Rhody) (Producer: B. Beckett)
- **NARVEL FELTS** • *I Need Somebody Bad* • Evergreen (EV 1083 A) (B. Peters) (Producer: J. Morris)
- **KEYSTONE** • *Love Is Gonna Live Here* • HummingBird of Clover (MC-110) (J. Bailey) (Producers: L. Jackson-R. Light)
- **JOE SOUTH** • *Royal Blue* • Southern Tracks (ST-2004) (J. South) (Producers: J. South-J. Fristoe-G. Archilla)
- **ALLEN KARL** • *It's Too Early To Cry In My Beer* • Sundial (SR-146) (H.W. Price-P. Garrett) (Producer: D. Day)

NASHVILLE NOTE-ABLES

The Burch Sisters' Debut Album Due!

Mercury/PolyGram's dynamic new act, the Burch Sisters, will be traveling around the nation, next month, on a promotional tour for their new single release and debut album release (January date). Their new single is a "tell-it-like-it-is, girl", solid country sound... "I Don't Want To Mention Any Names". The album is titled *New Fire*. Both products give the listener just a sample of the potential of this three-sister act. Don't get me wrong...the single and album are great! However, from listening to both, one can hear the hits coming in the future, too.

Cathy, Charlene and Cindy sat side by side on the couch at our Nashville office. The three Screven, Georgia girls each mirrored the others' enthusiasm over their current and recent country music success. With genuine accents as country as hominy grits, they chimed in together as often as they spoke individually.

"We all have educations in different careers, but we've **always** wanted to be in country music!" said Cindy. "But, until we got here, we had to eat!" added Cathy. Actually, Cathy is a licensed cosmetologist and hairdresser; Charlene is a licensed practical nurse and Cindy has worked as a radiologic technician. But, they enthusiastically agree that their hearts belong to country music.

"Two days before Christmas, last year," said Charlene, "we were told that Mercury/PolyGram was interested in signing us. Well, we were all home for Christmas and when the news came, we had a great big family celebration! About two weeks later, we came to Nashville and signed. It was a dream come true!"

Without looking up from my writing pad, I heard another sister say, "Everybody else who listened to our demo had said that there were already too many girl groups out there." So, in the midst of all the competition, the Burch Sisters landed a major label recording contract of which they are justifiably proud.

When asked about the many directions country music takes today, Cathy commented, "For new artists, it makes it easier. The expanding boundaries open a lot of doors for more stylists. It makes more room for everybody."

Charlene added, "I second Cathy's feelings. I don't think traditional country will ever fade away however. At least I hope not!"

Cindy took over at that point. "We are straight-from-the-heart country. Someone told me that I **acted** too country on **Ralph Emery's** show. Well, I don't **act**. I am country! I know I talk 'southern' but I'm not acting. I can only be myself and I can't pretend I'm any different than I am."

The Burch Sisters say they do listen to every song submitted to them. They listen for music suitable to their harmonies, and the song message is important to them as well. Here's a hint for the songwriters, they say the song doesn't have to be "gutsy", but the "feeble woman" type of song is not appealing to them. The Burch Sisters, the label A & R people, and their producer, **Doug Johnson**, all listen and reach a mutual choice of material to be recorded.

To give you an idea of what individuals these pretty sisters are, I asked an off-the-wall question and asked for their immediate response. The question was, "If you **had** to change places with anyone else, who would it be and why?" Here are the answers:

Cathy: "**Dolly Parton!** No explanation needed!"

Charlene: "**Roy Rogers...**because so many people love him! He has done so much for the world and the country through his image. Just look at what he and his wife have done for so many orphaned children, for example."

Cindy: "**Elvis Presley...**because he will live forever!"

The Burch sisters are sure winners! They have more than talent going for them. They are **real** people. I thoroughly enjoyed the interview. If you ever get the chance to meet them, don't miss it. You'll fall in love with them...guaranteed!

Joe Henderson

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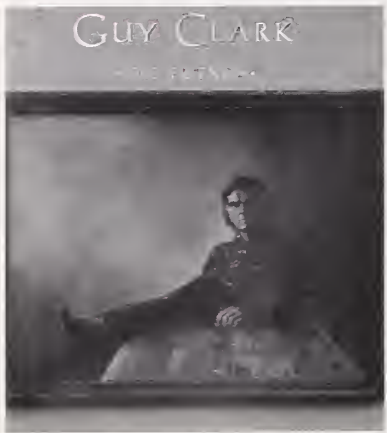
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COUNTRY MUSIC

ALBUM RELEASES



□ **GUY CLARK** • *Old Friends* • Sugar Hill (SH-1025) • Producers: G. Clark-M. Wilkinson

This is Clark's first LP project in almost six years, (his last was "Better Days" on Warner Bros.). If anything, his graceful style of songwriting has remained unchanged in that time. His lyrical characters span from an immigrant arriving on Ellis Island to a psychiatrist giving cliché words of advice at a phenomenal price. There are also several guest stars including Emmylou Harris ("To Live Is To Fly" and "All Through Throwin' Good Love After Bad") and Rodney Crowell and Rosanne Cash ("Come From The Heart").

□ **BILLY PARKER** • *Always Country* • Canyon Creek (CCR-8802) • Producer: B. Barton

Parker's traditional style, gleaned from the talents of Ernest Tubb, George Jones and Lefty Frizzell, gives truth to the LP title *Always Country*. On this project he determines "country" music as a gamut of emotions • the lonesome, wailing heartbroken feeling ("She's Sitting Pretty"), the effusive admiration of a woman he loves ("I Found A Miracle In You") and the perilous gambles a relationship can offer, ("You Don't Have To Drive Me Crazy"). A true traditional country collection of tunes performed with down-home sincerity.

SINGLE RELEASES



■ OUT OF THE BOX

□ **VERN GOSDIN** • Who You Gonna Blame It On This Time (2:50) • Columbia (38-08528) • Tree-BMI; Hookem-ASCAP • H. Cochran-V. Gosdin • Producer: B. Montgomery

Vern picks up the rhythm here on this upbeat tune about his girl's meandering ways. It seems this lady has become well-versed in the art of making excuses and Vern has become perhaps slightly amused at her dishonest antics. The wailing chorus sets the tone of the disc, giving Vern a chance to shine

■ INDIE SPOTLIGHT

□ **THREE LEGGED WILLIE** • Heartbeat (3:11) • Desert Star (DSR 002S) • Publisher Unlisted • P. Kuhn • Producers: M. Cartier-S. Welsh

Three Legged Willie, a band comprised of five talented musicians and vocalists, thumps out a catchy tune aimed at a younger country listening audience. With members originating from Arizona to London, England (and everywhere in-between!), many diverse styles are present here. There's a funky backbeat highlighted by country/rock guitar work all pulled together with ascertaining harmonies. A group to watch in coming months!

■ COUNTRY FEATURE PICKS

□ **RICKY VAN SHELTON** • From A Jack To A King (2:20) • Columbia (38-08529) • Dandelion-BMI • N. Miller • Producer: S. Buckingham

Shelton's rendition of this country standard, already played for a while as a hot album cut, now makes the grade as a single release. An adequate reproduction complete with clever lyrics and heartfelt singing.

□ **BURCH SISTERS** • I Don't Want To Mention Any Names (2:39) • Mercury/PolyGram (872 324-7) • Jack And Bill/Amanda Lin/Alabama Band • L. Cordie-L. Palas • Producer: D. Johnson

A rousing round of fiddles starts off this dance hall ditty where girlfriend is pitted against boy-stealing, barroom wench. Cindy, Charlene and Cathy lay down the law for an interfering meddler.

□ **KEVIN WELCH** • Stay November (3:29) • Warner Bros. (7-27647) • SBK-Combine/Sweet Baby-BMI • J.S. Sherrill-T. Cain • Producers: P. Worley-E. Seay

Kevin Welch says he plans to "wreak havoc" on the music community with his engaging songs and vocals. This tune should break the ice • it's a laid back, sad song that's achingly sung and well-performed.

□ **DAVID ALLAN COE** • Love Is A Never Ending War (3:50) • Columbia (38-08527) • Peso/Wallet-BMI • D. Blackwell • Producer: B. Sherrill

Coe compares a fellow traveler's war wounds to his scars from an emotionally strained relationship on this upbeat vignette for Columbia Records.

□ **CRYSTAL GAYLE** • Tennessee Nights (3:28) • Warner Bros. (7-27682) • WB Music/Santa Fe-ASCAP; Warner-Tamerm-lane/Duck Songs-BMI • S. Harrington-J. Buckingham • Producers: E. Prestidge-J.E. Norman

Gayle's yearning plea for company during these chilly Tennessee evenings makes for easy-listening on country radio.

■ PROGRAMMERS PICK

□ **ALABAMA** • Song Of The South • RCA (8744 • 7)

Programmers picked super band Alabama to lead the debuts this week. Coming in at #56 (bullet), the group makes a strong entrance onto the Top 100. Stations backing Alabama's new tune include: WLKC, KWYZ, KVOX, WTH, WCTY, KYKZ, KTEM and KRLC.

■ DARK HORSE CONSENSUS

□ **LISA CHILDRESS** • (Here Comes) That Old Familiar Feeling • True (TU 95)

Childress' familiar feeling translated into a lot of Darkhorse votes from *Cash Box* radio reporters. The True recording artist debuts this week on the Top 100 at #71 (bullet). Stations behind Lisa's newest recording effort include: WTMX, WCNR, KIIX, WAGI, WADV, KWOC, KXAL and KSTC.

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• A • W • A • R • D • S •

TOP 50 COUNTRY SINGLES

SINGLE OF THE YEAR

I Told You So • Randy Travis (Warner Bros.)

TOP 50 SINGLES

1. I Told You So • Randy Travis (Warner Bros.)
2. Fallin' Again • Alabama (RCA)
3. Eighteen Wheels And A Dozen Roses • Kathy Mattea (Mercury/PolyGram)
4. I'll Always Come Back • K.T. Oslin (RCA)
5. Bluest Eyes In Texas • Restless Heart (RCA)
6. Too Gone Too Long • Randy Travis (Warner Bros.)
7. Tennessee Flat Top Box • Rosanne Cash (Columbia)
8. If You Could Change Your Mind • Rosanne Cash (Columbia)
9. Cry, Cry, Cry • Highway 101 (Warner Bros.)
10. Addicted • Dan Seals (Capitol)
11. Joe Knows How To Live • Eddy Raven (RCA)
12. I'll Leave This World Lovin' You • Ricky Van Shelton (Columbia)
13. Baby I'm Yours • Steve Wariner (MCA)
14. I Should Be With You • Steve Wariner (MCA)
15. Runaway Train • Rosanne Cash (Columbia)
16. What She Is • Earl Thomas Conley (RCA)
17. That's What Your Love Does To Me • Holly Dunn (MTM)
18. I Won't Take Less Than Your Love • Tanya Tucker/Paul Davis/ Paul Overstreet (Capitol)
19. I'm Gonna Get You • Eddy Raven (RCA)
20. Just Say Yes • Highway 101 (Warner Bros.)
21. Darlene • T. Graham Brown (Capitol)
22. Shouldn't It Be Easier Than This • Charley Pride (16th Avenue)
23. Love Will Find Its Way To You • Reba McEntire (MCA)
24. If It Don't Come Easy • Tanya Tucker (Capitol)
25. The Wanderer • Eddie Rabbitt (RCA)
26. New Shade Of Blue • Southern Pacific (Warner Bros.)
27. Give A Little Love • The Judds (RCA/Curb)
28. Strong Enough To Bend • Tanya Tucker (Capitol)
29. Twinkle, Twinkle Little Star • Merle Haggard (Epic)
30. Don't We All Have The Right • Ricky Van Shelton (Columbia)
31. Honky Tonk Moon • Randy Travis (Warner Bros.)
32. Baby Blue • George Strait (MCA)
33. Life Turned Her That Way • Ricky Van Shelton (Columbia)
34. I Wanna Dance With You • Eddie Rabbitt (RCA)
35. Gonna Take A Lot Of River • Oak Ridge Boys (MCA)
36. Old Folks • Ronnie Milsap/Mike Reid (RCA)
37. Face To Face • Alabama (RCA)
38. Talkin' To The Wrong Man • Michael Martin Murphey/Ryan Murphey (Warner Bros.)
39. Summer Wind • Desert Rose Band (MCA/Curb)
40. Turn It Loose • The Judds (RCA/Curb)
41. Famous Last Words Of A Fool • George Strait (MCA)
42. Young Country • Hank Williams, Jr. (Warner Bros./Curb)
43. Streets Of Bakersfield • Dwight Yoakam/Buck Owens (Reprise)
44. Untold Stories • Kathy Mattea (Mercury/PolyGram)
45. Set 'Em Up, Joe • Vern Gosdin (Columbia)
46. Sunday Kind Of Love • Reba McEntire (MCA)
47. Goin' Gone • Kathy Mattea (Mercury/PolyGram)
48. I Couldn't Leave You If I Tried • Rodney Crowell (Columbia)
49. It's Such A Small World • Rodney Crowell/Rosanne Cash (Columbia)
50. I'll Pin A Note On Your Pillow • Billy Joe Royal (Atlantic)



Cash Box December 31, 1988

• A • W • A • R • D • S •

TOP 50 COUNTRY ALBUMS

TOP 50 ALBUMS

1. Always And Forever • Randy Travis (Warner Bros.)
2. Wild Eyed Dream • Ricky Van Shelton (Columbia)
3. Old 8 x 10 • Randy Travis (Warner Bros.)
4. King's Record Shop • Rosanne Cash (Columbia)
5. If You Ain't Lovin' (You Ain't Livin') • George Strait (MCA)
6. 80's Ladies • K.T. Oslin (RCA)
7. Reba • Reba McEntire (MCA)
8. The Royal Treatment • Billy Joe Royal (Atlantic)
9. Wild Streak • Hank Williams, Jr. (Warner Bros./Curb)
10. Born To Boogie • Hank Williams, Jr. (Warner Bros./Curb)
11. Chill Factor • Merle Haggard (Epic)
12. Chiseled In Stone • Vern Gosdin (Columbia)
13. Shadowland • k.d. lang (Sire)
14. Buenas Noches From A Lonely Room • Dwight Yoakam (Reprise)
15. Untasted Honey • Kathy Mattea (Mercury/PolyGram)
16. The Last One To Know • Reba McEntire (MCA)
17. Highway 101 • Highway 101 (Warner Bros.)
18. Love Me Like You Used To • Tanya Tucker (Capitol)
19. Greatest Hits, Vol. II • George Strait (MCA)
20. Diamonds And Dirt • Rodney Crowell (Columbia)
21. Alabama Live • Alabama (RCA)
22. Greatest Hits • The Judds (RCA/Curb)
23. Hillbilly Deluxe • Dwight Yoakam (Warner Bros./Reprise)
24. Just Us • Alabama (RCA)
25. Big Dreams In A Small Town • Restless Heart (RCA)
26. One Time, One Night • Sweethearts of the Rodeo (Columbia)
27. River Of Time • Michael Martin Murphey (Warner Bros.)
28. Pontiac • Lyle Lovett (MCA/Curb)
29. The Best • Dan Seals (Capitol)
30. Don't Close Your Eyes • Keith Whitley (RCA)
31. Rage On • Dan Seals (Capitol)
32. 101 2 • Highway 101 (Warner Bros.)
33. Comin' Home To Stay • Ricky Skaggs (Epic)
34. Lovin' Proof • Ricky Van Shelton (Columbia)
35. This Woman • K.T. Oslin (RCA)
36. Strong Enough To Bend • Tanya Tucker (Capitol)
37. Too Wild Too Long • George Jones (Epic)
38. I Should Be With You • Steve Wariner (MCA)
39. Trio • Dolly Parton/Linda Ronstadt/Emmylou Harris (Warner Bros.)
40. Heartland • The Judds (RCA/Curb)
41. Tired Of The Runnin' • The O'Kanes (Columbia)
42. Monongahela • Oak Ridge Boys (MCA)
43. Shelter From The Night • Exile (Epic)
44. Rainbow • Dolly Parton (Columbia)
45. Wheels • Restless Heart (RCA)
46. Cornerstone • Holly Dunn (MTM)
47. A Man Called Hoss • Waylon Jennings (MCA)
48. Storms Of Life • Randy Travis (Warner Bros.)
49. All Keyed Up • Becky Hobbs (MTM)
50. Maple Street Memories • The Statler Brothers (Mercury/PolyGram)



VOCALIST

1. Randy Travis (Warner Bros.)
2. Ricky Van Shelton (Columbia)
3. George Strait (MCA)
4. Steve Wariner (MCA)
5. Eddy Raven (RCA)
6. Eddie Rabbit (RCA)
7. Ronnie Milsap (RCA)
8. Earl Thomas Conley (RCA)
9. T. Graham Brown (Capitol)
10. Hank Williams, Jr. (Warner Bros./Curb)

A · W · A · R · D · S ·

COUNTRY SINGLES

**FEMALE VOCALIST**

1. Rosanne Cash (Columbia)
2. Tanya Tucker (Capitol)
3. Kathy Mattea (Mercury/PolyGram)
4. Reba McEntire (MCA)
5. Holly Dunn (MTM)
6. K.T. Oslin (RCA)
7. Patty Loveless (MCA)
8. Barbara Mandrell (Capitol)
9. Becky Hobbs (MTM)
10. Crystal Gayle (Warner Bros.)

NEW FEMALE VOCALIST

Patty Loveless (MCA)

MALE BREAKOUT • SINGLES

Tim Malchak (Alpine)

FEMALE BREAKOUT • SINGLES

Becky Hobbs (MTM)

NEW VOCAL GROUP • SINGLES

The McCarters (Warner Bros.)

NEW VOCAL DUO • SINGLES

The Sanders (Airborne)

**VOCAL GROUP**

1. Highway 101 (Warner Bros.)
2. Alabama (RCA)
3. Restless Heart (RCA)
4. Desert Rose Band (MCA/Curb)
5. Oak Ridge Boys (MCA)

VOCAL DUET

1. The Judds (RCA/Curb)
2. Sweethearts of the Rodeo (Columbia)
3. Foster and Lloyd (RCA)
4. The O'Kanes (Columbia)
5. Bellamy Brothers (MCA/Curb)

NEW MALE VOCALIST

Larry Boone (Mercury/PolyGram)

SINGLE LABELS

1. RCA
2. Warner Bros.
3. MCA
4. Columbia
5. Capitol

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COMPOSER OF THE YEAR

Don Schlitz

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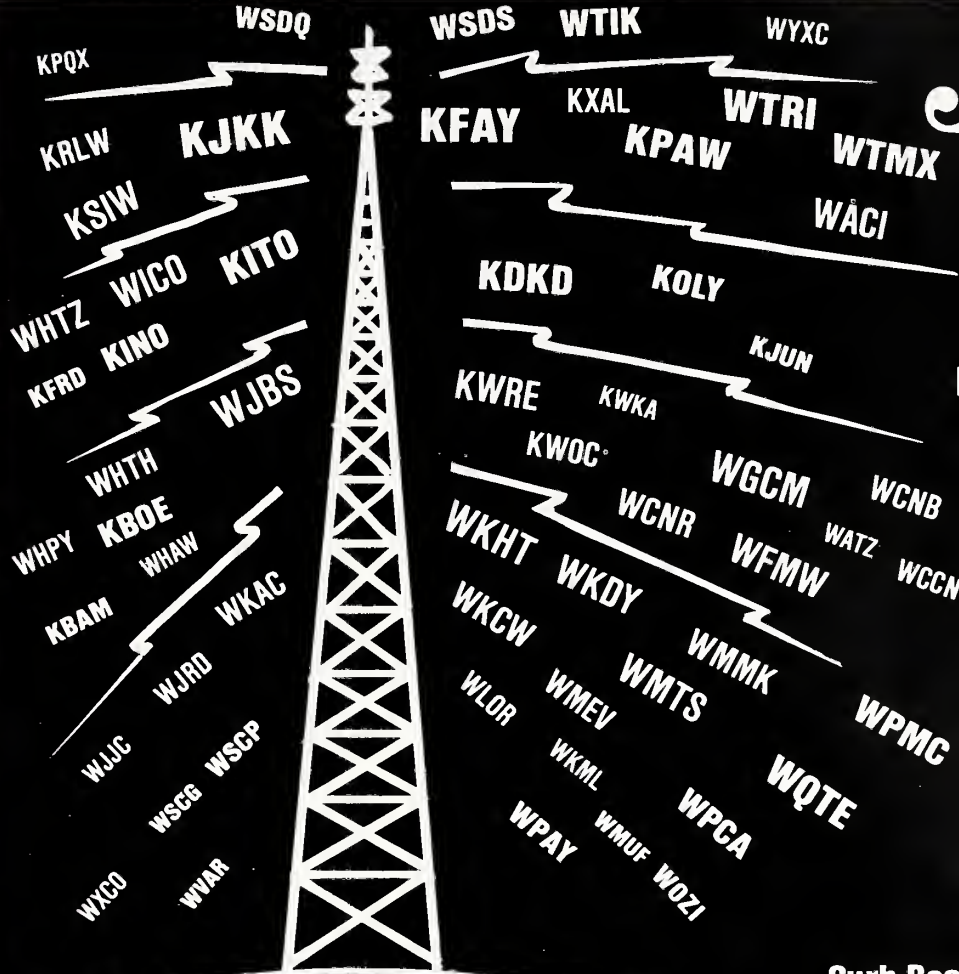
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COUNTRY ALBUMS

NEW VOCAL GROUP
The McCarters (Warner Bros.)

NEW MALE VOCALIST
Jo-El Sonnier (RCA)

NEW VOCAL DUET
Foster and Lloyd (RCA)

NEW FEMALE VOCALIST
k.d. lang (Sire)

VOCAL DUET
1. The Judds (RCA/Curb)
2. Sweethearts of the Rodeo (Columbia)
3. The O'Kanes (Columbia)
4. Bellamy Brothers (MCA/Curb)
5. Foster and Lloyd (RCA)

ALBUM LABEL
1. Warner Bros.
2. Columbia
3. MCA
4. RCA
5. Capitol

ALBUM OF THE YEAR
Always And Forever • Randy Travis (Warner Bros.)



FEMALE VOCALIST

1. Reba McEntire (MCA)
2. K.T. Oslin (RCA)
3. Rosanne Cash (Columbia)
4. Tanya Tucker (Capitol)
5. k.d. lang (Sire)
6. Kathy Mattea (Mercury/PolyGram)
7. Dolly Parton (Columbia)
8. Holly Dunn (MTM)
9. Becky Hobbs (MTM)
10. Patty Loveless (MCA)

MALE VOCALIST

1. Randy Travis (Warner Bros.)
2. Ricky Van Shelton (Columbia)
3. Hank Williams, Jr. (Warner Bros./Curb)
4. George Strait (MCA)
5. Billy Joe Royal (Atlantic)
6. Dwight Yoakam (Reprise)
7. Merle Haggard (Epic)
8. Vern Gosdin (Columbia)
9. Dan Seals (Capitol)
10. Rodney Crowell (Columbia)

VOCAL GROUP

1. Alabama (RCA)
2. Highway 101 (Warner Bros.)
3. Restless Heart (RCA)
4. Dolly Parton, Linda Ronstadt, Emmylou Harris (Warner Bros.)
5. Oak Ridge Boys (MCA)

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COUNTRY INDIES

■ RISING STARS

HEARTLAND

When it comes to rising stars, this group apparently needs no "hype". Heartland is composed of four talented singers from West Virginia. Pictured (from left) are **Charles Lockhart**, bass; **Stan Neumann**, baritone; **Mark Carman**, lead; and **Larry Allman**, tenor. And, country radio has "taken" to these guys like a duck to water.



Heartland released their first single, "New River", earlier this year. It charted almost immediately for them. Furthermore, it surprised a lot of people by climbing to #69 on the Top 100 chart. But, you ain't heard nothin' yet! Their second (current) single, "Makin' Love To Dixie", enters the **Top 40** this week on the **Cash Box Top 100** chart! Now, the ducks in the water have made a **big splash!**

Heartland's smooth, rich harmonies blend together like colors in a master painting. They create vibrant and energetic sounds which are, no doubt, easily recognizable and appealing to country music fans around the nation.

Lead singer, **Mark Carman**, has also proven to be a fine producer and writer. Both singles have been co-produced by Carman and **Dirk Johnson**. And, Carman penned "New River" alone.

The group has a competent staff and crew backing them in their career. It has been a super start for four very personable gentlemen who came together from widely varying backgrounds...car salesman, coal miner, contractor and school teacher.

The governor of West Virginia has already bestowed honors on the group for the "New River" song. Now, it looks like the listeners of country music, nationally, have honored them with a Top 40 record. Heartland has captured the hearts of the land! These guys are on the way to making a "major" splash before they know it. Currently, they record for Tra-Star Records.

Joe Henderson

■ INDIE LP REVIEW

□ **JESSE WINCHESTER** • Humour Me 195 Sugar Hill (SH-1023) • Producer: J. Winchester-B.V. Dick

Winchester's LP *Humour Me* tickled this reviewer's fancy this week with its insightful songwriting and whimsical melodies. The Memphis-born artist, who we haven't heard from since 1981, has come back with an enthralling vengeance. His intuitive efforts explore relationships from beginning, ("I Want To Mean Something To You") to end, ("I Don't Think You Love Me Anymore"). His soft-spoken vocals belie a strength of sincerity and understanding. Other hot cuts: "If I Were Free", "They Just Can't Help Themselves", "Too Weak To Say Goodbye" and "Humour Me".



RAPPIN' WITH THE WRITERS

■ KENT BLAZY

Kent Blazy was born in Woodstock, New York, but he grew up in Lexington, Kentucky. His love of music has been lifelong. Kent began playing guitar after hearing **Roger McGuinn** play 12-string guitar with the **Byrds**.

Kent started performing in high school with local bands. The money he earned helped put him through the University of Kentucky. When he began performing six nights a week, some of the older musicians gave him an education in the schools of **George Jones**, **Merle Haggard** and **Buck Owens**.

Kent says, "In the next five years, I worked with country, rock, bluegrass and jazz bands with the goal of learning all I could about all types of music. During that time, I performed with **Pure Prairie League** and toured Canada for two years with the great songwriter, **Ian Tyson**. In 1980, en-

COUNTRY INDIES CHART

1	Making Love To Dixie Heartland (Tra-Star)	1	8	25	There's A Warm Fire Burning Randy Allan (L'I'll Bill)	DEBUT
2	I'd Do It All Over Again Ray Price (Step One)	2	7	26	Homemade Cookin' Coates Twins (Tentex)	36 3
3	It's Gonna Be Love Mark Gray & Bobbi Lace (615)	3	7	27	Tapping At Your Window Len Monahan (Red Dog)	DEBUT
4	Cry Baby, Baby Cry Marcy Carr (OL)	4	4	28	Give Me Love Gary Ray (Lamon)	DEBUT
5	Can I Just Call You Now And Then Billy Walker (Step One)	6	3	29	Golden Rings And Twisted Candles Terry (Allagash)	34 2
6	If I Were You I'd Fall In Love With Me Hank Thompson (Step One)	7	4	30	The Fix April (Yellow Jacket)	28 5
7	That Old Familiar Feeling Lisa Childress (True)	DEBUT		31	My Baby Left Me Cerrito (Soundwaves)	5 6
8	Tell It Like It Is Sammy Sadler (Evergreen)	44	2	32	(Turn Me Loose And) Let Me Swing The Swing Shift Band (Step One)	14 9
9	I Need Somebody Bad Narvel Felts (Evergreen)	15	2	33	Photographic Memory Billy Mata (BGM)	DEBUT
10	I'm Positive I Love You Roger Rone (LDR)	12	5	34	It's Too Early To Cry In My Beer Allen Karl (Sundial)	39 3
11	The Letter Michelle Lynn (Master)	13	3	35	The Love Of My Life Dawn Schutt (Cypress)	8 7
12	I'm Goin' Home Dave Dudley (New Dixie)	11	6	36	Come On Home Peggy Walker (Charta)	43 3
13	You And Saturday Morning Dusty Martin (Sound Track)	16	3	37	Coal Miners Son Mack Vickery & Jim Vest (NCP)	DEBUT
14	Starting All Over Again Rozzy Bailey (SOA)	17	4	38	Why Can't I Drive You From My Mind Marilyn Ortlieb (Door Knob)	35 6
15	Ramblin' Man Ernie Welch (Duck Tape)	DEBUT		39	I Can't Say No Teresa Kennedy (D & T)	10 5
16	Love Is Gonna Live Here Keystone (Hummingbird Of Clover)	20	2	40	I Fell In Love Up To My Heart Ron Roberts (Rose King)	DEBUT
17	Where Was I Ray Pack (Happy Man)	18	6	41	Two Hearts Jon Washington (Door Knob)	DEBUT
18	Sittin' At The Kitchen Table Justin Wright (Bear)	48	2	42	You Never Told Me Savannah Ashley (Tug Boat)	DEBUT
19	You Only Love Me When I'm Leavin' Ellen Lee Miller (Golden Trumpet)	DEBUT		43	Round Trip Ticket Jumpin' Boots (Playback)	19 4
20	Lovelight The Family Band (Playback)	32	2	44	Lovin' You Bob and Marcy (Home Town)	21 6
21	I'm Leaving The Leaving Up To You Jane Russell (L'I'll Bill)	30	2	45	If I Were You Sandy Garwood (Bitter Creek)	29 5
22	Men With Broken Hearts Charley Hager (Killer)	9	5	46	My Heart Won't Let You Go Jodi LaVern (L'I'll Bill)	31 6
23	An Empty Glass Gary Stewart (Hightone)	33	4	47	Me, Myself And I Debbie Dukes (GBS)	22 5
24	Wrong Train Judy Lindsay (Gypsy)	37	2	48	Time For Lovin' David Rogers (GBS)	41 2
				49	Hold Your Fire Ross Lewis (Wolf Dog)	26 5

couraged by **Mark Gray**, I moved to Nashville to pursue my main love, songwriting." The very next year, **Gary Morris** cut Kent's song "Headed For A Heartache" and took it to #8 on the national charts. That's where Kent's successful career began. Since then, such artists as **Tom Jones**, **Exile**, **Crystal Gayle**, **Shelly West**, **Mark Gray**, **Moe Bandy**, **Donna Fargo**, **Wayne Massey**, **Leon Everette**, **Bandana**, the **Wright Brothers**, **Tom Wopat**, **John Wesley Ryles**, **Charly McClain** and **T. Graham Brown** have recorded his songs.

"I have enjoyed the opportunity to develop my craft by co-writing with the people I have met in Nashville. But, recently, I have concentrated on writing alone and getting back to the heart of the music. I have also been concentrating on increasing my knowledge of song production and engineering."

Kent Blazy is an adept student of his profession. In a never-ending search for more knowledge, Kent has piled up an impressive list of accomplishments along the way.

Joe Henderson

CREDITS:

"Headed For A Heartache"...Gary Morris

"T.L.C."...Tom Jones

"Old Desperado"...Moe Bandy

"Best Love I Never Had"...T. Graham Brown

"Down The Road"...The Forester Sisters; Charly McClain



· A · W · A · R · D · S ·

COUNTRY INDIES



FEMALE VOCALIST
 1. Lisa Childress (True)
 2. Bobbi Lace (615)
 3. Lynn Tyndall (Evergreen)



VOCAL GROUP
 1. Southern Reign (Step One)
 2. The Shoppe (CCR)
 3. Shurfire (Air)

MALE VOCALIST
 1. Ray Price (Step One)
 2. Tim Malchak (Alpine)
 3. Don Malena (Maxima)

INDIE SINGLE OF THE YEAR
 Not A Night Goes By • Tim Malchak (Alpine)

VOCAL DUET
 1. The Kendalls (Step One)
 2. Mark Gray and Bobbi Lace (615)
 3. Bobby G. Rice and Perry LaPointe (Door Knob)

LEN MONAHAN



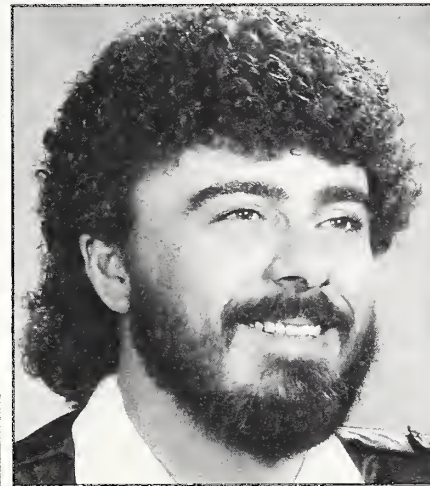
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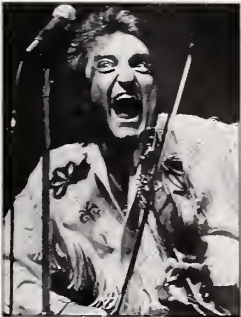
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THE COAST TO COAST HIGH-BIAS AWARDS

LA Didya ever watch the Grammys—or any such awards program for that matter—and say to yourself *gee, if only I decided the winners*. Well, I've opted to take this space and present my first annual "High Bias" awards.

Self-indulgent? Maybe. But I've always wanted to do this...

So here goes:

• **Album of the Year** honors would have to go to **Marti Jones'** incredible *Used Guitars* (A&M). Jones, along with producer **Don Dixon**, created one of the most infectious and memorable pop albums of the past few years. A triumph.

• **The Balancing Act** would easily cop the trophy for **Best Album by a Duo or Group** for their brilliant *Curtains* (I.R.S.). On the album, this L.A. band couples intelligent lyrics with irresistible musical stylings to create, as our own **Joe Williams** wrote "one of the best of the year." Now if only the press would release them from the "Nu Folk" tag.

• **Best Sophisticated Pop Album** goes to **Sam Phillips** for her self-titled infectious slice of Americana (Virgin). Phillips, along with producer **T Bone Burnett**, fashioned an album with enough hooks for a weekend fishing party.

• **Best Live Album** we give to **Don Dixon** for *Chi-Town Budget Show*. A concert originally aired live on Chicago radio station WXRT was edited down and released as part of Restless Records' CD-only "Performance Series."

• **Best Debut Album** would have to go to **Tracy Chapman** for her stunning self-titled Elektra debut LP. Chapman's staggering success not only opened the doors for other left-of-center female vocalists such as **Michelle Shocked**, but it landed her a coveted spot on the successful Amnesty International tour alongside such luminaries as **Bruce Springsteen** and **Peter Gabriel**.

• In a **Most Promising Debut Artist** category, we would have to give the nod to Island recording artist **Melissa Etheridge**, who released her first album this year. Her debut album lacked some of the raw power found in her live performances, yet it did contain an AOR winner in "Bring Me Some Water."

• **Most Overlooked Album** goes to **Sam Brown's** stunning, but for the most part unnoticed, *Stop* (A&M). Brown sings sassy and sultry torch/pop tunes that make a lasting impression—tailor-made for Top 40.

• Epic's **Living Colour** easily cop the **Most Misunderstood Album** award for their brilliant debut, *Vivid*. Don't be afraid to call it rock & roll...

• **Best Country Performer** would go to **Rodney Crowell**, who, this past year released *Diamonds & Dirt* (Columbia)—his finest LP yet. Crowell left behind the AOR leanings found on his last effort, *Street Language*, and scored with his first #1 single as an artist, "It's Such A Small World."

• **Best Country Album** goes to **k.d. lang** for *Shadowland: The Owen Bradley Sessions* (Sire). For her second major label outing, lang opted to join forces with legendary producer **Owen Bradley** for an irresistible package of traditional country and heart-wrenching blues.

• **The Wagoners** win **Best Debut Country Album** honors for *Stout and High* (A&M). These four young guns (average age: 21) resisted any pop crossover pressure and were signed as A&M's first-ever country band.

• **Best Live Performance** nod goes to **Rosanne Cash's** Roxy appearance (January 11). *Rolling Stone* quipped about this particular performance: "Cash showed that she might well be the finest female singer in pop music today." We couldn't agree more.

• There's a tie in the award for **Best Compilation Album**—we couldn't decide between **The Ramones' Ramones Mania** (Sire) or **The Flying Burrito Brothers' The Best of the Flying Burrito Brothers** (A&M). Buy them both.

• Another tie, this time in the **Best Comeback by Someone Who Never Really Left** category: Both **David Lindley's Very Greasy** (Elektra) and **Graham Parker's The Mona Lisa's Sister** (RCA) seemed to qualify.

• **Single of the Year** goes to **Robbie Robertson's** "Somewhere Down the Crazy River" (Geffen). This single, off Robertson's album of last year, paints vivid visual imagery behind a lush musical backdrop. Close your eyes and listen.

• **Best Single Off a Stiff Album** goes to **House of Schock's** "Middle of Nowhere" from their self-titled Capitol debut. Although the album floundered, this single proved to be one of the most vastly ignored shoulda-been hits in years.

• We are pleased to announce that the award for **Worst Cover Tune of the Year** goes to **Kylie Minogue's** massacre of "LocoMotion" (Geffen). **Little Eva** she ain't (hell, she ain't even **Grand Funk!**).

• We had a tough time with the **Let's Just Call It Country & Forget About It** category—with such artists as **Lyle Lovett**, **Rosanne Cash** and **Steve Earle** in the running—but we opted to give it to **Darden Smith** for his Epic debut LP.

• **The Shut Up Already** award goes to **The Primitives**. Enough said.

• **Exile On Main Street' Wanna-Be of the Year** award would have to go to **U2's** multi million dollar back-to-basics *Rattle and Hum* (Island).

• Our pick for **Band to Watch in 1989** goes to **Show of Hands**, whose I.R.S. Records debut will be out early next year.

• **The Hurry Back, We Need You** award goes to **Nick Lowe** in a heartbeat.

• **Pop Producer of the Year** goes to—who else?—**Don Dixon**.

• **Tony Brown** cops **Country Producer** honors.

• **Major Label of the Year** goes to **A&M** for their exceptionally strong commitment to developing artists.

• **Rough Trade** cops **Indie Label of the Year** for their consistent and diverse releases and devotion to their artists.

• **Honorable Mention Awards**: Unfortunately, space wouldn't permit us to write about groovy albums by **Joan Armatrading**, **Edie Brickell & New Bohemians**, **T Bone Burnett**, **Crowded House**, **The Del-Lords**, **Thomas Dolby**, **Steve Earle**, **Fairground Attraction**, **The Godfathers**, **John Hiatt**, **In Tua Nua**, **Los Lobos**, **Reckless Sleepers**, **R.E.M.**, **Michelle Shocked**, **The Smithereens**, **Take 6**, **Velvet Elvis**, **Voice of the Beehive**, **Dwight Yoakam** and **X**.

Tom DeSavia

NY

Sometimes the two halves of this page discuss what our respective columns will contain from week to week. Usually there isn't much overlap: Mr. DeSavia tends to like the country-twangy stuff, I go for the more, um, alternative end of the spectrum. Different strokes for different folks. This time, he told me about the "self-indulgent thing" (is that a Bush-ism?) [*No, it isn't. —Mr. DeSavia*], and it sounded better than what I had, so imitation is the sincerest form of flattery, right? Following are the East Coast "High Bias" awards, with a few variations, because I couldn't pick a good country record if it jumped up and bit me.

• **Album of the Year**: Hmmm. This is tough. But since this is the self-indulgent list, my nomination has to go to **the Cocteau Twins**, for *Blue Bell Knoll*. This record can keep me sane on daily subway commutes, and that is saying something.

• **Best Sophisticated Pop Album**: **Marc Almond's The Stars We Are**. This is sophistication bordering on decadence, from a man who has seen it all and lived to tell the story. Glorious.

• **Best Live Album**: Major difference of opinion on this one: I think *Rattle and Hum* is **U2** the way they are supposed to sound. I liked the film as well, but that could have been the company.

• **Best Debut Album**: Easy choice. **Tracy Chapman**. 'Nuff said.

• **Most Promising Debut Album**: **Ultra Vivid Scene's** album of the same name. This was done entirely by **Kurt Ralske**, who at that point was Ultra Vivid Scene. He is, however, in the process of putting a proper band together, and the sky is the limit.

• **Most Overlooked Album**: **Lloyd Cole and the Commotions' Mainstream**.

• **Most Misunderstood Album**: **Wire's A Bell Is a Cup Until It Is Struck**. Wire prides itself on never sounding the same from record to record, and that tends to confuse the sort of people who eat cornflakes for breakfast every morning.

• **Best Live Performance**: **Peter Murphy** at The Beacon Theater.

• **Best Comeback by Someone Who Never Really Left**: **UB40**, for *UB40*.

• **Best Compilation**: *Eponymous*. Especially compared to *Green*. This band has three, count 'em, three singles on the alternative charts. Do I really need to mention names?

• **Single of the Year**: I have to agree with Tom on this one. **Robbie Robertson's** "Somewhere Down The Crazy River" is a phenomenal piece of work, and using **Sammy BoDean** on backing vocals was an inspiration.

• **Best Comedy Record**: **Dennis Miller's Off White Album**. This man is funny.

• **Worst Comedy Record**: **Sam Kinison, Have You Seen Me lately?** This man is not funny.

• **Shut Up Already**: **Kylie Minogue**. Who told this girl she should sing?

• **Hurry Back, We Need You: The Cure**. Just the thing when the existential dread sets in, and I'm tired of listening to all the old albums. I'm told the next one is going to be less *Kiss Me*-esque chart fodder and more *Pornography*-ish melodrama. Cool.

• **Major Label of the Year**: **RCA**, for picking up most of the **Beggars Banquet** artists.

• **Indie Label of the Year**: This one is a tie between **4AD** and **Rough Trade**.

• **Best Cover Tune**: **Cowboy Junkies' "Sweet Jane."**

• **Worst Cover Tune**: **Will to Power's "Freebird/Baby I Love Your Way."** What is this?

• **Best Christmas Tune**: **The Serious Brothers**, "It's Another Joyful Elvis Presley Christmas." This will probably go down in history as the Year of Elvis, and here's the song that just sorta puts the icing on the cake.

• **Honorable Mentions**: Too numerous to mention, but off the top: **Sonic Youth**, *Daydream Nation*; **National People's Gang**, *The Hard Swing*; **Game Theory**, *Two Steps From the Middle Ages*; **Full Time Men**, *Your Face, My Fist*; **Dead Milkmen**, *Beezlebubba*; **National Velvet**, self-titled; **Shriekback**, *Go Bang!*; ad infinitum.

Karen Woods

CRITICAL DECISIONS

Cash Box staffers pick their top 10 elpees of the year

CYNTHIA BANTA • Circulation

1. Anita Baker: *Giving You The Best That I Got* (Elektra)
2. Sade: *Stronger Than Pride* (Epic)
3. Al Jarreau: *Heart's Horizon* (Reprise)
4. Luther Vandross: *Any Love* (Epic)
5. Sheena Easton: *The Lover In Me* (MCA)
6. John Lennon: *Imagine: Original Motion Picture Soundtrack* (Capitol)
7. Tracy Chapman: *Tracy Chapman* (Elektra)
8. Various Artists: *Cocktail: Original Motion Picture Soundtrack* (Elektra)
9. Crosby, Stills, Nash & Young: *American Dream* (Atlantic)
10. Paul Simon: *Negotiations And Love Songs: 1971-1986* (Warner Bros.)

BRAD BUCHSBAUM • Research

1. Prince: *The Black Album* (Bootleg)
2. Pixies: *Surfer Rosa* (Rough Trade/4AD)
3. Crowded House: *Temple Of Low Men* (Capitol)
4. Big Dipper: *Craps* (Homesstead)
5. Marti Jones: *Used Guitars* (A&M)
6. The Balancing Act: *Curtains* (I.R.S.)
7. k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)
8. Sonic Youth: *Daydream Nation* (Enigma/Blast First)
9. Graham Parker: *The Mona Lisa's Sister* (RCA)
10. The Waterboys: *Fisherman's Blues* (Chrysalis)

TOM CHEYNEY • Contributor

- (listed alphabetically by artist)
- Brave Combo: *Humansville* (Rounder)
 - Gilberto Gil: *Soy Loco Por Ti, America* (Braziloid)
 - Huayacaltia: *Caminos* (ROM)
 - Kassav': *Vini Pou* (Columbia)
 - Ziggy Marley & The Melody Makers: *Conscious Party* (Virgin)
 - Najma: *Qareeb* (Shanachie)
 - Pogues: *If I Should Fall From Grace With God* (Island)
 - David Rudder & Charlie's Roots: *Haiti* (Sire/WB)
 - Shinehead: *Unity* (Elektra)
 - Zani Diabate & Super Djata Band: *Super Djata* (Mango)

KEVIN COOGAN • Pop Albums Research

- (listed alphabetically by artist)
- Alpha Blondy & The Wailers: *Jerusalem* (Shanachie)
 - Eazy-E: *Eazy-Duz-It* (Ruthless/Priority)
 - Fishbone: *Truth And Soul* (Columbia)
 - Ice-T: *Power* (Sire/WB)
 - Jane's Addiction: *Nothing's Shocking* (Warner Bros.)
 - Ziggy Marley & The Melody Makers: *Conscious Party* (Virgin)

- Prince: *Lovesexy* (Paisley Park/WB)
- Keith Richards: *Talk Is Cheap* (Virgin)
- Walter "Wolfman" Washington: *Out Of The Dark* (Rounder)
- The Waterboys: *Fisherman's Blues* (Chrysalis)

TOM DE SAVIA • Los Angeles Editor

1. Marti Jones: *Used Guitars* (A&M)
2. The Balancing Act: *Curtains* (I.R.S.)
3. Don Dixon: *Chi-Town Budget Show* (Restless—CD only)
4. Sam Phillips: *The Indescribable Wow* (Virgin)
5. Rodney Crowell: *Diamonds & Dirt* (Columbia)
6. Tracy Chapman: *Tracy Chapman* (Elektra)
7. Voice Of The Beehive: *Let It Bee* (London/PolyGram)
8. Sam Brown: *Stop* (A&M)
9. The Smithereens: *Green Thoughts* (Enigma/Capitol)
10. The Waterboys: *Fisherman's Blues* (Chrysalis)

SPENCER ELDRIDGE • Production

1. The Pogues: *If I Should Fall From Grace With God* (Island)
2. Fishbone: *Truth And Soul* (Columbia)
3. The Ramones: *Ramones Mania* (Sire/WB)
4. k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)
5. Various Artists: *Delicious Vinyl Sampler* (Delicious Vinyl)
6. Various Artists: *Stay Awake* (A&M)
7. Metallica: *...And Justice For All* (Elektra)
8. Broken Homes: *Straight Line Through Time* (MCA)
9. Iggy Pop: *Instinct* (A&M)
10. Patti Smith: *Dream Of Life* (Arista)

GENE FERRITER • Chart Coordinator

- (listed alphabetically by artist)
- Michel Camilo: *Michel Camilo* (Portrait/CBS)
 - Toni Childs: *Union* (A&M)
 - Thomas Dolby: *Aliens Ate My Buick* (EMI-Manhattan)
 - Fishbone: *Truth And Soul* (Columbia)
 - The Bill Frisell Band: *Lookout For Hope* (ECM)
 - Marti Jones: *Used Guitars* (A&M)
 - Hugh Marsh: *Shaking The Pumpkin* (Soundwings/Duke Street)
 - Toots Thielemans: *Only Trust Your Heart* (Concord)
 - Various Artists: *Delicious Vinyl Sampler* (Delicious Vinyl)
 - Carl Verheyen Group: *No Borders* (CMG)

KARLA FRANKLIN • Research

1. The Sugarcubes: *Life's Too Good* (Elektra)
2. Hugh Cornwell: *Wolf* (Virgin)

3. Keith Richards: *Talk Is Cheap* (Virgin)
4. The Godfathers: *Birth School Work Death* (Epic)
5. Sinéad O'Connor: *The Lion And The Cobra* (Chrysalis)
6. Prince: *Lovesexy* (Paisley Park/WB)
7. Morrissey: *Viva Hate* (Sire/WB)
8. The Ramones: *Ramones Mania* (Sire/WB)
9. U2: *Rattle And Hum* (Island)
10. Sade: *Stronger Than Pride* (Epic)

JANISS GARZA • Contributor

1. Jane's Addiction: *Nothing's Shocking* (Warner Bros.)
2. Megadeth: *So Far, So Good, So What?* (Capitol)
3. House Of Lords: *House Of Lords* (Simmons/RCA)
4. Dream Syndicate: *Ghost Stories* (Enigma)
5. Cheap Trick: *Lap Of Luxury* (Epic)
6. Slayer: *South Of Heaven* (Def Jam/Geffen)
7. Graham Parker: *The Mona Lisa's Sister* (RCA)
8. Broken Homes: *Straight Line Through Time* (MCA)
9. Voivod: *Dimension Hatross* (Noise/Epic)
10. Rock City Angels: *Young Man's Blues* (Geffen)

JIM GONZALEZ • Production Assistant

1. Karyn White: *Karyn White* (Warner Bros.)
2. Eazy-E: *Eazy-Duz-It* (Ruthless/Priority)
3. Guy: *Guy* (MCA)
4. Ready For The World: *Ruff 'N' Ready* (MCA)
5. Bobby Brown: *Don't Be Cruel* (MCA)
6. Sa-Fire: *Sa-Fire* (Cutting/Mercury)
7. Rob Base & D.J. E-Z Rock: *It Takes Two* (Profile)
8. Freddie Jackson: *Don't Let Love Slip Away* (Capitol)
9. Keith Sweat: *Make It Last* (Elektra)
10. J.J. Fad: *Supersonic-The Album* (Ruthless)

JOE HENDERSON • Director, Nashville Operations

1. Vern Gosdin: *Chiseled In Stone* (Columbia)
2. Hank Williams, Jr.: *Wild Streak* (Warner Bros./Curb)
3. Ricky Van Shelton: *Loving Proof* (Columbia)
4. K.T. Oslin: *This Woman* (RCA)
5. Dwight Yoakam: *Buenas Noches From A Lonely Room* (Reprise)
6. Becky Hobbs: *All Keyed Up* (MTM)
7. Highway 101: *101 2* (Warner Bros.)
8. Tanya Tucker: *Strong Enough To Bend* (Capitol)
9. Johnny Cash: *Water From The Wells Of Home* (Mercury/PolyGram)

10. George Strait: *If You Ain't Lovin' (You Ain't Livin')* (MCA)

KEVIN HUGHES • Country Research

1. Chicago: *19* (Reprise)
2. Vinnie Vincent Invasion: *All Systems Go* (Chrysalis)
3. Southern Pacific: *Zuma* (Warner Bros.)
4. Night Ranger: *Man In Motion* (MCA)
5. Restless Heart: *Big Dreams In A Small Town* (RCA)
6. Stryper: *In God We Trust* (Enigma)
7. Steve Wariner: *I Should Be With You* (MCA)
8. Toto: *The Seventh One* (Columbia)
9. David Slater: *Exchange Of Hearts* (Capitol)
10. Europe: *Out Of This World* (Epic)

LEE JESKE • New York Editor

- Top 10 Jazz Albums (listed alphabetically by artist)
- Betty Carter: *Look What I Got* (Verve)
 - Ornette Coleman & Prime Time: *Virgin Beauty* (Portrait/CBS)
 - Kenny Davern: *One Hour Tonight* (MusicMasters)
 - Dave Holland Trio: *Triplicate* (ECM)
 - Steve Lacy/Gil Evans: *Paris Blues* (Owl)
 - The Leaders: *Out Here Like This* (Black Saint)
 - Helen Merrill/Gil Evans: *Collaboration* (Emarcy)
 - Frank Morgan/McCoy Tyner: *Major Changes* (Contemporary)
 - Hermeto Pascoal: *So Nao Toca Quem Nao Quer* (Intuition)
 - Cassandra Wilson: *Blue Skies* (JMT)

LISA JOHNSON • Photo Editor

- (numbered relatively arbitrarily by Lisa)
1. (tie) Peter Murphy: *Love Hysteria* (Beggars Banquet/RCA)
 - The Pursuit Of Happiness: *Love Junk* (Chrysalis)
 - Voice Of The Beehive: *Let It Bee* (London/PolyGram)
 2. Soul Asylum: *Hang Time* (Twin Tone/A&M)
 3. Fairground Attraction: *The First of a Million Kisses* (RCA)
 4. The Smithereens: *Green Thoughts* (Enigma/Capitol)
 5. The Church: *Starfish* (Arista)
 6. Toad The Wet Sprocket: *Bread & Circus* (Abe's Records Ltd.)
 7. Various Artists: *Doing It For The Kids* (Creation)
 8. The House Of Love: *The House Of Love* (Creation/Relativity)
 9. Jane's Addiction: *Nothing's Shocking* (Warner Bros.)
- BOB LONG • Vice President**
1. Alexander O'Neal: *My Gift To You* (Tabu/CBS)
 2. Luther Vandross: *Any Love* (Epic)
 3. Anita Baker: *Giving You The Best That I Got* (Elektra)

4. Freddie Jackson: *Don't Let Love Slip Away* (Capitol)
5. Betty Wright: *Mother Wit* (Vision/Ms. B)
6. M.C. Hammer: *Let's Get It Started* (Capitol)
7. George Benson: *Twice The Love* (Warner Bros.)
8. Cherrelle: *Affair* (Epic)
9. Al B. Sure!: *In Effect Mode* (Warner Bros.)
10. Bobby Brown: *Don't Be Cruel* (MCA)

JULIUS ROBINSON • Associate Editor

1. Tracy Chapman: *Tracy Chapman* (Elektra)
2. Joni Mitchell: *Chalk Mark In A Rainstorm* (Geffen)
3. Toni Childs: *Union* (A&M)
4. Take 6: *Take 6* (Reprise/WB)
5. Fairground Attraction: *The First Of A Million Kisses* (RCA)
6. Edie Brickell & New Bohemians: *Shooting Rubberbands At The Stars* (Geffen)
7. Robert Plant: *Now & Zen* (EsParanza/Atlantic)
8. The Smithereens: *Green Thoughts* (Enigma/Capitol)
9. Dreams So Real: *Rough Night In Jericho* (Arista)
10. k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)

BUD SCOPPA • Editor In Chief

1. Graham Parker: *The Mona Lisa's Sister* (RCA)
2. Keith Richards: *Talk Is Cheap* (Virgin)
3. Crowded House: *Temple Of Low Men* (Capitol)
4. Basia: *Time And Tide* (Epic)
5. Pat McLaughlin: *Pat McLaughlin* (Capitol)
6. Traveling Wilburys: *Volume One* (Wilbury/WB)
7. k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)
8. Bangles: *Everything* (Columbia)
9. Brian Wilson: *Brian Wilson* (Sire/WB)
10. Toni Childs: *Union* (A&M)

CECILIA WALKER • Associate Editor

1. Lyle Lovett: *Pontiac* (MCA/Curb)
2. k.d. lang: *Shadowland: The Owen Bradley Sessions* (Sire/WB)

R&B

(Continued from page 26)

late their art, and an equal share of white artists who will not cater to the calculations of music marketers. These artists take the high road—the route of integrity. But there's a dilemma. In art, one is true to oneself, regardless. In business, you give the people what they want, regardless. So in the business of art, what does one do?

As an artist you face a simple choice: You can make a living with music straight from your heart, or make a killing with music based on the charts.

A few artists are successful with honest music. Tracy Chapman, **Al B. Sure!**, **Teddy Riley**. But such cases are extraordinary. In most cases, music is aimed, marketed.

If artists nobly choose to follow their instincts, then they must

3. Highway 101: *101 2* (Warner Bros.)

4. Rodney Crowell: *Diamonds & Dirt* (Columbia)

5. Tracy Chapman: *Tracy Chapman* (Elektra)

6. Voice Of The Beehive: *Let It Bee* (London/PolyGram)

7. Dwight Yoakam: *Buenas Noches From A Lonely Room* (Reprise)

8. Depeche Mode: *Music For The Masses* (Sire/WB)

9. The Wagoneers: *Stout & High* (A&M)

10. Keith Richards: *Talk Is Cheap* (Virgin)

JOE WILLIAMS • Copy Editor

(listed alphabetically by artist)
Big Dipper: *Craps* (Homestead)

Carnival Season: *Waiting For No One* (What Goes On)

Dinosaur Jr.: *Bug* (SST)

Game Theory: *Two Steps From The Middle Ages* (Enigma)

Gigolo Aunts: *Everybody Happy* (Coyote)

House Of Love: *House Of Love* (Creation/Relativity)

The Mice: *Scooter* (St. Valentine)

R.E.M.: *Green* (Warner Bros.)

The Verlaines: *Bird-Dog* (Homestead)

The Walkabouts: *See Beautiful Rattlesnake Gardens* (Popluma)

KAREN WOODS • Associate Editor

1. Pixies: *Surfer Rosa* (Rough Trade/4AD)

2. Cocteau Twins: *Blue Bell Knoll* (Capitol/4AD)

3. Go-Betweens: *16 Lovers Lane* (Capitol)

4. The Sugarcubes: *Life's Too Good* (Elektra)

5. Sonic Youth: *Daydream Nation* (Enigma/Blast First)

6. Peter Murphy: *Love Hysteria* (Beggars Banquet/RCA)

7. Ultra Vivid Scene: *Ultra Vivid Scene* (Rough Trade/4AD)

8. Dreams So Real: *Rough Night In Jericho* (Arista)

9. That Petrol Emotion: *End Of The Millenium Psychosis Blues* (Virgin)

10. Camper Van Beethoven: *Our Beloved Revolutionary Sweetheart* (Virgin)

settles for the level of commercial success their music earns. If they want more than that, then they must listen to the businessmen and give the people what they want. You can't have it both ways—it's either art or business. True, crossing over often produces bad art. But often, too, it's profitable bad art.

This is why to R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. "Wanna bite?" the serpent hisses to every artist. But consider: When an artist answers yes, that individual decision does not threaten the art of R&B. That choice jeopardizes only the veracity of that artist. Which means: The common claim that crossover jeopardizes R&B music is false. Crossover can claim an artist, not an art form.

Take **Whitney Houston**. Yes, she crosses over; yes, she's pop-

oriented; yes, her career is guided step-by-step by **Clive Davis**, the white president of her label. Yes, Davis approves her songs, determines how they'll be recorded and marketed, and yes, he takes a great deal of pride in what he has created—one of the biggest artists in history.

And yes, he knows how some blacks perceive what he's done. Davis himself was in the audience at this year's *Soul Train Music Awards*, as the raucous rabble in the rear of the room booed and hissed and ridiculed Whitney. Davis sat there stone-faced, staring straight ahead as the hostility rained down.

Was that treatment fair? Is such ridicule the just cost of crossover?

"To me Whitney Houston is in the great tradition of Diana Ross," noted one music observer in an interview. "That's not a negative. If that's what she wants to do, so be it."

The observer is **John Oates**, half of the duo **Hall & Oates**. He's an appropriate commentator because he and his partner have been so central to the history of crossover. As he explains:

"When we started in the early '60s, there weren't any rock & roll stations. [Stations] played whatever they could get. The music business was small, and rock & roll was just music." But the competition among radio stations increased, a station specialized in a certain style of music so it could convince advertisers that it reached a certain quality of listener. Introducing: formats. Thus, the segregation of radio: black radio, pop radio, rock radio, adult-contemporary radio.

As Philadelphia natives, Hall & Oates were influenced by the R&B-based Philly sound and other forms of black music, such as Stax, Volt and Motown. Consequently, they are pop singers with soul roots.

ROOTS

(Continued from page 20)

Shadowland in 1988. The album showcased lang's vocal brilliance on a variety of traditional country and blues tunes and solidified her importance in the country community.

It wasn't only the critics who felt that **Rodney Crowell's** *Diamonds & Dirt* (Columbia) was his finest LP to date—the breakthrough album also scored the artist two consecutive #1 country singles, his first-ever chart-toppers as a performer.

Throughout 1988, Rosanne Cash continued to bask in the success of her triumphant *King's Record Shop* LP—an album which yielded four consecutive #1 country singles—more than any female artist has ever done.

Randy Newman's *Land of Dreams*, his first album in five years, found the premier singer/songwriter in top form—as touching and satirical as ever.

John Hiatt's *Slow Turning* (A&M), continued to raise the profile of the veteran performer higher and higher. Sufficient radio airplay and an extensive touring schedule resulted in newfound fame for this acclaimed songwriter/singer.

A&M released two brilliant compilation albums chronicling the careers of **Phil Ochs** and the **Flying Burrito Brothers**—two of

"It seems only logical that the music we would make would cross over. It has to do with the way we perceive music," Oates says.

With hits like "Sara Smile" and "No Can Do," Hall & Oates created music that tied together audiences that had been splintered by the gentrification of radio.

The duo's success was an early step that made possible George Michael's conquest of the black album chart.

"George Michael having a #1 black album is a good thing," Oates said. "**Michael Jackson** has no boundaries. **Prince** is as much 'Little Richard' as 'Beatles.' I like to be open-minded about it—a good song is a good song. Right now it seems we're turning the corner. I'm perceiving that radio is being more open about just playing music. I'd like to think that Hall & Oates had something to do with that."

Continuing Oates' reasoning, one can see that crossover music might ultimately serve a higher purpose. Consider: In one generation, music was divided along racial and economic lines by the formatting of radio. In response, record companies and artists have tried to make music that ties the audience back together, music that crosses over those barriers. They are succeeding. Music is criss-crossing over left and right, re-uniting the artificially divided public. One hopes criss-crossover music can render obsolete the format mentality of radio stations. Perhaps by its calculated merging of styles, criss-crossover music will leave radio stations with little choice other than to play "just music."

Belma Johnson is the music critic for the Black Entertainment Television Network.

the more important and influential "roots" acts of the last 20 years. Both *The Best of Phil Ochs* and *Farther Along: The Best of the Flying Burrito Brothers* are painstakingly assembled representations of the music that proved as influential on popular music in the '60s as the punk movement did in the '80s.

Multi-instrumentalist **David Lindley** resurfaced with *Very Greasy* (Elektra), a great LP produced by long-time pal **Linda Ronstadt**.

L.A.'s own the **Balancing Act** released *Curtains*, a breakthrough album produced by **Gang of Four** alumnus **Andy Gill**.

Much ballyhooed comebacks by both **Steve Forbert** (*Streets of This Town*, Geffen) and **Patti Smith** (*Dream of Life*, Arista) failed to live up to the hype that preceded them, and both floundered commercially.

Warner Bros. recording artist **Chris Issak** made his acting debut with a bit part in **Jonathan Demme's** hit film *Married to the Mob* and contributed to the soundtrack LP. A new Issak LP is due in 1989.

Albums that failed to surface in 1988: **Rickie Lee Jones'** Geffen debut, Tom Petty's solo album (MCA), the long-rumored **Steely Dan** reunion, and the anticipated **Linda Ronstadt/Aaron Neville** collaboration.

Keith Richards

HOLLYWOOD PALLADIUM—It was entirely appropriate that Keith Richards, a man with perhaps rock & roll's most unerring sense of rhythm and *drive*, should command the stage of the Hollywood Palladium—the weathered performance palace where the mighty swing bands of Count Basie and Benny Goodman roared decades before. The battle cry was identical—“Rock the house tonight!”

The difference was that Richards—always the minimalist—swung out in front of a tightly wound, handpicked five-piece, consisting of bandleader/drummer/Richards co-writer Steve Jordan, longtime Stones sax stalwart Bobby Keys (who can forget the Richter-rattling jolt he sent through the middle of “Brown Sugar”?), keyboardist Ivan Neville, guitarist Waddy Wachtel and bassist Charley Drayton. Things cranked continuously from the opening crunch of “Take It So Hard” to the steamy reggae stagger of “Too Rude.” Guitar lovers rejoiced at the generous helpings of Keith's patented hybridization of Link Wray raunch and powerhouse Berry pickin'.

Keef and the lads offered wooly bully renditions of selections from the album, but also freely dipped into the past for some real crowd-pleasers. When Sarah Dash came out to lend her lungpower to the Al Green-flavored “Make No Mistake,” Keith's guitar worked in expert, soulful tandem with her churchy wail. She also shined a light with a bluesy “Time Is on My Side,” much closer (of course) to the Irma Thomas original than to the popular Rolling Stones version. Richards' guitar was a live wire throughout the number.

Keith turned over the Stones' “Before They Make Me Run” and “Little T&A”—both originally his vocals. For the latter, Neville strapped on a guitar and Jordan was locked onto the beat like a pit bull on a dog catcher.

Richards even re-rolled the B-side of the first Stones single “I Wanna Be Your Man”—penned for the hungry band by their benevolent rivals Lennon & McCartney. It was a very hot version (shoulda landed on the LP, no?), and Keith muttered “That's one for John” as he brought the tune to a crashing climax.

Neville, Wachtel and Richards went *crazy* on “Happy,” which rocked with the freewheelin' rowdiness of *Exile*-era Stones. Both Keith and Keys attacked the song with the same enthusiastic abandon they'd exhibited on the 1972 Stones tour version. Encores included a fine “Connection.”

Keith's rebel yell was a little tough to take at times. Richards will never be mistaken for a rock & roll songbird; nevertheless his raspy bray was ragged but right for the loose-limbed rockers and sloppy soul shakes were the order of the night. Thank God he didn't take a stab at “Lady Jane” and “Angie.” Eek!

Everyone seems to be pining for a Stones regrouping in the coming year. If the other four are *half* as ready to roll as Keith, we're gonna need some *serious* shelter from that storm.

Opener Colin James, the dazzling great blue hope from Canada, turned in a feisty set, drawing mostly from his excellent Virgin Records debut. James has a wild voice that sometimes seems to blend Jackie Wilson and Howlin' Wolf. He's truly a flash guitarist—kind of like a Brian Setzer from the Delta—and he killed with a medley of Johnny “Gtr.” Watson's “Gangster of Love” and Willie Dixon's “Down in the Bottom.” Watch this boy.

Jim Maloney



A Neville with the devil

Metallica

LONG BEACH ARENA—Heavy metal has been going through a metamorphosis—you can hear it on most any hard-rock/metal radio station. When thrash or speed-metal is sandwiched between 70's stalwarts like Judas Priest and AC/DC, the differences become obvious. The fist-pumping party mode of the self-indulgent Me Decade mutated on the battleground of the 80's and became faster, meaner and more serious. Instead of going for the throat, metal of the quickly approaching 90's just plain rips your guts out. The younger, more aggressive metal is winning dominance over the old—when Metallica played the Monsters of Rock tour, they all but stole the show. Now that the fearsome foursome is headlining their own arena tour, the question is: Can they *really* compete with the old regime? Sure, they're doing sellout business, but can this band, which stands at the forefront of the latest metal movement, pull off their earthy magic in an area famous for high-falutin', high profile spectacle? After all, this dressed-down bunch of non-poseurs are diametrically opposed to pompous flash and glitz. Well, not only was Metallica's attack intact, this is one of the best shows of the year.

The stage, which resembled a city hall after an earthquake, complete with the crumbling goddess of justice, set the tone for the ear-shattering two-hour show. Metallica covered its complete recorded history—every album from *Kill 'Em All* to their new platinum opus, *...And Justice for All*, was represented. Even though the lyrics have changed from death and destruction to social awareness and complex ideals, the band's musical consistency through the years is impressive—the earliest songs stood up mightily alongside Metallica's more recent material. If metal has always been known for its primeval vibe, Metallica forges through the jungle of high amperage, laying waste to all preconceived notions. At the end of the show, when the Greek Goddess crashed down and a mocked-up lighting rig broke way and swung precariously over the bandmember's heads, it wasn't the spectacle of the old arena days—it was the symbolic destruction of all that glitz stands for.

The pure force of the band's talent is matched by the charisma of its members. Lead axeman Kirk Hammet tore through angry riffs in a thoroughly likable way while drummer Lars Ulrich and bassist Jason Newsted good-naturedly pounded out the primal rhythms. Leading the throng was guitarist/vocalist James Hetfield, who hunched over the microphone like a predecessor to Cro-Magnon man. But in spite of his caveman stance, he was able to create a quietly intimate moment by sitting at the edge of the drum riser and playing a pretty intro to the furious epic “Master of Puppets.” During such times, instead of a cavernous venue, the Long Beach Arena seemed like a tiny club and even the people in the nosebleed seats felt they were only inches from the stage.

Because the guys in Metallica don't have the me/them attitude that most performers on this level carry, they are able to break down the wall that often arises between the players and the audience. Hetfield not only messed around with his bandmates—he casually stepped all over Hammet's effects pedals, for example—he teased the audience, treating all 13,000 people as if they were his good buddies. “Does anyone have *Kill 'Em All*?” he asked at one point. When he was answered with a deafening roar, he responded with, “Nah? Well, shit!” and dived into “Seek and Destroy,” a favored cut from the record. Everyone in the band connected with the fans, not as gods from above, but with the familiarity of a playful bunch of equals. In Metallica's hands, the giant venue became somebody's backyard. And if this little garden party got somewhat out of hand...well, that's part of having a good time, isn't it? There was a mondo crash pit on the floor and a large percentage of concertgoers discovered how to rip the foam cushions out of the vinyl seats. By the middle of the show, hundreds of cushions spun through the air like frisbees, many reaching their designated goal—the stage. In response to the cushion-shower, Metallica affectionately annihilated the audience by performing with an indestructable energy that never let up, through encore after encore until the adoring audience finally stood in satiated admiration, too tired to move (except for the bionic fans down front), but still wanting more.

Metallica has so much talent and heaviness that it's scary, but at the same time, they've created a heart-warming, tight-knit rapport with its fans—which also carries a frightening strength. On the *...And Justice For All* tour, the band has brought the larger-than-life realms of mega-stardom to every one of its enthusiastic fans. If this is the metal of the future, then this so-called dinosaur of rock & roll will never become extinct.

Janiss Garza

AROUND THE ROUTE

For openers, we'd like to extend greetings of the season to all of our friends in the coin-op industry. May 1989 bring you continued good health and prosperity!

It's customary at this time of the year to query tradesters regarding their thoughts on what transpired in 1988 and any projections they might have for the next twelve months. **Doug Wilson** of Hilltop Distg. in Weirton, West Virginia pretty much summed up what may of his colleagues in the distributor community have been saying. On the positive side, 1989 would take a good swing in the upward direction, he said, just as soon as a few negative situations are resolved; such as the frightening number of distributors who are finding themselves overloaded with product. Doug also pointed out the need for "some new ideas" in games equipment, stressing that "players are getting picky", and manufacturers would be wise to take this into serious consideration. "The 'playability' of some equipment is getting far too complex for the average player to comprehend... let's get back to games that are exciting, yet easy to understand," he added. These are the points that were most often mentioned by other distributors we contacted. But getting back to Hilltop, Doug told us they were recently appointed to represent the **Seeburg** music line in Western Pennsylvania and all of West Virginia; and have also taken on the **Maxx-II** laser video jukebox.

Spoke with World Wide Dist.'s veepee **Doug Skor** who advised that the distributor enjoyed "an overall good year" in '88. Music equipment, in general, is moving quite well, he said; however, ops are continuing to drag their feet with respect to full fledged acceptance of the c.d. jukeboxes but the World Wide sales staff is doing its utmost to turn this situation around.

Taito America's sales veepee **Rick Rochetti** passed along some very interesting, and well received date, concerning **Chase H.G.** ("voted the hit game of AMOA Expo '88") at the firm's December 9 distributors meeting in Chicago. "Since the release of **Chase H.Q.**, we've made a number of revision" he told distributors, and these include expanding the p.c. board hold down bracket, adding a plywood floor, the development of a sound chip for reducing volume without affecting the normal game sounds, two new steering assemblies, among others. He said that games produced after November 22 will incorporate all of the new changes. The highlight of the meeting was the introduction of Taito's new **Superman** 2-player interactive horizontal video game. And the factory will delay release of Superman for sixty days, which met with full distributor approval! If our photos come through we'll have further details elsewhere in this issue, otherwise keep tuned to the next edition of *Cash Box*.

News from the jukebox manufacturers. Loewen America prexy **Rus Strahan** has been covering the circuit of post-AMOA Expo showings that have been hosted by distributors across the country and he returned to home base with so many favorable comments about the NSM line that was presented to distributors at Expo and, most particularly, about the compact disc player that is employed in the **Galaxy** dedicated c.d. jukebox and other models in the line. As Rus told us, "We've been receiving rave reviews on the c.d. player both from the U.S. and abroad." Ops are especially impressed with the fast, maximum time of eight seconds from selection to selection!... Rowe veepee **Joel Friedman**, likewise, has been making the rounds of post-convention showings and accepting accolades from ops about the "sensational" Rowe line, with many expressing gratitude to the factory for providing products that will beef up collections. "Ops seem to agree that our Rowe models are not only good for the cash box, but for the patrons as well, who appreciate how easily they can make their selections and are thus encouraged to put more money in the jukeboxes."

The **LaserStar** dedicated c.d. and the c.d./combo continue to do extremely well, he added. Rowe has some interesting products on the planning board that are designed to compliment the current line and it's very possible we'll be seeing evidence at ACME '89. Joel's recent trip was interrupted by the untimely death of his brother, **Dr. Martin Friedman**, who succumbed suddenly at the age of 51. Our sincere condolences Joel... Seeburg veepee **Joe Pankus** is very excited about the recently launched Budweiser promotional tie-in, which is geared to make the **Laser Music** c.d. jukebox even more profitable for the operator, in specific markets (and where state law permits). The promo is a two-element effort, as he explained; one being that the triangle design located on the front of the jukebox will display either the name Budweiser and/or a graphic presentation of a bottle of beer; the second being that Budweiser will provide the operator with a c.d. that will hold approximately a dozen twenty-second Bud jingles every thirty or sixty minutes automatically. Another plus factor is that Budweiser will be promoting the Seeburg jukebox in the marketing areas where they will be channeling their advertising dollars. From what Joe tells us, this program offers tremendous financial as well as promotion benefits for the operator. For further specifics, give Joe Pankus a call at (312) 543-1270.

And for those of you who have been inquiring about the availability of Williams hot, new **Narc** video game, marketing and sales veepee **Marty Glazman** advised that samples to distributors went into shipment Dec. 19 with production to follow around the second week of January — so watch for it! He also told us that early next year Williams will be introducing a "fantastic new pinball machine!"

Camille Compasio

Williams' Lesley Ross

By Camille Compasio

While more and more women have been making their mark in the coin-op industry, there are probably no more than a handful who have achieved a status of responsibility comparable to their male counterparts, on the manufacturer level. Lesley Ross is one of these women. She holds the position of sales manager at Williams Electronics Games, Inc., her mentors being **Jack Mittel**, who hired her ten years ago; **Joe Dillon** and **Marty Glazman**, whose combined influence and encouragement provided the basis for what would become her career.

Lesley came up through the ranks at Williams, starting out in the sales department, later on going into exports and then to the position of traffic manager (she holds an associate's degree in transportation). Suffice to say, she's paid her dues.

When we asked if there's a specific formula for establishing and maintaining a good rapport with distributors, Lesley responded, "First off, you must gain the confidence of the distributor. This is very important in a relatively small industry such as ours. Now, what I'm about to say might sound a bit corny, but in all truthfulness, I like everybody, I enjoy working with our distributor network, and I really love my job," she stressed. "Of course, a product is another factor. I have full confidence in Williams' equipment and this naturally projects itself in my day to day relations with customers. It's easy to sell something that you care so much about and, you know, the people at Williams, starting with Marty Glazman, our vice president of marketing and sales, and including everyone on the team, share a common dedication to the company and its products; and this helps a great deal."

What do you feel are the key responsibilities of a sales manager? "Keep the lines of communication open with the distributor. We have to tell them what we're doing here, we have to show them that we care about their business," she said. "And this is a total effort involving teamwork. Game design and r&d are geared to creating and producing equipment that is reliable and easy to maintain. We understand the market, and this is a main objective we have all mastered," she added. "We listen to the feedback from distributors and their customers. The games you see today are evidence of this. And we take our 'commitment to excellence' very seriously, it's not just lip service."

Lesley recalled the lean period that followed the video boom. "I was here when video died, so to speak. We sat for five months... the phones didn't ring... we didn't have anything to sell. And when we made our comeback with **Space Shuttle**, it reflected a concerted effort on the part of everyone in the company to put ourselves back in business and to put our distributors back in business. We wouldn't be in our present position if it wasn't for **Space Shuttle** and the support we received from our distributors."

This reporter has attended many a Williams' distributors conference where Lesley Ross would conduct a presentation on the **shuffle alley**, so we naturally asked if, perhaps, this was a pet product of hers. "It's an un-



Lesley Ross, Williams' Sales Manager

sung hero!", she laughingly replied. "The shuffle alley has been the staple of our product line. We build them every day. We've been building them for nearly fifty years. They're a classic entertainment form that enjoys a very sizable, dedicated audience of players. And, while I hate to admit it, they're an easy sell. The shuffle alley is an interactive piece. You don't play it by yourself so there's a terrific potential for high earnings. Besides which, the game doesn't intimidate you. What more can I say!"

How did the Williams' line fare at AMOA Expo '88. "Extremely well. **Taxi** was already out and had proven itself before the show... and you couldn't get near it on the exhibit floor. Our novelty piece **Banzai Run**, a pinball type, but different, attracted much attention because, while it's been out since March, a lot of people had not seen it," she explained. "We had asked each of our distributors to have one on the showroom floor, because that's the way it sold. **Banzai Run** has been selling like a shuffle alley. The game has a lot of unique twists, has been attracting a following of players, is earning money and has been establishing a kind of special niche for itself. I think we were right on the money with **Banzai Run**. Our **Narc** video game, American conceived, American manufactured (hopefully there'll be no parallels), was well received at Expo and equally well received at the numerous post-convention showings I've attended. Everyone who played it committed to an order! Our latest shuffle **Top Dawg** also attracted much attention at Expo, as expected. All in all, this was a terrific convention for Williams."

How does Lesley Ross unwind when she gets home from work? First of all, she stays far away from the telephone. Daughters **Quinn**, 6 and **Kerry**, 14, take over that department. Her greatest pleasure is spending time with her two daughters and on many an occasion Kerry relieves her mother of the cooking chores. "When I leave work I'm pretty much drained," she confided. "My job is all consuming but everything I hoped it would be. I wouldn't change a thing and, as I said before, I love what I'm doing and that, in itself, is very rewarding."

Atlas's Annual Christmas Party

Close to 500 Attend

By Camille Compasio

A traditional event in Chicago around holiday time is the annual Atlas Distributing Christmas party, which is held at the Zum Deutschen Eck Restaurant, with company president **Jerry Marcus** and executive vice president **Ed Pellegrini** serving as hosts along with members of the Atlas staff. Since its inception about four or five years ago, this popular gathering has developed into a major social function in the trade, which attracts not only a big turnout of operators but manufacturer representatives as well, from all over the country. Attending the 'Jerry and Ed party'

means enjoying good company, a delicious dinner preceded by cock tails and hors d'oeuvres, a lineup of the latest in coin-op amusement equipment, the raffling off of a lot of terrific merchandise, and the uninterrupted availability of the bar for latenighters who are invited to stay on for as long as they like. Now that's hospitality! Having covered just about every one of the Atlas parties, this reporter observed once again that a great time was had by all! And, without a doubt, Cooter really stole the show (photos by Pam Caposieno).



Atlas's Ed Pellegrini is getting ready to start raffling off all of the goodies, donated by manufacturers, that operators, who won in the drawing, will be taking home.



Cooter was a big attraction at the Atlas party, captivating everyone's attention. He talks, he responds, he charms you and he is pictured here with (l-r) Atlas prexy Jerry Marcus and Jim Wright, who brought him to the party!



Taito's Chase H.Q. got a good workout at this event and its fans included operator Harry Hopkins and Kimberly Childs among many, many others.



A nice group shot featuring Nintendo's Alan Stone (l-r) and Mike Minor, Williams' Tom Cahill, Atlas' Jerry Marcus and ICMOA prexy Ed Velasquez.



Operator Frank Ruscitti of Danny's Amusement and his guest, Connie Saia, were quite involved in playing SNK's P.O.W. when we took this shot.



This overall view of the banquet room at Zum Deutschen Eck will give you an idea of the attendance at this Atlas event, which continues to grow year after year!

Valley Delivers Game Number 10,000 to NSM Lowen Europe

By James E. Griffiths

Back many years when the NSM Lowen Group of companies first began their operations, the company logo depicted a lion, rampant on its hind legs, similar to those seen on century old battle standards carried by adventure seeking knights. It depicted a company seriously out to capture the interest of the marketplace and one that fully intended to challenge those already firmly entrenched and those who dominated the leisure industry.

Today **NSM Lowen** has the widest product range of any coin-operated equipment manufacturer in the world. No mean achievement in such a relatively short business time frame! Their products range from all types of gaming equipment, phonographs,

video games, pinball games, pool and billiard operations and foosball clubs all across Germany.

When they exhibit at the I.M.A. trade show, which is held annually in Frankfurt Main, they staff their exhibition booth with over 120 people in an area of space that would enclose at least twenty major U.S. exhibitors at the AMOA show.

The NSM philosophy has been, and continues to be, to tool and manufacture almost every single component part used on their products in-house, and this has led to the manufacture of support products such as coin acceptors, motors and cabinets. IBM recognized the professionalism and technical expertise of NSM Lowen many years ago and subsequently entered into an agreement with them to manufacture

and develop products unrelated to the coin-operated industry, in a clean room facility.

This month (December), another milestone in achievement is being written as NSM Lowen takes delivery of the 10,000th Valley electronic dart game known throughout Europe as **Royal Darts**. From the initial launch of the electronic dart game several years ago, NSM Lowen has pioneered the sport, first in the major cities of Germany and other European countries by forcefulness and planned marketing strategies and unbounded promotion programs resulting in well over an 80% market share in today's business.

Valley (Continued On Page 60)

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1988 IN REVIEW

A synopsis of happenings in the coin-op industry as reported in *Cash Box* over the past twelve months.

January: Dave Epstein, co-founder of the famed Broadway Arcade in New York City, passed away at the age of 69... Betson Pacific finalized its purchase of Phoenix Coin-Op Dist... AAMA reports on the growing number of illegal game seizures by the FBI... Konami releases its new **A Jax ... Space Station** is the latest pingame from Williams... A giant replica of **Rowe's R-92** jukebox is among the star attractions of the Super Bowl Halftime Show, which was televised from San Diego on Jan. 31... Sega releases its newest kit called **Shinobi**... Court rules in favor of Arachnid in its infringement suit against IDEA... AMOA announces the dates of May 15-17 for its next Government Affairs Conference in Washington.

February: Bullseye Dart Co. was recently appointed a distributor of Arachnid's line of dart games in Great Britain... Bally intro's an all new, 3-dimensional playfield environment in its new **Escape From The Lost World** pinball machine... Tradesters returning from the annual ATE show in London report that the show was successful but attracted a smaller than usual U.S. representation... Veteran operator **Lou Ptacek** is named AMOA's "official historian" who was assigned to trace the association's history from its inception in 1948 (as MOA) to the present time... The Winter CES show in Las Vegas draws over 103,000 attendees... Nintendo, via an agreement with Leisure Concepts, Inc., has granted the company exclusive rights to license Nintendo's name and trademarked characters for use in non-video game products... Atari intro's **Blasteroids** (a remake of its highly successful Asteroids), along with **Final Lap** and its first non-video mechanical redemption game called **Pot Shot**, at its recent distribs conference... Among other new pieces about to hit the market are **Oscar** and **Vigilante** kits from Data East, the **Secret Service** pinball machine from Data East Pinball, and the **Haunted House** kit from Konami... Exidy sells its Rainbow Vending Division to Take Care Products of Birmingham, Alabama... Amusement and Music Operators Assn. of New Jersey announces its "inaugural trade show", to be held March 22 in Asbury Park... Coinbiz vet **Joe Gilbert** departs his post at Williams to join his brother in the catering business in New York... the ninth annual IMA trade show in Frankfurt, Germany draws over 15,000 trade people from Europe and abroad... The recently formed Jukebox Promotion committee starts putting the wheels in motion for a fullscale campaign in conjunction with the celebration of the 100th anniversary of the jukebox.

March: Lesley Ross is named sales manager at Williams... The annual ACME '88 trade show at Bally's Hotel in Reno is a big success... AMOA is set to sponsor its first **Congressional Pinball Tournament** in Washington, D.C. during the May 15-17 Government Affairs Conference... Sega intro's **Thunder Blade** in both upright and deluxe simulator type cabinets... Konami intro's **VS. Top Gun** kit for the Nintendo System... Early this year Toledo, Ohio op **Bill Beckham** of Red Baron Amusements took a strong stand in behalf of his right to operate video games that have parallel boards in them; his feeling being that they are "legally safe" until declared otherwise by a federal court. This developed into a major controversy in the trade with Beckham attracting operator support but opposition on the manufacturer level. A lawsuit against the Taito organization and AAMA ensued and, as the year wound up, this continued to remain a rather unsettled issue... Konami intro's **Super Contra**, the dedicated upright two-player follow-up to its big hit... Seeburg recently doubled the office space in its Addison, IL facility and also announced the release of the first Seeburg **Hot Hits** compact disc which contains thirteen of the top forty songs for programming on the **LaserMusic** c.d. boxes... The Cleveland Coin branch in Michigan moved to a more spacious facility in Livonia... Chicago ops are currently faced with an ordinance that prohibits anyone under the age of seventeen from playing coin-op games during public school hours... AMOA has endorsed pending changes in the U.S. copyright law which permits the U.S. to join the Berne Convention while preserving the compulsory jukebox license... AAMA reports that U.S. Customs agents in Seattle seized eighteen counterfeit printed circuit boards enroute from Canada to ops in the states of Washington, Oregon, Idaho and Montana... Williams intro's its new **Cyclone** pingame.



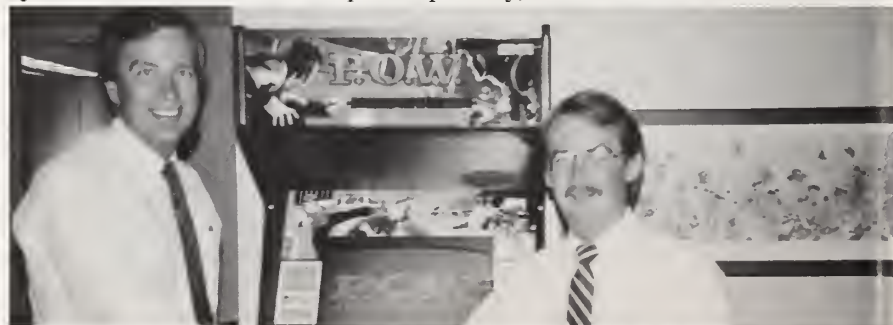
Don Liberatore of Don Records (2nd from left) with his wife and colleagues, displays his MAA "Man of the Year" award.

April: Tom Petit is upped to president at Sega Enterprises, Inc. (U.S.A.)... **Bette Lockhart** departs her executive veepee post at Rock-Ola... Bally intro's its new **Blackwater 100** pingame, which portrays "the world's

toughest race" in pinball style... Premier's new **T-X Sector** pin hits the market... Reports coming in from tradesters indicate that ACME '88 was "well populate" and an outstanding convention in every respect... Likewise, the AAMA Charitable Foundation testimonial banquet honoring Sega's **David Rosen** attracted a big turnout... **Blasted** is the name of the latest video game from Bally Midway... **Kasey Hasegawa** is named president of Taito Corporation in Japan... A 50 Year Club for tradesters who've been in the industry for 50 years or more is being formed, under auspices of **Al Rodstein**, who's chalked up more than five decades in coinbiz... Merit Industries intro's its new **Pub Time Premier Edition** video dart machines... **Doug Wilson** departs his post at Banner Specialty in Philly... Williams' veepee and general manager **Larry Thrasher** departs his post to pursue other interests in Australia. **Ken Fedesna** has been upped to veepee and general manager at Williams... **Charley Hummel**, jukebox historian, meets with the Jukebox Promotion Committee in Rowe's Whippany, New Jersey facilities and makes plans for his participation in AMOA Expo '88 and the jukebox centennial... **Roger Sharpe** is appointed director of marketing at Williams... **Don Liberatore** of Don Records one-stop is named "man of the year" by MAA (the New York ops assn.) and will be honored at their state convention in June... Taito America schedules its first annual distribs meeting and golf outing for April 28-29 in suburban Chicago... AMOA appeals for trade support of a pending resolution in Congress to establish Oct. 30-Nov. 5 as **National Jukebox Week**... Taito releases **Top Shooter**... Home video games continue their surge in the consumer market... The third annual AMOA Dart Tournament is held in Lake Geneva, Wisconsin April 28-30... an injunction temporarily prohibiting enforcement of a city ordinance that prohibits anyone under seventeen from playing coin-jop games during school hours, was granted in Chicago... **Bob Fay** has been named executive veepee of AAMA, succeeding **David Weaver** who vacated the post... Atari releases **Galaga 88** as a dedicated game and ROM kit, and **Vindicators**, its latest video... Rowe intro's its **Nostalgia Bubblers** jukebox.

May: Joel Friedman is named vice president of the recently formed Rowe Music Group... **Lee Trevino's Fighting Golf** is released by SNK... Atari announces production of **Pot Shot**, a gun game with redemption capabilities... AAMA endorses Berne Convention implementation act... **Tami Norberg Paulsen** is elected president of MOMA, marking the first time a woman has held this post... **Frank Ballouz** departs Nintendo and forms his own company called FAB-TEK... Row and RCA teams up for a Dirty Dancing Tour promotion... **William Kidwel** is named director of investigations at AAMA... **Chris Beal** joins Arachnid as a field sales rep... **Cash Box** salutes the jukebox with a special edition focusing on this marvelous music machine and its upcoming centennial.

June: Atari hosts its annual distribs meeting at La Costa in Carlsbad, California... The American Amusement Machine Charitable Foundation presents a sizable check, representing proceeds from the testimonial honoring David Rosen to the Covenant House in New York City... **Manual J. Bringas**, founder of Bringas Bros., one of the largest jukebox operations in East Los Angeles, died recently at the age of 87... AMOA hosts a jukebox centennial event in Nashville which draws many reps and artists from the record industry... **Yoshi Suzuki** is elevated to president of Taito America; with **Rick Rochetti** upped to vice president of sales and **Ben Rochetti** to vice president of production... Chicago is the host city for two major distribs gatherings, hosted by Romstar at the Hyatt Regency O'Hare and Sega at the Sofitel... AMOA director **R.R. "Whitey" Scroth**, founder and president of Vend-Music Service in Oregon, died recently at the age of 67... Latest dedicated video upright from Data East is **Bad Dudes**... **Satish Bhutani** is named president of sales at Atari Games... Williams promotes **Wally Smolucha** to technical engineering director and **Juan Chapa** to program director... Sega release **Bull's Eye**... **ICMOA**, the Illinois state ops association, draws a record crowd at its annual state convention... With the proclamation of November at **National Jukebox Month**, AMOA is planning a number of promotional activities to be climaxed by a major focus on the jukebox centennial at this year's Expo... **The Main Event** from Konami is making big noise in the marketplace... **Robo-War** is the latest pingame from Premier... Coinbiz vet **John Chapin** has been named vice president of manufacturing operations at Seeburg... **Bob Lundquist**, who resigned from his executive post at Bally Midway/Sente this past May, has joined Nolan Bushnell's **Axlon, Inc.** as president... **J-Mak Distributing** has completed liquidation of its distributorship in Rapid City, South Dakota.



Dynamo's Mark Struhs (l-r) and **SNK prexy Paul Jacobs** doing the handshake bit to firm up the **Dynamo/SNK manufacturing agreement**—and that's **P.O.W.** in the background!

July: A new distributorship, **Hilltop Distg. Inc.**, opened its doors in Weirton, West Virginia, with coin-op vet **Doug Wilson** at the helm... Prominent Illinois operating firm, **A.H. Entertainer**, hosts a first, the launching of a new album by way of the jukebox and the big event took place in suburban Chicago... The Summer CES Show in Chicago's McCormick Place attracts over 98,000 attendees... **Chopper I**, a single player vertical conversion kit, is released by SNK... **American Vending Sales** of Wood Dale, IL, reports that it will soon be breaking ground for an expanded new facility in Elk Grove Village, IL... Bally sells its coin-op games division to WMS Industries, parent company of Williams, and starts relocating the video and pingame operation into the Williams factory in Chicago... Atari announces delivery of **Toobin'** and **Final Lap**... The parallel boards issue continues to make headlines, with AMOA releasing a statement in favor of the



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COIN MACHINE

operator's position but suggesting that members make their own determinations regarding this matter... The **NSM C.D. combo jukebox** made its official debut at the annual PAMMA state convention Pennsylvania... **Jim Frye** is upped to veepee of marketing at Brady Distg... Seeburg offers ops a \$30 million master lease program on its LaserMusic C.D. juke.

August: Masaya Nakamura, president of Namco Ltd. in Japan, resigned from his chairmanship of Atari Games' board of directors, because of Namco's recent "acquisition of a major interest in a competitor"... AAMA and AMOA will co-sponsor a game room for the 1988 U.S. Olympic Team and staff at the Los Angeles Hilton Hotel, from Aug. 24 thru Sept. 11... The Valley Company has been renamed **Valley Recreation Products** to better reflect its marketing focus... As of this month, 90% of the booth space for AMOA Expo '88 has been sold... Williams intro's **Banzai Run**, a unique pingame which features one continuous playfield on two different planes... Atari hosts an informal distribs showing at its Milpitas, CA facilities to intro its new **Assault** dedicated video and its new **Cyberball** football game... The fourth annual **Pinball Expo** is set for Oct. 7-9 in suburban Chicago... FABTEK announces the impending release of **Cabal**, which is reportedly getting terrific grades on test... With regard to the Aug. 8 trial in the Red Baron lawsuit against Taito and AAMA on the legality of parallel boards, all parties agreed to drop charges and allow the issue to be decided by the courts... House Joint Resolution 446, designating Oct. 30 to Nov. 5 as National Jukebox Week has gained considerable support but is still short of enough signatures to get passed... **Swords of Fury** is the latest pingame from Williams.

September: Williams names **Ron Bolger** sales manager for the Bally product line... **NSM** has produced its own CD/CD, single /CD video changer (accommodating c.d. albums as well as c.d. singles) which will be contained in the NSM dedicated compact disc jukebox that the factory will unveil at AMOA Expo '88... SNK Corp. of America hosted factory distribs to a premier showing of its hot, new **P.O.W.** dedicated video game; and the event was held at the Hamilton in Itasca, IL... Naples, Florida was the site for this year's Rowe distribs conference and product showing... A new pinball/video game producer called **Allme, Inc.** has surfaced in the Chicago area with headquarters in Elk Grove Village, IL... **Cleveland Coin Machine Exchange** has added a new dimension to its operation and is now building universal cocktail cabinets... Williams launches a series of distribs meetings to be held regionally in such areas as San Francisco, Philadelphia, Atlanta and Chicago during late September... **Coin Concepts, Inc.**, a new company involved in design, manufacturing and distribution of prize machines, opened its doors in East Brunswick, NJ, with coinbiz vet **Art Warner** at the helm... **Assault** is the new tank game released by Atari... **Tom Campbell**, who recently departed his post at Yellow Pearl, has joined the sales staff at the C.A. Robinson & Co. branch in San Francisco... With the recent appointment of **Larry Siegal** as veepee of software development, Atari Corp. has set up shop in Lombard, IL, where the concentration will be on consumer products and ultimately on diversification into coin-op equipment... At its recently held distribs meeting in San Francisco, Sega premiered its exciting, new driving game called **Power Drift**.



NARC... AND COMPANY! This photo, taken in the Williams' exhibit at AMOA Expo '88, shows the members of the team who are responsible for the steady flow of hits we've been seeing in the market and the lineup we can look forward to in 1989... such as **Narc**, for example. Space prohibits the listing of names but you'll recognize most of them.

October: Rowe intro'd its new Star Series line of jukeboxes which includes its first dedicated c.d. model the **LaserStar**... **Clyde Knupp**, who takes office as AMOA's new president at Expo '88, relinquished his chairmanship of the Jukebox Promotion Committee to **Jim Hayes**... The JAMMA convention is held in Japan, with a big turnout of American tradesters in attendance... After only three weeks in delivery, SNK's **P.O.W.** video looms as a runaway hit... The American Amusement Machine Charitable Foundation announced that it will honor coinbiz luminary **Bert Betti** at its annual testimonial dinner, to be held during ACME '89 in Reno... In conjunction with the jukebox centennial, RCA advised that all of its new releases and current hits will carry a new logo spotlighting the 100th jukebox anniversary symbol... AMOA expands the exhibit floor for Expo '88 to accommodate the increased demand for space... Rowe and a number of major record labels announce plans for a quarter million dollar c.d. promotion... **Cabal**, the newest kit from FABTEK, makes a dynamic impact in the marketplace... Konami releases **88 Games**, its latest horizontal monitor kit... NAMA hosts a very successful annual national convention in New Orleans... **Ex-**

calibur is the latest pingame from Premier... Konami releases its **Devastators** dedicated upright video... **Steve Kordek** is named director of Bally Midway game design... Exidy gets set to release **Showdown**, an animated poker game... **Taxi** is the latest pingame from Williams... **Roger Keese** is elected president of Bally Mfg. Corp.

November: AMOA Expo '88 attracts an attendance of 7,702, shattering last year's record... Congress passed the bill declaring **Oct. 30 to Nov. 5** as **National Jukebox Week**... **Joe Dillon** departed his post at Bally to become president of Taito America... Atari starts shipping the upright version of **Final Lap**... **Time Machine** is the new pingame from Data East Pinball... Coinbiz vet **Sal DeBruno**, general manager of Betson Pacific in Phoenix, gets ready to mark his 50th year in the business... Arachnid intro's its **Audio Darts** machine, which is designed for the visually handicapped... Loewen America hosts its annual distribs meeting and intro's its new line of jukeboxes, which includes dedicated c.d. models... Williams unveils **Narc**, its much awaited video game, along with the **Top Dawg** shuffle alley, at its distribs gathering... **Satish Bhutani** resigns as vice president of sales at Atari Games.



NSM's sales & marketing veepee Peter Kuhn (l-r) presents Loewen America's vice president Rus Strahan with a special tribute in recognition of his numerous contributions to the success of the NSM line in the American market.

December: AMOA re-schedules next year's Expo to **September 11-13** and moves the show into the **Las Vegas Hilton**... Taito schedules delivery of **Chase H.Q.**, the new driving game that was the hit of Expo '88... Arachnid files suit against Valley... The C.A. Robinson & Co. post-convention showings in Los Angeles and San Francisco attract over 1,000 tradesters... MCA is the latest label to join Rowe's C.D. promotion... Arachnid intro's the **Oak Cabinet Super 6** model... Sega announces delivery of **Scramble Spirits**... Taito America hosts a special distribs meeting to premier its new **Superman** game... **Atlas Dist.** hosts its annual Christmas party Chicago, which draws close to 500... It's time to close the door on 1988, and when you think about it, the past twelve months have fared well. There are the ups and downs to contend with, but for the most part, things are looking good. Hopefully, the parallel boards issue will be resolved to everyone's satisfaction and will not dominate the headlines in 1989. We cannot say farewell to the old year without making mention of the staple product that regained its rightful position in the spotlight over these past twelve months. We're referring to the jukebox, of course, whose centennial will be officially noted next November. Our wish for the entire coin-op industry is for prosperity and a steady flow of high earning equipment over the next 365 days!

Camille Compasio

Valley (Continued from page 56)

Royal Darts, manufactured by **Valley Recreation Products** in their Electronic Division plant in Sycamore, Illinois, is now being played in Norway, Denmark, Sweden, Austria, Italy, France, Holland, Belgium and Luxembourg. Negotiations are under way to promote the game in several East European countries in the next few months.

Executives of both NSM Lowen and Valley Recreation Products came together recently in a ceremony conducted at the Valley Electronic Division's Sycamore plant, to take delivery of the 10,000th game and to receive the congratulations and plaudits from everyone involved in the industry.

NSM Lowen, with headquarters in Bingen on the Rhine River, employs almost 1,500 people in their four manufacturing plants, and each year almost 100 young people enter into a three year training program, an ongoing apprentice system that furnishes future staff for the company. The marketing and sales teams consist of over 30 offices staffed by over 400 people reporting to Bingen.

The company logo has now changed to one of satisfaction for a job well done, since there's a hint of a smile on the

lion's face signifying the sense of achievement and pride in today's market position — a leader in the industry.

Both Valley Recreation Products and NSM Lowen bring quality to the marketplace in the United States and Europe, as reflected by the delivery of the 10,000th **Royal Darts** game this month.

(Ed Note: James E. Griffiths is the director of international operations at Valley Recreation Products, Inc.)

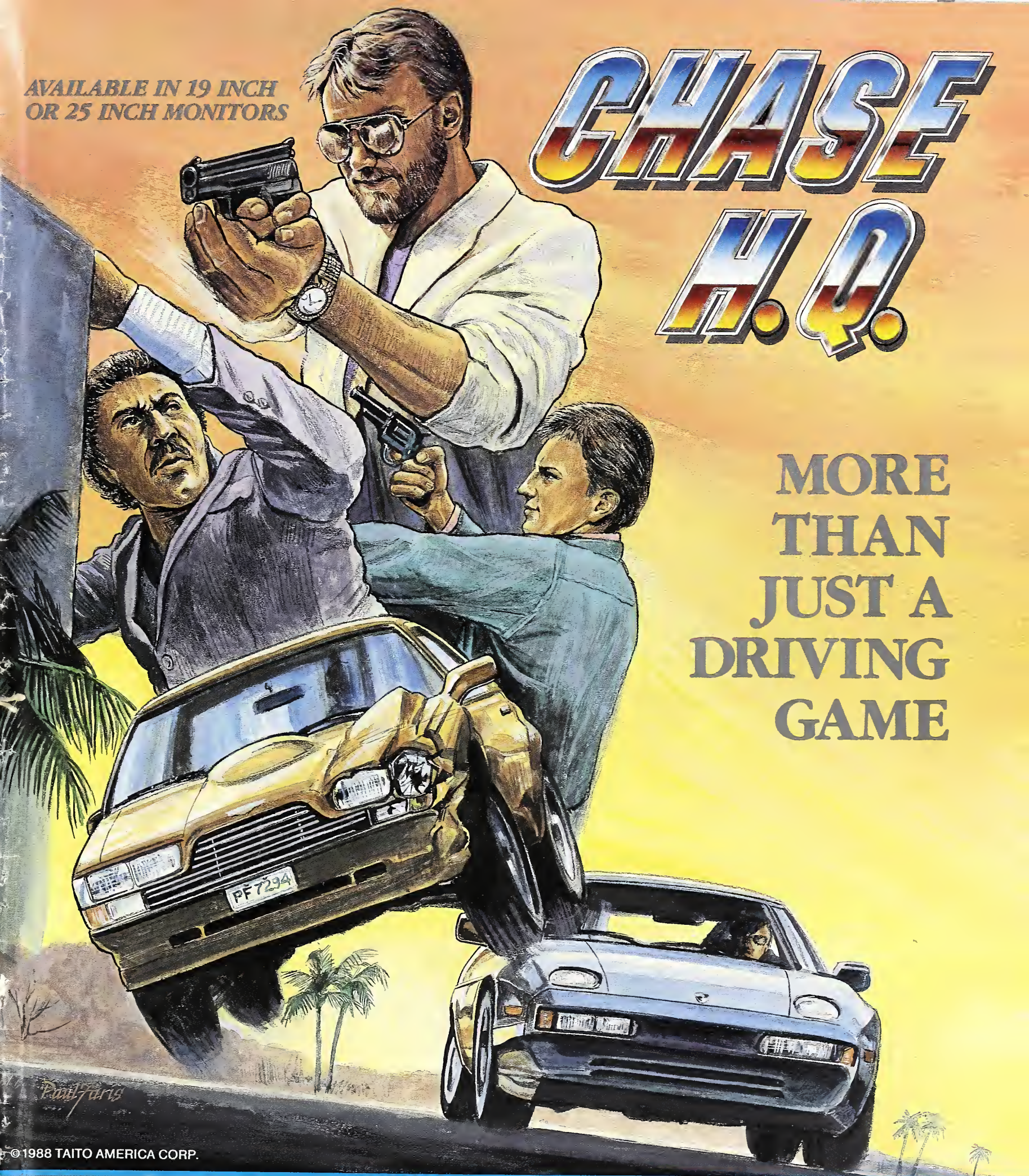


Pictured are (l-r) Valley's James Griffiths and Peter Kuhn, NSM Lowen Group's vice president of marketing & sales, during the presentation of the 'Smiling Lion'

AVAILABLE IN 19 INCH
OR 25 INCH MONITORS

CHASE H.Q.

MORE
THAN
JUST A
DRIVING
GAME



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"This is Nancy at Chase Headquarters... We've got an emergency here... Ralph, the Idaho Slasher is fleeing toward the suburbs... The target vehicle is a white British sports car... Over."

"10-4 Nancy... We read you loud and clear..."

TAITO

AN ALL NEW ACTION PACKED DRIVING GAME

The action begins when the player slams the pedal down in Taito America's extraordinary new driving game, CHASE H.Q. In a market flooded with "race to the finish" driving games, CHASE H.Q. offers its player something completely different. The action is fast-paced and challenging. It takes the player on a high speed chase through downtown streets and country back-roads to run-down and capture wanted criminals.



The player joins special detectives Tony Gibson and his partner Raymond Brody in their turbo powered sports car chasing and apprehending some of the world's most wanted criminals. The chase begins with a radio transmitted message from headquarters. Once having received the orders, the player takes off in his turbo-powered sports car, using radar and the occasional assistance of a helicopter to locate the criminal. Radio messages from headquarters are heard throughout the chase to assist the player with helpful hints and comments on his performance. An on-screen timer displays the time limit given to apprehend each criminal.

Once the criminal's car is sighted, the lights begin to flash, the siren is sounded and the timer is extended.



To successfully apprehend the criminal, the player must repeatedly crash into the criminal's car, completely immobilizing it. A gauge indicating the amount of damage to the criminal's car is displayed on the left side of the screen. With each hit, the measure on the gauge is increased. When the gauge is full, the car stops and the criminals are arrested.



DIMENSION: 25 INCH: 27 $\frac{5}{8}$ " W
 29 $\frac{3}{4}$ " D
 72" H
 19 INCH: 23 $\frac{7}{8}$ " W
 29 $\frac{3}{4}$ " D
 72" H



If all this sounds easy... think again! Taito America's CHASE H.Q. offers the player a challenge never before seen in any driving game. It's a race against time with the safety of the world at stake!

And if the player runs out of time, he can continue the chase with CHASE H.Q.'s Continue Play Option.



"Blaaam... Baaang... Booom... He was getting away... we cracked him again and again... we hit the Turbo and slammed into him one last time... we got him... his car was on fire... he had no choice but to stop..."
DETECTIVE TONY GIBSON

Taito

How To Play:

- The player is driving an un-marked patrol car and must chase and apprehend various criminals according to headquarter radio contact.

- CHASE H.Q. is different from previous driving games in that the player must do more than win a race. He must locate the target vehicle, catch up to it, and put it out of commission by repeatedly crashing into it.



- The distance from the suspect car and player car is shown on the map at the right side of the screen.

- When the player has caught up to the suspect car, the dome light is placed on the patrol car, the siren is sounded and the timer is extended.

- During the extended time period, the player must continuously crash into the target vehicle until the damage meter on the left side of the screen has indicated the vehicle is immobilized.



- The player is given 3 bursts of turbo charge in each round which is activated by the shift knob button. The game ends when the timer reaches zero or the player has cleared all five rounds.

- The player may continue the game with CHASE H.Q.'s optional "Continue Play" feature.



Play Hints:

- Avoid contact with vehicles other than the suspect cars. Contact with other cars or running off the course will result in the loss of crucial time.

- Bump the criminal's car from inside the curves. Bumping from outside will cause the player's car to spin out.

- When Nancy at Chase Headquarters announces that time is running out, the player has 10 seconds to overtake the criminal. Save your Turbo Charge and use it here.

- Crash the suspect car on the sides rather than the rear end as crashing from the side causes more damage.

Explanation of Rounds:

- Round 1. . . . White Sports Car
- Round 2. . . . Yellow Sports Car
- Round 3. . . . Silver Sports Car
- Round 4. . . . Blue Sports Car
- Round 5. . . . Reported as Unknown!



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A special thanks to these performers for appearing at AMOA's 1988 Awards Show...



The Tokens



Baillie & the Boys



Guy Mitchell



Holly Dunn

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"I've Had the Time of My Life"
Bill Medley & Jennifer Warnes
RCA



Jukebox Country Record of the Year
"Tennessee Flat Top Box"
Roseanne Cash
CBS Records



Jukebox R&B Record of the Year
"Pink Cadillac"
Natalie Cole
EMI-Manhattan Records



Jukebox Rising Star Award—Male
(Tie)
Ricky Van Shelton, CBS
& Rick Astley, RCA



Jukebox Rising Star Award—Female
K.T. Oslin, RCA



Jukebox Rising Star Award—Group
Guns n' Roses, Geffen Records



Boy Meets Girl



Bobby Bare



Chubby Checker

Awards Show emcee:
Eddie Cash

Produced by Sam Atchley in association with Kevin Olsen of Corporate Productions for the Amusement & Music Operators Association



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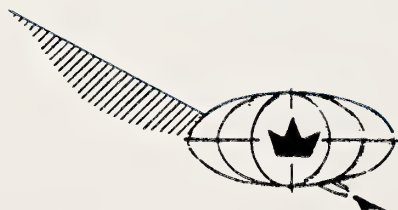
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