YEAR-END ISSUE: MUSIC '88

GUNS N’ ROSES
Over 6 Million Served!

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

TRACY CHAPMAN
GEORGE MICHAEL
METALLICA
PATTI SMITH
KEITH RICHARDS
MCA MUSIC
Congratulations

BMI

Songwriters
and
Composers

Winners
in

CASH BOX's
Year-End
Awards
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**BIZNESS AS USUAL IN A MAD, MAD, MAD, MAD WORLD**

By Lee Joske

It was a retrograde kind of year, and the guys who run all the major trends had been telegraphed in previous years—the continued ascendency of metal, female singer/songwriters, mergers and takeovers, tours and albums for good causes, rap, CDs, soundtracks... A year when the biggest rockers—Garth, Faith, Hysteria, Appetite for Destruction, Kick—had been released in ’87. 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, sold Motown, LA. 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 WIGT Records. CDs continued to go 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. A seemingly endless wave of erasable CDs gave record companies still more reason to reach for the antacids. Morris Levy went to prison, and more anaristas were swallowed as the buzz of “payola scandals” remained in the air.

As for trends, certainly the stamper is in. Another year of the stampers has no top the list, with Tracy Chapman topping that list. Sinead O’Connor, Toni Childs, Michael McDonald, Huey Lewis, Eddy Kitt, 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 audience of listeners 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 sved 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 carried the torch for a performance-cranked in the report sales. D.J. Jazzy Jeff & The Fresh Prince brought rap from the streets to the suburbs, Public Enemy, Slicesonic and others kept it in the streets. Stabbings and shootings at concerts kept it in the news. And for every teeny-weeny pop single that 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 divorce and of finding a heart and home, and then—poof—made his wedding band disappear, took up 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 tuxedo, he didn’t And music stars were selling tickets for thewidest possible sertainment in ’88. There were movies (from U2, Tom Waits, and John Lennon by way of Yoko Ono). movies about music (Bird), and movies about movie stars, and singing like movie stars (Phil Collins, DavÉst Bowie, Cyndi Lauper, to name three). There was even a rock superstar, Madonna, attempting to act on Broadway. And there was plenty of rock stars in beer commercials, despite the charges of commercialism, despite the disappearance of the first a cappella group, The Wilburys.

The traveling amnestys

THE TRAVELING AMNESTYS

Debbie Gibson even graduated high school this year), 2000 Altarockers cut their 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 one-time Beach Boys aide in the ironic position of floating 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 rockinger hit of the year—Harrison, Dylan, Orson, 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 Specter appeared in public (shades and "Back in 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 N’Dour and the ubiquitous Sting), giving his time for human rights. He also gave his time, as did many others, to help the Smithsonion 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, Jaiman 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 shipped 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 slugs 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.

Overview ’88

Cash Box  December 31, 1988
MCA RECORDS

To: All my artists

And radio -

Without you, we wouldn't be No. 1!

Your friends at MCA Records
News (Not News) '88

Some of the News Not Fit to Print

By Buck Rivett

Nineteen eighty-eight will go down as yet another dour year for the music business. Record sales have been strong, if not spectacular, throughout the year; more important, the radio industry has done well all over the country, be they Top 40 purveyors such as WXKS and KMIQ, or rockers like WCBS and KGB, or hybrid 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 either the 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 “P börk’” issue continues to pop up in the headlines, plaguing the industry like a case of herpes. There has been too little that the so-called “voluntary agreement” between Parents Music Resource Center and the RIAA in 1981 has changed, and 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 featured stories of songwriters’ 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 law.

But that’s old news. The real turkeys in this picture are those who are still sitting back, letting the self-appointed profit guard dogs take potshots at the gray 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 Stones 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 supporters of the moral Last Stand of 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 smorgasbord 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 canceled) and a variety of music genre series (Yo! MTV Raps, Headbangers Ball, Post-Modern MTV). The most notable new MTV series is that the ratings increased in ’88. The bad news is that the block programming has left little 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-little airplay on MTV, the labels have nowhere else to promote the clip but through a bevy of region video shows. And you would know it, not only do the small fry 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 region programs. Is everybody happy? Not totally, but then again, who’s 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 septum.

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 be held Jimmy Hoffa 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 newcomers to hit fashion circles explode 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 two 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 Pillbushes, featuring their hit song “Through with Caro.”

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 who opens at the Golden Nugget in Vegas.

Julius Robinson
YOUR PRIDE IS OUR JOY

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, ASCAP members represented the top of the charts and 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.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
THE GOOD, THE BAD & THE YUCKY

John Bitzer

O

h 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. The exception is that, by its nature, it’s probably a little worse for the wear, and this is where the idea of making money comes in. But they’ve got DEALS with the banks, they’re making plenty of it. Probably giving it to those Australian Aborigines they hang out with. They’re trying like hell to 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 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 gone back-stage to read Tennyson and Longfellow, Skeetch.

**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.

**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 overload!

**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 Off 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 dud she had—and how 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 deals (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 keep...
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 Van Halen, Scorpions, Metallica, Judas Priest, Twisted Sister, Quiet Riot, Dokken, and a whole lineup of other bands were the talk of the industry. After you look at the album charts over the past year, you’ll see that metal music has made quite a dent in the top slots. But who’s been the most musical entity to top the top: Guns N’ Roses and Metallica. While Metallica has long been a respected name among headbangers, the sex-tuple platinum showing of Guns N’ Roses was totally unexpected.

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 the way the band, Guns N’ Roses, took the music world by storm in the early days of the ’80s 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 ’80s, punk created a new wave and a new phenomenon, thrash metal, which emphasized anti-foreigner sentiments, sex, drugs, and alcohol. Meanwhile, the majority of people have continued to live in the same way they always have, but with a changed image, a new name, and for those who have lived in the past few years, a new rock band.

Guns N’ Roses have been around for only a few years, but they have created an incredible amount of controversy and rumors. The original album cover to their LP, Appetite for Destruction, was a sci-fi horror by artist Robert Williams—was banned. The band’s profane lyrics and down-and-dirty images have caused a stir. And the GNRL lifestyle matched and at times surpassed their lyrical content—they soared hotel bars, they were often found on the road, and they consumed alcohol at a rate that would give most rock & roll bands a terminal case of the DTs.

But it wasn’t enough, Geffen has just released what is undoubtedly one of the hottest holiday gift items of the year—GUNS N’ ROSES. The album is a celebration of the music of the early EP, especially 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 have a popular sensibility, for the most part, be attributed to excellent music and an ability to vocalize emotions that exist within everyone (I listen to rock & roll for that).

Even though Metallica isn’t the most wholesome bunch of guys, either, this quartet stands at the top of the heap. Though the heavy 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 Quiet Riot from their. With a lineup like this, the returns were very disappointing, but for Metallica it was the entree to arena-headliner status. The fall release of their nine-song, two-record LP...And Justice for All, which was released in the fall, 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 the rest of the pack.

Overall, this has been a turn-around year for both rock and hard music. Many bands in this genre have broken away from the milieu—some even say that they have a lot in common. Overall, Guns N’ Roses and Metallica are on top.

Guns N’ Roses and Metallica have both achieved success in the music industry that is unprecedented. Guns N’ Roses and Metallica have both achieved success in the music industry that is unprecedented. Guns N’ Roses and Metallica have both achieved success in the music industry that is unprecedented. Guns N’ Roses and Metallica have both achieved success in the music industry that is unprecedented.

(Continued on page 19)

Cash Box December 31, 1988
Music ‘88: Pop Singles

SEX & CARS & ROCK & ROLL

By Julius Robinson

I

n 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 votes 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 Michael had provided Cash Box with a record-chuck-full of hit singles, and because he was willing to back it 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

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 run, its song, and its thesis from start to finish. And the order of the singles released by Columbia worked to perfection, each setting the stage for the next. "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 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 considered 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.
A W A R D S

POP SINGLES

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 Female Artists
1. Whitney Houston • Arista
2. Debbie Gibson • Atlantic
3. Taylor Dayne • Arista
4. Tiffany • MCA
5. Pebbles • 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 New Male Artists
1. Rick Astley • RCA
2. Patrick Swazey • 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 Male Artists
1. George Michael • Columbia
2. Terence Trent D’Arby • Columbia
3. Michael Jackson • Epic
4. Billy Ocean • Jive/Arista
5. Shattered Dreams • Johnny Hates Jazz • Virgin
6. Don’t Worry, Be Happy • Bobby McFerrin • EMI/Manhattan
7. Groovy Kind Of Love • Phil Collins • Atlantic
8. Hungry Eyes • Eric Carmen • Arista
9. Wild, Wild West • Escape Club • Atlantic
10. Perfect World • Huey Lewis and the News • Chrysalis
11. I’ll Always Love You • Taylor Dayne • Arista
12. Make It Real • Jets • MCA
13. I Get Weak • Belinda Carlisle • MCA
15. Hold On To The Night • Richard Marx • EMI/Manhattan
16. She’s Like The Wind • Patrick Swayze • RCA
17. Kokomo • The Beach Boys • Elektra
18. I Don’t Wanna Live Without Your Love • Chicago • Reprise
19. Sign Your Name • Terence Trent D’Arby • Columbia
20. Red Red Wine • UB40 • A&M
21. You Make Me Loose Control • Eric Carmen • Arista
22. Naughty Girls (Need Love Too) • Samantha Fox • Jive/RCA
23. Mercedes Boy • Pebbles • MCA
24. 1•2•3 • Gloria Estefan and Miami Sound Machine • Epic
25. Pink Cadillac • Natalie Cole • EMI/Manhattan
26. Don’t Be Cruel • Cheap Trick • Epic
27. If It Isn’t Love • New Edition • MCA
28. Love Bites • Def Leppard • Mercury/PolyGram

Top New Female Artists
1. Tiffany • MCA
2. Pebbles • MCA
3. Information Society • Tommy Boy/Warner Bros.
4. New Edition • MCA

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. 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. Nets • MCA
3. Information Society • Tommy Boy/Warner Bros.
4. New Edition • MCA

Top A/C Female Artists
1. Whitney Houston • Arista
2. Tracy Chapman • Elektra
3. Taylor Dayne • Arista
4. Belinda Carlisle • MCA
5. Natalie Cole • MCA

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 Male Artists
1. George Michael • Columbia
2. Terence Trent D’Arby • Columbia
3. Michael Jackson • Epic
4. Billy Ocean • Jive/Arista
5. Shattered Dreams • Johnny Hates Jazz • Virgin

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. Nets • MCA
3. Information Society • Tommy Boy/Warner Bros.
4. New Edition • MCA

Top New Female Artists
1. Tiffany • MCA
2. Pebbles • MCA
3. Information Society • Tommy Boy/Warner Bros.
4. New Edition • MCA

Top A/C Female Artists
1. Whitney Houston • Arista
2. Tracy Chapman • Elektra
3. Taylor Dayne • Arista
4. Belinda Carlisle • MCA
5. Natalie Cole • MCA

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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### 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'S \* 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
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 \* BobbyMcFerrin \* 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 \* Intertainment/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 \* Paisleys Park/Warner Bros.
36. Naked \* Talking Heads \* Fly/Sire
37. Heartbreak \* New Edition \* MCA
38. Tunnel Of Love \* Bruce Springsteen \* Columbia
39. Battle 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

### Top A/C Groups
1. Bruce Hornsby & The Range \* RCA
2. Huey Lewis & The News \* Chrysalis
3. Cheap Trick \* Epic
4. Foreigner \* Atlantic
5. Def Leppard \* Mercury/PolyGram
6. Guns N' Roses \* Geffen
7. INXS \* Atlantic
8. Van Halen \* Warner Bros.
9. Poison \* Enigma/Capitol

### Top Female Artists
1. Tracy Chapman \* Elektra
2. Sade \* Epic
3. Debbie Gibson \* Atlantic
4. Whitney Houston \* A&M
5. Anita Baker \* Elektra

### Top A/C Female Artists
1. Tracy Chapman \* Elektra
2. Sade \* Epic
3. Whitney Houston \* A&M
4. Anita Baker \* Elektra
5. Barbara Streisand \* Columbia

### Top B/C Female Artists
1. Sade \* Epic
2. Whitney Houston \* A&M
3. Anita Baker \* Elektra
4. Pebbles \* MCA

### Top Soundtracks
1. Dirty Dancing \* RCA
2. More Dirty Dancing \* RCA
3. Cocktail \* Elektra
4. Good Morning Vietnam \* A&M
5. colours \* Warner Bros.
Jeff Ayeroff • Co-chairman, Virgin Records
(listed in no particular order)
Crowded House: Temple Of Low Men (Capitol)
K.d. lang: Shadowland: The Queen 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)
10. Living Colour: Vivid (Epic)

MON BERG (The Pursuit of Happiness) • Recording Artist, Chrysalis Records
1. Living Colour: Vivid (Epic)
2. The Bible: Europa (Chrysalis)
3. The Smithereens: Green Thoughts (Enigma)
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 (Ryocdisc)
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: Sharady (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)
STANLEY CLARKE • Recording Artist, Portrait Records
1. Living Colour: Vivid (Epic)
2. Charnett Moffett: Net Man (Blue Note)
3. Art Blakey: Jazz Messengers (MCA Impulse!)
4. Brian Bromberg: Basses Loaded (Intimix)
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 Patitucci: John Patitucci (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. Gluxie 500: Today (Aurora)
5. Lou Barlow & Eric Gaffney: Secholah (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 (Wilburys/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 Kitzier: Memory In The Making (Geffen)
9. Guy Clark: Old Friends (Sugar Hill)
10. (tie) Tracy Chapman: Tracy Chapman (Elektra)
   David Lindley: Very Greasy (Elektra)

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. Tracey 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: Lovensxy (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)
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/RC)
10. Pixies: Surfer Rosa (4AD)

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 (Elektra/Atlantic)
6. Desert Rose Band: Runnin' (MCA)
7. INXS: Kick (Atlantic)
8. k.d. lang: Shadowland: The Owen Bradley Sessions (Sire/WB)
10. Various Artists: Stay Awake (A&M)

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. Shaniece 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: Bete Noire (Reprise)
4. Gipsy Kings: Gipsy Kings (Elektra)
5. Metallica: ...And Justice For All (Elektra)
6. Ofra Haza: Shabbat (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: Lovesc (Solar)
4. Loose Ends: The Real Chuckiebo (MCA)
5. Tony! Toné!: Who (Wing/PG)
6. Pebbles: Pebbles (MCA)
7. Sade: Stronger Than Pride (Epic)
8. Tracy Chapman: Trace 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: Maarifi 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
(Harkin Williams, Jr: Wild Style (Curb/WB)
Prince: The Black Album (Bootleg)
Joe Satriani: Surfing 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 (MCA)
6. Toots Theilmans: 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)

STEVY WYNN (The Dream Syndicate) • Recording Artist, Enigma Records
(Don't Mean A Thing (Warner Bros.)
Dwight Yoakam: Buenas Noches From A Lonely Room (Reprise)
Giant Sand: Storm (What Goes On)
Putti Smith: Dream Of Life (Arista)
Prince: The Black Album (Bootleg)
Russ Tolman: Down In Earthquake Town (Demon - import)
Eric Clapton: Crossroads (PolyGram)
Lloyd Cole & The Commotions: Mainstream (Capital)
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 Butch (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)
Music '88: Alternative Rock

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 once was the exclusive domain of independent labels. How can something be "alternative" if it's sold to us by billion-dollar corporations and is available in every shopping mall record store? That which we call "alternative" is no longer 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 actual Top 40 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 will no longer get your ass kicked in Smalltown, USA, there remains a rebel generation of performers who have gone far beyond the punk predecessors and their followers 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 a 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 to the aborigines. Public Enemy agitates for a race war and national magazines bend over backwards to give them a forum. The band Heaven 17, Mode, a band that's built an ouvre out of gay bondage imagery, fills the Rose Bowl with 80,000 L.A. suburbanites (with a little help from the occasional FFA student). 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 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 indigenous 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 welters of seminars, tip sheets and consulting services that bands can barely bear with 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 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-betweeners from Rough Trade to Poptlamia, 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 plus the way we buy music these days, the band-name did, courtesy of Peter Holsapple of the dB's, 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 reigning hardcore/blasé 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 gave us, in the '80s, everything from speed-metal to neo-zen jazz to Celtic pop to acid-bubblegum to ska, performers like Patti Pondering, They Might Be Giants or Camper Van Beethoven have so much cross-cultural data imprinted on their DNA that their music defies classification. We recognize it as "alternative" because it doesn't flatter our expectations or pander to the instincts of the herd.

This is not a new phenomenon; that's all the rage in the Anglo-American underground—the wedding of black and white, east and west, past and present—by 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.
Some indie labels are perniciously 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 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 mod-pop, and the recent interest in the one-man glorified disco of New Order? What of rap? With the mainstreaming of alternative music, rap seems to have escaped its underground roots. Or don't we 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 perhaps the ones we know least about, but expect when we invest in the SST, Twin Tone, Homestead, AAD or Rough Trade labels—but the real joy is in discovering a 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 recent find is the unheralded bands on obscure labels include: the Mice, Scooter (St. Valentine Records), a delicious mod-pop exotica; Little Black Dogs, 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 punkabilified slice-of-life, also from San Francisco; The Popes, Hi, We're the Popes (Upon This Rock), unpretentious, heartfelt garage rock from North Carolina; the Walkabouts, See Beautiful Rattlesnake Gardens (Poplallama), hauntingly beautiful, sporadically musical folk-rock; Little Maroon, The Funky Record (Arb Records), clever white-boy rap from Ann Arbor, Mich.; Swallow the Bird's self-titled album, a dazzling Stones-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 '70s punk rock by Tommy Keene, thundering your way from Jackson, Miss.

Note that none of the aforemen
tioned records are reviewed here. It's in the nature of alternative 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 oldies, and the rare reissue of a neoclassical wouldn't touch with a stick. R.P.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 were forgotten. Too bad, I 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 outfit has been freefacing on the whole idea of "America," recklessly grafting it onto their vague mytho-

The Decline of Western Civilization Part II: The Metal Years caused a stir in the metal commu-

nity, 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 the music that was funny and at times horrifying—and in the scenes featuring W.A.S.P.'s Chris Holmes, both at the same time.

Industries got to view metal's growing respectability with the first-ever all-metal convention— The Concrete Foundations Festival held at the Shubert Theater Universal in Universal City this fall. It was far more successful than anyone expected it to be—over two 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 Shubert's halls) and clubs, booking & tour-

ing (during which L.A.'s pay-to-

ation was hotly debated). But there were moments of levity too—the playful banter between Rip's Lonn Friend and Circus' Ben Lieder during the press & publicity panel, and the strutting, showbiz attitude of Femme Fatale's Lorraine Lewis during the artists' panel, for example.

The Metal Competition 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 fea-
tured 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 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.

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Music ‘88: Rock & Roots

THRIVING IN ROCKY SOIL

By Tom DeSavia

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 (Wilburys/WB), became an instant winner and spawned a hit single in the form of “Handle With Care.”

Producer/singer/songwriter extraordinary 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 Mystery Girl will be released by Varèse-Sarabande early next year. 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 festival in Texas, provided an intriguing look at many of the young chanteuses. Short Sharp Shocked, recorded in a real studio with real producer Pete Anderson, solidified Shocked’s reputation. 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, captivating 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 Richie Havens, 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 Texas (A&M) was a triumphant release that marked no real new ground, yet undoubtedly kept his fans happy.

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 Tiffany 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.

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.

Tracy Chapman took to the world 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 me, 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 viable, successful singer. The Cleveland-born-and-bred songstress confided 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. At approximately Christmas, she put together a tape of Tracy’s songs to her 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 Kershonbaun, an industry vet who has helmed albums by artists as diverse as Cat Stevens and Joe Jackson. For the recording, Chapman and Kershonbaun opted to let the album have a natural, acoustic feel—simply allowing the music to speak for itself.

And speak for itself it did.

An explosion in 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 Youssou N’Dour. In the meantime, the two other singles (“Talkin’ Bout a Revolution” and “Baby Can I Hold You”) had been released, each adding to her credibility as a performer.

As we near the end of 1988, sales of Tracy Chapman are rapidly approaching the 3 million mark in the U.S. alone. Astounding, 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.

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 Lonesome Row,” Harlan Howard 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 for

(Continued on page 53)
Music ’88: Success or Failure?

PATTI SMITH, AN ANGEL POSSESSED

An Account By Richard Sussin

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 on her way to 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 something. 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. Flash. In 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 got on the stage. The dry seed of rock & roll rose nourished and she fucked it in spams 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 danging noise, while off to the side Andy stood patiently with his Polaroid loaded with fifteen minutes waiting for the next victim or victim. 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 hymns, his ringlets, his roots and his dog. Marianne Faithful squatted on the other side of the room. 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 sit 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 boundary. She was a mourning, economic, and flesh. Ecstasy.

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 Ring, ibn, vj-di, 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 disarray. 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 written. 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, exquisitely 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 Monkees’ “Daydream Believer” on side one with the apocalyptic lead-in, “Fuck the Clock!” to the sweet harmony of Smokey Robinson’s “The Hunter Gets Captured by the Game.” There were 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, exquisitely 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."

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 1983, it can still instigate and disturb. Patti Smith, rock & roll power 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 nigger need not apply. Anthems bled into ballads and Easter fell out with a glimpse of the sad-eyed lady of the lowlands and her cowboy mouth. War 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. (Anarchy 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 and gets 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 band.

Patti Smith’s voice is stronger, clearer and louder 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.

Sasson 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, Setchmo (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 pedestrian, analysis of his life and music, and stepping out of the way, generously, for some of Armstrong’s own, unpublished, delightful written words. 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 Yoshiko 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 orchestras, a form that, the authors are quite convinced, is alive and kicking.

Two other books that may be of interest are: Repeal of the Blues: How Black Entertainers Influenced Civil Rights by Alan Pomerance (Citadel Press, $17.95), and Irving Berlin & Raggtime 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-clearing:

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 Francisco 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.


And other stuff: Dexter Gordon recently finished up his first album in years, for Blue Note... 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 “Stick Wicked”) is currently working on a new album, with George Duke, and has just finished, with writer Quincy Troup, his autobiography (lil’) 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 “1” 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 foil 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 78s horders. 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
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—disregarding for a moment its current inadequate airplay—was everywhere. From the “yuppy 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!”). Everyone was talking about jazz. In this second decade of our new century, 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 it a bit in with its Pavarotti extravaganzas. Not half bad. And—the real sign of a mature major jazz medium—over 50% of jazz albums appearing in the Top 10 were by black artists, and the remaining 50% were by whites. And some jazz records were getting some critical acclaim: the 1988 Grammy Awards included the following: Best Jazz Vocal Performance—Male: Al Jarreau for “Who Will Comfort Her?”; Best Jazz Vocal Performance—Female: Betty Carter for “Beyond the Blue Note.”

Labeling: Horizon is A&M’s label—reissues in ’88, new signings in ’89. Portraits is Epic’s label—reissues and new signings (including Ornette Coleman & Prime Time). Verve/PolyGram has been reissuing an absolutely gargantuan amount of stuff from Blue Note (including the first Pacific album), Verve and Fantasy, a stack of end-of-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.

Honor the past: You know all about Bird; it’s too early to tell whether it was for jazz in general or bad for jazz in general (but it did give Clint Eastwood’s Bird to the pop charts). The impetus to become executive producer of the upcoming documentary Thelonious Monk: Straight No Chaser was good for Charlie Parker. This year, every label under the sun coming out with some other Parker set或其他. The Complete Charlie Parker on Verve, almost two hours of previously unreleased material, led the Parker way, but reissues (and previously unreleased vintage items) came out by the digitally remastered bucketload—Bluebirds, Columbia Jazz Masterpieces, tons of stuff from Blue Note, including the first Pacific album.

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 blue 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, and warts and all, came in at $295 price tag, with numerous inaccuracies, was finally published, as were many of Milt Hinton’s marvelous photographs and stories (Blue Lines). Monk and Blues, an enormous jazz review, began previews on Broadway during Christmas week, and Steppance Grappelli, Lionel Hampton and Cab Calloway celebrated their 80th birthdays (the true jazz whippersnappers, remembered the Village Vanguard’s Max Gordon, who turned 85).

How about trends? Well, CD 101 represents something sometimes referred to as a trend toward goopy background music on the radio. Some of it is jazz and proud of it, much of it is not. New age music with a bit of a 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 turned up on a press attention, and quite a bit of it was for their 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, none of it shook the earth, which, they claim, isn’t something they’re planning to do anyway. Still, 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 “The Look of Love” across the pop charts 25 years ago. Columbia offered Milton Nascimento, Simone and Djavan; PolyGram gave us an eclectic series called “Personifications,” Celluloid gave us Brazilloid; and New York saw live performances from Joao Gilberto, Gal Costa, Maria Bethania, Caetano Veloso, Astrud Gil, Gilberto Gil and others.

Bad news: Larry Carlton got shot (the ‘89). 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 greatly less. Jazz musicians, by their very nature, are individuals—they can’t be replaced. When a jazz great dies, his music goes with him. Gil Evans, Al Cohn, Chet Baker, Charlie Rouse, J.C. Heard, Joe Albano, Eddie Vinson, Ray Bauduc, Al Hall, Memphis Slim, Dannie Richmond, Pony Poindexter, Nappy Lamare, Lawrence Brown, Charlie Palmieri and James Black all took their souls and split. They will not be back, but their reissue survivability, and Gil Evans, for example, was on several of the best albums of the year, as well as reissues from many labels. They are probably more Gil Evans albums in print now than ever before.

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

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

Cash Box December 31, 1988
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 1983, 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 senior VP/business affairs, Mark Koren, VP, and Danny Strick, VP/creative. 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
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 743, 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: “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 developing 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 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 streaming 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, unreleased 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.”

“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
Music '88: R&B

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 paring 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, spurned, 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.

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 confinned and stereotyped by industries, particularly radio programmers and music critics. Their displeasure is rooted in artistic concerns 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-

tle this year against the crossover conspiracy. They sang the music that they felt and connected on a personal level and, to the surprise of even those who understand the language of emotion. Michael is the leader in this category not just because he has two No. 1 hits, but because at one point in midsummer he became the first white artist to top the major 'black' album charts, and was the only white artist to make the top 10 on the Billboard Hot 100, with the self-titled Michael Collins, Simply Red (fronted by Mick Hucknall), Scritti Politti (with a current album featuring appearances by Julian, Marcus Miller and Miles Davis), and the production team of Stock, Aitken & Waterman (who introduced 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 R&B than Tracy Chapman. Yet her music—hopeful, sensitive music that embraces the heart, music with status quo immediacy—hasn't been betrayed as "black music," despite depending on an ancient R&B theme—human suffering. This is initially because Chapman's folk guitar, melodic style and demeanor reminded listeners of white folk artists more than black R&B artists, but moreover because the power of her voice 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 chart list sufficiently illustrates that the 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 "cross-over" question: Is crossover sinister? Is the sweetening of R&B a case of blacks forsaking their cultural tradition 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 intentionallysoften 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 will add, "I'm all right with that, but that know-how, 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 few institutions in the community, with all the power, influence and social responsibility the term implies. Realizing the fruits of its "misunderstanding," 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 ("Feel Love," "I'm Too Sexy," "Monkey"), one could no doubt distinguish the versions played by pop versus R&B radio stations.

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 lead singer Arlen's Conscious Party LP, with only moderate success at R&B radio, Virgin released a remix of the single "Tumbling 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.

Yes, yes, the seemingly insinu-

(Continued on page 53)
Top 50 Black Contemporary Albums
1. Keith Sweat • Make It Last Forever • Vintertainment/Eletra
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. Mel'ta 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.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

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

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

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

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, Ton! • Tune • Wing/PolyGram
### Top 50 Black Contemporary Singles

<table>
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<th>Number</th>
<th>Single Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<td>Girlfriend</td>
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<td>Man In The Mirror</td>
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<td>Joy</td>
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<td>Little Walter</td>
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<td>Wing/PolyGram</td>
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<td>Don't Rock The Boat</td>
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<td>You're Not My Kind Of Girl</td>
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<td>Any Love</td>
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<td>Shake Your Thang</td>
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<td>Love Changes</td>
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<td>Make It Last Forever</td>
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<td>Watching You</td>
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<td>Giving You The Best I Got</td>
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<td>Fishnet</td>
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<td>My Girl</td>
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<td>Lovin' On Next To Nothing</td>
<td>Gladys Knight &amp; The Pips</td>
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<td>I Want Her</td>
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<td>Over You</td>
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<td>Don't Be Cruel</td>
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<td>Another Part Of Me</td>
<td>Michael Jackson</td>
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<td>Wasn't I Good To Ya</td>
<td>Da Knash</td>
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<td>Sweet Sensation</td>
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<td>Atlantic</td>
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<td>Get Out Of My Dreams, Get Into My Car</td>
<td>Billy Ocean</td>
<td>Jive/Arista</td>
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<td>Addicted To Love</td>
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<td>Rescue Me</td>
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<td>Uptown/Warner Bros.</td>
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<td>Take Your Time</td>
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<td>Whitney Houston</td>
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<td>Love Overboard</td>
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<td>A&amp;M</td>
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<td>Get It</td>
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<td>Roses Are Red</td>
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<td>50</td>
<td>She's On The Left</td>
<td>Jeffrey Osborne</td>
<td>A&amp;M</td>
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</table>

### Top Male Artists

1. Terence Trent D'Arby
2. Michael Jackson
3. Bobby Brown
4. Teddy Pendergrass
5. George Michael

### Top Female Artists

1. Pebbles
2. Sade
3. Whitney Houston
4. Teena Marie
5. Evelyn "Champagne" King

### Top Groups

1. Levert
2. Tony Toni Tone
3. Gladys Knight & The Pips
4. New Edition
5. The Deele

### Top New Artists

1. Al B. Sure
2. Bobby Brown
3. Johnny Kemp
4. Gary Taylor
5. Tony Terry

### Top New Female Artists

1. Vanessa Williams
2. Karyn White
3. Cheryl Pepsi Riley
4. Paula Abdul

### 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

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**AWARDS**

**B/C SINGLES**

**TERRENCE TRENT D'ARBY**

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

**BOBBY BROWN**

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

**GEORGE BENSON**

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

**EPMD**

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

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**AWARDS**

**TOP 50 B/C SINGLES**

**LEVERT**
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<td>50</td>
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<td>Brand New Funk (Live 1147/RCA)</td>
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<td>Killing Me Softly (Warner Bros. 7-27772)</td>
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<td>I'm Gonna Get You Sucka (Arista AS-51766)</td>
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<td>It's Just the Way That You (Virgin 7-99023)</td>
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<td>Pump It Up (Capitol 44266)</td>
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<td>Love is the Power (Elektra 7-69358)</td>
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<td>Break 4 Love (Columbia 38-0614)</td>
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<td>Twice the Love (Warner Bros. 7-27688)</td>
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<td>Love Education (Atlantic Artists 872060-7)</td>
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<td>Being in Love Ain't Easy (Capitol 43-0821)</td>
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<td>This Is as Good as It Gets (Columbia 38-06507)</td>
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<td>Dance Little Sister (Columbia 38-06623)</td>
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<td>Get Up Everybody (Motown NM 50083)</td>
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<td>Turn on The Beat Box (Columbia 38-81107)</td>
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<td>What Becomes of a Broken Heart (EMI 8-50169)</td>
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<td>I Can't Wait (Columbia 38-06014)</td>
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<td>Where Did You Get That Body...Baby? (EMI 50155)</td>
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<td>You're Not My Kind of Girl (MCA 534405)</td>
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<td>Teenage Love (Def Jam/Columbia 38-06105)</td>
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<td>This Time (Arista AS-4772)</td>
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<td>Say You Will (Elektra 7-69373)</td>
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<td>My Girly (MCA MCA-53357)</td>
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<td>The Club (Aegis Records ZS 40617)</td>
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<td>Girl You Know It's True (Arista 5-3396)</td>
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<td>Mary Had a Little Jam (EM 11544)</td>
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<td>My Eyes Don't Cry (Motown MOT-1946)</td>
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<td>7 (Ve'd Go) Female Trouble (Music Merchant 101)</td>
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<td>Girl You Know It's True (Arista 5-3396)</td>
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<td>My Perogative (MCA MCA-53340)</td>
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<td>Flashin' Back (Future 204)</td>
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<td>Silhouette (Arista AS-4751)</td>
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<td>Oh Love (MCA 204)</td>
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<td>Someone's in Love (RCA 87117-1)</td>
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<td>You're My Pusher (Columbia Bros. 1-27768)</td>
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<td>So Hard to Let Go (EMI 8-50160)</td>
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<td>Round and Round (MCA MCA-53422)</td>
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<td>I Wish U Heaven (Waxday Park/Warner Bros. Bros. 7-27145)</td>
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<td>Posse on Broadway (Natty King)</td>
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<td>100 One Moment in Time (Arista AS-47434)</td>
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<td>Poison</td>
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<td>MY PREROGATIVE</td>
<td>Bobby Brown</td>
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<td>3</td>
<td>TWO HEARTS</td>
<td>Phil Collins</td>
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<td>WAITING FOR A STAR TO FALL</td>
<td>Boy Meets Girl</td>
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<td>DON'T RUSH ME</td>
<td>Taylor Dayne</td>
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<td>ARMAGEDDON IT</td>
<td>Def Leppard</td>
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<td>7</td>
<td>GIVING YOU THE BEST THAT I GOT</td>
<td>Anita Baker</td>
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<td>8</td>
<td>SMOOTH CRIMINAL</td>
<td>Michael Jackson</td>
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<td>LOOK AWAY</td>
<td>Chicago</td>
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<td>IN YOUR ROOM</td>
<td>Bangles</td>
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<td>11</td>
<td>I DON'T WANT YOUR LOVE</td>
<td>Duran Duran</td>
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<td>12</td>
<td>I REMEMBER HOLDING YOU</td>
<td>Boys Club</td>
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<td>13</td>
<td>PUT A LITTLE LOVE IN YOUR HEART</td>
<td>Annie Lennox/Al Green</td>
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<td>SILHOUETTE</td>
<td>Kenny G</td>
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<td>WELCOME TO THE JUNGLE</td>
<td>Guns N' Roses</td>
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<td>BORN TO BE MY BABY</td>
<td>Bon Jovi</td>
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<td>HOLDING ON</td>
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<td>THE WAY YOU LOVE ME</td>
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<td>WALK ON WATER</td>
<td>Eddie Money</td>
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<td>WHEN THE CHILDREN CRY</td>
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<td>WILD WORLD</td>
<td>Maxi Priest</td>
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<td>FINISH WHAT YA STARTED</td>
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<td>(A)BABY, I LOVE YOUR WAY/(FREE)</td>
<td>Will To Power</td>
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<td>B Jovis</td>
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<td>THE PROMISE</td>
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<td>Robbie Nevil</td>
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<td>I WANNA HAVE SOME FUN</td>
<td>Samantha Fox</td>
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<td>BAD MEDICINE</td>
<td>Bon Jovi</td>
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<td>WALKING AWAY</td>
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<td>EARLY IN THE MORNING</td>
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<td>DESIRE</td>
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<td>KISS (Polydor/PolyGram 871 038-7)</td>
<td>Art Of Noise (Featurng Tom Jones)</td>
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<td>WILD, WILD WEST</td>
<td>The Escape Club</td>
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<td>43</td>
<td>AS LONG AS YOU FOLLOW</td>
<td>Fleetwood Mac</td>
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<td>YOU GOT IT</td>
<td>New Kids On The Block</td>
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<td>45</td>
<td>NOT JUST ANOTHER GIRL</td>
<td>Ivan Neville</td>
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<td>SHE WANTS TO DANCE WITH ME</td>
<td>Rick Astley</td>
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<td>WHAT I AM</td>
<td>Edie Brickell &amp; New Bohemians</td>
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<td>48</td>
<td>ANGEL OF HARLEM</td>
<td>U2</td>
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<td>49</td>
<td>THE LOVER IN ME</td>
<td>Sheena Easton</td>
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<td>WILD THING</td>
<td>Tone Loc</td>
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<td>MY HEART CAN'T TELL YOU NO</td>
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<td>DON'T KNOW YOU GOT IT</td>
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<td>DIAL MY HEART</td>
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<td>TILL I LOVED YOU</td>
<td>Ann Wilson &amp; Robin Zander</td>
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<td>I'N'T NO SECRET</td>
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<td>THE LOCO-MOTION</td>
<td>Tracie Spencer</td>
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<td>SMALL WORLD</td>
<td>Huey Lewis &amp; The News</td>
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<td>SYMPTOMS OF TRUE LOVE</td>
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<td>Bobby Brown</td>
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<td>ONE MOMENT IN TIME</td>
<td>Whitney Houston</td>
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<td>I FEVER NEVER MEET AGAIN</td>
<td>Tommy Conwell</td>
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<td>SURRENDER TO ME</td>
<td>Ann Wilson</td>
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<td>WAY COOL JR.</td>
<td>Ratt</td>
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<td>THE LOVE YOU TAKE</td>
<td>Dan Hartman &amp; Denise Lopez</td>
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<td>WILD AGAIN</td>
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<td>I WANNA BE LOVED</td>
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<td>AMERICAN DREAM</td>
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<td>DOCTORIN'THE TARDIES</td>
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<td>GIRL YOU KNOW IT'S TRUE</td>
<td>Milly Vanilly</td>
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<td>PEEK-A-BOO</td>
<td>Siouxsie and the Banshees</td>
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<td>THE LIVING YEARS</td>
<td>Mike &amp; The Mechanics</td>
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<td>Fairground Attraction</td>
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<td>Winger</td>
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<td>IT'S MONEY THAT MATTERS</td>
<td>Randy Newman</td>
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<td>NEW DAY FOR YOU</td>
<td>Basia</td>
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<td>A WORD IN SPANISH</td>
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<td>THE GREAT COMMANDMENT</td>
<td>Camouflage</td>
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<td>IF EVER A LOVE THERE WAS</td>
<td>Four Tops &amp; Aretha Franklin</td>
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<td>93</td>
<td>CHIP AWAY THE STONE</td>
<td>Aerosmith</td>
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<td>POSSE ON BROADWAY</td>
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<td>BULLETS RUN RINGS</td>
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<td>EDGE OF A BROKEN HEART</td>
<td>Vixen</td>
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<td>FOREVER YOUNG</td>
<td>Alphaville</td>
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<td>MY SONG</td>
<td>Glass Tiger</td>
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<td>NOBODY'S PERFECT</td>
<td>Mike &amp; The Mechanics</td>
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<td>100</td>
<td>100 GIRLS AIN'T NOthin' BUT TROUBLE</td>
<td>Jazzy Jeff</td>
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Courteous; efficient; thoughtful; unmatched;
celebrated; gracious; willing; flawless; fine; unusual;
alert; deft; helpful; extra; fast; expert; gallant; trustworthy;
distinguished; meritorious; peaceful; professional; suitable;
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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) Duran-Duran

**Most Added**
1. All She Wants Is (Capitol) Duran-Duran
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 (Augus 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

### MIDWEST CENTRAL REGION

**CHR**

**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. As Long As You Follow (Warner Bros.) Fleetwood Mac
4. 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. Supergirl (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 (Augus Records) Marcus Lewis
5. Back on Holiday (EMI) Robbie Nevil

### COUNTRY

**High Movers**
1. Bridges And Walls (MCA) Oak Ridge Boys

### SOUTH REGION

**CHR**

**High Movers**
1. I Wish I Was Still In Your Dreams (MCA) Conway Twitty
2. Highway Robbery (Capitol) Tanya Tucker
3. I Still Believe In You (MCA/Curb) Desert Rose Band
4. 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. Supergirl (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 Hit You Sucka (Arista) The Gap Band
5. Open Sesame (RCA) The Dazz Band
COUNTRY

**High Movers**
1. *Til You Cry (RCB) Eddy Raven
2. *Til You Cry (RCB) Eddy Raven
3. Bridges and Walls (MCA) Oak Ridge Boys
4. Big Wheels in the Moonlight (Capitol) Dan Seals
5. Song of the South (RCB) Alabama

**Most Added**
1. Don’t You Ever Get Tired (Of Hurting Me) (RCB) 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

COUNTRY

**High Movers**
1. I Still Believe In You (MCA/Curb) Desert Rose Band
2. *Til You Cry (RCB) Eddy Raven
3. Bridges and Walls (MCA) Oak Ridge Boys
4. Big Wheels in the Moonlight (Capitol) Dan Seals
5. Song of the South (RCB) Alabama

**Most Added**
1. Don’t You Ever Get Tired (Of Hurting Me) (RCB) 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) Conway Twitty

SOUTHEASTERN 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) Marc Lewis
2. Being In Love Ain’t Easy (Epic) Sweet Obsession
3. I Wanna Have Some Fun (Jive/RCB) Samantha Fox
4. The Spirit Of Love (Track Records) The Average White Band
5. Teenage Love (Columbia) Slick Rick

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 December 31, 1988
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I JUST CALLED TO SAY GOODBYE AGAIN

NAMED NEW MALE VOCALIST OF THE YEAR - SINGLE 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
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. 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 bypass 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 her husband 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 "Faularle", "My Special Angel" and "Jingle Bell Rock" (which is now the second highest selling 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 famously 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. Ogeren and Suzanne Roe-Ogren will serve as scriptwriters and executive producers for the project.

Cecilia Walker

BOBBY HELMS GASTROHEPHERED HEAD QUARTERS STEVE EARLE (UNI-7)
23 THE ROYAL TREATMENT

CASH BOX COUNTRY ALBUMS

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CONNIE BRADLEY ELECTED CMA PRESIDENT: ASCAP Southern Director Connie Bradley, who has been elected president of the Country Music Association for the 1982 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 Allan Mayor)
ALL NEW
Mark your calendar for
ALABAMA'S
brand new album
"Southern Star"

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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 sisters, 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 ‘souther’ 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:

Charlene: “Dolly Parton! No explanation needed!”

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
SEASONS GREETINGS

and “THANK YOU!”
from RAY PRICE

THE 1988 MALE VOCALIST
OF THE YEAR
(Independent Labels)

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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 Throwing 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 effective 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 dishonesty. 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, throws up 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 awhile as a hot album cut, now makes the grade as a single release. An adequate reproduction complete with clever lyrics and heartfelt singing.

- **J. BURCH SISTERS** • I Don't Want To Mention Any Names (2:29) • Mercury/PolyGram (872 324-7) • Jack And Bill/Amada 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 bay-stealing, barroom wenches. 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 ALLEN COE** • Love Is A Never Ending War (3:50) • Columbia (38-08527) • Peso/Wallet-BMI • D. Blackwell • Producer: B. Sherrill
  Cole compares a fellow traveler's war wounds to his scars from a emotionally strained relationship on this upbeat Belmet for Columbia Records.

- **CRYSTAL GAYLE** • Tennessee Nights (3:28) • Warner Bros. (7-27682) • WB Music/Santa Fe-ASCAP; Warner-Tame- 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)
  Programmed 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, WHTH, 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, KWHO, KXAM and KSTC.

**LARRY BOONE...**

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Cash Box December 31, 1988
### 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 |
| 19. | Paul Overstreet (Capitol) |
| 20. | I'm Gonna Get You • Eddy Raven (RCA) |
| 21. | Just Say Yes • Highway 101 (Warner Bros.) |
| 22. | Darlene • T. Graham Brown (Capitol) |
| 23. | Shouldn't It Be Easier Than This • Charley Pride (16th Avenue) |
| 24. | Love Will Find Its Way To You • Reba McEntire (MCA) |
| 25. | If It Don't Come Easy • Tanya Tucker (Capitol) |
| 26. | The Wanderer • Eddie Rabbitt (RCA) |
| 27. | New Shade Of Blue • Southern Pacific (Warner Bros.) |
| 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 (MCA/Reid) |
| 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) |

### 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 Beat • Dan Seals (Capitol)
30. Don't Close Your Eyes • Keith Whitley (RCA)
31. Rags On • Dan Seals (Capitol)
32. 101 • 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. Highway 80 • Restless Heart (RCA)
47. A Man Called Hoss • Waylon Jennings (MCA)
48. Storms Of Life • Randy Travis (Warner Bros.)
49. All R keyed Up • Becky Hobbs (MTM)
50. Maple Street Memories • The Statler Brothers (Mercury/PolyGram)
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)

THANKS TO EVERYONE FOR A GREAT '88!

"NEW RIVER"... Indie Spotlight, #8 on Cash Box Indie Chart, #89 on Cash Box Top 100 Chart
Producers: Dirk Johnson & Mark Carman • Writer: Mark Carman

"MAKIN' LOVE TO DIXIE"... Indie Spotlight, #1 on Cash Box Indie Chart, #43 and climbing on Cash Box Top 100 Chart

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HEARTLAND

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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

PUBLISHER OF THE YEAR:
Warner/Chappell

COMPOSER OF THE YEAR
Don Schlitz

SPECIAL THANKS TO:
CHUCK DIXON
for Cash Box Promotion

DAN MITCHELL

JOE HENDERSON

CRAIG MORRIS

SHARON CORBITT

PUBLISHER OF THE YEAR:
Warner/Chappell

COMPOSER OF THE YEAR
Don Schlitz

NEW MALE VOCALIST
Larry Boone (Mercury/PolyGram)
Josh Logan

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JOHNETT BURTON
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7. Becky Hobbs (MTM)
8. Dolly Parton (Columbia)
9. Holly Dunn (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)

NEW VOCAL GROUP
1. The McCarters (Warner Bros.)

NEW MALE VOCALIST
1. Jo-El Sonnier (RCA)

NEW VOCAL DUET
1. Foster and Lloyd (RCA)

NEW FEMALE VOCALIST
1. k.d. lang (Sire)

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

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

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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 vengence. His intuitive efforts explore relationships from beginning, ("I Want Something To Do") to end, ("I Don't Think You Like 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, encouraged 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 Massay, 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 giving 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

Cash Box December 31, 1988
LEN MONAHAN

“ANOTHER ROAD”
“TAPPING AT YOUR WINDOW”
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Johnny Cash • Merle Haggard
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“I threw in the last four just for effect.” —Len

THANK YOU and Stay Happy!!

CASH BOX promotion by CHUCK DIXON

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WE MAKE THE MUSIC . . . YOU MAKE THE SONG!

Have a Merry Christmas and a Happy New Year!

Don McKinnon

To all the staff at Cash Box,
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LISA CHILDRESS

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★ MALE BREAKOUT ARTIST OF THE YEAR
★ #2 MALE VOCALIST ON INDEPENDENT LABELS
★ SINGLE OF THE YEAR “NOT A NIGHT GOES BY” Independent Lables
1988 CASH BOX AWARDS

LOOKING FORWARD TO A GREAT 1989!
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...

**Sorely 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.
- **Best 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," another hit album, and their third release from the "Nu Folk & Funk.
- **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 week-long party.
- **Best Live Act** goes to Don Dixon for Chi-Town Budget Show. A concert originally aired live on Chicago radio station WXTJ was edited down and released as part of Restless Records' CD-only "Performance Series.
- **Best Unreleased Album** would have to go to Tracy Chapman for her stunning self-titled Elektra debut I.P. 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 successfullustful conventional charts. 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 forces of her previous tapes, 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 Ocean Bradly Sessions (Sire). For her second major label outing, lang opted to join forces with legendary producer Owen Bradley for an irresistible mix of true blue-country and heart-wrenching blues.
- **The Wagoneers** 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 in this category is 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 Schochet'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 should-be 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) on "It's The News ( polynomial or even a cure, sir?"
- **We had a tough time with the Let's Just Call It Country & Forget About It category—and with such artists as Lyle Lovett, Rosanne Cash and Steve Earle in the running—but we opted to give it to Darrell & Peter Beaus, "Her Kind of Country.""
- **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 monster multi-million dollar back-to-basics Roulette and Hum Tour (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.**

**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. DeSavie 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" (that is a Bush-ism?) "No, it isn't. —Mr. DeSavie), 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:** Hamm. This is tough. But since this is the self-indulgent list, my nomination has to go to the Cocteau Twins, for *Blueサイドの爱。What this group keeps 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 Debut 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.

**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 BoBeán 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 Your The Cure:** Just the thing when the existential dread sets in, and I'm tired of listening to all the old albums. I told the next one is going to be less Kiss Me-esque chart fodder and more Pornographically-ishing melodrama. Cool.

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

**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?"

**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.

**Honorables Mentions:** Too numerous to mention, but off the top: Sonic Youth, Daydream Nation; National People's Gang, The Hard Sailing; Game Theory, Two Steps From The Middle Ages; Full Time Men, Your Pace, My Flat; Dead Milkmen, Beelzebub; National Vel-. self-titled; Shrinkback, Go Bang! ad infinitum.

Karen Woods
CRITICAL DECISIONS

Cash Box staffers pick their top 10 ep singles 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)

BRAD BUCHSBAUM • Research
1. Prince: The Black Album (Bootleg)
2. T. Rex: Surfer Rosa (Rough Trade/4AD)
3. Crowded House: Temple Of Low Men (Capitol)
4. Big Dipper: Craps (Home-tread)
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/Blitz First)
10. The Waterboys: Fisherman's Blues (Epic)

TOM CHENEY • Contributor
(listed alphabetically by artist)
Brave Combo: Humansville (Rounder)
Gillian Gil: Soy Loco Per Ti, America (Brazilloid)
Huayucaltia: Caminos (ROM)
Kassav: Vini Pou (Colombia)
Ziggy Marley & The Melody Makers: Conscious Party (Virgin)
Najma: Qareb (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 Dara Band: Super Dara (Manos)

KEVIN COOGAN • Pop Albums Research
(listed alphabetically by artist)
Alpha bland & The Wailers: Jerusalem (Shanachie)
Eazy-E: Easy-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: Love/Sexy (Paisley Park/Epic)
Keith Richards: Talk Is Cheap (Virgin)
Walter "Wolfman" Washington: Out Of The Dark (RCA)
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 (Rel躲—CD only)
4. Sam Phillips: The Indescribable Wow (Virgin)
5. Rodney Crowell: Diamonds & Dirt (Columbia)
6. Tracy Chapman: Tracy Chapman (Elektra)
7. The Bee Gees: 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 (Epic)

SPENCER ELDREDGE • Production
1. The Pogues: If I Should Fail 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. The Pogues: Straight Line 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 (Soundwaves/Duke Street)

Toots Thielemans: Only Trust Your Heart (Concord)
Various Artists: Delicious Vinyl Sampler (Delicious Vinyl)
Carl Verheyen Group: No Borderlines

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. Sinead O'Connor: The Lion And The Cobra (Chrysalis)
6. Prince: Love/Sexy (Paisley Park/WB)
7. Morrissey: Viva Hate (Sire/WB)
8. The Ramones: Ramones (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. 'Hous 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)
7. Graham Parker: The Mona Lisa's Sister (RCA)
8. Broken Homes: Straight Line Through Time (MCA)
9. Half Measures: Dimension Hatross (Noise/Epic)
10. Rock City Angels: Young Man's Blues (Geffen)

JIM GONZALEZ • Production Assistant
2. Eazy-E: Easy-Duz-It (Ruthless/Priority)
3. B.B. King: Money Can Buy (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: Supersonice (Legend/RCA)

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: Buena Vida (MCA)
6. Becky Hobbs: All Keyed Up (MTM)
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: Alias (Chrysalis)
3. Southern Pacific: Zuma (Warner Bros.)
4. Night Ranger: Man In Motion (Metal Blade)
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. Dionic Slater: Exchange Of Hearts (Capitol)
10. Europe: Out Of This World (Epic)

LICK JESEK • New York Editor
Top 10 Jazz Albums
(listed alphabetically by artist)
Betty Carter: Look What I Got (Verve)
Colette Coleman & Prime Time: Virgin Beauty (Portrait/CBS)
Kenny Davern: One Hour Tonight (MusicMasters)
Dave Holland Trio: Triplet (ECM)
Steve Lacy/Gil Evans: Paris Blues (Orchard)
The Leaders: Out Here Like This (Black Saint)
Helen Merrill/Gil Evans: Col- laboration ( Emmery)
Frank Morgan/Mccoy Tyner: Major Changes (Contemporary)
Hermeto Pascoal: So No Too Soon (Nao Quer (Intuition)
Cassandra Wilson: Blue Skies (JMT)

LEON JOHNSON • Photo Editor
(numbered relatively arbitrarily by Lisa)
1. (tie) Peter Murphy: Love Hurts (Beggars Banquet/RCA)
2. (tie) The Pursuit Of Happiness: Love Junk (Chrysalis)
3. Future Bee: The Beehive: Let It Bee (London/PolyGram)
4. Soul Asylum: Hang Time (Twin Tone/A&M)
5. Fairground Attraction: The First Of A Million Kisses (RCA)
6. The Smithereens: Green Thoughts (Enigma/Capitol)
7. The Church: Starfish (Arista)
8. Tando The Wet Sprocket: Bread & Circus (Abe's Records Ltd.)
9. Various Artists: Doing It For The Kids (Creation)
10. The House Of Love: The House Of Love ( Creation/Relativity)

BOB LONG • Vice President
1. Alexander O'Neal: My Gift To You (Chrysalis)
2. Luther Vandross: Any Love (Epic)
3. Anita Baker: Giving You The Best That I Got (Elektra)

Cash Box December 31, 1988
Julius Robinson • Associate Editor
1. Tracy Chapman: Tracy Chapman
2. Doni Mitchell: Chalk Mark In A Rainstorm (Geffen)
3. Tony Childs: Union (A&M)
4. Talk: Talk Is Cheap (Virgin)

Joe Williams • 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. Bruce Springsteen: The River (Columbia)
5. Pat McLaughlin: Pat McLaughlin (Capitol)
6. Traveling Wilburys: Volume One (Wilburys/Warner Bros.)
7. The Mountain Goats: Shadylawn: The Queen Bradley Sessions (Sire/WB)
8. Bangles: Everything (Columbia)
10. Tony Childs: Union (A&M)

Cecilia Walker • Associate Editor
1. Lyle Lovett: Pontiac (MCA/Curb)
2. k.d. lang: Shadylawn: The Queen 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 in- dependent thinking and a newfound confidence. Their art, one is true to oneself, regardless. In business, you give the people what they want, regardless of who rules the marketplace. In art, does one ever do that?

As an artist you face a simple choice: You can make a living with music straight from your heart, or you can cater to what is popular with music based on the charts. A few artists are successful with honest music. Tracy Chapman, Joni Mitchell, and Tracy Byrd Riley. But such cases are extra-ordinary. In most cases, music is aimed, marketed. If you don’t really choose to follow their instincts, then they must settle for the level of commercial success their music earns. If they want more than that, then they must listen to the businessman and give the people what they think they want. This has both ways—it’s either art or business. True crossing over often produces bad art. But often, it’s just not possible.

This is why R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. “Wanna bite?” they scream. But consider: When an artist answers yes, that individual decision does not threaten the art. Crossover just recognizes the fact that an artist is highly skilled and unique. This is why R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. “Wanna bite?” they scream. But consider: When an artist answers yes, that individual decision does not threaten the art. Crossover just recognizes the fact that an artist is highly skilled and unique. This is why R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. “Wanna bite?” they scream. But consider: When an artist answers yes, that individual decision does not threaten the art. Crossover just recognizes the fact that an artist is highly skilled and unique. This is why R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. “Wanna bite?” they scream. But consider: When an artist answers yes, that individual decision does not threaten the art. Crossover just recognizes the fact that an artist is highly skilled and unique. This is why R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. “Wanna bite?” they scream. But consider: When an artist answers yes, that individual decision does not threaten the art. Crossover just recognizes the fact that an artist is highly skilled and unique. This is why R&B purists, the businessman is the satanic serpent in the Eden of art. His sweet apple is crossover. “Wanna bite?” they scream. But consider: When an artist answers yes, that individual decision does not threaten the art. Crossover just recognizes the fact that an artist is highly skilled and unique.
**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 Charlie 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 genius helpings of Keith's patented hybridization of Link Wray raunch and powerhouse Berry pickin'.

Keef and the lads offered woozy 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 shine 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 I.P. no?), and Keith muttered "That's one for John" as he brought the tune to a crushing 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**

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 70s stalwarts like Judas Priest and AC/DC, the differences become obvious. The fist-pumping party mood of the self-indulgent Me Decade mutated on the battlefront of the 80s 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 fear some 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-faultin', high profile spectacle? After all, this dressed-down bunch of non-poses are diametrically opposed to pompous flash and glitter. 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 crumpling goddess ofjustice, set the tone for the ear-sattering 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. Without a doubt the lyrics were about 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 primal vee, Metallica seems to have taken it to a new level, with an air 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 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 Hammett tore through angry riffs in a thoroughly likable way while drummer Lars Ulrich and bassist Jason Newsted good-naturedly powered 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 Hammett's efforts pedals, for example—he treated the audience like a big family, 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 out of 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 were flying through the air like frisbees, many reaching their designated goal—the cushion-shower. Metallica affectedively annihilated the audience by performing with an indescribable energy that never let up, through encore after encore until the adoring audience finally stood in sated admiration, too tired to move (except for the bionic fans down front), but still wanting more.

Metallica's tour the jungle of the future, this so-called dinosaur of rock & roll will never become extinct.

**Janiss Garza**

A Neville with the devil

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**On Stage**

**Metallica**

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**Cash Box** December 31, 1988
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 has been a busy year so far. This is the third time of the year to query traders regarding their thoughts on what transpired in 1988 and any projections they might have for the next twelve months. Doug Wilson of Hilltop Dist. in Weirton, West Virginia pretty much summed up what may of his colleagues in the distributor community have been saying. On the positive side, 1988 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 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 he had brought up on December 1988, where we presented to the 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.

Spokesman and Vice President 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 help. Hallmarks have been the success of the 1988 post-AMOA Expo. Now, what I'm about to say might sound a bit corny, but in all truthfulness, I like everybody, I enjoy working with our staff, and they really love my job," she stressed. "Of course, a product is another factor. I have full confidence in Williams' new products and their customers. Williams is a mainstay in the industry itself in my day to day relations with customers. It's easy to sell something that you care so much about and, we have to work 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 our distributor. We have to tell them what we're doing here, we have to show them that we care about their business, their needs, and this is a real 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 just not lip service."

Lesley recalled the lean period that followed the video boom. "I was here when video died, so we speak. We wanted to know what was going on. We listened, we went to trade shows, we listened and... we didn't have anything to sell. And when we came back 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 weren't for the Space Shuttle and the support we received from our distributors."

This reporter has attended many a Williams product introductions over the years, but none of the introductions has ever been like the one 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 unusual product," she humbly 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, we're not playing just in onece more..."

How did the Williams' line fare at AMOA Expo '88? "Extremely well. Taxii already was out. Lesly 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's 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 that." With Banzai Run, and Banzai Run, a Nare 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 which, the game does. "It 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 Compassio

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 Pellegreni 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 'erry and Ed party is exciting, because the company is enjoying good company, a delicious dinner preceded by cox tails and hors d'oeuvres, a lineup of the latest in coin-op amusement equipment, the raffling off of a lot of terra-fic 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 Caposteno).

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!

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

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.

Taite'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.

Although a new product, 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 football 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 booths 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 seven 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 80)
Even More
at home in all cities of the world

in Two Attractive
Versions

City IV

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Certainly a sound investment.
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 X Jax... Space Station is the latest pin game from Williams... A giant replica of the original Coin-OpVeteran in Alabama... "Promotion machine and has MOA... televised its introduction of the new game... "In its 1986 annual report, the Panel of the Alabama Legislature... documents of May 15-17 for its next Government Affairs Conference in Washington.

**February:** Buellseye Dart Co. was recently appointed a distributor of Arachnid's line of dart games in Great Britain... Bally intros its all new, 3-dimensional playfield environment in its new Escape From The Lost World pinball machine... Traders returning from the annual ATE show in London report that the show was successful but a smaller than usual U.S. representation... Veteran option Lou Piatek is named AOMA'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 intros its Blastoasters (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 distributors 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... Exxon sells its Rainbow Division to Take Care Products of Birmingham, Alabama... Amusement and Music Operators Assn. of New Jersey announces its "Great Game Giveaway" for July... U.S. distributor Joe Gilbert departs his post at Williams to join his brother in the catering business in New York... the ninth annual DAA trade show in Frankfurt, Germany draws over 15,000 trade people from Europe and abroad... The recently formed Jukebox Promotions announces the latest attraction to the coin-op industry: the "Plinking the wheels in motion for a fullscale celebration in conjunction with the 100th anniversary of the jukebox.

**March:** Lesley Ross is named sales manager at Williams... The annual ACEM '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 intros its Thunder Blaze in both upright and deluxe simulator type cabinets... Konami intros its VS. Top Gun kit for the Nintendo System... Early this year Toledo, Ohio native Bill Beckman 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 same" until declared otherwise by a federal court. This developed into a full scale operation in support of his vision, a campaign to attract operator support but opposition on the manufacturer level. A lawsuit against the Taito organization and AMOA ensued as, and the year wound up, this continued to remain a rather unsettled issue... Konami intros Super Contra, the dedicated upright two-player follow-up to its hit... Seeburg recently doubled the office space in its Addison, II 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... AMOA 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 intros its new Cyclone pingame.

**April:** Tom Petit is appointed to president at Sega Enterprises, Inc. (U.S.A.)... Bette Lockhart departs her executive veepie post at Rock-Ola... Bally intros 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 tradeshows indicate that ACME '88 was "well populated and an outstanding convention in every respect... Likewise, the AAMA Charitable Foundation testimonial banquet honoring Sega's David Rosen attracted a big turnout... Blastoid is the name of the latest video game from Bally Midway... Kasey Hasegawa is named president of Taito Corporation in Japan... A500 Year Club for tradeshows who've been in the industry for 50 years or less... Atari formed, under auspices of AL Rodstein, who's chalked up more than five decades in coinop... Merit Industries intros its new Pub Time Premier Edition Video dart machines... Doug Wilson departs his post at Banner Specialty in Philadelphia... dough Wilson... is a new 3-dimensional playfield environment in its new Escape From The Lost World pinball machine... Traders returning from the annual ATE show in London report that the show was successful but a smaller than usual U.S. representation... Veteran option Lou Piatek is named AOMA'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 intros its Blastoasters (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 distributors 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... Exxon sells its Rainbow Division to Take Care Products of Birmingham, Alabama... Amusement and Music Operators Assn. of New Jersey announces its "Great Game Giveaway" for July... U.S. distributor Joe Gilbert departs his post at Williams to join his brother in the catering business in New York... the ninth annual DAA trade show in Frankfurt, Germany draws over 15,000 trade people from Europe and abroad... The recently formed Jukebox Promotions announces the latest attraction to the coin-op industry: the "Plinking the wheels in motion for a fullscale celebration in conjunction with the 100th anniversary of the jukebox.

**May:** Joel Friedman, named vice president of the recently formed Row Machine Group... Lee Trevino's Fighting Golf hits the international market... Beckman from the newest of the video machines and its upcoming centennial... June: Atari hosts its annual distributors meeting at La Costa in Carlsbad, California... The American Amusement Machine Charitable Foundation presents a sizable check, representing proceeds form the testimonial honoring David Rosen to the Covenant House in New York City... Manual J. Brinigas, founder of Brinigas Bros., one of the largest jukebox operators 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, a lifetime member of the AMOA, vice president of sales and Ben Rochetti, current president and owner of the Naples, Florida-based company, as the new sales and marketing chief... ATM Machine of America,... Bally's... middoor attraction... With the national debut of Konami's Jukebox Month, AMOA is planning a number of promotional activities to be climaxd 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 game from Bally Midway... Rainbow... is one of the most profitable games for Bally Midway... Taito's new hit... One and a Half... one player, two-player video game, is making a splash... Bandit... is a new 3-dimensional playfield environment in its new Escape From The Lost World pinball machine... Traders returning from the annual ATE show in London report that the show was successful but a smaller than usual U.S. representation... Veteran option Lou Piatek is named AOMA'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 intros its Blastoasters (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 distributors 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... Exxon sells its Rainbow Division to Take Care Products of Birmingham, Alabama... Amusement and Music Operators Assn. of New Jersey announces its "Great Game Giveaway" for July... U.S. distributor Joe Gilbert departs his post at Williams to join his brother in the catering business in New York... the ninth annual DAA trade show in Frankfurt, Germany draws over 15,000 trade people from Europe and abroad... The recently formed Jukebox Promotions announces the latest attraction to the coin-op industry: the "Plinking the wheels in motion for a fullscale celebration in conjunction with the 100th anniversary of the jukebox.

**July:** A new distributorship, Hilltop Distg., Inc. opened its doors in Wren ton, 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 Chicago, Illinois... The Mid-States Jukebox Show in Chicago's McCormick Place convention center coincided w... Chopper 1, a single player vertical conversion kit, is released by SNE... American Vending Sales of Wood Dale, IL, reports that it will soon be breach ing ground for an expanded new facility in Elk Grove Village, IL... Bally sells a coin-op, games division to WMS Industries, part of the Bally Midway family... While relocating the video and pingame operation into the Williams factory, Chicago... Atari announces delivery of Too'bin and Final Lap... The parallel boards issue continues to make headlines, with AMOA releasing a statement in favor of the...
NO ONE HAD THE GUTS...

UNTIL NOW!

NOTICE: "NARC" is a trademark of Williams Electronics Games, Inc.
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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 PAMA state convention Pennsylvania... Jim Frye is upped to veepo of marketing at Brady Distg... Seebi offers up 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. 4 through 10... The Valley Company 24 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 pinball which features one continuous large playfield across its entire length containing several banked ramps 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. trial in the Red Baron court against Taito and AMOA 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 C.D./single disc video changer (ac-commodating 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 distris 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 Bally distris conference and product showing... A new pinball/video game producer called Alime, 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 by adding a building universal cocktail cabinets... Williams launches a series of distris 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 is fielding its increased product line in Orlando, Fla. with a booth 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 Seitz as veepo of software development, Atari Corp. has set up shop in Los Angeles, IL, where the concentration will be on consumer products and ultimately on diversifying into coin-op equipment... At its recently held distris 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 traders 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 the late Harry Levine with the first Levine Memorial Award, which will be presented 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 participation, which included a number of major record label announces plans for a quarter million dollar c.d. promo... 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- callibur is the latest pingame from Premier... Konami releases its Devastators dedicated upright video... Steve Kordiek is named director of Bally Midway game design... Exidy gets set to release Showdown, an animated poker game... Taxi is the latest pingame form Williams... Roger Keeso 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... Taito America has its annual distris meeting and intro's its new line of jukeboxes, which includes dedicated c.d. models... Williams unveils Nare, its much awaited video game, along with the Top Dawg shuffle alley, at its distris gathering... Satish Bhutani resigns as vice president of sales at Atari Games.

NSM's sales & marketing veepo Peter Kuhn (l-r) presents Loewen America proxy Rex 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 Las Angeles and San Francisco attract over 1,000 traders... 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 distris meeting to premier its new Superman game... Atlas Dist. hosts its annual Christmas party Chicago, which draws close to 600... It's time to close the door on 1988, and when you think about it, the past twelve months have been fantastic. 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 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 adding a new plant in Italy, Denmark, Sweden, Austria, Italy, France, Holland and Luxembourg. Negotiations are under way to promote the game in several Eastern 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 Richmond, VA on the James 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 100 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, NS Lowen Group's vice president of marketing & sales, during the presentation of the "smiling" Lion.
“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...”
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 head-quarters. 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.
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
How To Play:

- The player is driving an unmarked 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 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.

- 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.

- 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.

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!
AMOA KICKS OFF THE 100TH ANNIVERSARY OF THE JUKEBOX WITH A BANG YOU’LL HEAR ALL YEAR LONG!

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

...And congratulations to these 1988 “Jukebox Award” winners...

Jukebox Pop Record of the Year
“T’Vve Had the Time of My Life”
Bill Medley & Jennifer Warnes
RCA

Jukebox Country Record of the Year
“Tennessee Flat Top Box”
Rosanne 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

The Tokens

Boy Meets Girl

Baillie & the Boys

Bobby Bare

Guy Mitchell

Chubby Checker

Holly Dunn

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

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It was a good year.

Geffen Records