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THE MUSIC TRADE MAGAZINE

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Great Lost Albums of the '80s

Keith Gorman

Keith Gorman's Lost Albums of the '80s


This album slipped virtually unheralded onto the shelves of Anderson's five-LP magnus opus United States Live. It all proved to be too much for even diehards to digest, and Mister Heartbreak sank without a trace. It's a shame, for Mister Heartbreak's razor-edged melodies snap and crackle under wry, sweet lyrics that could have been written on cave walls by an alien. Anderson, with trademark flair, uses archetypes as if they were Leggos, building uniquely familiar songs that sound as if you might have dreamed them once. Fittingly, I found this album in a thrift store, about two months after it was released.

—BoDeans: Outside Looking In; Slash/Atlantic (1988). Everything here seems (including the band) heard this album as a step down from both their debut, the roots-rock apocalypse Love and Hate and Sex and Dr蔓延, and their incendiary live shows. But if this isn't the greatest radio album of the '80s, then I'm missing something.

—T-Bone Burnett: The Talking Animals; Columbia (1988). In the pop universe of the '80s, T-Bone Burnett is the unseen force that holds much of the music together. His production, writing, playing and general friendliness pops up on albums by Elvis Costello, Richard Thompson and many others. Less known, however, is that Costello once said that if you hung around with Burnett long enough, you'd eventually meet every country in the world. The Talking Animals is a wildly creative album that races across styles like an itchy finger on the radio dial. It is, in turn, sweet, spiritual, playful and quite hilarious. A quote from "The Wild Truth" somehow sums it all up for me: "Mercy is not consistent, it's like the wind. It goes where it will. / Mercy is comic, and it's the only thing taking seriously."

—Paul Collins' Beat: The Kids Are the Same; Columbia (1982). Damn the kids, I say! They're all like Doug Finger and crew (and the industry binge/purge frenzy they inspired), bands like the 20/20, the Yachts and the Beat could never compete. This pop to the Nils power, the distilled essence of every fondly remembered Who, Kinks and Beatles riff, rolled from a heart that believed this kind of stuff really matters.


Mr. Sweetness himself offers his loveliest, most innocently hopeful album that coincidently served me as the soundtrack for a particularly memorable relationship. Need I say more?

—Dumpruck: Positively Dumpruck; Big Time (1986). I bought this one knowing nothing about the band, just absolutely loving the cover shot of a Tonka truck encased in a block of ice. Like the cover, the album is playful, mysterious, and in a no-fan-tastic American way. Mystical. Seth Fiven and Kirk Swan write achingly honest songs about you, know, things: "Secrets," "Change," "Ethics." Plus, Don Dixon produced it.

—Ellen Foley: Spirit of St. Louis; Epic (1981). With all due respect to Foley, this is as much a Clash album as an Ellen Foley album. Recorded while the Clash was still reeling from the buzz of Sandinista!, the album featured Strummer and Jones pulling some bizarre mutant cabaret songs out of their hat of tricks, and Tymon Dogg (best known for Sandinista's "Lose That Skin") proving himself a crack pop songwriter. Foley came through a real trooper, sounding like the modern heir to Yma Suma. The album was produced by "My Boyfriend," who at the time was Mick Jones.

—Men In Anything: Creatures of Leisure; Oz/A&M (1983). The vanguard of a purported Aussie invasion, Mental as Anything is a pop band like a Ford Villain is a car. The Mental's world is popped by skanking skeletons and frustrated romantics the way that most pop galaxies are cluttered with bad girls and men in the mirror. Obstinately quirky, literal almost to a fault and possessed of a 10-measured pop sense, this band is still waiting for you to come around to your senses.

—Graham Parker: The Real Macau; A&M (1985). After making a name for himself by spewing out enough inessentially vitiolic dirrtries to make even the most fearless record executive cringe, Parker turned around and showed us what a sweetheart he is as well. The Real Macau is a delicate, vulnerable rosary of valentines to life, to his wife and Parker's own burred-edged world view, played with a stainless steel backbone and a velvet heart. Unfortunately, people didn't know what to do with Parker who wasn't spitting fire, and the album leapfrogged right into the $1.99 bins. Inspirational verse: "I got a head full of rocks, girl! / Shake me around and I rattle.

—GC: Mummer; Virgin/Geffen (1983). This is XTC's first album after permanently quitting the concert stage in 1982. The "Beatles of the '80s" tag that seems to get bandished about some kind of tainted battle flag fell naturally about the shoulders of Msra. Partridge, Moulding and Gregory: their solid '60 pop song structures, sweet harmonies and devilishly creative arrangements were made for the recording studio. Mummer reveals itself like a garden carefully tended, pastorally elegant and stone beautiful.

Lee Jeske's Lost Albums of the '80s


Are all the people who complain that Van Morrison doesn't do any old songs in concert paying attention? One of the most consistently inventive and soulful artists in rock had a remarkable decade, releasing nine albums, most of which—unlike the work of many of his '60s contemporaries—contained more good music than sad and all of which contained at least some positively brilliant singing and songwriting. This one may be the best, but this year's Avalon Sun-set is close.

—Kid Creole & the Coconuts: In Praise of Older Women and Other Crimes; Sire (1986). Why isn't this band more popular? They're sexy, danceable, clever, witty, rhythmic, cute (and gulp) fun. Is that bad? Is next year's Columbia album going to help? Is this out on CD?

—Mink De Ville: Sportin' Life; Atlantic (1986). This perennial hard-luck case hadn't had it easy since he got typed as a punk rocker back in the punk rock days? Punk rocker? Yeah, and Ben & King's a rapper. Everybody's favorite greaser drips with soul, he's never coy and he's the real thing: there isn't a dishonest musical bone in that skinny body. This one, the last before Willy dropped the "Mink," has "Italian Shoes," a sartorial classic. Is this out on CD?

—Phil Alvin/Un Slang Stories; Slash (1986). Can an L.A. rocker who turns out to be a closet By Cooer and hires Sun Ra & the Arkestra and the Dirty Dozen Brass Band for an oddball album of old blues and novelty numbers sell a lot of records? Nope, but give him an "A" for trying. Is this out on CD?

—Beattle Barkers: Beattle Barkers; Passport (1989). Look, it's better than most of Msra. McCartney, Harrison and Starr's work of the decade; it's got, shall we say, a bit of bite. And this has got to be the only original album "Ob-La-Di, Ob-La-Da." Pop music may be going to the dogs, but we all live for it. Hope they do a Madonna album in the '90s. Is this out on CD? Are there extra unreleased tracks?
Karen Woods’ Last Albums of the ‘30s

—The Bobsho: Friends; IRS (1986). The bolshoi of the band’s original albums, this was something there. Frontman Trevor Tanner had one of the most interesting stage presences I’ve seen, having something to do with his crossed legs and an almost conversational vocal style. Much missed, to tell you the truth. This record, their last on IRS, was most notable for “Anything,” a song that dropped out of the tape somewhere. It was one of the best songs of the decade, let alone of that year. Too bad not many people heard them.

—Cats on a Rough After: Fiction/EMI (1981). The domestic version of two separate albums released in England, Faith and Seventeen Seconds. This was perhaps one of Robert Smith’s best developments, an interpretation of the novel and intelligent, and the whole album is made up of the two platinum albums. Never had it been more successful, and the entire band was a smash hit. The songs are gorged in sadness, in their pain, the second-hand emotions every bit as intense as if they were your own.

Ernest Hardy’s Last Albums of the ‘30s

—Euthymics: Savage; RCA (1987). This year’s We Too Are One has been one of my favorite albums of the year. Various musical incarnations and experimentation. It’s not. It’s a cold and shadowy retreating of past works. It’s also one of the most exciting and incredible, and I think it defines the sound of a housewife’s electrical/mental breakdown and her realization that it’s okay. The first album (the only flaw in the album is that it’s not quite as much as an ambitious undertaking). Highlights include “You’ve Placed a Chill (On My Heart),” the multi-layered “Gary, Colorado,” and the quiet, perfect way the video when Anna Lennox plays a man playing a woman while singing the song, and the acoustic “I Need You.” Follow this up with their next album (1988). This album came out in 1988 and should have been a hit. After all, it was the prime period for “intelligent” women in pop again. But Bertie didn’t wear her heart on her sleeve. The quirks and sly observations, while at times very cute, were wrapped in trappings that were seemingly too pop for her to be taken seriously—a feeling she understood. Not a revolutionary work, but a real gem just the same.

—Red Hot Chili Peppers: The Red Hot Chili Peppers/EMI (1984). “Mother’s Milk” has been well received and I’m hoping for more. It’s been much-deserved and long-delayed “breakthrough” for these Los Angeles cult favorites, but any of their previous albums would have been a much better choice. “Time off” is one of the best on the album, and “Billion Dollar Babies,” the first single, is a kind of “Satch” was hoping to sell 30,000 with this effort, which would not be good for an all-instrumental rock album on an independent label. Regardless, the album is a mix of originality, 30,000 with this effort, it would not be good for an all-instrumental rock album on an independent label. Regardless, the album is a mix of originality, and it’s the best album of the group’s career so far.

—The Housemartins: London, Hot Housemartins; Island (1984). An album whose influence is still being felt nearly a dozen years after its release. McElroy’s blend of street and high culture, rap and opera, sounds a bit like Usher, or, a kind of “rondel” to this, which is a kind of “Satch” was hoping to sell 30,000 with this effort, it would not be good for an all-instrumental rock album on an independent label. Regardless, the album is a mix of originality, and它’s the best album of the group’s career so far.

—Janes: Living My Life; Island (1982). Janes teamed up with famed producers Sly and Robbie for this follow-up to “Band Aid’s” “Do the Bumber” but surprisingly didn’t get the response deserved. Easily her best album, this was a mixture of dance and rock that still holds up.


—Proclaimers: This is the Story; Chrysalis (1987).


Gene Ferrier’s Last Albums of the ‘30s

—Steely Dan: Gaucho; MCA (1980). The culmination of one of the most influential and prodigious collections of our generation. Revered by musicians, critics, acclaimed and radio friendly. Steely Dan is one of the most enjoyable records of the year. This album was the appeal as any pop band ever. Gaucho set such a high standard of production that Fagen and Becker had to go their separate ways.

—Donald Fagen: Nightfly; Warner Bros. (1982). The only solo effort by Fagen or Becker since the disbanding of Steely Dan. Nightfly was an extension of “Lone Star,” displaying the same aesthetic sensibility as on his solo debut. He may well have added the quality of “Nightfly” the same way that Chaka Khan, spouting new talent with each incarnation of his band. Unlike many jazz artists who simply regurgitate the glory of the music, Metheny expands upon the efforts of his predecessors, helping jazz to evolve in the process.

—XT: English Settlement; Epic (1982). The album that really launched XTC in the States was as inventive and quirky as anything at the time. Although it may never have been a conscious attempt to be “arty,” the band’s unique spectrum of what alternative music could become, retaining musical integrity without abandoning a somewhat iconoclastic vision.

Robb Moore’s Last Albums of the ‘30s

—Game Theory: Lolita Nation; Enigma (1987). The White Album of the 1980s. The album of Scott Miller, a pop genius who owes as much to James Joyce as he does to Alex Chilton. Musical fragments and songs that constitute Game Theory sometimes make the listener desire the ecstasy of Joyce’s Finnegans Wake, while providing an amazing look into life and love in these times.

—The Bluebeeprojects: Splitting Out Miracles; First UK/Restless US (1987). A post-punk Fairport Convention, with a poetic Bristolian in place of Sandy Denny. Although all of their LPs are impressive, this one is the most endearing.

—The Jean Paul Sarte Experience: Love Songs; Communion (import) (1987). New Zealand has produced many great bands in the past ten years, but this is the one that keeps coming out of my speakers. Strangely quiet with moments of pure melodic exuberance, it simply draws you in.

—The Soft Boys: Underwater Moonlight; Armgaddon (import) (1980). The finest and final release from Robyn Hitchcock’s first band. It’s like listening to the music of the best of the late 1970s.

—Chris Stamey: It’s a Wonderful Life; DB Records (1986). Stamey’s exit from the late 1970s was bittersweet. When viewed with this album in mind, the band’s work in the past ten years is the best you’ll come across, the sound of a group without being tedious.

—Orange Juice: You Can’t Hide Your Love Forever; Polydor (1982). Along with Aztec Camera and Simple Minds, Orange Juice were the most promising protégés of Scottish pop. Ignored at their inception, Orange Juice’s influence eventually worked its way into every nook and cranny of the British indie scene.

—Colin Newman: provisionally ent- tled the singing fish; A&D (import) (1981). By experimenting with various artists, Newman’s work in the past ten years is the best you’ll come across, the sound of a group without being tedious.

—Young Marble Giants: Colossal Youth; Rough Trade (1983). A completely different angle on pop songwriting: absolute minimalism. After one album, this trio realized that they had done all they could do with the approach, and broke up.

—Tom Verlaine: Flashlight; I.R.S. (1979). When you kick off your musical career with Marquee Moon, one of the greatest albums in rock history, it’s always a good time to quit. Fortunately, this is the order you do afterwards is bound to pale in...
The Great lost Albums of the '80s (continued from previous page)

**comparison. But on Flashlight, Verlaine comes up with ten-top-notch songs, all embellished by phenomenal fretwork.**

**Primal Scream: Sonic Flower Groove; Glistening Will/WB (import) (1988). Because of major-label red tape, this gem was never released domestically. A big loss for anyone who digs friggle, 12-string, wimp pop (like I do).**

David Byrnes' Lost Albums of the '80s

-Carraig De Forest: I Shall Be Released; Good Foot (1987). Bob Dylan with a ukelele. This album, produced by Alex Chilton, foilled one of Carraig's sound without compromising his vision, which ranged from biting political attacks (in "Hey Judas") to charmingly jazzy (in the "Hickey for missing to you" with Brice Speaches). Spunky and smart with a slightly skewed take on things and always well crafted.

-Jim Carroll: Mandate: Catholic Boy; ATCO (1980). Carroll is best known as the author of The Basketball Diaries, but his solo album, grumns his style-rock style that remains as solid today as it was released in 1980. Themes of lost innocence and hope are the mainstay with a wry sense of humor that's the trick. "I'm in love with Sharon Tate" says it all.

-Midnight Oil: 10,9,8,7,6.5,4,3,2,1; Columbia (1983). Before Peter Garrett did his political attacks in Australia, his focus was aimed solidly and unerringly on the good ole US of A. This was their stateside debut and if an early Oil effort as Flyte, this was the band did before being ever heard in the US. "Rides At Night" and "US Forces", among others, make this a remarkable release.

-Lavender & Rockets: Seventh Dream of Teenage Heaven; Beggars Banquet/RCA (1985). Beautifully layered acoustic guitars and moody vocals result in a sophisticated but not overbearing pop. Ex-Bauhaus members benefiting from the absence of gloom/pretension morgan Peter Murphy. As with many artists, the vocal charisma almost overshadows the music. Still, this is a must-buy.

-Lee PRESSER: High Priority; Tabu (1985). Her appearance has surgically altered, she's never danced for the Lefkes and no one's calling her the archaic of the decade, but Cherrille, with production by Jimmy Jam & Terry Lewis, is one of the early '80s efforts as Flyte, boasts the best album of the bunch.

-Humans: Happy Hour; I.R.S. (1981). Combine equal parts of pop, satire, and paranoia, then back it with classic guitar-based pop and you've got the Humans. "Invisible Man" and "Get You Tonight" are still two of my favorites and the band ripped. Where are they now?

-The Penetrators: A Sweet Kiss From Mommy; E.M (1982). Alright, you've got me, this is a hometown choice loaded with sentiment. Just with all the Penetrators managed to enunciate the feeling of somehow missing out, a feeling not limited to San Diego teens. Besides, they had punk energy, music chops and Country Dick (now with the Best Farmers) on drums. Memories...

- Tom Verlaine: Dreamtime; Warner Bros. (1981). Could just as easily have mentioned C oz, but you won't go wrong with any solo album by Television's ex-leader and chief contrib...


-The B-52s: Carroll's dream career.

-R.E.M.: Fables of the Reconstruc...

-Peter Gabriel: So much money?

-Sting: Sting's the Stick

-Prince: Purple Rain

-Debbie Harry: Journey to the Past

-Dolores Hart: I Am a Christian

-Enya: The Best of Enya

-Rod Stewart: The Best of Rod Stewart

-Peter Gabriel: So much money?

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---End---
Cash Box’s Top Ten Albums of 1989

Keith Gorman, Editor
1. XTC: Oranges & Lemons; Geffen
2. The Grapes of Wrath: Now and Again; Capitol
3. Kate Bush: The Sensual World; Columbia
4. Soul II Soul: Keep on Movin’; Virgin
5. BoDeans: Home; Reprise/WB
6. Bob Mould: Workbook; Virgin
7. Nanci Griffith: Storms; MCA
8. Meat Puppets: Monsters; SST
9. Van Morrison: Avalon Sunset; Mercury
10. Tom Petty: Full Moon Fever; MCA

Bob Long,
VP/Urban Marketing
1. Luther Vandross: The Best of Luther Vandross; Epic
3. BeBe & CeCe Winans: Heaven; Capital
4. Regina Bell: Stay With Me; Columbia
5. Janet Jackson: Rhythm Nation 1814; A&M
6. Heavy D & the Boyz: Big Time; MCA
7. Soul II Soul: Keep on Movin’; Virgin
8. Babyface: Tender Lover; Saver/Epic
10. Stephanie Mills: Home; MCA

Lee Jeske, New York Editor
Top Ten Jazz Albums of 1989
(alphabetically by artist)
Alvin Batiste: Bayou Magic; India Navigation
Miles Davis: And The World
Dirty Dozen Brass Band: Voodoo; Columbia
Andrew Hill: Eternal Spirit; Blue Note
Branford Marsalis: Trio Jeepy; Columbia
Helen Merrill/Ron Carter: Duets; Emarcy
Frank Morgan: Mood Indigo; Antilles
Houston Person: Basics; Muse
Ralph Peterson: V; Blue Note
Don Pullen: New Beginnings; Blue Note

Gene Ferriter,
Charts Coordinator
(Listed alphabetically, by artist)
Abercrombie/Erskine/Johnson: John Abercrombie; ECM
Jeff Beck: Guitar Shop; Epic
Kate Bush: The Sensual World; Columbia
Bill Frisell: Before We Were Born; Elektra
Indigo Girls: Indigo Girls; Epic
Lenny Kravitz: Let Love Rule; Virgin
k.d. lang: Absolute Torch & Twang; Sire
Bob Mould: Workbook; Virgin
Red Hot Chili Peppers: Mother’s Milk; Virgin
Joe Satrani: Flying In A Blue Dream; Relativity
Sly & Robbie: Silent Assassin; Island
XTC: Oranges & Lemons; Geffen

Karen Woods,
Associate Editor
1. The Pixies: Doolittle; Elektra
2. Faith No More: The Real Thing; Slash/WB
3. The Lilac Time: Paradise Circus; Mercury/Polagram
4. Eat: Sell Me a God; Fiction/Polagram
5. The Innocence Mission: The Innocence Mission; A&M
6. Screaming Blue Messiahs: Totally Religious; Elektra
7. Died Pretty: Lost; Beggar’s Banquet/RCA
8. Winter Hours: Winter Hours; Chrysalis
9. Kevin McDermott Orchestra: Mother Nature’s Kitchen; Island

Stephanie Brainerd,
Associate Editor
1. Faith No More: The Real Thing; Slash/Warner Bros.
2. Exodus: Fabulous Disaster; Combat
3. Madonna: Like A Prayer; Sire/Warner
4. Laaz Rockit: Antihelion Principle; Enigma
5. Mötley Crüe: Dr. Feelgood; Megaforce
6. Fuzzbox: Big Bang; Geffen
7. Extreme: Extreme; A&M
8. Debbie Gibson: Electric Youth; Atlantic
9. Duran Duran: Decade; Capitol
10. B.A.D.: Megatop Phoenix; Columbia

Ernest Hardy,
Associate Editor
1. De La Soul: 3 Foot High & Rising; Tommy Boy
2. Nena: Cherie: Raw Like Sushi; Virgin
3. Madonna: Like A Prayer; Sire
4. Soul II Soul: Keep on Movin’; Virgin
5. Fine Young Cannibals: The Raw and the Cooked; IRS/MCA
7. Mary Margaret O’Hara: Miss America; Virgin
8. Lisa Stansfield: Affection; Arista/BMG (import)
9. Kate Bush: The Sensual World; Columbia
10. B-52s: Cosmic Thing; Reprise

Tony Sabourin,
Associate Editor
Top Ten Latin Albums of 1989
(alphabetical by artist)
1. Ana Gabriel: Tierra de Nadie; CBS Discos
2. Los Bukis: Yo para siempre; Fonovisa
3. Bronco: Olaspanel; Fonovisa
4. Rocío Dúrcal: Como Tu Mujer; RCA
5. Gloria Estefan: Cuts Both Ways; Epic
6. Orq. Internacional: Toma Toma’”Ring Ring” Ring Fuga
7. Johnny & Ray: Salsa con Clase; PolyGram/Latino
8. La Patrulla 15: El Moreno; TTH Records
9. Luis Enrique: Mi Mundo; CBS Discos
10. Eddie Santiago: Invasion de la Privacidad; TH/Rodven

Robb Moore,
Associate Editor
1. Prefab Sprout: Protest Songs; Kitchenware
2. The Stone Roses: The Stone Roses; Sire
3. My Bloody Valentine: Isn’t Anything; Creation
4. The Sundays: “Can’t Be Sure” 12’; Rough Trade
5. The Wonder Stuff: Hug; PolyGram
6. Galaxie 500: On Fire; Rough Trade
7. The House of Love: “I Don’t Know Why I Love You” 12”; Fontana
8. Opus 1: Early Recordings; Rough Trade
9. The Blue Aeroplanes: Friendlvpeople; Restless
10. Eleventh Dream Day: Beet; Atlantic

David Byrnes, Assoc. Editor
(In no particular order)
Neil Young: Freedom; Reprise/Warner Bros.
Imagining Yellow Suns: Imagining Yellow Suns; Dr. Dream
My Dad Is Dead: The Taller You Are, The Shorter You Get; Homestead
Faith No More: The Real Thing; Slash/Warner Bros.
Poi Dog Pondering: Poi Dog Pondering; Texas Hotel/CBS
Nanci Griffith: Storms; MCA
Graham Parker: Human Soul; RCA
Mekons: Rock ’n’ Roll; Twin Tone/A&M
Indigo Girls: Indigo Girls; Epic
Pixies: Doolittle; Elektra

Ken Micallef,
Chart Research
(alphabetical by artist)
Label of the Year: Black Top Records (“Paving the Way to Your Soul”)
John Abercrombie: Trio/ECM
Bob Borg: Short Stories; Denon
James Thunderbird Davis: Checkout Time; Black Top
Snooks Eaglin: Out of Nowhere; Black Top
Anson Funderburgh & the Rockets: Rock ’Em Up; Black Top
B.B. King: Lucille Had a Baby; Ace
Paul Motian: Monk in Motion; JMT
Michael Penn: March; RCA
John Scofield: Flat Out; Gramavision

Cynthia Banta, Circulation
1. Linda Ronstadt with Aaron Neville: Cry Like a Rainstorm—How Like the Wind; Elektra
2. Phil Collins: ...But Seriously; Atlantic
3. Billy Joel: Stormfront; Columbia
4. Enya: Watermark; Geffen
5. Neil Young: Freedom; Reprise
6. Michael Bolton: Soul Provider; Columbia
7. 10,000 Maniacs: Blind Man’s Zoo; Elektra
8. Don Henley: The End of the Innocence; Geffen
9. Bonnie Raitt: Nick of Time; Capitol
10. Fine Young Cannibals: The Raw & the Cooked; I.R.S.

Scott “Billy” Salisbury,
Chart Research
1. Red Hot Chili Peppers: Mothers Milk; EMI
2. Bob Mould: Workbook; Virgin
3. Lenny Kravitz: Let Love Rule; Virgin
4. Henry Rollins: Hard Volume; Texas Hotel
5. The Rolling Stones: Steel Wheels; Columbia
6. David Bowie: Sound + Vision; Rykodisc
7. Soundgarden: Louder Than Love; A&M
8. Adrian Belew: Mr. Music Head; Atlantic
9. Jeff Beck: Guitar Shop; Epic
10. Ziggy Marley: One Bright Day; Virgin

Jeff Temple, Chart Research
1. Michael Monroe: Not Fakin’ It; PolyGram
2. Motley Crue: Dr. Feelgood; Elektra
3. Aerosmith: Pump; Geffen
4. Skid Row: Skid Row; Atlantic
5. Cyndi Lauper: A Night to Remember; Portrait/Epic
6. The Cult: Sonic Temple; Sire/WB
7. Lenny Kravitz: Let Love Rule; Virgin
8. David Marriott: Flowers in the Dirt; Capitol
9. Tom Petty: Full Moon Fever; MCA
10. The Rolling Stones: Steel Wheels; Columbia

CJ, Chart Research
1. Motley Crue: Dr. Feelgood; Elektra
2. Aerosmith: Pump; Geffen
3. The Cult: Sonic Temple; Sire/WB
4. Skid Row: Skid Row; Atlantic
5. The Rolling Stones: Steel Wheels; Columbia
6. Tom Petty: Lo-Ed After Dark; Delicious
7. Roy Orbison: Mystery Girl; Virgin
8. The Ramones: Brain Drain; Sire/WB
9. Debbie Gibson: Electric Youth; Atlantic
10. N.W.A.: Straight Outta Compton; Priority/Ruthless
### Top 50 Pop Albums

1. *Forever Young* - Bob Dylan (Columbia)
2. *The Last Waltz* - The Band (Warner Bros.)
3. *The Eagles* - The Eagles (Atlantic)
4. *Close to the Bone* - John Hammond & Muddy Waters (Warner Bros.)
5. *The Last Waltz* - The Band (Warner Bros.)

### Top Male Artists
1. Bob Dylan - Columbia
2. Bruce Springsteen - CBS
3. Elton John - Columbia
4. John Denver - Columbia

### Top Female Artists
1. Joni Mitchell - Reprise
2. Carole King - A&M
3. Carly Simon - Asylum
4. Carly Simon - Asylum
5. Barbra Streisand - Columbia

### Top Country Artists
1. Kenny Rogers - United Artists
2. Dolly Parton - RCA
3. Willie Nelson - Columbia
4. George Strait - MCA
5. Merle Haggard - EMI

### Top Alternative Groups
1. The Cure - SST
2. R.E.M. - Epic
3. The Pixies - 4AD
4. The Jesus and Mary Chain - Creation
5. The Afghan Whigs - Sub Pop

### Top R&B Groups
1. Run-DMC - Def Jam
2. N.W.A. - Priority
3. The beastie boys - Capitol
4. A Tribe Called Quest - Jive
5. The Isley Brothers - Motown

### Top Soundtracks
1. *Thelma & Louise* - Sony
2. *The Nutty Professors* - MCA
3. *The Nutty Professors* - MCA
4. *The Nutty Professors* - MCA
5. *The Nutty Professors* - MCA

### Top Soundtracks
1. *The Nutty Professors* - MCA
2. *The Nutty Professors* - MCA
3. *The Nutty Professors* - MCA
4. *The Nutty Professors* - MCA
5. *The Nutty Professors* - MCA

### Top Country Groups
1. `Travelling Wilburys` - Warner Bros.
2. `Travelling Wilburys` - Warner Bros.
3. `Travelling Wilburys` - Warner Bros.
5. `Travelling Wilburys` - Warner Bros.

### Top Pop Groups
1. `Travelling Wilburys` - Warner Bros.
2. `Travelling Wilburys` - Warner Bros.
3. `Travelling Wilburys` - Warner Bros.
5. `Travelling Wilburys` - Warner Bros.

### Top Alternative Groups
1. The Cure - SST
2. R.E.M. - Epic
3. The Pixies - 4AD
4. The Jesus and Mary Chain - Creation
5. The Afghan Whigs - Sub Pop

### Top R&B Groups
1. Run-DMC - Def Jam
2. N.W.A. - Priority
3. The beastie boys - Capitol
4. A Tribe Called Quest - Jive
5. The Isley Brothers - Motown
Top 50 Pop Singles
1. Like a Prayer - Madonna - Sire
2. I'll Be There For You - Bon Jovi - Mercury/PolyGram
3. Good Thing - Fine Young Cannibals - I.R.S./MCA
4. Girl You Know It's True - Arista
5. Don't Wanna Lose You - Gloria Estefan - Epic
6. The Look - Roxette - EMI
7. The Eternal Flame - The Bangles - Columbia
8. Straight Up - Paula Abdul - Virgin
9. The Living Years - Mike & the Mechanics
10. Heaven - Warrant - Columbia
11. Satisfied - Richard Marx - EMI
12. She Drives Me Crazy - Fine Young Cannibals - I.R.S./MCA
13. Real Love - Jody Watley - MCA
14. Lost In Your Eyes - Debbie Gibson - Atlantic
15. Cold Hearted - Paula Abdul - Virgin
16. Express Yourself - Madonna - Sire
17. Miss You Much - Janet Jackson - A&M
18. Forever Young - Paula Abdul - Virgin
19. Listen To Your Heart - Roxette - EMI
20. Baby, Don't Forget My Number - Milli Vanilli - Arista
21. If You Don't Know Me By Now - Simply Red - Elektra
22. Born To Be My Baby - Bon Jovi - Mercury/PolyGram
23. Rock On - Michael Damian - Cypress/A&M
24. If I Could Turn Back Time - Cher - Geffen
25. Every Little Step - Bobby Brown - MCA

Top Male Artists
1. Bobby Brown - MCA
2. Tone Loc - Delicious Vinyl/Island
3. Richard Marx - EMI
5. Prince - Warner Bros.

Top Female Artists
1. Paula Abdul - Virgin
2. Madonna - Sire
4. Jody Watley - MCA
5. Gloria Estefan - Epic

Top B/C Male
1. Bobby Brown - MCA
2. Tone Loc - Delicious Vinyl/Island
4. Deon Estus - Mika/Polygram
5. Dino - Island

Top B/C Female
1. Paula Abdul - Virgin
2. Jody Watley - MCA
4. Taylor Dayne - Arista
5. Janet Jackson - A&M

Top A/C Male
1. Richard Marx - EMI
2. Rod Stewart - Warner Bros.
3. Phil Collins - Atlantic
4. Deon Estus - Mika/Polygram
5. Steve Winwood - Virgin

Top A/C Female
1. Bette Midler - Atlantic

Top New Group
1. Milli Vanilli - Arista
2. Warrant - Columbia
3. Soul II Soul - Virgin
4. Roxette - EMI

Top A/C Group
1. Fine Young Cannibals - I.R.S.
2. Roxette - EMI
3. Bangles - Columbia
4. Soul II Soul - Virgin

Top Mixed Groups
1. Soul II Soul - Virgin
2. Roxette - EMI
3. B 52's - Reprise

Top AOR Groups
1. Guns & Roses - Geffen
2. Warrant - Columbia
3. Def Leppard - Mercury/Polygram
4. White Lion - Atlantic
5. Great White - Capitol

Top Heavy Metal Artists
1. Guns & Roses - Geffen
2. Warrant - Columbia
3. Skid Row - Atlantic
4. Great White - Capitol
5. Bad English - Epic

Top Group
1. Milli Vanilli - Arista
2. Fine Young Cannibals - I.R.S./MCA
3. Bon Jovi - Mercury/Polygram
4. New Kids On The Block - Columbia
5. Roxette - EMI
Top 50 R&B Albums:
1. Guy - Guy - MCA
2. M.C. Hammer - Let's Get It Started - Capitol
3. Slick Rick - The Great Adventures of... - Def Jam/Columbia
4. Bobby Brown - Don't Be Cruel - MCA
6. Soul II Soul - Keep On Movin' - Virgin
7. Heavy D. & the Boyz - Big Tyme - MCA
8. Tone Loc - Loc-ed After Dark - Delicious/Island
9. Surface - 2nd Wave - Columbia
10. Larger Than Life - MCA
11. De La Soul - 3 Feet High & Rising - Tommy Boy
12. The Boys - Message From the Boys - Motown
13. Levert - Just Coolin' Atlantic
14. L.L. Cool J - Walking With a Panther - Def Jam/Columbia
15. Babyface - Tender Lover - Solar
16. Kid N Play - Two Hype - Select
17. Kool Moe Dee - Knowledge Is King - Jive/RCA
18. The O'Jays - Serious - EMI
19. EPMD - Unfinished Business - Fresh
21. The D.O.C. - No One Can Do It Better - Atlantic
22. 2 Live Crew - As Nasty As They Wanna Be - Luke Skywalker
23. Anita Baker - Giving You the Best That I Got - Elektra
24. Stephanie Mills - Home - MCA

Top Male Artists
1. M.C. Hammer - Capitol
2. Slick Rick - Def Jam/Columbia
3. Bobby Brown - MCA
4. Tone Loc - Delicious/Island
5. L.L. Cool J - Def Jam/Columbia

Top Female Artists
2. Jody Watley - MCA
3. Anita Baker - Elektra
4. Stephanie Mills - MCA
5. Paula Abdul - Virgin

Top Groups
1. Guy - MCA
2. Soul II Soul - Virgin
3. Giant & the Boyz - MCA
4. LaBelle - Columbia
5. The Boys - Virgin

Top New Male Artists
1. Slick Rick - Def Jam/Columbia
2. Tone Loc - Delicious/Island
3. David Peaston - Geffen
4. Young M.C. - Delicious/Island

Top New Female Artists
1. Paula Abdul - Virgin
2. Joyce "Fenderella" Irby - Motown
3. M.C. Lyte - First Priority/Atlantic
4. Sybil - Next Plateau
5. Neneh Cherry - Virgin

Top New Groups
1. Soul II Soul - Virgin
2. Heavy D. & the Boyz - MCA
3. Surface - Columbia - Columbia
4. De La Soul - Tommy Boy
5. The Boys - Motown

Top Male Groups
1. Guy - MCA
2. Soul II Soul - Virgin
3. Giant & the Boyz - MCA
4. LaBelle - Columbia
5. The Boys - Virgin

Top Female Groups
1. Salt N Pepa - Next Plateau
2. Expose - Arista

Top Mixed Groups
1. Soul II Soul - Virgin
2. BeBe & CeCe Winans - Capital
3. Lisa Lisa & Cult Jam - Columbia
**Top 50 R&B Singles**
1. Miss You Much - Janet Jackson - A&M
2. Keep On Movin’ - Soul II Soul - Virgin
3. Baby Come To Me - Regina Belle - Columbia
4. Just Because - Anita Baker - Elektra
5. My Fantasy - Teddy Riley (Featuring Guy) - Motown
6. Put Your Mouth On Me - Eddie Murphy - Columbia
7. Real Love - Jody Watley - MCA
8. Back To Life - Soul II Soul - Virgin
9. Nothing (That Compares 2 You) - The Jacksons - Epic
10. Have You Had Your Love - O’Jays - EMI
11. Start Of A Romance - Shy - Atlantic
13. So Good - Al Jarreau - Reprise
14. Show And Tell - Peabo Bryson - Capitol
15. Remember (The First Time) - Eric Gable - Orpheus/EMI
16. For You To Love - Luther Vandross - Epic
17. Closer Than Friends - Surface - Columbia
18. Dreamin’ - Vanessa Williams - Polygram
19. Mr. DJ - Joyce Irby - Motown
20. Rock Wit’cha - Bobby Brown - MCA
21. I’ll Be There For You - Ashford & Simpson - Capitol
22. Lucky Charm - Boys - Motown
23. Don’t Make Me Over - Sybil - Next Plateau

**Top Male Artists**
1. Bobby Brown - MCA
2. Luther Vandross - Epic
3. Peabo Bryson - Capitol
4. Prince - Paisley Park/W.B.
5. Babyface - Solar/E.P.A.

**Top Female Artists**
2. Jody Watley - MCA
3. Vesta - A&M
4. Stephanie Mills - MCA
5. Vanessa Williams - Polygram

**Top Groups**
1. Guy - MCA
2. Soul II Soul - Virgin
3. Surface - Columbia
4. O’Jays - EMI
5. Jacksons - Epic

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**Top New Male Artists**
1. Chuckii Booker - Atlantic
2. Babyface - Solar
3. Christopher Williams - Geffen
4. David Peaston - Geffen
5. James “JT” Taylor - MCA

**Top New Female Artist**
2. Vanessa Williams - Polygram
3. Joyce Irby - Motown
4. Vesta - A&M
5. Donna Allen - Oceana

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**Top New Groups**
1. Soul II Soul - Virgin
2. Milli Vanilli Aria
3. After 7 - Virgin
4. The Boys - Motown

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**Awards B/C Singles**

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**Awards Top 50 B/C Singles**

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**Awards B/C Singles**
Top 20 Traditional Albums:
1. Chick Corea - Chick Corea Akoustic Band - GRP
2. Marcus Roberts - The Truth Is Spoken Here - RCA Novus
3. Michel Camilo - Michel Camilo - Epic
4. Dr. John - In a Sentimental Mood - Warner Bros.
5. Cassandra Wilson - Blue Skies - JMT/PolyGram
6. Chet Baker - "Let's Get Lost" Soundtrack - RCA Novus
8. Harry Connick Jr. - "When Harry Met Sally" Soundtrack - Columbia
9. Wynton Marsalis - The Majesty of the Blues - Columbia
10. Charlie Parker - The Original Charlie Parker - Verve/PolyGram
11. Diane Schuur - Talkin' Bout You - GRP
12. Branford Marsalis - Trio-Jeepy - Columbia
13. McCoy Tyner - Revelations - Blue Note
14. Harry Connick Jr. - 20 - Columbia
15. Dirty Dozen Brass Band - Voodoo - Columbia
16. Don Cherry - Art Deco - A&M
17. Lena Horne - The Men In My Life - Three Cherries
18. Miles Davis - The Columbia Years 1955-1985 - Columbia
20. Shirley Horn - Close Enough For Love - Verve/PolyGram

Top Electric Jazz Acts:
1. Pat Metheny Group - Geffen
2. Miles Davis - Warner Bros.
3. Hiroshima - Epic
4. Spyro Gyra - MCA
5. The Rippingtons - GRP

Top Acoustic Instrumentalists:
1. Chick Corea Akoustic Band - GRP
2. Marcus Roberts - RCA Nocus
3. Michel Camilo - Epic
4. Chet Baker - RCA
5. Wynton Marsalis - Columbia

Top Male Artists:
1. Al Jarreau - Reprise
2. Pat Metheny - Geffen
3. Chick Corea - GRP
4. Miles Davis - Warner Bros.
5. Marcus Roberts - RCA Novus

Top Female Artists:
1. Cassandra Wilson - JMT/PolyGram

Top 25 Rap Albums:
1. Rob Base & DJ E-Z Rock - It Takes Two - Profile
2. Eazy - E - Eazy Du Iz It - Priority/Ruthless
3. Ice-T - Power Sire
5. Salt 'n Pepa - A Salt With a Deadly Pepa - Next Plateau
6. Kid 'N Play - 2 Hype - Select
7. D.J. Jazzy Jeff & the Fresh Prince - He's the DJ I'm the Rapper - Jive/RCA
8. Public Enemy - It Takes A Nation of Millions to Hold Us Back - Def Jam/Columbia
10. J.J. Fadd - Supernice-the Album - Atlantic
11. Slick Rick - Teenage Love - Def Jam/Columbia
12. Tone Loc - Loc-ed After Dark - Delicious Vinyl/Island
13. Too Short - Life Is...Too Short - Jive/RCA
14. N.W.A. - Straight Outta Compton - Priority/Ruthless
15. De La Soul - 3 Feet High & Rising - Tommy Boy
16. UTPO - Doin' It - Select
17. LL Cool J - Walking With a Panther - Def Jam/Columbia
18. Kool Moe Dee - Knowledge Is King - Jive/RCA
19. Heavy D & the Boyz - Big Tyme - MCA

Top 25 Dance Singles:
1. Like a Prayer - Madonna - Sire
2. Miss You Much - Janet Jackson - A&M
3. Back To Life - Soul II Soul - Virgin
4. De La Soul - Me, Myself & I - Tommy Boy
5. Good Life - Inner City - Virgin
6. Don't Make Me Over - Sybil - Next Plateau
7. Wild Thing - Tone Loc - Delicious/Island
8. Funky Cold Medina - Tone Loc - Delicious/Island
9. On Our Own - Bobby Brown - MCA
10. French Kiss - Lil Louis - Epic
11. Keep On Movin' - Soul II Soul - Virgin
13. Buffalo Stance - Neneh Cherry - Virgin
14. Express Yourself - Madonna - Sire
15. Friends - Jody Watley - MCA
16. I Beg Your Pardon - Kon Kan - Atlantic
17. She Drives Me Crazy - Fine Young Cannibals - I.R.S./MCA
18. This Is Acid - Maurice Vendetta
19. Love's About To Change My Heart - Donna Summer - Atlantic
20. Straight Up - Paula Abdul - Virgin
21. Girl You Know It's True - Milli Vanilli - Arista
22. That's the Way Love Is - Ten City - Atlantic
23. This Time I Know It's For Real - Donna Summer - Atlantic
25. Fading Away - Will to Power - Epic

CASH BOX MAGAZINE 12 December 30, 1989

Chick Corea

Madonna

Ice-T

Awards

JAZZ

Top 58 Jazz Artists:
1. Chick Corea - Epic
2. Terri Lyne Carrington - Verve/PolyGram
3. Diane Schuur - GRP
4. Lena Horne - Three Cherries
5. Basia - Epic Top Saxophonists:
1. Kenny G - Arista
2. Charlie Parker - Verve/PolyGram & Columbia
3. Branford Marsalis - Columbia
4. Michael Brecker - MCA
5. Tom Scott - GRP

Top Keyboards:
1. Chick Corea - GRP
2. Harry Connick - Columbia
3. Marcus Roberts - RCA Novus
4. Michel Camilo - Epic
5. Dr. John - Warner Bros.

Top Guitarists:
1. Pat Metheny - Geffen
2. George Benson - Warner Bros.
3. Larry Carlton - MCA

Top Vocalists:
1. Joni Mitchell - Reprise
3. Cassandra Wilson - JMT/PolyGram
4. Bobby McFerrin - EMI
5. Lou Rawls - Blue Note

Awards

RAP & DANCE

Top 25 Rap Artists:
1. Ice-T - Move Somethin'- ''Move Somethin' - Think/Interscope
2. Doug E - Funky Cold Medina - Tone Loc - Delicious/Island
3. Tone Loc - Loc-ed After Dark - Delicious Vinyl/Island
4. Tone Loc - Loc-ed After Dark - Delicious Vinyl/Island
5. Tone Loc - Loc-ed After Dark - Delicious Vinyl/Island

Top 25 Dance Artists:
1. Like a Prayer - Madonna - Sire
2. Miss You Much - Janet Jackson - A&M
3. Back To Life - Soul II Soul - Virgin
4. De La Soul - Me, Myself & I - Tommy Boy
5. Good Life - Inner City - Virgin
6. Don't Make Me Over - Sybil - Next Plateau
7. Wild Thing - Tone Loc - Delicious/Island
8. Funky Cold Medina - Tone Loc - Delicious/Island
9. On Our Own - Bobby Brown - MCA
10. French Kiss - Lil Louis - Epic
11. Keep On Movin' - Soul II Soul - Virgin
13. Buffalo Stance - Neneh Cherry - Virgin
14. Express Yourself - Madonna - Sire
15. Friends - Jody Watley - MCA
16. I Beg Your Pardon - Kon Kan - Atlantic
17. She Drives Me Crazy - Fine Young Cannibals - I.R.S./MCA
18. This Is Acid - Maurice Vendetta
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20. Straight Up - Paula Abdul - Virgin
21. Girl You Know It's True - Milli Vanilli - Arista
22. That's the Way Love Is - Ten City - Atlantic
23. This Time I Know It's For Real - Donna Summer - Atlantic
25. Fading Away - Will to Power - Epic
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MUSIC PUBLISHING

BY SHELLY WEISS

Axe's daughter's Christmas celebration was a big hit, a huge success. tabloid, the Tony Cranes, the Markfits, the Mayor, Samuel Goldwyn Jr., John Randolph, Gar- fas, and Howard. John Williams and others, along with ASCAP staffers. Nancy Knudson, Lynn Littman, and the Loud Brutes. ASCAP sponsored the John Waite of Bad English (Epic), Bonham (WTO), Danger, Danger (Im- Fetchin' Bones (Capitol) and Lil Louis (Epic), are all hitting the top of the charts. Also signed is artist/writer/producer Derrick Culler, who recently scored back-to-back success with Jermaine Jackson's "Don't Take It Personal" and "Surface's "You Are Everything." Culler is currently in the studio working on his debut Columbia LP...

FAMOUS MUSIC: Melanie Andrews, who was honored at the BMI 1987 Pop Awards for the #1 single, and one of the most performed songs of the year, "Let's Wait Awhile," which she co-wrote with Janet Jackson, was just inked to an exclusive songwriting agreement. Andrews is currently writing/producing for the group Simply Precious, writing for the upcoming LPs of Troy Hinton ("Do You Feel My Love"), Jasmine Guy ("Just Wanna Hold You"), Shawnice Wilson (Mix/Motown and R&B artist writing for her. Other projects include con- verrsations with Janet Jackson, Suave (Capitol/EMI), Lacey (Wings/PolyGram), "The Baby Dolls" (MCA), Andre Cymone and Adam Ant (MCA). Think she's hot enough?

ISLAND MUSIC: Current signings include "Hero," a five-piece pop/rock group from Nashville; Kim Rogers (Island Records); and by far one of the best new artists to emerge this year, the Innocence Mission (ASCAP). Barry Goldberg is currently touring with Marianne Faithful (Island) and will be releasing a new album, "Jane Wiedlin" (EMI) is recording a song co-written with Larry Tagg for her new LP, Rafael Vigil, Joe Galdos, and Larry Dermer (a.k.a. the Jerks) recently finished writing and producing the Marcia Grieffths (Mango/Island) LP, which is the follow-up to her remarkable 12" single "Electric Boogie." Larry Tagg (as-Beatitude) Tagg is talking with several labels about solo artist deals. Matt Bissonette is writing with guitar hero Guy Mann-Dude (MCA). Tom Waits" "Downtown Train" is the first single, and only new song, on Rod Stewart's Anthology... Jeff Paris (Is- land/PolyGram) is a talking about the album and Paris and Guy Mann-Dude are writing for Vixen (EMI). Darryl Ross is producing Latin Hip-Hop group Latin Fresh (Island). Jimmy Scott is writing with Peter Cetera (WB) and Bill Champlin (Capitol). Tony Haynes is shopping female rapper Smooth to various labels and gaining major interest. Trevor Jones is scoring the new Transworld/Columbia film "Bad Influ- ence...."

WINDSWEEP/PACIFIC: "Remember My Name," written by R. Mitchell and N. Graham, has been recorded by House of Lords (MCA) (not written by R. Stewart and M. Quittenton and recorded by Wet, Wet, Wet, as stated in an earlier column). "Temptation," written by Steve Dubin, Jeff Pescetto and Kevin Savigar, will be cut by Robbie Nevile for his upcoming MCA LP. "Evolution," written by Steve Dubin and Mark Serone, and "Never Let a Day Go By," written by Bob Mitchell, Mark Serone and Charles Olins, have been recorded by French artist Mark Serone on JPS Records, to be released in Europe.

RADIO AND TV COMMERCIALS: Windswep/Pacific has heavy action in this area with "Shout," written by R. Isley, R. Isley and O. Isley and currently being used by eight companies: South Savings & Loan, Shout stain remover, the Buffalo

Bills football team, Kansas state lottery, Tri-Star Chevrolet, Dunlop golf balls, California Racing Association and Pioneer Hi-Bred International... "You Talk Too Much," written by Joe Jones and Reginald Hall, is being used by Cellular One... And "Short Shorts," written by Tom Austin, Bill Dalton, Bill Crandell and Bob Gaudio, is being used by Nair...

HOT NEW RELEASE DEPT: Garden City, the new second LP by John Tesh (Cypress), co-host of Entertainment Tonight, is steadily rising on the national record charts, once again proving his award-winning talents as a composer/musician. The LP is currently ranked at #3 on R&R's New Adult Contemporary chart, debuted on Billboard's New Age chart at #18, is currently at #16, and is Up 'in Coming on the Gavin Report's latest Adult Contemporary radio update. Tesh's new video, for "You Break It," was immediately aired on VH-1's New Visions program, after having been premiered on Entertainment This Week. (Sometimes it pays to have connections.) Over the course of the next month, Tesh will audition musicians for an upcoming series of tour dates that are scheduled to begin after the first of the year.

STUDIO: Laura Branigan is putting the finishing touches on her long-awaited Atlantic LP, due in February 1990. Richard Perry is producing some of her cuts at Village Recorders in West L.A., while Peter Wolf is mixing tracks he produced at Cherokee Studios in Hollywood. Paul Erickson engineered for both...

MAG MERGE AT MIDEM: On January 20, Screen International, the leading European film/TV and video publication, and Sound Engineer & Producer, the sound business magazine, will be combining forces to produce the definitive special issue. This issue will take the form of a special high-quality supplement that will appear with both Screen Int. and S.E. & P.M., which will give a combined world circulation of 15,000 to the chief decisionmakers in both music and film. In addition, over 5,000 copies of the supplement will be freely distributed to all offices and participants at MIDEM. The intention is that, although the readership of the two publications appears diverse, in the area exemplified by MIDEM they are totally complimentary and highlight the increasing importance of music in film and TV...

To be continued... ☭

BMG Music Publishing has acquired the Handle Music catalogue, one of the leading independent publishers in the U.K., marking the ninth acquisition for BMG Music Publishing. Shown above from left are: Paul Curran, managing director of BMG Publishing U.K.; David Walker, managing director of Handle Music, and Diana Graham, vice presi- dent, BMG Music Publishing International Ltd.

CASH BOX

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SHOCK OF THE NEW

NAKED SUN IS NOT YOUR TYPICAL NEW YORK ROCK AND ROLL BAND. Most New York rock bands have the same sort of look, the same sort of songs, the same sort of attitude. You can spot them half a mile away. It's like there is a big neon sign saying "Member of band X, Y or Z" hanging over their heads.

This one, however, has put somewhat of a spin on things. There are a few similar elements: the hair is similar, the influences are similar. The venues that book Naked Sun are similar. But there is something just a little bit different about this band.

Maybe it has something to do with stage clothes (I'm still trying to figure out which East Village vintage shops carry this stuff). Maybe it has to do with the elements of performance art Naked Sun incorporates into its live show. Maybe it has to do with the extended Zappa-ish jams that the songs evolve into at times. Maybe it has to do with the fact that I like frontman Sebastian Vanderwolf's sun-bunny mask.

Whatever it is, it's unique, and worth investigating. So that's what I did: catching up with said Vanderwolf (whom I know by a completely different name) at a coffee shop a couple weeks ago. He's one of those people who are a complete joy to interview. They need no prodding, they actually ask themselves questions, such as "What is there to know about Naked Sun," and then answer themselves.

What there is to know about Naked Sun is that the "how the band get together" story changes on whim. One version had something to do with urban destruction, closets, sacred scrolls and out-of-body experiences. (This is New York, remember.) This time, on the suggestion that it be a little less esoteric, the story went something like this:

"The truth is boring," Vanderwolf explains. "The story of how musicians meet is never very interesting, so whenever anyone asks me, I make up something different." He stops and thinks for a moment. "Okay. I, Sebastian Vanderwolf, and the drummer, T.B. Quagmire, met undergoing group therapy for various emotional disorders. The bass player, Catfingers, and Grady Rixx, the guitarist, they worked in a pet shop, and, um, were talking about music, and whatever. The intermediary in the band, Franz Liebkins, bought a parakeet at that pet shop. But the parakeet had a split personality, and they brought him to therapy and we met that way. Unfortunately, the parakeet's condition deteriorated, and he had to be committed, but a good band grew out of that, so..."

Like with any band, there have been a lot of "developments and changes" since the days of group therapy and parakeets, "but we've been a pretty tight unit for about the past year." Vanderwolf (I'm having a hard time with that name) says, "We've been together a lot longer than that, putting songs together and...getting good." He says Naked Sun does not subscribe to the theory of club gigs as rehearsals, but a recent California tour was "a great training-ground sort of thing. Before we went out there, we were not as...happening here as we are now. We were not getting the kind of gigs that we're getting now." The most important thing they learned on their pilgrimage to La La Land (now I'm getting esoteric) is that people are looking for something new. "If you can dazzle them, they'll love you," Vanderwolf claims. "They'll invite you to their barbecues. Then we were like, well, "Let's go back to New York with a better attitude and see what we can do." It helped. The size of the crowds is increasing exponentially with each gig. The band was included in a recent Details feature on New York bands. People are talking.

We get into a discussion about describing music...make that trying to describe music. Using words to describe sounds, which is difficult to do without getting into bizarre analogies, or "the something meets something else, in something," Vanderwolf has. "But I can understand that, too, because when you hear about a band, you do want to know what they sound like. Am I going to like them...if someone tells me they sound like this, then I might be more likely to go see them."

Now comes the hard part, trying to come up with the best way to describe this band, without getting into the "Zappa meets Black Sabbath and Robert Fripp at a hardcore martini," which is not accurate, or without resorting to overt weirdness, like "imagine playing pool on the moon." Naked Sun's music is rock with a metallic alternative edge, something that combines myriad elements of our generation, the postmodern/post-baby-boomers, kids who grew up watching Three's Company rather than Father Knows Best. Naked Sun includes elements such as classical rock, heavy metal high school, college radio, punk, Supreme Court cases, flower power, politics, fanatics, world peace, poetry, dharma, karma, the Lower East Side, the Berlin Wall, Godzilla, manic guitars and saxophones, performance art and jazz, black leather and paisley. As the advertisement says, it's in there.

"It's very weird for Naked Sun, because we were put into a metal category," Vanderwolf says. "We played on a lot of metal bills in L.A., and we've played on a lot of metal bills here. Here, we play on more hardcore bills, (with) bands like the Lunachicks. We're probably going to do a show with Lo Meato soon. These bands don't sound like us, but here in New York, who are you going to play with if you don't sound like anyone else? He has a valid point. There is the thrash/underground scene that comes out of CBGB, and there is the Cat Club/Limelight/Roxy axis, the same small set of promoters booking the same sort of bands. But he says he sees "the future as being bright," because there is more going on, the scene, for what it's worth, is becoming more varied, and there is a place for bands that don't fall into any particularly identifiable category to make a niche of their own. "No matter how many challenges face it," Vanderwolf says, "and no matter how many people don't get it, they will, eventually."

"All of which is a strong argument in favour of optimism for the '90s. Vanderwolf gives a very New York-like shrug. "You can do anything, or not do anything stage-wise if your music is there, if your music is challenging and creative, and pushing past the barriers. That's what we're trying to do." Stay Tuned.

Karen Woods

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Karen Woods

CASH BOX MAGAZINE 15 December 30, 1989
1. "Piranha" by Lord Tracy (from Deaf Gods of Babylon; Uni/MCA). This has got to be the most obnoxious, hysterically funny thrash tune I've ever heard. You need proof? Quote: "He'll eat you up, oh yes he will. He's a chicken of the sea. He's a baaaad fish." 100% pure corn.

2. "Accident Scene" by M.O.D. (from Gross Misconduct; Caroline/Megaforce). These guys could make a nuclear holocaust seem funny. With their trademark witty sarcasm, M.O.D. describes a drunk-driving accident in explicit detail, complete with bursting body organs that "splatter on the earth." They do throw in a Mom-like "You should've worn your seatbelt," and a warning about driving while under the influence, but that doesn't make their flippancy any less shocking. I love it...

3. "Surprise! You're Dead!" by Faith No More (from The Real Thing; Slash/Reprise). Gods, absolute gods. Faith No More is so underrated, I could scream! The song is just so loud, so vicious, sooooooo sexy. Michael Patton shows us that he isn't always a nice, innocent little boy (and we're glad).

4. "Fire in the Hole" by Laaz Rockit (from Annihilation Principle; Enigma). Laaz Rockit aren't really huge...yet. If they continue to put out songs like this, they're definitely gonna do something. About that flaming hole...well, I'll just let you use your imagination...

5. "Shadow Winds" by Excel (from The Joke's on You; Caroline). These Venice Beach skater dudes make some incredibly cool noises. This song just keeps changing, and changing, and changing until you're not really sure if it's the same song you started with, and then all of a sudden, it's back to the beginning. (Did that make sense?) Anyway, it's a gem.

6. "Love Razor" by White Zombie (from God of Thunder EP; Caroline). Slow, seductive and thunderously heavy. New York's finest grunge metal dudes (and one righteous bass player dude-ess) outdid themselves with this one. Definitely their best tune...so far (and it's on green vinyl!).

7. "Don't Close Your Eyes" by Kix (from Blow My Fuse; Atlantic). Even though this ballad is dramatically overproduced and has a pretty corny video, I absolutely melt over this song. I know, it's not exactly heavy metal, but hey, ya gotta slow down a little bit every once and a while. (And, yes, I know the album was released last year, but this is my column and if I say I didn't hear the song 'til this year, then it's a 1989 single. Any questions?)

8. "Never Enough" by L.A. Guns (from Cocked & Loaded; PolyGram). The first time I heard this song was while driving in my friend's car. I demanded to know who it was immediately, then spent the next ten minutes trying to figure out if she was telling me the truth. This fantastic commercial rock single came from those scruffy-looking street rockers, L.A. Guns? I didn't know they could sound like this. What an improvement.

9. "Someone Like You" by Bang Tango (from Psycho Cafe; MCA). I never thought that the yowling of a skinny purple-haired boy could raise such big goosebumps. I'm talking basketball-size. Even if it weren't for the skinny boy (whose name is Joe, by the way), the bass line by Mr. Kyle Kyle is enough to make this song stand out from all that rock garbage floating around out there.

10. "48 Hours" by Pretty Boy Floyd (from Leather Boys with Electric Toys; MCA). Well, I've gotta have one cutsy little pop-rock anthem, don't I? If you saw Karate Kid III, you probably heard it on the soundtrack, if you weren't sleeping or leaving the theater. In any case, most of the world has not heard it yet, but I'm sure that once they do, Pretty Boy Floyd's gonna be a household word (well, maybe three household words...). Merry Christmas! Happy New Year!

**Stephanie Brainerd**
ON THE DANCEFLOOR

WHAT FOLLOWS (after a tangent or two) are my picks for the best dance/club records of the year and decade, an admittedly subjective undertaking. In short, take this gathering—as you should take all critics’ lists—with a grain of salt. These are tracks that did, de and will continue to fill dancefloors, although, granted, in some cases you’ll have to hunt high and low to find the club that will even play some of these anymore. A lot of things that my friends and I dance(d) to didn’t make it to our feet (“It’s My Life” by Talk Talk, for example). Therefore I reluctantly deleted them from my final list. I also attempted to limit each artist to one only one selection, meaning that “Kiss” by Prince, “Hit That Perfect Beat” by Bronski Beat, etc., were eliminated from the running. There were, however, instances where an entire album was undeniably a potent dance offering. In the case of Janet Jackson’s “Nasty,” “Control” and “What Have You Done For Me Lately,” they’re all the same damned song anyway (the running). Luckily, I restricted myself to domestic releases, mainly to scale down the whole undertaking as quickly as possible.

TANGENT #1: Anyone seeking a vinyl (I meant, uh, CD or cassette) overview of the ultimate decade in dance (“the seventies”) is advised to run to a record store and pick up Priority Records’ six-volume Mega Hits Dance Classics, one of the best collections of its kind. Includes “Car Wash,” “Heaven Must Be Missing an Angel,” “Shame” and the two essential “Boogies” (“Fever” and “Oogie Boogie”). Classics would make a perfect stocking-stuffer for any fan of dance music.

TANGENT #2: Sylvester, a dance music pioneer, died in 1988. Earlier this year Megatone Records released the excellent compilation of 12” recordings by the singer under the title The 12”Collection. They’ve followed that up with an equally excellent collection of never-before-released recordings (and house remixes of previously released material) under the title Immortal (Megatone C1026). It includes great renditions of the gospel classics “He’ll Understand” and “How Great Thou Art.” Be sure to check out the cover.

Best Dance/Club Records of 1989

1. Soul II Soul: Keep on Movin’; Virgin
2. Neneh Cherry: “Buffalo Stance”; Virgin
3. Chaka Khan: Life Is a Dance; Warner Bros.
4. (tie) Inner City: Big Fun; Virgin
5. (tie) Tone Town: Foundation; Atlantic
6. Bobby Brown: Don’t Be Cruel; MCA
7. Young MC: “Bust a Move”; Delicious Vinyl
8. (tie) De La Soul: “Me, Myself and I”; Tommy Boy
7. Madonna: “Express Yourself” (remix); Sire
8. (tie) Sybil: “Don’t Make Me Over”; Next Plateau
9. Seduction: “You’re My One and Only”; Vendetta
10. Technostron: “Pump Up the Jam”; SBK

Best Club/Dance Songs of the Decade

1. Madonna: “Into the Groove”; Sire
7. Prince: “1999”; Warner
23. Orbit featuring Carol Hall: “All Shook Up” Quality (1983)

SPECIAL THANKS to the following people: Lisa Holmes and John Vlautin (A&M), Shelli Andrianigian (Atlantic), Alfhra Lassard (Capitol), Sandy Berkowitz (Sire), Elaine Summers (Chrysalis), Kevin Kennedy (Columbia), Lisa Milliman (Elektra), Cathy Watson and Angelo Jenkins (EMI), Steve Levesque (Enigma), Ellen Bello (In Press), Marty Bleekman (Megatone), Jennifer Guarneri (Next Plateau), Latasha Williams (Priority), Matt Cleary and Barry Weaver (Prime Cuts), Tracey Miller (Profile), Kenny Cooley (Relativity), John Levy and Randy Barrios (Virgin) and Doreen Rossato (Warner Bros.)

Ernest Hardy
This week's column is part two of a guest commentary by Hilary Clay Hicks, a writer, editor, and marketing consultant, discussing several important music corporations and other clients.

**Amazing Growth of Gospel, Part Two:** Success and expansion have completely shaken up the gospel marketplace in the last few years and set off a scramble for new ways to sell product. Understanding the Black gospel marketplace requires appreciation of the fact that it is far more than religious music. It is the cultural music of America's more than 30 million citizens of African-American descent and is enjoyed by the religious and non-religious alike. Its joyful rhythms stir the hearts of people of all walks of life. It is performed in the full variety of styles found in Black music today, as well as the traditional sound. It is enjoying a tremendous boom in sales and is being "discovered" by the music industry as the latest form of Black music to be popularized and exploited.

Several records' CEMA-distributed Belle & CeCe Winans have gone gold and project platinum ($1 million in sales) by early next year. Sparrow's Deniece Williams sells gold and Philip Henderson and Tramaine Hawkins move 200,000 units. The Winans and Take 6 are on Warner Bros. A&M/Word's Al Green, the Clark Sisters, and Philip Bailey sell 150,000 to 200,000. These are numbers that were unthinkable just a few years ago.

A&M/Word's Black gospel sells extremely well. An album by Shirley Caesar will sell up to 250,000 and a routine gospel success by Milton Brunson or the Richard Smallwood Singers will sell as much as 100,000, mostly within 52 weeks of release. Product is produced and distributed cautiously to minimize returns. The long sales curve permits the introduction of 5,000 units or less. In gospel a good profit can be made on 5,000 units. Demand determines future pressings. In fact, many companies still exist to produce limited-run albums with little overhead. We are seeing a significant drop in sales promotional spending is expected to increase as gross sales increase.

Part of this explosion may be due to recognition brought by The American Gospel Arts Fund (AGAF), which saw to the establishment of June 19 as American Gospel Day by presidential proclamation and joint congressional resolution, the dedication of Mahalia Jackson's star on the Hollywood Walk of Fame; the presentation of the American Black Sacred Music Convention, three days of workshops detailing the history of American Black sacred music and gospel; and two Mahalia Jackson gospel music festivals in Los Angeles during the giant of gospel today.

According to Cash Box editor Kimmy Wix, "we have noticed more record company spending in gospel, greater sales and enthusiasm for gospel product and videos. It's only a matter of time before this becomes a major profit center in the music industry. We're developing radio stations to report on a weekly basis to our charts, rather than the monthly pace of the past. This will revitalize gospel music, as sales become more easily tracked."

At present, there are about 300 Black-formatted radio stations in the United States, almost all of which play gospel at least part of the time. There are about 110 Black gospel stations with about 15 key broadcasters who are "personalities" on the order of Black radio of some years ago. They provide the airplay that sells the records and many are also local concert promoters. At this time, a gospel album can stay on the charts for as long as 72 weeks. It is not unusual for a successful album to stay at number one for six months. The life of a Black gospel album delineates a much longer sales curve than other form of popular music. According to A&M's Dick Bozzi, his company endeavors to keep product in catalog; almost any release will continue to sell thousands of copies per year even after it has vanished from the charts.

Cash Box editor Bob Long says, "Sales of gospel are growing dramatically. Radio is the catalyst, and more Black AM stations are turning to a gospel format in their marketplace. Gospel records are consistent sellers over an extended period of time, which makes it a great catalog item for companies. Many companies do exceptionally well just off catalog sales, therefore you may not see a new release from them for quite some time. Additionally, Cash Box is working hard to set up a distribution network through the Christian bookstores, which will help the crossovers of Black gospel artists to the inspirational and contemporary Christian marketplace.

According to a report compiled by Paine Webber, between 1990 and the year 2000, about 46% of the population will be aged 45-54 and approximately 75% will be between 35-64. These are people who have lived a while, and are among the 65% of the U.S. population who consider themselves Christians and have significant disposable income.

Another major sales force in gospel are the compilation albums of gospel "best of television." These sell "hundreds, and I do mean hundreds, of thousands of copies," says one producer. "Such album advertising itself is creating greater awareness for gospel."

Gospel videos are a virtual phenomenon. The A&M/Word system, for example, has only three. Many gospel videos have been lacking in production values, although they reportedly are selling well. It is not known what a Black gospel video can really do, although much secular Black-oriented video entertainment is highly successful. It is known that even mediocre video product of any kind can sell 50,000 units for three years when telemarketed on WTBN, Turner Broadcasting's Super Station, based in Atlanta.

It isn't surprising that in recent years, gospel performers are not only found on the "church circuit," but also in the concert halls and at festivals. It is not unusual for a strong gospel to attract 7,500 to 10,000, with audiences of 2,500 now commonplace. Al Green has filled Radio City Music Hall and other major venues across the nation, and other major gospel acts are following. The 1986 Mahalia Jackson Gospel Music Festival, produced by AGAF, drew 50,000 over three days. As record sales and media exposure of gospel increases, so will concert ticket sales.

Essentially, until about 12 years ago, such major gospel sales successes were anomalies. Thirty to forty years ago, a gospel record was a smash if it sold 10,000 copies. At the beginning of the eighties, 25,000 was a very big record. By 1986, a big success was around 50,000. Although sales of 50,000 is normal for many gospel records today, 100,000 is not unusual, and further, many suggest, far more is possible. This reveals a dramatic ongoing pattern of increased sales. The future of gospel is bright indeed. It is perhaps inevitable if the public continues to accept and buy more gospel product, more recording companies will enter the field and further fuel the expansion with development dollars.

Bob Long
HANGIN' WITH HORTA: When Verve Forecast guitarist Toninho Horta played the Bottom Line recently, you couldn't move for all the PolyGram people in the joint. Here, getting a breather, are (from left) PolyGram's Debbie Morgan, Horta, Richard Seidel and David Neildhart.

BOPPING AROUND: It's the end of the year and the end of the decade, and I guess it's time for one of those weighty appraisals of where jazz is going, where jazz has been, where jazz stands as the century that gave birth spurters into its last 10 years. You know, I don't feel like it; I'm not in the mood to be weighty and analytical and sneaky. Jazz history happened so quickly—from Louis Armstrong's Hot Five to the John Coltrane Quartet in about 35 years—that people get crazy in a day or two. Even this one will) without having produced a major figure on the order of Armstrong or Coltrane or Charlie Parker or Duke Ellington or Miles Davis or Ornette Coleman.

Save it, jazz hasn't been about that kind of change and innovation for 25 years.

So I'm going to bust my brain figuring out where Wynton Marsalis is so conservative, why Harry Connick Jr. is so popular, why "contemporary jazz" radio has as much to do with jazz as a merry-go-round has to do with the Kentucky Derby. I'm going to end the year by cleaning off the desk of items that haven't made it in here yet—a stuffed stocking.

Am I the only person who thinks Take 6 sounds more like the Four Freshmen? The reissue-crazed folks at Blue Note have finally begun digging deeply into the Capitol jazz archives; Duke Ellington's Piano Reflections, Coleman Hawkins' Hollywood Stampede and The Complete At Tatum, Volumes One and Two have just been issued on CD, with the long-awaited CD release of The Birth of the Cool set for February. By all accounts, you ain't seen nothing yet. With Michael Cuscuna, Bruce Lundvall and company about to move into some heavy-duty jazz reissuing, all of it, from now on, on CD (including only the six records of the Blue Note Reissue Series), MCA has just released a real rarity, Ellington's Orchestral Works, a 1970 recording of the Cincinnati Symphony, conducted by Erich Kunzel and with the composer on piano, doing "Hallelujah," "New World A'Coming" and "Golden Broom & The Green Apple." The original LP came with an EP of Ellington's poetic comments on the music that has all now been worked nicely into this reissue.

Staying home New Year's Eve? I don't blame you. Going to listen to NPR's 1989 American Jazz Radio Festival New Year's Eve party, which will consist into parties in three time zones (three chances to shout "Happy New Year")! I don't blame you for that either, not with performances from Ruth Brown, Stanley Turrentine and Little Jimmy Scott (from New York), Clark Terry, Red Holloway and Johnny Frigo (from Chicago), and Dr. John and the Dirty Dozen Brass Band (from San Francisco). It's cheap, it's live, and you don't have to drive home. Frank Morgan is going to jail last week, to play a concert at S.I.N. It's a tape of Prime Time Live for an early January airing (while Morgan is at the Vanguard)... The recent memorial service for Nesuhi Ertegun, held at New York's Alice Tully Hall, not only featured performances by the Modern Jazz Quartet, the Manhattan Transfer, Willie Humphrey (leading a New Orleans funeral procession), Roberta Flack, Phil Collins and others, but attendees were given a special memorial CD upon parting, with performances taped live at an Ertegun tribute at last year's Montreux Jazz Festival. The M.J.Q., Manhattan Transfer, Dizzy Gillespie and Carmen McRae, Miles Davis, James Morrison and Dianne Reeves are also on the bill.

Sarah Vaughan has been under treatment since September for a carcinoma in her right hand. Her manager says she's "fully optimistic about her recovery," and so are we. Look for the world's greatest voice back on the road in February... Also, Ed Blackwell, the great drummer, has been ill. Poor benefits, to raise money for Blackwell, are planned for New York in January: two at the Knitting Factory on January 7, two at Riverside Church on January 14. Branford Marsalis, Don Pullen, Terri Lynne Carrington, the World Saxophone Quartet and many others will take part in The Blackwell Project. Call (212) 924-0864 for more information.

Stormy Weather: The Music and Lives of a Century of Jazzwomen by Linda Dahl has been issued in paperback by Limelight Editions ($14.95). The lucky 13th season of Marian McPartland's Jazz Piano begins airing over NPR in January, with Shirley Horn, Michel Camilo and John Hicks among the keyboardists on tap... Another worthy reissue that snuck out under the 1989 wire was the self-explanatory double-album, Ruth Brown: Greatest Hits and More from Atlantic.

Finally, they tell me "Acid Jazz" is coming in '90. It's something to think about over the holidays.

Lee Jeske
ICE-T SPEAKS: I had the pleasure of visiting Ice-T in his finery and it certainly is an elegant, stylish, and sophisticated man. I have seen him in many of his videos and on the cover of his highly successful albums. You probably have read articles about former rap group member and current recording star Ice-T's rise to fame. You may not have spoken favorably of the man and his enormous talents. To understand Ice-T is to have been born, risen, and remembered one's roots. As a one-time member of the violent street gang "60s or 70s," he has survived and become a very successful businessman, whose messages are delivered in the manner of his upbringing. You will hear the real deal from Ice-T.

He related a question asked of him during an interview: Is there an age when kids can't have the same records as you did? His reply was, "If the kid is too young they wouldn't understand anyway. Once they are old enough to understand it is because they have heard it someplace else, so maybe there should be an age when you are too old to listen. I can't and don't expect everyone to like me. Sure, I have negative press, but the only negative press that would bother me is when the people who like me (my fans) turn on me by saying 'Ice, you're becoming something else, you're not true to us, you sold out.' That would hurt me. I've got ten that year.

About the boycotts against his product, he calmly says, "Go for it, because when you do that, it just arouses more curiosity in the mind of the consumer who wants to find out more. Michael Jackson is probably the most positive person in the world, but you have just as many people who love him as hate him. You can take anything—cars, sports, the Bible, etc.—and someone will like and dislike each. You will never be able to please everyone regardless of what you do, so you must do what you think is right for your own self to be true and happy. I can't police the audience and determine what a kid is going to do after hearing my product. I just make the records; it is the parents' job to determine whether or not their child can handle what I am saying. Once you become a star, it is a responsibility that should be more important.

"In life you have clean jokes and dirty jokes," Ice-T continues. "Not everybody will say it is good taste, but it is still a joke. My song 'Iceberg' is a pool-half rap; you can hear this kind of language on most street corners. Maybe it is wrong for some people, but I've been hearing that kind of stuff since day one. I didn't hear from young kids, I heard it from older folks. Kids think parents were born parents. I did. But they are not. Good parents will communicate as much about life as they know to their kids, because there's a lot on parenting. It is something you learn in the process of raising kids. That same parent will be honest with the kids and say 'Hey I flunked in school a couple of times' and say 'I was a child once.'"

He related a comment from a studio owner who said, "Regardless of how good, bad or indifferent the rap songs may be, at least the kids are in the studio creating something, they can't be held in the streets doing something wrong." Ice went on to say, "(Rap) is employing thousands of black kids. It gives ghetto kids another ray of hope to make something out of their lives. Plus you have to be able to read, write and think to create rap. The mere fact that I used to be out in the streets crime and made it out is a role model alone. Black kids have been educated through music since day one through blues, gospel, etc.

"Rap music was destined to happen because so many kids are being educated through television, which serves as a babysitter," Ice-T insists. "Therefore the reading of books, newspapers, etc. are minimized. Older folks are feeling the resurgence of black pride, but it is much like people who viciously attack rap music who don't realize it is coming from the kids. It is their art form of today just like the music of their parents' youthful days was their thing." Ice-T derived his name from reading the novels of Iceberg Slim. His real name is a well-kept secret shared only with family and close friends and selective business associates. Being such a fun of the Iceberg Slim novels, Ice-T decided to call his third album, on Sire Records, The Iceberg / Freedom of Speech. The prolific Ice-Man has become the godfather of rap, on both sides of the studio window. Aside from heading up his own production company, Rhyme Syndicate, discovering up-and-coming rappers like Everlast (whose debut album is due soon) and packing out live performances coast to coast, Ice-T is also about making his own music. His debut album in 1987, Rythm Phase, established him as a fierce, fresh and relevant new arrival. His rap rendition of the theme song to the smash film Colors put him over the top with audiences of every class, while last year's Power brought with it more two fresh hits, "I'm Your Pusher" and "High Rollers."

About his latest album, he says, "It is as political as I get. I don't consider myself too political. I just consider myself a person talking a way I see the whole picture. The Iceberg / Freedom of Speech is more of the real me, it's me when I'm comfortable. This is the best one of them all. I don't look at my albums as groups of ten songs, I look at each of them as one whole project. In 'Lethal Weapon,' which is filled with oodles of metaphors, the idea is to let kids know it is cool to get a good education. The song 'You Played Yourself' is for people to stop blaming others for their problems, because probably 90% of the problems we have are due to something we did, so it is not always someone else's fault."

In Ice-T's opinion, "Education about certain life, work hard and belief in oneself are the keys to success. My theory is that you can't become successful still be yourself. Icy-T is and always will be Ice-T. No real name or age questions.
The grey shading represents a bullet, indicating strong upward movement.

December 30, 1989

#1 Single: Gap Band

1. ALL OF MY LOVE (Capitol V-15443) - Gap Band
2. TENDER LOVER (Epic/E.P.A. Z4A 47029) - Babyface
3. RHYTHM NATION (A&M 1465) - Janet Jackson
4. I AIN'T NOthin' IN THE WORLD (Atlantic 7-98826) - Miki Howard
5. LET'S GET IT ON (Island 95422) - By All Means
6. PUMP UP THE JAM (SBK-1070) - Technotronic featuring Felly
7. IT'S THE REAL THING (Mercury 816 008) - Angela Winburn
8. SILKY SOUL (Warner Bros. 7-29758) - Maze Featuring Frankie Beverly
9. WHATCHA GONNA DO? (RCA 5694) - Tyler Collins
10. I'LL BE GOOD TO YOU (Cemento/Warner Bros. 22997) - Quincy Jones
11. KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-27865) - Randy Crawford
12. HERE AND NOW (Epic E-42530) - Luther Vandross
13. FOOLISH HEART (Jive 859 676-7) - Sharon Bryant
14. I JUST WANNA LOVE YOU (Polydor 869-9107) - Main Ingredient
15. SERIOUS HOLD ON ME (EMI 50231) - O'Jays
16. LOVE HAS GOT TO WAIT (Cpnaus 72527) - Eric Gable
17. BLAME IT ON THE RAIN (Anista 1-0044) - Milli Vanilli
18. YO MISTER (MCA 53728) - Patti Labelle
19. DON'T CHA THINK? (Virgin 96143) - After 7
20. SPECIAL (Motown 2004) - Temptations
21. WALK ON BY (Next Plateau: 50111) - Sybil
22. HOME (MCA 53172) - Stephanie Mills
23. NO FRIEND OF MINE (Warner Bros. 7-22760) - Club Nouveau
24. I WANNA BE RICH/Solar (74009) - Calloway
25. RIGHT AND HYPE (Rapso 7-22872) - Abstrac
26. YOUR SWEETNESS/Motown (1978) - Good Girls
27. SCANDALOUS (Paisley Park/Warner Bros. 47-22804) - Prince
28. JUST CALL MY NAME (Def Jam 38-69072) - Alyson Williams
29. CAN I? (Get'En 7-22795) - David Peaston
30. OWWWW (MCA 58736) - Chunky A
31. DR. SOUL (Atlantic 188812) - Foster/McElroy
32. SHOULD HAVE BEEN YOU (Get'En 2593) - Michael Cooper
33. (DON'T U KNOW) I LOVE YOU (Atlantic 7-88831) - Chuckie Bukker
34. PERSONALITY (Anista 1-9600) - Kashif
35. FRIENDS B4 LOVERS (Columbia 38-73112) - Full Force
36. EVERYTHING (MCA 53714) - Jody Watley
37. OPPOSITES ATTRACT/Virgin 7-19578 - Paula Abdul
38. WHAT CAN I DO (EMI 50111) - Pieces Of A Dream
39. SOMEBODY FOR ME (Uptown 7-1541) - Heavy D & The Boyz
40. CAN WE SPEND SOME Time (Columbia 38-73026) - Surface
41. DON'T TAKE IT PERSONAL (Anista AS-9875) - Jermaine Jackson
42. TURN IT OUT (Polydor 5075) - Rob Base
43. I'M STILL MISSING YOU (Tabu 60045) - S.O.S. Band
44. I'LL BE YOUR) DREAM LOVER (Same 5004) - Richard Rodgers
45. I THINK I CAN BEAT MIKE TYSON (June 1282) - D.J. Jazzy Jeff & The Fresh Prince
46. NO MORE LIES (Rushles Atlantic 7-99149) - Jichelle
47. HEAVEN (Island 7-99316) - Miles Jaye
48. I'M NOT SOUPPED (Atlantic 88818) - Troop
49. REAL LOVE (Atlantic 7-88818) - Sky
50. PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137) - Young M.C.
51. ROCK WIT CHA (MCA 53652) - Bobby Brown

#2 Debut: Stacy Lattisaw #63

52. MAKE IT LIKE IT WAS (Columbia 38-73022) - Regina Belle
53. WHATEVER IT TAKES (Virgin 7-99942) - Cheryl Lynn
54. YOU ARE EVERYTHING (Columbia 38 69016) - Surface
55. IT'S GONNA BE ALLRIGHT/(June 1290) - Ruby Turner
56. YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748) - The Isley Brothers
57. JUICY (Moton Sound Of New York 2005) - Wrekz-Effect
58. JAZZIE'S GROOVE/Virgin 7-69148) - Soul II Soul

#3 To Watch: Soul II Soul #58

59. (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22962) - James Ingram
60. PIPE DREAMS (Columbia 38-73029) - Oran "Juice" Jones
61. EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99940) - Cheryl Lynn
62. NOT THRU BEING WITH YOU (Warner Bros. 7-22862) - Michael Jeffries
63. BABY COME TO ME (Warner Bros. 36-69969) - Regina Belle
64. RICH GIRLS (EMI 56142) - R.J.'s Latest Arrival
65. ALL NITE (Elektra 7-72669) - Earth, Wide & Swing
66. I WANNA BE WHERE YOU ARE (Polydor 869 767-7) - Will Clayton
67. KISS YOUR TEARS AWAY (Columbia 38-69077) - Lisa Lisa & Cult Jam
68. WHERE DO WE GO FROM HERE (Motown 1-1000) - Stacy Lattisaw
69. WHAT YOU NEED (Motown 1978) - Stacy Lattisaw
70. DID'T I (BLOW YOUR MIND) (Columbia 38-69893) - New Kids On The Block
71. BUDDY (tommy Boy 943) - De La Soul
72. SUPER LOVER (A&M 13217) - Barry White
73. STATE OF ATTRACTION (Tabu/CBS 254 6900) - Rhonda Clark
74. THIS ONE'S FOR THE CHILDREN (Columbia 36-73064) - New Kids On The Block
75. SISTER ROSA (MCA 53730) - James "J.T.
76. BABY DON'T FOOL AROUND (Sedona 7611) - Cardell
77. MISS YOU MUCH (A&M 1445) - Janet Jackson
78. HIGHER THAN HIGH (Paisley Park 7-22907) - Tony Lemas
79. PARTYMAN (Paisley Park/Warner Bros. 7-22814) - Prince
80. I GET THE JOB DONE (Warner Bros. 7-22719) - Big Daddy Kans
81. BACK TO LIFE (Virgin 7-999171) - Soul II Soul
82. TAKE GOOD CARE OF YOU AND ME (Anista AS-9901) - Dionne Warwick & Jeffrey Osborne
83. JUST A FRIEND (Cold Chillin/Warner Bros. 7-22900) - Biz Markie
84. BUST A MOVE (Delicious Vinyl/Islayd 105) - Young M.C.
85. GIMME YOUR LOVE (Anista 9814) - Aretha Franklin & James Brown
86. I'M IN DANGER (Capitol 44416) - Mother's Finest
87. TALK TO MYSELF (Get'En 7-22536) - Christopher Williams
88. EVERY MOMENT (MCA 53707) - Deniece Williams
89. NEVER GIVE UP (Mercury/Polygram 876 073-7) - Kool & The Gang
90. I DESIRE (Columbia 38-73020) - Newkirk
91. HELP (Tommy Boy/Warner Bros. 7-22813) - Timmy Galing
RAICES, SÍ Y TIERRA A SOLO

As mentioned recently in this column, Miami Sound Machine’s “Conga” may have been the most memorable example of what is known today as the dance music scene. But “Clave Rock” came first at a roots level—and without the benefit of a monster promotion and distribution system—shaking Latin urban audiences in a manner that made M.S.M.’s penetration easier. Unlike “Conga,” “Clave Rock”’s bonds with Latin culture are far more pronounced, particularly in the piano montunos (with all due respect to Paquito Hechevarría’s outstanding keyboard work in “Conga”) and the incorporation of the late “Mon” Rivera’s trobadoresque hits.

AMARETTO: “Clave Rock” (PKO Records)

From the tragedy narrated in “Elena” on the first album to the bucolic simplicity of the stentoric “Amor de Conuco” duet between Berkeley alumnii Guerra and power-vocalist Maridalia Hernandez on the second, 440’s sound redefined the merengue boundaries, spiced by Guerra’s inclusive lyrical talents—the one large (and still unmaterialized) hope for merengue crossover onto Anglo pop. Cocina do guarantees it will never happen, unless Karen’s Bienvenido Rodriguez develops a sudden attack of schizophrenia.

KID CREOLE AND THE COCONUTS: Off the Coast of Me (Ze Records)

Long before urban fusions became fashionable, and long after Buster Poindexter’s boffant becomes obsolete, there will be Kid Creole. This debut album of one of the various artistic incarnations of August Caesar Thomas Durnell Browder (then known as composer of Dr. Buzzard’s Original Savannah Band’s “Cherchez la Femme”) mixes a considerable number of tropical rhythms into its amalgam, courtesy of former second-in-command Andy “Couti Mundi” Hernandez and still generalized man-of-leisure Don Armando Bonilla, Savannah Band alumni both.

LATIN EMPIRE: Puerto Rican and Proud (Atlantic)

Before you ask who or what, understand this: rap is here to stay, as an honest-to-goodness urban musical manifestation; bilingualism is also here to stay because of our immigration allegiances to our own home language and the assimilation required to survive within the social system. Bilingual ropers like Latin Empire break market stereotypes with harmonious voices, ultra-decent personalities, positive songwriting and talents beyond music, as evinced by their soon-to-be-official designers. Had Atlantic Records marketed this debut release with a vocal commensurate to its artistic potential, history could have been written. Then again, it just might be some other label’s gain.

MACHITO AND HIS AFRO-CUBANS: Salsa 1982 (Timeless)

This is the album that brought an overdue Grammy to the father of Afro-Cuban music in the United States, in the process introducing saturated salseros to the sounds of a band that during its halcyon days competed favorably with the likes of Duke Ellington’s and Count Basie’s. Like a brandy, the Mario Bauza-informed arrangements can successfully stand the test of any time.

JOSE JOSE: Secretos (Ariola)

A vinyl text on songwriting and album-production by Spaniard maestro Manuel Alejandro, with his is more classical than the revolutionarily Sentido, Sun of Latin Music and Unfinished Masterpiece productions of the ’70s. Violins, violas, oboes, bassoons and clarinets match typical Machelo accoutrements like trumpets, trombones, sax, congas and timbales to generate a musical ambience reminiscent of Piazzolla’s Rubesco meeting Errol Flynn somewhere around the world in the ’30s.

CASH BOX MICRO CHART

December 30, 1989

CHICAGO LATIN LPs

1 ATU RECUEDEO (Fonovanca) LOS YONICS
2 AMARILLO (BSO) LOS BUKIS
3 MIRIAM HERNANDEZ (Cap./EMI Latin) MIRIAM HERNANDEZ
4 DE LO NUESTRO LO MEJOR (CBS) VARIOS ARTISTAS
5 SI TE QUEDASAS (Rame) INDUSTRIA DEL AMOR
6 CANCION DE UNA MUJER (CBS) LUIS MIGUEL
7 A TODO GALOPO (Fonovanca) BRONCO
9 EN LA CIMA DEL CIELO (TH/Rodven) RICARDO MONTANER
9 MI MUNDO (CBS Discos) LUIS ENRIQUE
10 TIERRA DE NADIE (CBS Discos) ANA GABRIEL

MIMI LATIN LPs

1 ACAREULA DEL CARIBE (CBS Discos) WILLIE CHIRINO
2 SUSPIROS (Cap./EMI Latin) DYANGO
2 RAICES (CBS Discos) JULIO IGLESIAS
4 SE ME ENAMORA EL ALMA (RCA) ISABEL PANTOJA
5 COCO BAND (K-Tel) La COCO BAND
6 CHAYANNE (CBS Discos) CHAYANNE
7 SOLO (CBS Discos) HANSEL
8 GRANDES EXITOS (Teldec) GRUPO NICHE
10 GREATEST HITS (K-Tel) LAS CHICAS DEL CAN
10 Y PARA SIEMPRE (Fonovanca) LOS BUKIS

CASH BOX MICRO CHART

December 30, 1989

The grey shading represents a debut, indicating strong upward chart movement.

Top Weeks X

Last Week ▼

ASTOR PIAZZOLLA: Zero Hour (American Clave)

Even if you are not fond of tango, jazz, classical or any of the probable hybrids that Piazzolla extracts from these genres, I guarantee you will be enraptured by the perfectly chiseled recording techniques that captured every diminuendo and crescendo in this recording; it’s as if the listener is sitting in the studio’s epicenter.

LOUIE RAMIREZ: Noches Caíentes (K-Tel)

Although Th/Rodven artists are widely credited for the development of what is known today as “sensual salsa,” this phenomenon was truly initiated by the multi-faceted Louie Ramirez with this production, done as a lark in the scarce free time available between studio sessions during Ramirez’s tenure at Fania in-house producer. It featured the not-yet-recognized vocal prowess of the likes of Ray de la Paz, Jose Alberto and Gary Grunmaud. Although the K-Tel division handling this album was subsequently dismissed, and no official sales figures were ever released, myth has it that in Venezuela alone—a country flying high with the oil bonanza of 1985—a band was sold in excess of half a million copies.

LOS VAN VAN: Nuestros los del Caribe (Egrem)

Better known for its creation of “Guarare” (popularized by Ray Barretto in the salsa market) and “Anda, ven y vuente” (whose Ruben Blades version was shortened in title and more politicalized in lyrics), the preeminent Cuban orchestra of the ’80s spearheaded the now-tangible market-niche for Cuban artists’ products in the United States. Their sound is known as sonico, a mixture of son montuno licks with overactive timbales substituting the bongos’ role and tipico violin sounds beautified by various synthesizer tones, all anchored by three brawny “bones. Nuestros los del Caribe” is a pivotal album because: a) the group finally fills the void created by Israel Sardinas’ departure to Miami in the Mariel exodus with Mayito, a guy whose good looks and exciting singing style could make him a star in this country; b) Pedro Calve’s raspy voice and leader/bassist Jean. Formell’s arrangement on Ruben Blades’ “Tierra Dura” swing harder and faster than the original; and c) percussion guru Changuito pulverizes all rhythmic prejudices with his work on the merengue “Recaditos no.” If the hopes of Cuban Perez tres (the comical Cuban parlance for Perestroika) are eventually materialized, it is believed that bands like Los Van Van and Orquesta Revé, among others, will put many of the mediocre salsa bands out to pasture.

Tony Sabourin
Worldstyle

It's got a good beat, you can dance to it: Bossa nova, tango, merengue. These are just a few of the imported dance trends that over the years have caused Americans to hit the disco en masse in search of their own dancing queen or king.

Now, from out of the Amazonian wilds, comes Lambada. After rising on its own generated beat from Brazil's Northeastern countryside to the discs of Rio De Janeiro, lambada jumped the Atlantic and conquered Europe. It has been #1 for months in Belgium, Switzerland, West Germany, Spain, Portugal, the Netherlands and Israel.

Kaoma

Never one to miss out on a good thing, Epic Records has released the single "Lambada" from the album World Beat by Kaoma, which combines the remnants of Torre Kunda's band with a percussionist and Brazilian singer Loelva Braz.

The single seems innocent enough at first spin, a catchy Euro-Brazilian disco beat with a female cooing above the bayonne groove. But it's when you see this dance up close that you feel the heat of its participants. Lambada either means "to dance" or "hot love" and, well, it looks dangerous.

The couple start out in a traditional dance position with their thighs and pelvis in flesh-to-flesh contact. As the music intensifies and the dancers get into it, their hips rotate in a rather graphic grind that has been described as "having sex with your clothes on." Ahh! So that's the ticket...sex with your clothes on...Any red-blooded American would clearly go for this kind of "safe sex."

The dancers improvise dips and other "dirty dancing" moves all the while keeping their hips strictly, er, glued together. Ouch.

Popularized in France through an Orangoutang commercial, Kaoma's "Lambada" has sold over four million copies in Europe and does not appear to be letting up as it hits the U.S. in the form of "Lambada Nights" at discos and Arthur Murrays coast to coast. The dance itself, however, is not new. Its history can be traced back five decades to the lower classes of Brazil—indians, blacks, fishermen—where it was originally disapproved of by the bourgeoisie (then-dictator Getulio Vargas was horrified by its "immorality" and ordered it banned from his "disciplined democracy"). But, since its enormous success in Europe, lambada is now a source of national pride.

Epic was the American company that took the bait when Kaoma's producers Olivier Lorassoc and Jean Karakos started shopping for major label interest. Karakos, who has run the Celluloid and Actual labels, is a hustler who saw the potential for the phenom to go global and invested $300,000 of his own money in buying the rights to the 400 lambada songs and, with Lorassoc, produced a 10-minute documentary. CBS licensed the European rights, French television began stringing of their documentary—featuring a cast of 45 mad Spaniards on the Mediterraneen isle of Espalmador, lambada-ing their brains out—and soft drink company Oranina kicked in with support of a million French francs and the use of lambada as background music for one of their commercials.

After that, the Europeans layed down their arms, played "Lambada" for Gorby while they thashed the Berlin Wall (no kidding), and began that Pan-Euro pelvic rotation mentioned earlier.

Can it happen here? Are Americans ready to leave the straight life behind and become disciples again? Epic's vice president of product development, Dan Beck, thinks so.

"Kaoma will be featured on a New Year's Eve special—Lambardo to Lambada, that features all of the U.S. and Canada—which will be a tremendous start." Beck enthuses. "We have a great deal of consumer press interest: People Magazine, we're doing the Regis and Kathy Lee show and Live at Five and we've been on Entertainment Tonight twice. We're hitting the Latin clubs as well as the contemporary dance clubs, the China Club New York, Vertigo and The Palace in Los Angeles, with "Lambada Nights," some of which will include appearances by Kaoma, which has seven musicians and eight dancers. We're currently working on an Arsenio Hall appearance.

"Our feeling is that not only is Kaoma a musical and there's dancing, but it fits into the entertainment of the shows so well," Beck says. "Arsenio could really have fun with this and get his audience involved with it. It could become very personal."

One thing's for sure, if lambada becomes a success, this could help such Brazilian artists as Milton Nascimento, Caetano Veloso, Djavan and others who've been churning out beautiful work for years to get a foot further into the American door.

Ken Miscallef

WORLD PICKS

Talking Drums: Some Day Catch, Some Day Down (Shanachie)

Talking Drums play an exciting highlife fusion of European marching-band music, rhumba, Ewe, Ga, Twi, and other African folk melodies mixed with aggressive jazz and funk, mirroring the group's diverse racial mix of Africans and Americans.

Combining traditional African instruments with electric guitar and some hip bass work, Talking Drums cawvet between exhuberant, danceable numbers (with some contagious vocals) and electric jazz/James Brown funk, then settle into some peaceful, melodic pieces more characteristic of the highlife genre. A thrilling ride.

Various Artists: Brazil: Forro (Music for Maids and Taxi Drivers) (Rounder CD 5044)

This is high-octane polka-ish music one might hear at the corner bar if that bar was in Recife, Perambuaco, Brazil.

Centered on talky singers with their accordions and occasionally a back-up band, forro (meaning "for-all") is usually played on weekends for the Brazilian equivalent of blue-collar workers who are ready to blow off some steam.

Tanto de Algumas, Dada da Passarita, Jose Orlando and Helmeno Dos Oito Baixos are the featured artists.

Les Negresses Vertes: Mlah (Sire/Warner Bros. 26029)

Formerly circus bareback riders and fishermen, this hot eight-piece acoustic band are the rock thing you've ever heard out of France.

Les Negresses Vertes' (loosely translated as "The Green Negresses") combination of Italian, Spanish, Algerian, Gypsy and Polish heritage make for an intoxicating blend of mad French cabaret numbers (complete with spewing, guttural vocals), beautiful instrumental songs featuring accordionist Mathieu Canavese, and rousing beer-hall singalongs.

AFROPop Worldwide goes global in 1990 as the yearlong series celebrating the premier and most outstanding artists of the world pop scene. Host Georges Collinet brings listeners performances by musicians including (clockwise starting from top left) Cuba's El Gran Combo, Ethiopian singer Aster Aweke, the Shhundu Boys of Zimbabwe, and Mali's Saffi Keita. (Check local listings for broadcast times.)
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Like a Prayer&quot;</td>
<td>Bruce Springsteen &amp; The E Street Band</td>
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<tr>
<td>2</td>
<td>&quot;Take on Me&quot;</td>
<td>a-ha</td>
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<tr>
<td>3</td>
<td>&quot;Official Bootleg&quot;</td>
<td>Ice Cube</td>
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<td>4</td>
<td>&quot;Losing My Religion&quot;</td>
<td>Van Halen</td>
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<td>5</td>
<td>&quot;Blue with You&quot;</td>
<td>The Smiths</td>
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<td>6</td>
<td>&quot;Bohemian Rhapsody&quot;</td>
<td>Queen</td>
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<td>7</td>
<td>&quot;Don't Stop Believin'&quot;</td>
<td>Journey</td>
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<tr>
<td>8</td>
<td>&quot;Hotel California&quot;</td>
<td>Eagles</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Wake Me Up&quot;</td>
<td>Avicii</td>
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<td>10</td>
<td>&quot;I Want to Break Free&quot;</td>
<td>Status Quo</td>
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<td>11</td>
<td>&quot;Heart of Stone&quot;</td>
<td>The Eagles</td>
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<td>12</td>
<td>&quot;Livin' on a Prayer&quot;</td>
<td>Meat Loaf</td>
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<td>13</td>
<td>&quot;Do What You Wanna Do&quot;</td>
<td>The Supremes</td>
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<td>14</td>
<td>&quot;Love Me Tender&quot;</td>
<td>Elvis Presley</td>
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<td>15</td>
<td>&quot;Sultans of Swing&quot;</td>
<td>Dire Straits</td>
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<tr>
<td>16</td>
<td>&quot;I Will Survive&quot;</td>
<td>Gloria Gaynor</td>
</tr>
</tbody>
</table>
| 17   | "

**Top 50 Albums**

1. *Thriller* - Michael Jackson
2. *The Bodyguard* - Whitney Houston
3. *The Freeway* - Snoop Dogg
4. *Jewel* - Jewel
5. *The White Album* - The Beatles

**Top 100 Songs**

1. "Bohemian Rhapsody" - Queen
2. "Hotel California" - Eagles
3. "Brown-eyed Girl" - Van Morrison
4. "Stairway to Heaven" - Led Zeppelin
5. "Don't Stop Believin'" - Journey
...AND JUSTICE FOR ALL (P/)(Epic 60662)/WEA 9.98
RICH AND POOR (Warner Bros. 2603)/WEA 9.98
Randy Crawford DUBOUT
LIFE IS...TOO SHORT (RCA 119-1)/WEA 9.98
TROUBLE WALKIN' (Megaforce/Atlantic 5246)/WEA 9.98
ACE FREHLEY 168
SEE THE LIGHT (Atlantic 85029)/WEA 136
The Jeff Healey BAND
UK JIVE (MCA 6537)/WEA 9.89
THE KINKS 146
MAKE WHEN IT'S OVER (Epic 60683)/WEA 9.98
BABYDOLL A.D. (Atlantic 8880)/WEA 9.98
BABYDOLL A.D. DUBOUT
HYSTRIA (P/)(Atlantic 83875)/POL 1 POL 9
DEAD LEAPPER 161
HYSTERIA OVERLOAD (Atlantic 83675)/WEA 9.89
I-RJRCA
SUPREME ATTACK (MCA 5726)/POL 1 POL 1
SOUND + VISION (Fields 1283)/IND 65.98
DAVID BOWIE (Box Set 162)
VARIOUS ARTISTS (Compiled by David Byrne) 170
RACING SLAB (MCA 9630)/POL 1 POL 9
RACING SLAB 173
BE YOURSELF (MCA 6229)/WEA 9.89
PATTIE LABELLE 172
SPEND THE NIGHT (Warner Bros. 25490)/WEA 9.98
THE ISLEY BROTHERS (Producing Ronalde Isley) 164
AUTOMATIC (Warner Bros. 26015)/WEA 9.98
THE JESUS & MARY CHAIN 174
RESULTS (Epic OE 45096)/WEA 9.89
DANGER DANGER (Imagine/EP A F/4 34423)/CBS
DANGER DANGER 180
INDIGO GIRLS (Epic 4554)/CBS
INDIGO GIRLS 394
KEY LIME PIE (Virgin 91289)/WEA 9.89
CAMPER VAN BEETHOVEN 134
RAW LIKE SUSHI (Virgin 91522)/WEA 9.89
NEAL NICHEN 197
BOOK OF DAYS (Columbia 4547)/CBS
PSYCHEDELIC FURS 175
TRIAL BY FIRE IN LENINGRAD (PolyGram 38297)
YNGWIE MALMSTEEN 191
JUST LOOKIN' FOR A HIT (Reprise 25969)/WEA 9.89
DWAYNE YOAUM 177
MEGATRON PHASE (Columbia 45210)/CBS
BIG AUDIO DYNAMITE 178
LOVE AMONG THE CANNIBALS (MCA 96930)/RC 9.88
STARSPILE 212
DIAMONDS IN THE ROUGH (Tabu/Epic 4414)/CBS
S.O.S. 185
BLIND MAN'S ZOO (Epic 60615)/WEA 9.98
10,000 MANIACS 36
THE BEST OF DARK HORSE (Dark Horse Warner Bros. 27658)/WEA 9.88
GEORGE HARRISON 187
SONIC TEMPLE (Braggs-Barquet/Sire/Reprise 25671)/WEA 9.98
THE CULT 138
ONE BRIGHT DAY (Virgin 91295)/WEA 9.98
ZIGGY MARLEY & THE MELODY MAKERS 192
20 STORMS (MCA 6319)/MCA 9.88
NANNI GRIFFITH 190
ALPHABET TOP 100 ALBUMS [BY ARTIST]
<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ANOTHER DAY IN PARADISE</td>
<td>Phil Collins</td>
<td>3</td>
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<tr>
<td>2</td>
<td>DON'T KNOW MUCH</td>
<td>Linda Rondstadt &amp; Aaron Neville</td>
<td>14</td>
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<tr>
<td>3</td>
<td>RHYTHM NATION</td>
<td>Janet Jackson</td>
<td>8</td>
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<td>4</td>
<td>JUST LIKE JESSE JAMES</td>
<td>Cher</td>
<td>7</td>
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<tr>
<td>5</td>
<td>WITH EVERY BEAT OF MY HEART</td>
<td>Taylor Dayne</td>
<td>5</td>
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<td>6</td>
<td>PUMP UP THE JAM</td>
<td>Technetronic (featuring Felly)</td>
<td>10</td>
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<tr>
<td>7</td>
<td>ONE'S FOR THE CHILDREN</td>
<td>New Kids On The Block</td>
<td>7</td>
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<td>8</td>
<td>JUST BETWEEN YOU AND ME</td>
<td>Lou Gramm</td>
<td>13</td>
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<tr>
<td>9</td>
<td>LIVING IN SIN</td>
<td>Bon Jovi</td>
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<tr>
<td>10</td>
<td>HOW I AM SUPPOSED TO LIVE WITHOUT YOU</td>
<td>Michael Bolton</td>
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<td>11</td>
<td>WE DIDN'T START THE FIRE</td>
<td>Billy Joel</td>
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<td>12</td>
<td>BACK TO LIFE</td>
<td>Soul II Soul</td>
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<td>13</td>
<td>LOVE SONG</td>
<td>Tesla</td>
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<td>14</td>
<td>THE WAY THAT YOU LOVE ME</td>
<td>Paula Abdul</td>
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<td>15</td>
<td>OH FATHER</td>
<td>Madonna</td>
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<td>16</td>
<td>DOWNTOWN TRAIN</td>
<td>Rod Stewart</td>
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<td>ANGELIA</td>
<td>Richard Marx</td>
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<td>ROCK AND A HARD PLACE</td>
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<td>FREE FALLIN</td>
<td>Tom Petty</td>
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<td>WHEN THE NIGHT COMES</td>
<td>Joe Cocker</td>
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<td>SWING THE MOOD</td>
<td>Jive Bunny &amp; The Masterminds</td>
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<td>DON'T CLOSE YOUR EYES</td>
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<td>TOO TO MAKE IT RIGHT</td>
<td>Seduction</td>
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<td>LEAVE A LIGHT ON</td>
<td>Belinda Carlisle</td>
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<td>I REMEMBER YOU</td>
<td>Skid Row</td>
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<td>I'LL BE GOOD TO YOU</td>
<td>Quinn Jones</td>
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<td>LOVE SHACK</td>
<td>B-52's</td>
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<td>TENDER LOVER</td>
<td>Babyface</td>
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<td>Alice Cooper</td>
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<td>PEACE IN OUR TIME</td>
<td>Eddie Money</td>
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<td>31</td>
<td>JANIE'S GOT A GUN</td>
<td>Aerosmith</td>
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<td>BLAME IT ON THE RAIN</td>
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<td>I LIVE BY THE GROOVE</td>
<td>Paul Carrack</td>
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<td>34</td>
<td>DON'T MAKE ME OVER</td>
<td>Sybil</td>
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<td>35</td>
<td>DANGEROUS</td>
<td>Poly 184.146-7</td>
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<td>36</td>
<td>WHEN I SEE YOU SMILE</td>
<td>Bad English</td>
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<td>37</td>
<td>WHAT KIND OF MAN WOULD I BE</td>
<td>Oasis</td>
<td>9</td>
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<td>38</td>
<td>FOOL FOR YOUR LOVING</td>
<td>Whitesnake</td>
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<td>39</td>
<td>TELL ME WHY</td>
<td>Expose</td>
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<td>STEAMY WINDOWS</td>
<td>Tina Turner</td>
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<td>DON'T SHUT ME OUT</td>
<td>Chrysallis</td>
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<td>42</td>
<td>GET ON YOUR FEET</td>
<td>Gloria Estefan</td>
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<td>43</td>
<td>WE CAN'T GO WRONG</td>
<td>Cover Girls</td>
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<td>44</td>
<td>WAS NOTHING AT ALL</td>
<td>Michael Damian</td>
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<td>LISTEN TO YOUR HEART</td>
<td>Michael Damian</td>
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<td>T-R-O-U-B-L-E</td>
<td>Rosette</td>
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<td>47</td>
<td>THAT'S NOTHING AT ALL AT ALL</td>
<td>Young MC</td>
<td>55</td>
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<td>TEARS FOR FEARS</td>
<td>Gloria Estefan</td>
<td>58</td>
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<tr>
<td>49</td>
<td>BACK TO THE BULLET</td>
<td>Motley Crue</td>
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<tr>
<td>50</td>
<td>YOUR MAIDN</td>
<td>Michelle</td>
<td>54</td>
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**Top Debuts:***
- #1 Single: Phil Collins
- #1 Debut: Milli Vanilli #64
- To Watch: Paula Abdul #51

**Top Singles:**
- Phil Collins
- Paula Abdul
- Martin Grimm

**Latest Hits:**
- Electric Boogie
- Mandy
- The Cure

**Latest Albums:**
- 54 All Or Nothing

**Other Noteworthy:**
- 72 The Best
- Miss You
- The Angels
- Going Home
- Licence To Chill
- Sunshine
- I Will Survive
- Call It Love
- O'Man & Get My Love
- Dr. Feelgood
- Sometimes She Cried
- Bust A Move
- Love Song
- Black Velvet

**Other Noteworthy:**
- Mixed Emotions
- A Girl Like You
- Hide Your Heart
- Me So Horny
- Foolish Heart
- Don't Ask Me Why
- Timeless Love

**Other Noteworthy:**
- Don't Take It Personal
- Glamour Boys
- Sugar Daddy
- If I Could Turn Back Time
- The Way To Your Heart
- Heaven
- Back To The Bullet
- Over And Over

**Other Noteworthy:**
- Dion & The Belmonts
- Dionne Warwick
- Dionne Warwick

**Other Noteworthy:**
- Journey
- Journey
- Journey

**Other Noteworthy:**
- Journey
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**Other Noteworthy:**
- Journey
- Journey
- Journey
1989: The Year in Review: A Stellar Year in Country

BY KAY KNIGHT

As 1989 COMES TO AN END, we begin to reflect on the many changes and events of the year. 1989 has been a stellar year for country music and for many of the artists—both newcomers and seasoned entertainers.

Some artists who have been a part of this crazy world of country music for more than a couple of years have made a major impact on the industry this year. Two that come readily to mind are Rodney Crowell and Tanya Tucker.

Rodney Crowell, for more than a decade, has been one of the industry's most remarkable and respected songwriters and producers. He's had songs recorded by many country and pop artists—songs like "I'll Can Gain Control Again," "Leavin' Louisiana in the Broad Daylight," "I Don't Know Why You Don't Want Me," "Somewhere Tonight" and "Shame on the Moon." He became highly recognized as a top producer with wife Rosanne Cash's Seven Year Ache and Rhythm and Romance, as well as a couple of his own albums, But What Will the Neighbors Think and Rodney Crowell.

In 1988, Crowell's second Columbia Records release, Diamonds and Dirt, started to make industry executives and country music listeners alike sit up and take note of him as a solo recording artist. In 1989, that LP went on to produce five number-one singles on the national country charts—"It's Such a Small World" (a duet with Cash), "She's Crazy for Leavin'," "I Couldn't Leave Her If I Tried," "After All This Time" and "Above and Beyond." With that feat, Rodney Crowell made country music history. The Diamonds and Dirt LP has been on the Cash Box Top 40 Country Albums chart for 86 weeks.

Crowell recently released his latest album, Keys to the Highway, and his single from that project, "Man a Long and Lonesome Highway," is rapidly climbing the charts and is currently at #7 on the Cash Box Top 100 Country Singles chart. It appears Rodney Crowell will be continuing his successful reign at the top of the charts in 1990.

Another seasoned entertainer who this past year has made her mark again on the country music scene is Capitol Records recording artist Tanya Tucker. This bombshell burst onto the scene for the first time 17 years ago as a 13-year-old with a dream of becoming a big country music star. Since her "Delta Dawn" days, Tucker has seen ups and downs in her musical career. Always a steady touring entertainer, there were a couple of quite years, in terms of records. But in 1989 Tucker came back full-swing with her Strong Enough to Bend and Tanya Tucker: Greatest Hits albums. She saw two singles from that first LP go to the #1 spot on the national country charts—"Highway Robbery" and "Call on Me." Two singles as far from the Greatest Hits LP have made it into the Top 20. "Daddy and Home" hit number 12 and "My Arms Stay Open All Night" is currently at #11 on the Cash Box Top 100 Country Singles chart. This lady, too, is bound to continue to garner this kind of attention next year.

A man of many talents, Steve Wariner is another established country artist who is finally beginning to get the recognition he deserves. His skills as a writer, musician, performer and producer are fully developed, and with his latest MCA album, I Got Dreams, he emerges as the complete artist that he is. Wariner contributed nine of the ten songs on I Got Dreams as well as all of the lead guitar work. Wariner co-produced the album with Alan Messer.

Tanya Tucker (photo: Alan Messer)

This year, Wariner has had a string of Top 10 songs on the national country charts. "Where Did I Go Wrong?" and "I Got Dreams" both hit the #1 spot and his current single, "When I Could Come Home to You" is at the #10 slot and still climbing. The title of his latest effort, I Got Dreams, aptly describes where this unusual man has come from and where he is going, and he is currently working on his next album, scheduled for release in the spring of 1990. While Wariner's dreams may have been slowly coming true up to this point in his career, it's sure that in 1990 this quiet-spoken, multi-talented artist will come through loud and clear.

Several artists that haven't been around quite as long as the aforementioned have also been making some big waves this past year. Patty Loveless, Shenandoah and Clint Black, just to name a few, fit nicely into this category.

New traditionalist Patty Loveless first came to Nashville at the age of 14 with her brother and a satchel of 30 original songs. Her talent attracted the attention of Grand Ole Opry great Porter Wagoner, who introduced her to the powers that be on Music Row. Several years later, after traveling on the road as a singer and songwriter, both country and rock and roll, Patty Loveless is now turning the heads of industry execs and fans alike. Her third MCA Records album, Honky Tonk Angel, has garnered this talented artist some major attention and recognition this year.

The first four single releases from that album have made it into the top five spots on the Cash Box Top 100 Country Singles chart. The first, "Blue Side of Town," went to number three. The next three singles—"Don't You Just Love Away," "Timber I'M Falling," and "Lonely Side of Love"—have gone to the #1 spot.

Early this year Loveless was named Favorite New Artist in country music at the American Music Awards, held in Los Angeles. She was nominated by the Country Music Association in both the 1989 Horizon and Female Vocalist of the Year categories. Most recently, Loveless walked away with the Female Vocalist of the Year Award at the first annual Cash Box Nashville Music Awards show.

Loveless has definitely been hot on the charts in 1989. We look forward to her next album, but in the meantime, the fifth single from Honky Tonk Angel, "Chains," has just been released and should hit the national charts and make its steady climb to the top as the new year comes in.

Speaking of hot...Shenandoah says (continued on next page)
Patty Loveless

Shenandoah (photo: Randee St. Nicholas)

NEW INDIE ARTIST AND
NEW INDIE FEMALE VOCALIST

NATIONAL PROMOTION:
CHUCK DIXION

THE HARP AGENCY
Talent Marketing

REBECCA HOLDEN

major musical contributions to the business are far too many to name. They include artists like Sawyer Brown, Rosanne Cash, Kathy Mattea, Garth Brooks, Holly Dunn, Alabama, the Judds, Hank Williams, Jr., Lionel Cartwright, Lorrie Morgan, Danie Alexander, Randy Travis, George Strait, and on and on and on.

One thing we certainly can be sure of... 1989 has been a stellar year for country music and for its many talented artists. Watch out 1990, because country music and its shining stars are here to stay!

Shenandoah's debut single "They Don't Make Love Like We Used To" went to the #30 on the national country charts. Next out of the gate, "Stop the Rain," broke the Top 30. By the end of 1988, Shenandoah saw a Top 10 record with "She Doesn't Cry Anymore," and "Mama Knows," took them to the number five position. In 1989, things only got better. The group's last three singles from their Road Not Taken LP have hit the #1 spot on the Cash Box Top 100 Country Singles chart—"Church on Cumberland Road," "Sunday in the South" and most recently, "Two Dozen Roses."

Shenandoah has also achieved major recognition this year from industry peers. They were named Favorite Newcomer on The Nashville Networks Viewers Choice Awards, were nominated by the CMA for both the Horizon Award and the Vocal Group of the Year Award. They, too, achieved top honors at the Cash Box Nashville Music Awards show, walking away with the Country Group of the Year Award.

Another newcomer to the country music business is RCA recording artist Clint Black, who has most assuredly made an impact on country music listeners, country radio and the industry. This young artist first started to attract attention for himself early in the year with the first single release from his debut album, Killin' Time. That single, "Better Man," came straight out of the gate and hit hard, going directly to the top of the national country charts. His second release, "Killin' Time," followed suit and took its place at the number one spot. This multi-talented singer/songwriter, who co-wrote both singles, is on a roll. Black's third release from Killin' Time, "Nobody's Home," (also written by Black) is currently in the #10 position on the Cash Box Top 100 Country Singles chart.

The number of country artists, both those who are newcomers and those who have been a part of the industry for a while, who this year have made...
### CASH BOX CHARTS

**COUNTRY SINGLES**

The grey shading represents a bullet, indicating strong upward movement.

December 30, 1989

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<th>#1 Single: Lorrie Morgan</th>
<th>#1 Debut: Oak Ridge Boys #44</th>
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<th>Weeks</th>
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<td>Who's Lonely Now</td>
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TOP 50 ALBUMS:
1. Greatest Hits III — Hank Williams Jr. — Warner Bros./Curb
2. Randy Travis — Old 8 x 10 — Warner Bros.
3. K.T. Oslin — This Woman — RCA
4. George Strait — Beyond The Blue Neon — MCA
5. Ricky Van Shelton — Loving Proof — Columbia
6. Reba McEntire — Sweet Sixteen — MCA
7. The Judds — River Of Time — RCA
8. Clint Black — Killin' Time — RCA
9. Alabama — Southern Star — RCA
10. Rodney Crowell — Diamonds And Dirt — Columbia
11. Patty Loveless — Hanky Tonk Angel — MCA
13. Reba — Reba McEntire — MCA
14. Dolly Parton — White Limozeen — Columbia
15. The Judds — Greatest Hits — RCA
16. Shenandoah — The Road Not Taken — Columbia
17. Nitty Gritty Dirt Band — Will The Circle Be Unbroken — Universal
18. Keith Whitley — I Wonder Do You Think Of Me — RCA
21. Tanya Tucker — Strong Enough To Bend — Capitol
22. Steve Earle — Copperhead Road — Universal/MCA
23. Keith Whitley — Don't Close Your Eyes — RCA

ALBUM LABELS:
1. RCA
2. MCA
3. Columbia
4. Capitol
5. Mercury/PolyGram

ALBUM OF THE YEAR:
Rodney Crowell — Diamonds And Dirt — Columbia

VOCAL GROUP:
1. Alabama — RCA
2. Shenandoah — Columbia
3. Restless Heart — RCA
5. Oak Ridge Boys — MCA

NEW ARTISTS:
1. Clint Black — RCA
2. Skip Ewing — MCA
3. Cee Cee Chapman — Curb
4. Garth Brooks — RCA
5. Lloyd Cartwright — MCA

NEW MALE VOCALIST:
Clint Black — Killin' Time — RCA

NEW FEMALE VOCALIST:
Daniele Alexander — First Move — Mercury/PolyGram

NEW VOCAL GROUP:
Shenandoah — The Road Not Taken — Columbia

NEW VOCAL DUET:
Foster & Lloyd — Faster & Llouder — RCA
# Awards: Country Singles

## Top 50 Singles:

1. I'm No Stranger To The Rain — Keith Whitley — RCA
2. High Cotton — Alvin & Alan — RCA
3. Deeper Than The Holler — Randy Travis — Warner Bros.
4. If I Had You — Alabama — RCA
5. Baby's Gotten Good At Goodbye — George Strait — MCA
6. Church On Cumberland Road — Shenandoah — Columbia
7. Better Man — Clint Black — RCA
8. After All This Time — Rodney Crowell — Columbia
9. Houston Solution — Ronnie Milsap — RCA
10. Young Love — The Judds — RCA
11. From A Jack To A King — Ricky Van Shelton — Columbia
12. Big Dreams In A Small Town — Restless Heart — RCA
14. Come From The Heart — Kathy Mattea — Mercury/PolyGram
15. Where Did I Go Wrong — Steve Wariner — MCA
16. Beyond These Years — Oak Ridge Boys — MCA
17. New Fool At An Old Game — Reba McEntire — MCA
18. One Woman Man — George Jones — Epic
19. Don't Toss Us Away — Patty Loveless — MCA
20. Song Of The South — Alabama — RCA
21. Don't You Ever Get Tired Of Hurting Me — Ronnie Milsap — RCA
23. Highway Robbery — Tanya Tucker — Capitol
24. Tell It Like It Is — Billy Joe Royal — Atlantic
25. She Don't Love Nobody — Desert Rose Band — MCA/Curb
26. There's A Tear In My Beer — Hank Williams Jr. — Warner Bros./Curb
27. They Rage On — Dan Seals — Capitol
28. Timber I'm Falling In Love — Patty Loveless — MCA
29. Give Me His Last Chance — Lionel Cartwright — MCA
30. Ace In The Hole — George Strait — MCA
31. Living Proof — Ricky Van Shelton — Columbia
32. Burnin' Old Memories — Kathy Mattea — Mercury/PolyGram
33. Why'd You Come In Here Lookin' Like That — Dolly Parton — Columbia
34. She's Got A Single Thing In Mind — Conway Twitty — MCA
35. Cathy's Clown — Reba McEntire — MCA
36. Sunday In The South — Shenandoah — Columbia
38. I'm Still Crazy — Vern Gosdin — Columbia
41. I Wonder Do You Think Of Me — Keith Whitley — RCA
42. Killin' Time — Clint Black — RCA
43. An American Family — Oak Ridge Boys — MCA
44. Above And Beyond — Rodney Crowell — Columbia
45. Hello Trouble — Desert Rose Band — MCA/Curb
46. This Woman — K.T. Oslin — RCA
47. Hole In My Pocket — Ricky Van Shelton — Columbia
48. Bayou Boys — Eddy Raven — Universal
49. I Don't Want To Spoil The Party — Rosanne Cash — Columbia
50. Love Me Like You Used To — Tanya Tucker — Capitol

## Male Vocalist:

1. Rodney Crowell — Columbia
2. George Strait — RCA
3. Hank Williams Jr. — Warner Bros./Curb
4. Ricky Van Shelton — Columbia
5. Ronnie Milsap — RCA
6. Keith Whitley — RCA
7. Randy Travis — Warner Bros.

## Female Vocalist:

1. Patty Loveless — MCA
2. Reba McEntire — MCA
3. Rosanne Cash — Columbia
4. Tanya Tucker — Capitol
5. Dolly Parton — Columbia
6. Kathy Mattea — Mercury/PolyGram
7. K.T. Oslin — RCA

## Vocal Group:

1. Alabama — RCA
2. Shenandoah — Columbia
3. Restless Heart — RCA
5. Nitty Gritty Dirt Band — MCA
6. Oak Ridge Boys — MCA
7. Sawyer Brown — Capitol

## Vocal Duo:

1. Bellamy Brothers — MCA
2. The Judds — RCA
3. Foster & Lloyd — RCA
4. Sweethearts Of The Rodeo — Columbia
5. Baillie & The Boys — RCA
6. Charlie Louvin & Roy Acuff — Hal K"atz
7. Kenny Rogers & Anne Murray — Reprise

## Single Labels:

1. RCA
2. Warner Bros.

## Awards: Country Indies

### Male Vocalist:

1. Rodney Crowell — Columbia
2. George Strait — RCA
3. Hank Williams Jr. — Warner Bros./Curb
4. Ricky Van Shelton — Columbia
5. Ronnie Milsap — RCA
6. Keith Whitley — RCA
7. Randy Travis — Warner Bros.

### Female Vocalist:

1. Reba McEntire — MCA
2. Rosanne Cash — Columbia
3. Tanya Tucker — Capitol
4. Dolly Parton — Columbia
5. Kathy Mattea — Mercury/PolyGram
6. K.T. Oslin — RCA

### Vocal Group:

1. Alabama — RCA
2. Shenandoah — Columbia
3. Restless Heart — RCA
5. Nitty Gritty Dirt Band — MCA
6. Oak Ridge Boys — MCA
7. Sawyer Brown — Capitol

### Vocal Duo:

1. Bellamy Brothers — MCA
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4. Sweethearts Of The Rodeo — Columbia
5. Baillie & The Boys — RCA
6. Charlie Louvin & Roy Acuff — Hal Kätz
7. Kenny Rogers & Anne Murray — Reprise

### Single Labels:

1. RCA
2. Warner Bros.

### New Vocal Duet:

Foster & Lloyd — RCA

### New Male Vocalist:

Clint Black — RCA

### Publisher Of The Year:

Maypop/BMI

### Composer Of The Year:

Randy Owen, Teddy Gentry & Greg Fowler

### Independent Male Vocalist:

1. Micky Jones — Stop Hunger
2. Ray Bailey — SOA
3. Chris Ledoux — American Cowboy

### Female Vocalist:

1. Patsy Cline — Tra-Star
2. Marcy Carr — O.L.
3. Rebecca Holden — Tra-Star

### Vocal Duets:

1. Louvin & Acuff — Hal K"atz
2. Chris & Lenny — Happy Man
3. Hurrell & Scott — Associated Artists

### Vocal Groups:

1. Larrari — Tra-Star
2. Fox Brothers — Morning Star
3. Northern Gold — Stop Hunger

### Indie Single Of The Year:

But You Will — Ray Bailey — SOA
Cash Box's Top Ten
Country Records, 1989

Kay Knight.

Editor/Country Division
1. Rodney Crowell: Diamonds and Dirt; Columbia
2. Ronnie Milsap: Nick of Time; Capitol
3. Rodney Crowell: Keys to the Highway; Columbia
4. Shenandoah: The Road Not Taken; Columbia
5. Rosanne Cash: Rosanne Cash: Hits 1979-1989; Columbia
6. Sawyer Brown: The Boys Are Back; Capitol
7. Tanya Tucker: Strong Enough to Bend; Capitol
8. Steve Wariner: I Got Dreams; MCA
9. Restless Heart: Big Dreams in a Small Town; RCA
10. Kentucky Head Hunters: Pickin' on Nashville; Mercury/Polygram

Kimmy Wix.

Associate Editor/Country Division
1. Mary Chapin Carpenter: State of the Heart; Columbia
2. Lyle Lovett: Lyle Lovett and His Large Band; MCA
3. New Grass Revival: Friday Night in America; Capitol
4. Patty Loveless: Honky Tonk Angel; MCA
5. k.d. lang: Absolute Torch and Twang; Warner Bros.
6. Kentucky Head Hunters: Pickin' on Nashville; Mercury/PolyGram
7. Nancy Griffith: Storms; MCA
8. Lorrie Morgan: Leave the Light On; RCA
9. Shenandoah: The Road Not Taken; Columbia
10. The Wagoners: Stout and High; A&M

THANKS CASH BOX STATIONS FOR AWARDING US
★ INDEPENDENT PRODUCER OF THE YEAR:
HAL WAYNE
★ INDEPENDENT DUET OF THE YEAR:
CHARLIE LOUVIN & ROY ACUFF
★ SPECIAL THANKS TO THE GREATEST PROMOTION MAN IN THE WORLD—CHUCK DIXON (615-754-7492)

Watch for Charlie's New Release on HAL KAT KOUNTRY RECORDS
"He Keeps Crying Over You"
#HKK 11689

CALENDAR OF EVENTS
COMING UP:

WMZQ-AM/FM, WASHINGTON'S Country Radio stations, are presenting a Country Concert to benefit that city's homeless. The concert, to be held at the Patriot Center in Fairfax, Virginia, will feature Conway Twitty, George Jones and Merle Haggard.

Fifty cents from each ticket sold for this concert before January 1 will go to WMZQ's Christmas for the Homeless fund. Tickets for this special concert went on sale December 9 at Ticketron locations.

Again this year, WMZQ fed more than 3,000 homeless children and adults December 24 at the Citadel Motion Picture Sound Studio in Adams Morgan in the District. National celebrities Martin Sheen, Whoopie Goldberg and Valerie Harper, plus several local celebrities, joined in the celebration.

WMZQ also raised money by offering Our Christmas Wish, a cassette with holiday songs by George Strait, Reba McEntire, Loretta Lynn, Skip Ewing and others. All net proceeds will go to the Christmas for the Homeless fund. Our Christmas Wish is available by sending $10 to: WMZQ, 5513 Connecticut Ave., NW, Washington, D.C. 20015.
COUNTRY MUSIC

COUNTRY ALBUMS

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<td>40</td>
<td>DON'T CLOSE YOUR EYES</td>
<td>Keith Whitley</td>
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COUNTRY TIDBIT: WAYLON JENNINGS AND JESSI COLTER have agreed to let their images be used in a painting called "The Celebrity Train." Artist Steve Saylor has been commissioned by the Carson City Rotary Foundation to paint several celebrities pictured inside a restored coach from the Virginia-Truckee Railroad. Although the cars were shut down a few years ago, the Rotary Foundation hopes to raise funds through the sale of prints from the painting to start the train rolling again. This will be the second painting of its kind. The first portrayed the six living governors from Nevada, which raised over $150,000 from sales. Other country entertainers involved in the project will include Roy Clark, Hoyt Axton, Dolly Parton, the Judds, Boxcar Willie and Randy Travis.

THANKS - YOU FOR A GREAT '89

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TN (615) 255-1103 TN (615) 255-0957
FAX (512) 675-2223

THANKS RADIO, MD's, ARTISTS & CASH BOX MAGAZINE FOR A GREAT 1989

TONY D' WISES EVERYONE A HAPPY AND SAFE HOLIDAY SEASON "AND A GREAT 1990"

P.S. PATTY LOVELESS PLEASE CALL ME I NEED TO TALK TO YOU LOVE TONY

615-758-7682
1989 CASH BOX HOT PICKS THAT PEAKED

EVERY WEEK, WE HERE at the Nashville office sit down and review all the single releases that are sent us by both the major and independent labels of the music industry. We are proud to say that many of the major label picks we really liked have gone on to become number-one records for the artist. Here are just a few of the Out of the Box picks we selected that peaked on the national country singles chart.

1. <1/M> GEORGE STRAIT: "Baby's Gotten Good at Goodbye" GM/MCA
   "What's Goin' on in Your World" GM/MCA
   "Ace in the Hole" GM/MCA

2. <1/M> CLINT BLACK: "Better Man" GM/RCA
   "Killin' Time" GM/RCA

3. <1/M> SHENANDOAH: "Church on Cumberland Road"
   GM/Columbia
   "Sunday in the South" GM/Columbia
   "Two Dozen Roses"

4. <1/M> THE JUDDS: "Young Love" GM/Curb/MCA
   "Let Me Tell You About Love" GM/Curb/MCA

5. <1/M> PATTY LOVELESS: "Don't Toss Us Away"

Dwight Yoakam

“Not Tonite I’ve Got a Heartache”
LAMON RECORDS

Thanks, Radio
for all the Support in ’89
Let’s Take It
All the Way in ’90!

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Chuck Dixon
(615) 754-7492

Gary Ray

CASH BOX MAGAZINE 34 December 30, 1989
**COUNTRY MUSIC**

GM(MCA)
"Timber I'm Falling in Love" GM(MCA)
"The Lonely Side of Love" GM(MCA)

6. <1/M> BILLY JOE ROYAL: "Tell It Like It Is" GM(Atlantic)
7. <1/M> STEVE WARNER: "Where Did I Go Wrong" GM(MCA)
8. <1/M> RODNEY CROWELL: "She's Crazy for Leaving" GM(Columbia)
9. <1/M> ALABAMA: "If I Had You" GM(RCA)
10. <1/M> LIONEL CARTWRIGHT: "Give Me His Last Chance" GM(MCA)
11. <1/M> DESERT ROSE BAND: "She Don't Love Nobody" GM(Universal)
12. <1/M> RANDY TRAVIS: "Is It Still Over" GM(Warner Bros.)
13. <1/M> DAN SEAL: "They Rage On" GM(Capitol)
14. <1/M> ROSANNE CASH: "I Don't Want to Spoil the Party" GM(Columbia)
15. <1/M> RONNIE MILSAP: "Houston Solution" GM(RCA)
16. <1/M> THE OAK RIDGE BOYS: "Beyond Those Years" GM(MCA)
17. <1/M> CONWAY TWITTY: "She's Got a Single Thing in Mind" GM(MCA)
18. <1/M> REBA McENTIRE: "Cathy's Clown" GM(MCA)
19. <1/M> DOLLY PARTON: "Why'd You Come In Here Lookin' Like That" GM(Columbia)
20. <1/M> VERN GOSDIN: "I'm Still Crazy" GM(Columbia)
21. <1/M> TANYA TUCKER: "Call on Me" GM(Capitol)
22. <1/M> KEITH WHITLEY: "I Wonder Do You Think of Me" GM(RCA)

23. <1/M> KATHY MATTEA: "Burnin' Old Memories" GM(Mercury/PolyGram)

---

**THANKS TO ALL THE D.J.'S FOR PLAYING MY SONGS,**

**I HOPE YOU WILL LIKE MY NEW RELEASE**

**TEXAS HOE DOWN**

---

Summer Cassidy
Hank Williams, Jr. again comes out at the top of the heap when it comes to entertainment. He continues to be one of the top selling artists, both on record and live. Williams also accomplished quite an unusual feat this year. He not only recorded a duet with his late father, Hank Williams Sr., he also won the honors of CMA's Vocal Event of the Year and Video of the Year for the electronic pairing with his dad on that duet, "There's a Tear in My Beer."

Country legend Buck Owens and Ringo Starr also made history this year. Here, in a scene from their hit video to the vintage road-to-success song with the unforgettable line "They're gonna' put me in the movies," Capitol recording artist Buck Owens acts up naturally with Ringo Starr, as two would-be stars of a western in "Act Naturally." The pair were CMA Awards finalists (a first for an ex-Beatle) for their latest rendition of "Act Naturally" in the award category of Vocal Event of the Year.

Singing cowboy Gene Autry, received the first ASCAP American Classic Award during festivities held in Nashville during Country Music Week. Movie/television/songwriter/businessman Autry was cited for his special contributions to the popularization of country music across the United States and worldwide. He excelled through his performances on records, in motion pictures and television. (photo: Don Putnam)

"VETTZ"

Thanks for the success on "God Bless America Tonight" look for "America Heros" around 1/15/90

National promotion by Chuck Dixon Gary Bradshaw management by: RC Enterprises 440 Fairway Dr. Springboro OH 45066-65 (513) 748-0063

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CHUCK DIXON PROMOTIONS
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(615) 754-7492
CAPITOL RECORDING ARTIST and new mom Tanya Tucker was certainly proud as she made the rounds on Music Row this summer to show off her new pride and joy, Presley Tanita. Tucker is shown here with her long-time producer, Jerry Crutchfield and Presley, who was born July 5, 1989. (Yes, she was named after you know who.) (photo: Bonnie Rasmussen)

WITH THE GOOD THINGS that we remember at year's end, there are sometimes sad events too that come to mind. The country music community had to say goodbye to a man whose talent had just begun to be truly recognized and appreciated. Country star Keith Whitley, 33, died May 9, 1989, the result of an accidental overdose of alcohol. In the past year, Whitley had achieved major country music success after nearly 20 years of striving for stardom and battling the demons of alcoholism. The ruthless disease destroyed the life of Keith Whitley, and he will be missed by those of us in the industry and by his many fans, but the legacy of his brilliant music will live on forever.

Thanks, Radio for the Air Play on "Hurt Me One More Time"

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COLUMBIA RECORDING ARTIST Ricky Van Shelton (left) walked away with the Male Vocalist Award at the Country Music Association Awards in October. During the show, Shelton performed the debut single, "Statue of a Fool," from his upcoming album, scheduled for release in mid-January, 1990. Shelton's fast-moving single is currently at the number 20 spot on the Cash Box Top 100 Country Singles chart. At right, Mercury recording artist Kathy Mattea also received top honors that night. Here, an emotional Mattea gives her acceptance speech after being named Female Vocalist of the Year. Last year Mattea won her first CMA Award for Single of the Year for "18 Wheels and a Dozen Roses." She capped off the week with a #1 song when "Burnin' Old Memories" became the second #1 single from her latest LP, Willow in the Wind. (Photos: Beth Gwinn)
COUNTRY INDIE SINGLES

1. I'M A BELIEVER (Stop Hunger SHR-1102) Missy Maxwell 2 6
2. BLUE BONNET BLUES (American Cowboy Songs U-25634) Chris LeDoux 3 6
3. REFALL IN LOVE (SDA SOA 011) Lariat 5 5
4. LICENSE TO STEAL (Tri-Star TS-1234) Rebecca Holden 7 4
5. BIG GIRLS DON'T CRY (Tri-Star TS-1233) Linda Carol Forest 6 3
6. ROSE CAFE (New Act NA-004) Robin Right 8 4
7. WHEN I LOOK INTO YOUR EYE (Overton Lee CLR-45 134A) Touch of Country 9 5
8. NOT TONIGHT I'VE GOT A HEADACHE (Laron LJR-10212-7) Gary Ray 10 3
9. MORNING TRAIN (Try Star TS-1236) Patsy Cole 13 2
10. SEND IT TO HEAVEN (Budger BG-198-AA) Ernie Cash 17 2
11. HONEY DO WEEKEND (Blue Ridge LL-25904) Randy Rhodes 18 2
12. DOING THE TWO Step (Wonder Horse DM-470) Denny Marion 19 2
13. WELCOME TO MY ARMS (NSD NSD-264) John Penney 20 3
14. WELCOME TO MY ARMS (Gallery G-233-A) Mark Brainard DEBUT
15. THAT PREACHER MAN (Budger BG-197AA) Burt Reed and Daddy DEBUT
16. HURT ME ONE MORE TIME (Master Sound 72252-1) Pauleen-Pyle DEBUT
17. LATELY I'VE HAD YOU ON MY MIND (Thunder Ridge TR-1018) Lori Lee DEBUT
18. LOOK WHO'S HOLDING YOU NOW (Player PT-141-A) Ace Hacker DEBUT
19. I DON'T WANT TO SEE YOU CRY (LJR LRU-3019) Jerry Jaramillo DEBUT
20. GIRLS LIKE HER (Bear BR-2009) Justin Wright 1 7

COUNTRY HOT CUTS

1. BUCK OWENS: "Crying Time" Act Naturally GM(Columbia)
2. RANDY TRAVIS: "Have a Good Rest of Your Life" No Holdin' Back GM(Warner Bros.)
3. BAILIE & THE BOYS: "Honest Love" Turn the Tide GM(RCA)
4. SCOTT McQUAIG: "High Friends in Places" Scott McQuaig GM(Universal)
5. ROYDE CROWELL: "Tell Me the Truth" Keys to the Highway GM(Columbia)

TOP 10 SINGLES—10 YEARS AGO

1. KENNY ROGERS: "Coward of the County" United Artists
2. CHARLIE PRIDE: "Missin' You/Heartbreak Mountain" RCA
3. WILLIE NELSON: "Help Me Make It Through the Night" Columbia
4. EDDIE RABBITT: "Pour Me Another Tequila" (Betta)
5. CONWAY TWITTY & LORETTA LYNN: "You Know Just What I'd Do/Sadness of It All" (MCA)
6. BRENDA LEE: "Tell Me What It's Like" (MCA)
7. THE OAK RIDGE BOYS: "Leavin Louisiana in the Broad Daylight" (Columbia)
8. MOE BANDY & JOE STAPLEY: "Holding the Bag" (Columbia)
9. JIM REEVES: "Oh, How I Miss You Tonight" (RCA)
10. CONWAY TWITTY: "Happy Birthday Darlin'//Heavy Tears" (MCA)

HEAVY AIR PLAY

... HOT ... HOT ...

Burt Reed and his Daddy

THE REED BOYS HAVE ONE OF THE FUNNIEST STORIES EVER RECORDED

"That Preacher Man"

Produced by Billy Joe Burnette

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Gary Bradshaw

SONNY MARTIN

NATIONAL PROMOTION BY MIKE KELLY, CHUCK DIXON, GARY BRADSHAW, AND ROBERT GENTRY

FOR AVAILABLE DATES CONTACT BRYKAS RECORDS 3017
STONEBRIDGE DR. ANTIoch TN 37013

CASH BOX MAGAZINE 38 December 30, 1909
GOSPEL MUSIC

Contemporary and Southern Gospel: An '89 Fire Bursts Into a 1990 Explosion

BY KIMMY WIX

THE DOOR HAS BEEN OPENED A BIT WIDER, but with a new year just around the corner, we have every intention of taking it off its hinges. In July of 1989, Cash Box willingly took on an exciting challenge. It was not a risk by any means, but it was, however, a matter of playing a whole new ballgame. Results proved it to be a victorious success. Perhaps these lines taken from the July 8, 1989 issue will better explain this attempt.

Along each separate avenue of music—and there are so many—some kind of message will likely travel. After all, isn’t that a purpose of music today—to deliver a message? Although the road map of contemporary music is dominated by rap, metal, jazz, pop, rhythm & blues, country and rock, it is time we widened the road for another avenue of music, which will virtually guarantee delivery of a message. It is an honor for Cash Box to present the musical message of the Gospel.

Those few lines introduced and welcomed the Southern gospel, contemporary Christian and Black gospel music industries to one of the first and leading music trade publications of all time—Cash Box magazine. By offering complete and equal coverage, this conjunction has given contemporary Christian and gospel music a much wider threshold to cross.

To cover all possible avenues of the gospel music industry, we saw a need to construct weekly top 40 singles charts, to present weekly reviews of the most current albums and to conduct personal interviews with the most recognized and major label artists, as well as those who are just breaking into the business. Such interviews have resulted in industry-oriented, personal and entertaining feature stories each week. In addition, we've also included up-to-date information and photographs to reveal exactly what's goin' on with various record companies, artists, promotion agencies, new recording projects, single releases and special events.

Featuring weekly charts has perhaps created the most impact thus far. Prior to this addition, single record airplay was somewhat limited. By constructing a radio panel that reports playlists on a weekly basis, the rotation has accelerated. This not only presents the radio audience with a larger variety of music, but also gives an extended amount of new artists the opportunity to be recognized.

Gold City (cont'd on next page)
In past years, the realm of gospel and Christian music has indeed received wide recognition, yet it continues to be considered a non-mainstream form of music. *Cash Box*, however, feels this particular realm of music is equally deserving, and is by all means mainstream. Therefore, we will continue to give the gospel industry the support and recognition it has long deserved. Changes to improve our support and coverage are most assured in the future. As we reflect on 1989 as merely lighting a small fire, we see 1990 as an incredible explosion for Southern gospel and contemporary Christian music.

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Steven Curtis Chapman

Take 6 (photo: Empire Studio)

Kim Boyce

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**Stop and Consider**

**We Work for You!**

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CASH BOX MAGAZINE 40 December 30, 1989
Contemporary Christian Top 40 Singles


Southern Gospel Top 40 Singles


CASH BOX Micro Chart


Sunlighters are #1: Wendy Bagwell and the Sunlighters were presented with a special plaque from Word Records in commemoration of their song "Stark Ardent" reaching the number one slot on the Cash Box chart. Presenting the plaque is Word's director of radio promotions Mark Campbell, with (from left) Wendy Bagwell, Jan Buckner, Kevin Williams, Gerri Morrison and Matt Mundy.
CHICAGO—Quickly away the old year passes. Say that ten times and it’s a decade. A year and a decade have ended for the coin machine business. Where are we going, where have we been? VIDEOS, Who would seriously dispute that the ’80s belonged to video? “The Screaming Eagle,” “The Twister,” “The Rebel Yell”—none of these roller coasters matched the up-and-down ride that video experienced in the ’80s. In the beginning of the decade the giants—Pacman, Ms. Pacman, Donkey Kong, Centipede, Defender, Galaga. Everything was bright and beautiful and new, and there were no stale themes because there hadn’t yet been any themes. Then came the glut and the slide. Lasers (remember Dragon’s Lair, Space Ace, Mach III, Astron Belt and Cliff Hanger?) offered big promises with bold technology, but quickly went down in flames like a shooting star. The technology had not been perfected. The public had become disenfranchized with video.

However, if we’ve all learned anything about the coin machine business, we’ve learned that it is cyclical; what goes down will probably go up. The slow rise from the ashes was greatly assisted by the development of conversion kits, the inexpensive alternative to refresh the route. Remember how awful kits were? Noor, Eliminator, Lost Tomb, Anteater—at first, they were throw-away games; not good enough to make as dedicated. Kits were accepted reluctantly and only after the games vindicated themselves in the collection box. Now we have kits, kits, kits—universal kits, system kits, update kits, kits designed for single machines. In video, kits dominated the marketplace, with only a smattering of dedicated machines, and the dedicated must be Double Dragons, Teenage Mutant Ninja Turtles, Outrun, or Gauntlet to make an impact. They must be unique in some way—cabinet, controls, collections—so operators won’t cry “This could have been a kit.”

The arcades received an added bonus from video with the development of moving cabinets. As sitdown was not enough; now it had to be a throw you around. Sega had a hot run from Hang On to Outrun to Afterburner, $10,000 and $12,000 price tags were not uncommon, but the big ticket item could become the centerpiece of the arcades and the magical power of increasing the arcade’s total weekly collections. If you happen to check an arcade report, you will notice that several years after they’ve been introduced, these sitdown video monsters are still earning good money.

(And, just in passing, whatever happened to the rampant cocktail market of the early ’80s?)

As we slip into the ’90s, enthusiasm for video has slipped. Manufacturers pushed the price envelope until the seas popped, hackneyed themes are greeted with yawns, and the marketplace seems glutted with every Tom, Dick and Harry manufacturer who can license a kit, all of which renders the operator bewitched, befuddled, bewildered. Will some video on a white charger come save us?

PINOBBALL. The start of the decade was not auspicious for pins. Wide-bodies, double levels, conventional, nondescript, soon to be forgotten. We’d name a few, but we can’t remember them. Can you? Eight Ball Deluxe dominated the early ’80s—a bonafide big hitter, but pinball waned, quiet resigned. Video was in video, kits dominate the marketplace, with only a smattering of dedicated machines, and the dedicated must be Double Dragons, Teenage Mutant Ninja Turtles, Outrun, or Gauntlet to make an impact. They must be unique in some way—cabinet, controls, collections—so operators won’t cry “This could have been a kit.”

The second half of the decade became a ramp-o-rama extravaganza, a light show, sound show, captive-ball, multi-ball fest. Williams, Data East, Bally and Premier each tried to out-spectacle the other, with varying degrees of success. The last offerings of the major manufacturers—Price Force, Elvira, Monday Night Football and Bone Busters—mildly reasserted the pinball business, but let’s not break out the brass band and float just yet. According to operators, pins must still overcome three strikes: upkeep—too many nagging service calls and defective parts; ROI—the price is too high for the earning power of the game and 50 cents; sales, still oh-so-ubiquitous, and repetitious features—an overwrought fixation with ramps and complicated playfields. Some operators cry simplify, but who knows. At least pins are alive, if not quite entirely well.

THE STAPLES. (No not the singers, nor the office supplies) Jukeboxes, darts, pool tables and bread-and-butter equipment, or should we say, in this decade of diets, oat bran muffins and margarine. At one time, you might have added pool bowlers, but as the decade wore on and out, Capcom’s video bowl supplanted them in popularity.

JUKEBOXES. Phonographs were sedate in the ’80s, most changes strictly cosmetic. The boxes quickly cranked out the collections. In the last half of the decade, major advancements occurred: the videobox, a revived concept, capitalized on the MTV mania, although its performance never matched the grand expectations; the nostalgia phonographs, which traded on our sentimental attachment to the past—rock hops and malt shops—and made more than a ripple in the business; and lastly, currently, and most significantly, the advent of compact discs. Gone is a seriously CD take, we’re making inroads into the marketplace abetted by gloriously vanishing vinyl. As we stumble into the ’90s, the jukebox business is undergoing a facelift and rejuvenation, operators are remodeling their routes.

DARTS. Electronic darts in bars blossomed in the ’80s. Arachnid persevered with aggressive marketing and league play until they wedged their foot in the door and then the craze took flight. Nomac (now Merit) followed with the Pub Time and the rest is dart history—Cricket, programmable monitors, drop front for repairs, stylized cabinets. Some operators would even argue that darts give them the best ROI of all their equipment.

POOL TABLES. It is superfluous to sing the praises of pool tables. Rack play, time play, red cloth, orange cloth, green cloth, 88”, 101”, custom cue, standard cue—it is still the same game; 15 balls and six pockets, a game that rolls merrily along keeping a smile on the operator’s face. Primarily confined to bars and halls, the pool table now goes upscale in posh clubs and massive, multiplex entertainment centers, a new way to spend a date, a centerpiece for socializing.

REDEMPTION AND MERCHANDISERS. Merchandisers and redemption equipment have been around inconstrucitively since the infancy of the coin business. Some archaeologists discovered Pre-Cambrian cave drawings showing Pidtud Man playing skeeball and walking off with an armful of plush, only to be eaten by saber-tooth tigers... Skeeball and cranes have been ancient residents on carnival midway, in amusement parks and the corner arcade. Not until the ’80s, however, did redemption strike a major key. Captained by players everyone wanted to get into the act. Klondike, N.Y., N.Y., Riviera, Boomball, Basketball, Bozo’s Grand Prize. The list is virtually endless. When the operators saw a game, they asked, “Can you put a ticket dispenser on it?” The craze has cooled, but redemption has a solid niche in the industry. Many operators traveled to the parks now in Atlanta simply to see what new redemption equipment would be offered. If diversification is a new strategy for success, then redemption and merchandisers are emphatically a part of it.

These ramblings were not intended to be an exhaustive history of the ’80s. That is patently obvious. Nevertheless, it is interesting to reflect on where we’ve come from and where we may be headed. To some, the start of a new decade is a catalytic event, heralding a new age, the evolution to a future where anything is possible. To others, January 1, 1990 will simply be nothing more than the day after December 31, 1989.
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A synopsis of happenings in the coin-op industry as reported in Cash Over the past 12 months:

**JANUARY:** Taito America introduces *Superman* video at distris meeting in Chicago... Williams releases its new *Joker* pingame... Coin-Op gears up for ACME ’89, to be held February 23-25 at Bally’s Hotel in Reno... Betson Enterprises of Moonachie, NJ finalizes the purchase of certain assets of Coin Machine Distributors (Elmsford)... Williams returns to the video arena with *Narc*... AMOA announces the first “Play Your Heart Out” pinball promotion of the month of February... Anne Hayes is appointed western regional sales manager at Atari Games... Thunder Cross is the latest two-player horizontal kit from Konami... Atari schedules the release of *Hard Drivin’* and *Tetris*, the latter being a universal horizontal kit. **FEBRUARY:** SNK unveils *Bart III*, *The Rescue* video during its recent distris meeting in Chicago... Bally Midway’s Traxton kit, a top hit in Japan, goes on test in the U.S. market... Among the new pieces introduced at the recent ATE convention in London were Lelanda’s Super Off Road driving game and Taito’s Operation Thunderbolt gun game... Brady Round is the new horizontal from Konami... This year’s Winter Consumer Electronics show in Las Vegas is declared the best to date... The legality of cranes becomes a major issue for Florida operators... AAMA manufacturer members join the FBI’s war against drugs by programming the warning “Winners Don’t Use Drugs” into the attract mode of video games... AAMA confirms the dates of April 16-18 for this year’s Government Affairs Conference in Washington... Rowe is honored at ATE convention with “best jukebox of the year” award.

**MARCH:** Williams launches Bonus Bucks promotion whereby entry还可 receive a $100 bonus with every *Narc* purchase, redeemable for credit towards future purchases of Williams games... The promotion is hit not only with a one-time purchase fee but an increase in equipment tax as well... Rowe expands its successful CD give-away promotion with the addition of a Country Promo Pack containing free CDs and printed title strips for several top country artists... American Vending Sales gets ready to move into modern, spacious facilities in Elk Grove Village, Ill., in time for ATE. The company’s new executive headquarters... While the faith of cranes becomes a major issue for Florida operators... AAMA manufacturer members join the FBI’s war against drugs by programming the warning “Winners Don’t Use Drugs” into the attract mode of video games... AAMA confirms the dates of April 16-18 for this year’s Government Affairs Conference in Washington... Rowe is honored at ATE convention with “best jukebox of the year” award.

**APRIL:** Mondial in Springfield, Ill., adds Rock-Ola music and vending to its equipment roster... Arachnid introduces *Super 6 Plus II* along with new conversion kits for transforming English Mark Dart models into... Belam Southeast, recently purchased by Brady Dist. of Charlotte, NC, was renamed Brady Dist. Co., with offices in Miami and Orlando, and Bob Haim as senior sales... **JUNE:** full-line showroom opens in Miami... **JULY:** shows its ability to handle large quantities of games;—all of these events at the Castellana’s show... **AUGUST:** Enterprises relaunches its *Superman* series... **SEPTEMBER:** the new *Superman* video,ENCE... **OCTOBER:** Williams’ new *Killer* pinball machine hits the market... **NOVEMBER:** Williams’ new *Killer* pinball machine hits the market... **DECEMBER:** the new *Superman* video,ENCE...
Atlas Hosts a 
"Super" Christmas 
Party

BY CAMILLE COMPASIO

CHICAGO—I think I’ve covered just about every Atlas Dist. Christmas party since the inception of this big event a few years back, and on each occasion I’ve thought to myself “How are they gonna top this next year?” Well, they did it again on December 8, 1989 at the familiar Zum Deutschen Eck Restaurant, which was packed to the walls in all three banquet halls. Manufacturer representatives from far and wide came into Chicago to join operators (who attended in big numbers), friends, the members of the trade press and well-wishers in making this another super Atlas party for hosts Jerry Marcus and Ed Pellegrini. Hors d’oeuvres were served, there were two large bars to accommodate the thirsty guests, a positively delicious dinner, a full layout of the latest equipment and, at the climax, a drawing for a big bunch of terrific prizes, ranging from equipment to personal items for home or office. But let’s cut the dialogue short and let the accompanying photos give you a better handle. (photos by Pam Caposiano)

Our hosts Mr. & Mrs. Ed (Wendy) Pellegrini (l-r), Ed’s mother, Ann (front) and Mr. & Mrs. Jerry (Denice) Markus. Take a look at the crowd in the background as they stood up for this shot.

Konami exec Stephen Kaufman (r), pictured with Jerry Marcus and coinbiz vet Larry “Slim” Siegel, was quite the celebrity at this event as he humbly acknowledged accolades for Teenage Mutant Ninja Turtles.

Western Automatic Music was well represented at this event. Pictured at Gottlieb’s Lights...Camera...Action pin are Jim Thom, Bryan Hansen, Bill Thom, Mike Thom, John Golden and Bob Thom. Kem Thom has a bunch of handsome sons!

Operator Robert Balteskonis of Selective Entertainment was trying out the new SNK Beast Busters gun game when we took this shot.

This is the new Rock-Ola Laser 2000 CD juke, which was prominently on display on stage. You’ll recognize Frank Schulz and prexy Donald Rockola surrounding it.

A.H. Entertainers was also well represented at this event. Pictured (l-r) are Chris Hesch, Chris and Diane McSwain, and prexy Don Hesch.

We took this shot of Leland’s sales and marketing veeppey Ken Anderson just outside of the main banquet hall. Pictured with him is CB’s Camille Compasio. Nice to see ya, Ken.

Atlas’s Jerry Marcus posed here (l-r) with Grand Products’ Hank Ross, Dave Marofoke, and Terry Sullivan and the ever lovin’ Leonard Zeidman, who never misses an Atlas party.

What a nice shot at Atari’s Bad Lands as Atari Games’ Jim Newlander and Frank Cosentino oblige the Cash Box camera lady with big smiles.

Here’s a table shot at dinner of (l-r) Jaleco’s Larry Berke with Grand Products’ Dave Marofoke, Hank Ross and Terry Sullivan as they were about to start dinner.

Lauren Bromley (center), president of Bromley Incorporated, is pictured with Minerva Santiago and Letty Siegel (Larry’s wife). You’ll recognize CB’s Camille Compasio, at the far left, who didn’t think she’d be in this shot.

So, how is Toku doing? Judging by the smile on (l) FABTEK prexy Frank Ballouz’s face as he discussed the new FABTEK kit with Jerry Marcus, it’s doing very well.
1989

(continued from page 44)

Technology... Romstar is about to ready release its final new "Blot" dedicated video game, "Fire and Ice." The game has been promoted to veep of engineering; and Elaine Shirley to director of consumer service. Robert Sheffield was appointed chief financial officer to work out of the office in Columbus, Ohio. Rowe has opened its first branch office, located in Charleston, W. VA. In conjunction with the game release, AMOA added a new category to this year's "Judicious" awards for music, and music industries for their star-studded show for this year's banquet and expects most of the "legends" to be able also to accept their awards.

SEPTEMBER: Williams announced the appointment of Russell Landsberger vice-president-manufacturing and purchasing. Larry Kesselman has assumed additional responsibilities in the position of vice-president of business development... Jeff Peters, formerly with the U.S. Naval Undersea Warfare Center, is now SNK as software manager... Tommy Lynn was promoted to service manager of the Can-Op Division... Pioneer Laser Entertainment of Pioneer Electronics (C.) annou-

 Rowe’s Laser WallStar

CHICAGO—The Rowe Laser WallStar CD remote wall selection unit, which was recently scheduled for delivery to the U.S. market, is designed into any location, including places that might not normally install a jukebox. It can also be connected to the factory’s LaserStar CD 100 machine or CD Hideaway.

The new model employs the eye-catching spinning CD display, which is located at the very top of the unit, along with a title display, featuring full-size CD jackets, that holds up to 96 title strips or 50 CD album covers. The display’s pages turn at the push of a button, and after a few minutes of inactivity, automatically flip back to the first page.

The Rowe CD Hideaway unit is the heart of the Laser WallStar. Pricing, memory, autoplay and other features are programmed through the Hideaway and can be accomplished via an optional portable key pad. One standard Rowe CD Hideaway unit can control four Laser WallStar units, and more WallStars can be added as they are needed.

Further information may be obtained through factory distributors or by contacting Rowe International at 75 Troy Hills Road, Whippany, NJ 07981.

ROWE’S LASER WALLSTAR

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