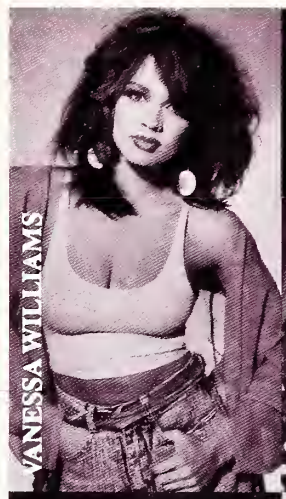


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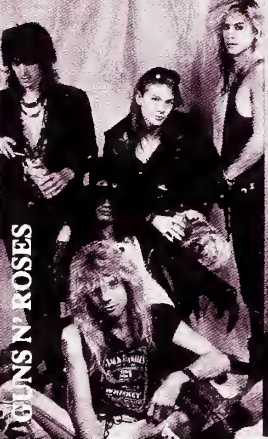
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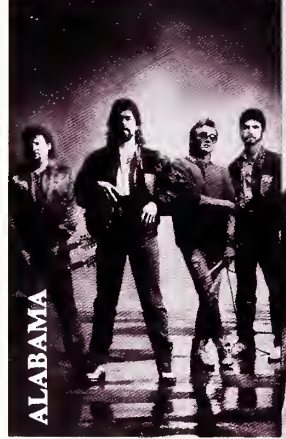
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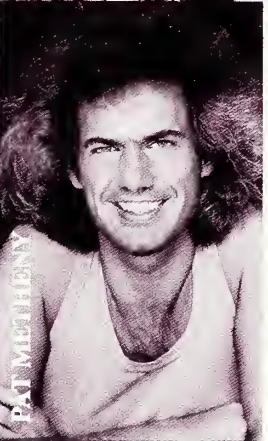
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CHICK COREA



RICHARD MARX



RED HOT CHILI PEPPERS



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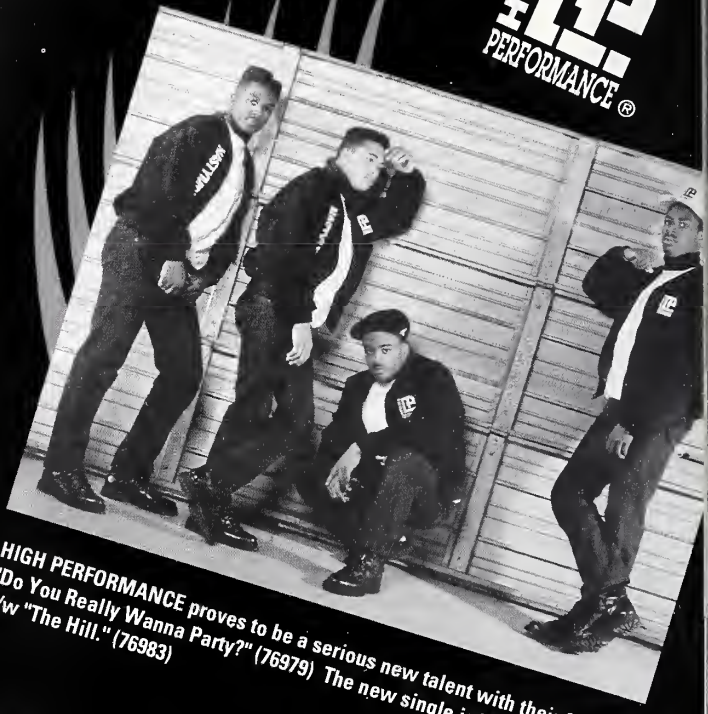
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# Great Lost Albums of the '80s

LET'S SEE NOW... The '80s. The "Huh?" Decade. Rock and roll's middle age (or is that Middle Ages?). Uh...Madonna, Michael Jackson, Prince, Bruce Springsteen, U2, Guns N'Roses... CDs, MTV, the PMRC, corporate mergers, heavy metal, farewell tours, rock and roll as literature, literature as rock and roll...

Uh...aw, forget it.

When you get right down to it, the difference between one year and the next, between one decade and the next, is the difference between Sunday and Monday. Remember, time is arbitrary. Nonetheless, a decade makes a handy-dandy little catch-all for those of us whose job it is to catch all the foofaraw that comes tumbling out of this horn of plenty we call the music industry. Plus, numbering years from 0 to 9 does occasionally define an era's history as well as anything; the '60s pretty much *did* go through a major chrysalis around 1970, and 1979 was the end of *something*, not only for the dinosaur bands, but for many punk bands as well. So there it is.

But what of those years with the number 8 in the tens column? What of the '80s? I had a discussion with a friend during which we were trying to paste the critical language of art (that's *visual* art: painting, sculpture, etc.) to rock and roll, and we decided that the '80s are post-modern. (Elvis would define classicism, the Beatles/Stones axis would define modernism.) In the '80s there was no one predominant school of thought. It was more of a D.I.Y. type of feel—set up your own standards, create your own heroes, finance your own album, worship at the church of your choice. It's a great idea—the freedom of not having to hold onto the tail of the elephant that preceded you is one of punk's most enduring legacies. Sure, you sacrifice the easy sense of community that was so overwhelming at times in the '60s, but you gain a sense that, while rock and roll will never exist in a vacuum, it can thrive apart from the gravity's pull of the mainstream.

Even so, the undertow is strong. The corporate merger-mania of the past ten years has cut a wider and deeper swath right through the core of rock and roll. In other words, if all the people who bought *Thriller* were to jump off of their chairs at the same time, they'd feel the thump in China. That's kinda scary. But in the same way as a river's banks define the river, rock and roll's outer boundaries define, in many ways, its center. While many an album at the fringes of the rock and roll landscape won't ring the cash register bells, or the little bell in critics' heads, the disc may still be as vital as any blockbuster—it's in the still pools and tributaries where you'll find the evolutionary process going full tilt, not in the rolling muddy waters of the middle. As much as any one single element, the fact that important artists happily exist outside the mainstream is one of this past decade's most interesting developments.

So let us now praise diversity. Let us praise the albums that didn't crack the Top 100, that didn't top any critical lists, that languish, all but forgotten, in the bargain bins of your local discawarehouse. Let us explore that netherland where pop doesn't necessarily mean popular. To listen to the following albums was, as much as to any massively successful mainstream album, to listen to the beating heart of rock and roll in the '80s. Here, in the humble opinion of the *Cash Box* staff, are the great lost albums of the decade. It says something about the size of the rock and roll wasteland that no album shows up on more than one of the following lists.

## Keith Gorman

### Keith Gorman's Lost Albums of the '80s

—**Laurie Anderson: *Mister Heartbreak*; Warner Bros. (1984).** This album slipped virtually unheralded into the bins, hot on the heels of Anderson's five-LP magnum 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 plays with myths and 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/Reprise (1987).** Everybody it seems (including the band) heard this album as a step down from both their debut, the roots-rock apotheosis *Love and Hope and Sex and Dreams*, 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, BoDeans, Los Lobos and so many others that Costello once said that if you hung around with Burnett long enough, you'd eventually meet everybody in the entire music business. *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 worth taking seriously."

—**Paul Collins' Beat: *The Kids Are the Same*; Columbia (1982).** Damn the Knack. If it weren't for Doug Fieger and crew (and the industry binge/purge frenzy they inspired), bands like the 20/20, the Yachts and the Beat coulda been contenders. This is pop to the Nth power, the distilled essence of every fondly remembered Who, Kinks and Beatles riff, rooted by a heart that believed that this kind of stuff really matters.

—**Marshall Crenshaw: *Mary Jean & Nine Others*; Warner Bros. (1987).** Mr. Sweetness himself offers his loveliest, most innocently hopeful album that coincidentally served me as the soundtrack for a particularly memorable relationship. Need I say



more?

—**Dumptruck: *Positively Dumptruck*; 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-fancy-stuff American way, mystical. Seth Tiven 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 bag 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 Sumac. The album was produced by "My Boyfriend," who at the time was Mick Jones.

—**Mental as 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 Valiant is a car. The Mentals' world is peopled by skanking skeletons and frustrated romantics the way that most pop galaxies are cluttered with bad girls and men in the mirror. Obstinate quirk, literate almost to a fault and possessors of a deft, measured pop sense, this band is still waiting for you all to come around to your senses.

—**Graham Parker: *The Real Macaw*; Arista (1983).** After making a name for himself by spewing out enough incessantly vitriolic diatribes to make even the most fearless record executive cringe, Parker turned around and showed us what a sweetheart he is as well. *The Real Macaw* is a delicate, vulnerable rosary of valentines to life, 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 a 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."

—**XTC: *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 bandied about like some kind of tattered battle flag fell naturally

about the shoulders of Msrs. 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

—**Van Morrison: *No Guru, No Method, No Teacher*; Mercury (1986).** 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 bad and all of which contained at least some positively brilliant singing and songwriting. This one may be the best, but this year's *Avalon Sunset* is close.

—**Kid Creole & the Coconuts: *In Praise of Older Women and Other Crimes*; Sire (1985).** 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 DeVille: *Sportin' Life*; Atlantic (1986).** This perennial hard-luck case hasn't had it easy since he got typed as a punk rocker back in the punk rock days? Punk rocker? Yeah, and Ben E. 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'Sung Stories*; Slash (1986).** Can an L.A. rocker who turns out to be a closet Ry Cooder 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?

—**Beatle Barkers: *Beatle Barkers*; Passport (1982).** Look, it's better than most of Msrs. 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 group to cover "Ob-La-Di, Ob-La-Da." Pop music may be going to the dogs, but we're all fur it. Hope they do a Madonna album in the '90s. Is this out on CD? Are there extra unreleased tracks?

## Karen Woods' Lost Albums of the '80s

—**The Bolshoi: Friends; IRS (1986).** This band just did not happen in the States, which is a shame, because there was something there. Frontman Trevor Tanner had one of the most interesting stage presences I've seen, having something to do with maniacal eyes and an almost conversational vocal style. Much missed, to tell you the truth. This record, their last on IRS, was most notable for "Away" and "Sunday Morning," quite possibly two of the best songs of the decade, let alone of that year. Too bad not many people heard them.

—**The Cure: Happily Ever After; Fiction/A&M (1981).** The domestic version of two separate albums released in England, *Faith* and *Seventeen Seconds*. This was perhaps one of Robert Smith's bleakest periods, one in which he didn't even try to mask his melancholy with his usual dark analogies. But the songs are gorgeous in their sadness, lush in their pain, the second-hand emotions every bit as intense as if they were your own. This is two albums' worth of glorious misery.

—**The Lucy Show: ...undone; A&M (1985).** A friend of mine with the unlikely name of Ramadan phoned when I was on the air at my college radio station and asked me to play a song from this album called "Ephemeral." That was all it took. I played the entire record constantly for two years after that. Still play it quite a bit, actually. The Lucy Show is—or was—truly one of those bands who didn't sound like anyone else.

—**Golden Palominos: Blast of Silence; Celluloid (1986).** This record first introduced the world at large to the amazing voice of Syd Straw, with the twisted logic of "(Kind of) True" and the simple beauty of "Buenos Aires." Also notable is the fact that this particular incarnation of Golden Palominos included Stipe, Michael and Rotten, Johnny with one song each. An uneven record, with very little in the way of mood or theme; its almost more of a soundtrack to a bizarre film, a foreign film with no subtitles. But ultimately satisfying.

—**Luxuria: Unanswerable Lust; Beggars Banquet/RCA (1988).** A major bust, saleswise, but a stroke of something close to genius creatively. From the slightly warped mind of Howard Devoto come stories of misplaced emotions, displaced aggression, and roads not taken, set to melodies every bit as skewed by a baroque guitarist named Noko.

—**Julian Cope: Fried; Mercury (import) (1984).** The name says it all. This is St. Julian at his best, or worst, depending on your point of view, at the peak of his self-destructive brilliance. These days he writes great pop songs, has quit trying to mutilate himself, and has, to the extent he can, settled down. But *Fried* is an album's worth of musical madness, a look behind the asylum door. Also got him dropped from PolyGram, but that's neither here nor there.

—**28th Day: 28th Day; Restless (1987?).** This band no longer exists, and the record is nearly impossible to find. But if you stumble across a copy, pick it up, I'll buy it from you. 28th Day was a neo-psychedelic Northern California band mid-decade, and as far as I know only put out this one EP. But if you're into serious patchouli-drenched guitar weirdness, this is the one. "Pages Turn" is a good example of the rather literate song/stories about blame and loss this band was known for, and they did an inspired version of "This Train" as well.

## Ernest Hardy's Lost Albums of the '80s

—**Eurythmics: Savage; RCA (1987).** This year's *We Too Are One* has been touted as the culmination of Eurythmics' various musical incarnations and experimentations. It's not. It's a cold and shadowy retreading of past works. *Savage*, however, is absolutely brilliant. Cryptic, cynical, and angry, it tells the story of a housewife's emotional/mental breakdown and her realization that it's all been a dream (the only flaw in the album is that this is too easy an out for such an ambitious undertaking). Highlights include "You Have Placed a Chill (On My Heart)," the multi-layered "I Need a Man" (given yet another layer in the video when Annie Lennox plays a man playing a woman while singing the song), and the acoustic "I Need You."

—**Adele Bertei: Little Lives; Chrysalis (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 Bertei didn't wear her heart or her intelligence on her sleeve. The quirks and sly observations, while at times very cute, were wrapped in trappings that were seemingly too pop for many to see the heart and intelligence underneath. Not a revolutionary work, but a real gem just the same.

—**Red Hot Chili Peppers: The Red Hot Chili Peppers; Enigma/EMI (1984).** *Mother's Milk* has been the much-deserved and long-delayed "breakthrough" for these Los Angeles cult favorites, but any of their previous albums (though longtime fans argue over which is best) could just as well have done it. Flawless blends of metal, rap, funk, humor and sex.

—**Malcolm McLaren: Fans; Island (1984).** An album whose influence is still being felt nearly a half dozen years after its release. McLaren's blend of street and high culture, rap and opera, sounds fresher than many of this year's releases, and is far more imaginative. Contains the classic "Madam Butterfly."

—**The Housemartins: London 0, Hull 4; Elektra (1986).** Politically charged pop contained in witty three-minute gems and carried by real white-soul vocals. Only drawback is that by the end of side two, the songs do start to sound the same.

—**Grace Jones: Living My Life; Island (1982).** Jones teamed up with famed producers Sly and Robbie for this follow up to her smash "Pull Up to the Bumper" but surprisingly didn't get the response deserved. Easily her best album, this was a mixture of island and dance influences that still holds up.

—**Jules Shear: The Eternal Return; EMI (1985).**

—**The Woodentops: Wooden Foot Cops on the Highway; Rough Trade/Columbia (1988).**

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

—**Cherelle: Fragile; Tabu (1984).**

## Gene Ferriter's Lost Albums of the '80s

—**Steely Dan: Gaucho; MCA (1980).** The culmination of one of the most influential and prodigious collections of our generation. Revered by musicians, critically acclaimed and radio friendly, Steely Dan had as broad a demographic 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 *Gaucho* and conceivably more impressive. Fagen had a successful foray into to video with "New Frontier," displaying the same aesthetic sensibility as on his recordings. He may have also answered the question for many, "Who is Steely?"

—**Herbie Hancock: Future Shock; Columbia (1983).** Hancock is fluid in many musical realms and about every fifth album seems to be a harbinger for a whole new style of music. *Future Shock*, with the landmark single "Rockit," was a dramatic rhythmic and textural departure from *everything* that preceded it. His most influential and entertaining album since *Headhunters*, Hancock, perhaps unwittingly, helped to proliferate the instrumental dimension of modern rap music with this one.

—**The Dregs: Unsung Heroes; Arista (1981).** The Dregs were one of the most energetic, proficient and daring bands of the decade, unrivaled in a live context. Melding the most appealing elements of rock, country, classical and funk, each band member was a highly developed virtuoso, but never neglected an ingredient of humor in their playing. Leader Steve Morse was voted the "World's Greatest Overall Guitarist" five consecutive years by *Guitar Player Magazine* and wrote some of his best compositions for *Unsung Heroes*.

—**Joe Satriani: Surfing With the Alien; Relativity (1987).** "Wizard" would not be too strong of a word for an artist who follows in the lineage of Chuck Berry, the Yardbirds, Jimi Hendrix and Eddie Van Halen in the historical development of rock guitar playing. "Satch" was hoping to sell 30,000 units with this effort, which would not be bad for an all-instrumental rock album on an indie label. Remarkably, the album is approaching platinum status, forging his place in the pop/rock world.

—**Red Hot Chili Peppers: Mofo Party Plan; EMI (1987).** The Chili Peppers are one of the most brazen rock bands of all time, and rightfully so, synthesizing the best elements of aggressive white and black music. No one has combined elements of hardcore, metal, funk, rap and tube socks in quite the same way. Along with *Mother's Milk*, this is one of the most potent energy rock albums of this, or any decade.

—**Allan Holdsworth: I.O.U.; Luna Crack (1982).** Holdsworth is a living argument for time travel, ushering in the musical prowess of the 21st Century in the early 1980s. *I.O.U.* was his breakthrough album, phrasing physically impossible intervallic flourishes with ease and redefining the harmonic and compositional possibilities for musicians, let alone guitar players. His full impact won't even be felt for years, if not decades.

—**Scritti Politti: Cupid & Psyche; Warner Bros (1985).** This disc was definitely the apex of Scritti Politti's creativity, with as much rhythmic impetus as any pop album of the 80s. Any time Miles Davis covers one of your tunes, it immediately puts it in a new context. Just about any tune from this album would have worked as well; it's a distillation of Scritti Politti's finest songs.

—**Pat Metheny: Offramp; ECM/Warner Bros (1982).** Metheny is one of the most prolific and original jazz artists of our generation and this is one of his most memorable works. He may well become to the jazz community what Art Blakey and Miles Davis have been, spawning new talent with each incarnation of his band. Unlike many jazz artists who simply regurgitate the history of the music, Metheny expands upon the efforts

of his predecessors, helping jazz to evolve in the process.

—**XTC: 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 deliberation, the band opened the spectrum of what *alternative* music could become, retaining musical integrity without abandoning a somewhat iconoclastic vision.

## Robb Moore's Lost Albums of the '80s

—**Game Theory: Lolita Nation; Enigma (1987).** The *White Album* of the '80s! Game Theory is the brainchild of Scott Miller, a pop genius who owes as much to James Joyce as he does to Alex Chilton. Musical fragments and reconstituted Game Theory songs emulate the dreamscape of Joyce's *Finnegans Wake*, while providing an amazing look into life and love in these times.

—**The Blue Aeroplanes: Spitting Out Miracles; Fire UK/Restless US (1987).** A post-punk Fairport Convention, with a poetic Bristolian in place of Sandy Denny. Although all of their LPs are fab, this one is the most cohesive.

—**The Jean Paul Sarte Experience: Love Songs; Communion (import) (1987).** New Zealand has produced many wonderful releases 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 never grows old.

—**The Soft Boys: Underwater Moonlight; Armageddon (import) (1980).** The finest and final release from Robyn Hitchcock's first band. It's like listening to *Abbey Road*, *Trout Mask Replica*, and *The Madcap Laughs* at the same time.

—**Chris Stamey: It's a Wonderful Life; DB Records (1986).** Stamey's exit from the dB's makes more sense when viewed with this album in mind. Experimental without being tedious, psychedelic without using one trippy cliché, Chris's incredible pop sense comes almost as a byproduct.

—**Orange Juice: You Can't Hide Your Love Forever; Polydor (import) (1982).** Along with Aztec Camera and Josef K, Orange Juice were the progenitors 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 entitled the singing fish; 4AD (import) (1981).** By experimenting with various instruments and textures, Newman follows through on the groundbreaking work of Wire's *154* album.

—**Prefab Sprout: Swoon; Epic (1984).** Of all the contemporary songwriters, Paddy McAloon is second only to Elvis Costello. On this, the Sprouts' debut LP, he shows his knack for lyrical wit and pleasant jazz-pop with a quirky twist. *Swoon* (songs written out of necessity) also includes "Cruel," one of the best songs I've ever heard.

—**Young Marble Giants: Colossal Youth; Rough Trade (1981).** An interesting angle on pop songwriting: absolute minimalism. After one album, this Wales trio realized that they had done all they could do with the approach, and broke up.

—**Tom Verlaine: Flashlight; I.R.S. (1987).** When you kick off your musical career with *Marquee Moon*, one of the greatest albums of all time, everything you do afterwards is bound to pale in

(continued on next page)

# And: You're Not the Only One With Mixed Emotions

BY LEE JESKE

WITH A YEAR TO GO in which every '60s relic in the road, the top Grammy winner was a skinny guy who bangs his chest, payola (a '50s relic) returned with a vengeance, LaToya Jackson bared her breasts, PolyGram bought Island and A&M, the Berlin Wall fell, Sting starred on Broadway, Rod Stewart was immortalized with a boxed set, Dick Asher and Mike Bone and David Berman and Hale Milgram and Don Jenner and Wesley Hein and Al Teller and Jim Fifield and Irving Azoff got promoted and/or changed companies and/or lost jobs, Warners became part of Time Inc. (for a cool \$14 billion), Disney decided to get into records, Paul McCartney teamed with Elvis Costello and put the sound of the Beatles back in concert halls for the first time since 1966, black vinyl seemed to be taking its last gasp of breath, racism and anti-Semitism became hot rock issues (again?), Debbie Gibson published an autobiography and James Brown went to jail?

TGIO? Thank God It's Over?

Or:

EYBSBG? Every Year Should Be So Good?

Depends on who you are. Depends on if you're Joe Isgro or Harry Connick Jr., James Brown or Bill Wyman, Professor Griff or Herb Alpert, up-to-your-ears in black vinyl or holding a huge share of a CD plant.

Businesswise, the people at Warners seem to be happy, bedding down with the folks at Time Inc. PolyGram (minus Dick Asher) seems to be happy, with Island (for \$272 million) and A&M (for a half a bil) under its Christmas tree.

Year-end smiles can also be seen on the faces of Don Jenner (who went from Arista to Columbia), Irv Azoff (who went from MCA to his own Warners deal), Mike Bone (who left Chrysalis for Disney's soon-to-come Hollywood Records), Hale Milgram (who went from Elektra to the top spot at Capitol), Al Teller (MCA's top dog) and a number of other bigwigs who are even bigger wigs at the dawn of the '90s.

The early part of next year will bring further details on Azoff's thing and Disney's thing and Geffen's newly-revived Asylum thing and Virgin's newly-revived Charisma thing. Other big business doings in '89—a year stuffed with big business doings—includes Thorn-EMI's acquisition of half of Chrysalis and half of SBK's music publishing and Capitol's acquisition of half of Enigma (a \$12 million half). Sony kept out of the music business this year, picking up Columbia Pictures instead (they've already got Columbia Records; can Columbia University be far behind?).

And, we're afraid, 1989 was the year the gravediggers shoveled the last bit of dirt on the face of the old LP. CDs and cassettes are it for now; that is until D.A.T., which finally got the green light this year, floors its gas pedal.

Flooring their gas pedals in '89 were a lot of members of the hit parade of '69, most of whom celebrated the much-ballyhooed 20th anniversary of Woodstock (and the much-ignored 20th anniversary of Altamont) by attempting returns to the spotlight. The Jefferson Airplane, Poco, Ten Years After, the Rolling Stones, Carole King, the Allman Brothers, the Doobie Brothers, Cher, Dion, Ringo Starr, the Who, Phoebe Snow, Jack Bruce & Ginger Baker...all on the road, all touting (save the Who and Ringo) new albums.

We give credit to the veterans who've never been off the scene: Bob Dylan, Van Morrison, Elton John, the Grateful Dead, David Bowie, Aretha Franklin, the Neville Brothers, Lou Reed, Bonnie Raitt, the Kinks, Paul McCartney (even if this was his first tour in 13 years), people like that.

We also give credit to the quality of this year's productions for these *alte rockers*, for artists in general. The expression "their best album in years" was applied, correctly, to the new work of the Nevilles, Dylan (both Daniel Lanois productions), Reed, Elton John, the Kinks, the Stones, McCartney, Costello, Raitt, Morrison, Bowie (with his hard-rocking Tin Machine), etc., etc. A blanket of torpor suddenly lifted like a fog.

We give the Stones credit for the way they mated thrilling rock & roll to thrilling money-making. We give no credit to the Who, who offered us nothing we hadn't heard already, only worse. We don't know what to say about poor James Brown, but we do wish him well: in getting out of jail and in banishing his demons.

'89 seemed to be the year that rock became jazz: When its history was secure enough for artists like Rod Stewart, the Allman Brothers, David Bowie and the Stones to be the subjects of the kind of weighty boxed sets that used to be the sole province of artists like Charlie Parker and Louis Armstrong.

But what about new music, what about 1989's hit parade?

Well, dance music seemed to rear its head again, and Milli Vanilli, Janet Jackson, Fine Young Cannibals, Soul II Soul, Neneh Cherry, Bobby Brown and others rolled right along with it; filling album bins and discos. Other newcomers we took notice of in '89 included James (son of Larry) McMurtry, Lenny (husband of Lisa Bonet) Kravitz, and Michael (brother of Sean) Penn. And New Kids on the Block went boom, becoming

a north-of-the-border Menudo, while such long-on-the-verge acts as Tom Petty, 10,000 Maniacs, R.E.M. and the B-52s chalked up career years.

Rap and metal stayed hot, of course, getting even hotter with charges of anti-Semitism (aimed at Public Enemy) and racism (aimed at Guns N'Roses) and homophobia and sexism and who knows what all else. Rap finally reached the point where it has a spectrum: with De La Soul on one side, N.W.A. on the other, and lots of people in the middle.

Living Colour proved that blacks could play rock, a point that still—35 years after Little Richard and Chuck Berry and Fats Domino and Bo Diddley—amazingly needed to be made.

Irving Berlin died in '89, at the age of 101, and the Berlin Wall died in '89, at the age of 20: a pair of 20th Century milestones.

Perestroika had only a slight effect on popular music. We sent them Bon Jovi and Ozzy Osbourne, they sent us Boris Grebenshikov and Zvuki Mu. We call it a draw.

It was the *rest* of the world that was sending us music by the ton. "World Music," which used to be the smallest, dustiest section of your local record store, went *loco*: from reggae to calypso to Bulgarian wedding music to township jive to merengue to sambas to Qawali vocals, you couldn't walk three feet without tripping over somebody playing a berimbau or a shenai or a talking drum. We're all for it: we believe that business about there only being two kinds of music, good and bad. We don't know about lambada (check in with us in a year), but we're happy to see America's ears opening up, and we're grateful to people like Peter Gabriel, David Byrne and Jonathan Demme for using their influence to help speed the process.

Things that didn't happen in '89: Nobody found a cure for AIDS, nobody stopped the rainforests from disappearing, nobody patched the ozone hole, nobody figured out how to feed all the hungry people. And popular music never let anybody forget it.

Can there be too many causes? Can the Rolling Stones ever make too much money?

So we'll try to forget Stewart Copeland's opera, Sting's Mack the Knife, La Toya Jackson's boobs, "payer-view," the first International Rock Awards, and the end-of-the-decade canonization of Madonna, and we'll work at remembering Nesuhi Ertegun and Vladimir Horowitz and all the good music, and all the good people, of this not-too-bad year. And we'll face '89 with a brave...a brave...a brave face. O

## 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*; Elevation/WB (import) (1988).** Because of major-label red tape, this gem was never released domestically. A big loss for anyone that digs fragile, 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, filled out Carraig's sound without compromising his vision, which ranged from biting political attacks (in "Hey Judas" he chastised John Hinckley for *missing*) to tales of relationships gone bad ("Little Speeches"). Spunky and smart with a slightly skewed take on things and always well articulated.

—**Jim Carroll Band: *Catholic Boy*; ATCO (1980).** Carroll is best known as the writer of *The Basketball Diaries*, but this brilliant album combines his literary influence with powerful,

Stones-style rock that remains as solid today as when it was released in 1980. Themes of lost innocence and hope are the mainstays with a wry sense of humor on top. "It's too late/To fall 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 directed his political attacks at Australia, his aim was focused solidly and unerringly on the good ole US of A. This was their stateside debut and if an album can match the combination of raw power and hooks of this one, I haven't heard it. "Read About It" and "US Forces," among others, make this record essential.

—**Love & Rockets: *Seventh Dream of Teenage Heaven*; Beggars Banquet/RCA (1985).** Beautifully layered acoustic guitars and moody vocals define this album of post-punk pop from ex-Bauhaus members benefiting from the absence of gloom/pretension monger Peter Murphy. As with many artists, the best work by this band was done before radio noticed. Check out "God & Mr. Smith" or the title track for proof.

—**Cherelle: *High Priority*; Tabu (1985).** Her appearance hasn't been sur-

gically altered, she's never danced for the Lakers and no one's calling her the artist of the decade, but Cherelle, with production by Jimmy Jam & Terry Lewis in an early effort as Flyte Tyme, boasts the best album of the bunch.

—**Humans: *Happy Hour*; I.R.S. (1981).** Combine equal parts of goof, 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 faves and live 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. Still, the Penetrators managed to enunciate the feeling of somehow missing out, a feeling not limited to San Diego teens. Besides, they had punk energy, musical chops and Country Dick (now with the Beat Farmers) on drums. Memories...

—**Tom Verlaine: *Dreamtime*; Warner Bros. (1981).** Could just as easily have mentioned *Cover*, but you won't go wrong with any solo album by Television's ex-leader and chief contributor. This, however, is his most ac-

cessible. Verlaine has a musical language and guitar style all his own that communicates volumes with a graceful, lyrical quality missing in 99% of the fret-monsters out there. His songwriting is also precise and meaningful. One of my favorite forgotten artists.

—**R.E.M.: *Fables of the Reconstruction*; I.R.S. (1985).** I know, R.E.M. is hardly lost, but the most underrated album by the band of the '80s has to be their third. Before they were hitting the charts with songs that Stipe even calls "dumb" (i.e. "Stand") and sandwiched between records that were heaped with praise, if not sales, came *Fables...*, their most spiritually adroit work to date. Of all their albums, this one's getting the most play on my stereo.

—**Buzzcocks: *A Different Kind of Tension*; I.R.S. (1981).** Exquisitely powerful pop record. The Buzzcocks summed up the personal themes of the punk movement and attempted to combine the energy of punk with pop melody and construction. That they were entirely successful is small consolation. Essential.

# 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
2. Karyn White: *Karyn White*; Warner Bros.
3. BeBe & CeCe Winans: *Heaven*; Capitol
4. Regina Bell: *Stay With Me*; Columbia
5. Janet Jackson: *Rhythm Nation 1814*; A&M
6. Heavy D & the Boyz: *Big Tyme*; MCA
7. Soul II Soul: *Keep on Movin'*; Virgin
8. Babyface: *Tender Lover*; Solar/Epic
9. Maze: *Silky Soul*; Warner Bros.
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: *Aura*; Columbia  
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 Satriani: *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/PolyGram
4. Eat: *Sell Me a God*; Fiction/PolyGram
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
10. Elvis Costello: *Spike*; Warner Bros.

### 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: *Annihilation Principle*; Enigma
5. M.O.D.: *Gross Misconduct*; 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 Feet High & Rising*; Tommy Boy
2. Neneh Cherry: *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
6. Jungle Brothers: *Done By the Forces of Nature*; Warner Bros.
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 Sabournin,

#### Associate Editor

#### Top Ten Latin Albums of 1989

(alphabetical by artist)

1. Ana Gabriel: *Tierra de Nadie*; CBS Discos
2. Los Bukis: *Y para siempre*; Fonovisa
3. Bronco: *Un golpe mas*; Fonovisa
4. Rocio Durcal: *Como tu Mujer*; RCA
5. Gloria Estefan: *Cuts Both Ways*; Epic
6. Orq. Internacional: "Toma Toma"/"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 (import)
2. The Stone Roses: *The Stone Roses*; Silver-tone/RCA
3. My Bloody Valentine: *Isn't Anything*; Creation (import)
4. The Sundays: "Can't Be Sure" 12"; Rough Trade (import)
5. The Wonder Stuff: *Hup*; PolyGram
6. Galaxie 500: *On Fire*; Rough Trade
7. The House of Love: "I Don't Know Why I Love You" 12"; Fontana (import)
8. Opal: *Early Recordings*; Rough Trade
9. The Blue Aeroplanes: *Friendloverplane*; 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 Berg: *Short Stories*; Denon  
James Thunderbird Davis: *Checkout Time*; Black Top  
Snooks Eaglin: *Out of Nowhere*; Black Top  
Anson Funderburgh & the Rockets: *Rack 'Em Up*; Black Top  
B.B. King: *Lucille Had a Baby*; Ace  
Paul Motian: *Monk in Motian*; JMT  
Michael Penn: *March*; RCA  
John Scofield: *Flat Out*; Gramavision

### Cynthia Banta, Circulation

1. Linda Rondstadt with Aaron Neville: *Cry Like a Rainstorm—Howl 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. Paul McCartney: *Flowers in the Dirt*; Capitol
9. Tom Petty: *Full Moon Fever*; MCA
10. The Rolling Stones: *Steel Wheels*; Columbia

### C.J., 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. Tone Loc: *Loc-ed After Dark*; Delicious Vinyl/Island
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

Paula Abdul

# A · W · A · R · D · S ·

## TOP 50 POP ALBUMS



Motley Crue

### Top 50 Albums:

1. Paula Abdul - Forever Your Girl - Virgin
2. Fine Young Cannibals - The Raw & the Cooked - I.R.S./MCA
3. Bobby Brown - Don't Be Cruel - MCA
4. New Kids on the Block - Hangin' Tough - Columbia
5. Tom Petty - Full Moon Fever - MCA
6. Milli Vanilli - Girl You Know It's True - Arista
7. Madonna - Like a Prayer - Sire
8. Guns & Roses - G N'R Lies - Geffen
9. Traveling Wilburys - Volume I - Wilbury/Warner Bros.
10. Tone Loc - Loc-ed After Dark - Delicious/Island
11. Guns & Roses - Appetite for Destruction - Geffen
12. Debbie Gibson - Electric Youth - Atlantic
13. Beaches - Original Soundtrack - Atlantic
14. Prince - Batman Soundtrack - Warner Bros.
15. Living Colour - Vivid - Epic
16. Don Henley - The End of the Innocence - Geffen
17. Roy Orbison - Mystery Girl - Virgin
18. Edie Brickell & New Bohemians - Shooting Rubberbands at the Stars - Geffen
19. The Rolling Stones - Steel Wheels - Columbia
20. Richard Marx - Repeat Offender - EMI
21. The Cult - Sonic Temple - Beggars Banquet/Reprise
22. Soul II Soul - Keep on Movin' - Virgin
23. Anita Baker - Giving You the Best That I Got - Elektra
24. Skid Row - Skid Row - Atlantic
25. Motley Crue - Dr. Feelgood - Elektra
26. R.E.M. - Green - Warner Bros.
27. The Cure - Disintegration - Elektra
28. 10,000 Maniacs - Bind Man's Zoo - Elektra
29. L.L. Cool J - Walking With a Panther - Def Jam/Columbia
30. Janet Jackson - Rhythm Nation 1814 - A&M
31. Aerosmith - Pump - Geffen
32. Def Leppard - Hysteria - Mercury/Polygram
33. Great White - Twice Shy - Capitol
34. Bon Jovi - New Jersey - Mercury/PolyGram
35. Poison - Open Up and Say ..AHH - Enigma/Capitol
36. Gloria Estefan - Cuts Both Ways - Epic
37. John Cougar Mellencamp - Big Daddy - Mercury/PolyGram
38. Tears for Fears - The Seeds of Love - Fontana/PolyGram
39. Kenny G - Silhouette - Arista
40. Karyn White - Karyn White - Warner Bros.
41. De La Soul - 3 Feet High and Rising - Tommy Boy
42. Cher - Heart of Stone - Geffen
43. Journey - Greatest Hits - Columbia
44. U2 - Rattle & Hum - Island
45. Beastie Boys - Paul's Boutique - Capitol
46. B52's - Cosmic Thing - Reprise
47. Tracy Chapman - Crossroads - Elektra
48. Warrant - Dirty Rotten Filthy Stinking Rich - Columbia
49. Stevie Nicks - The Other Side of the Mirror - Modern/Atlantic
50. Cocktail - Original Soundtrack - Elektra



The Cure

# A · W · A · R · D · S ·

## POP ALBUMS



Edie Brickell & The New Bohemians

### Top Male Artists

1. Bobby Brown - MCA
2. Tom Petty - MCA
3. Tone Loc - Delicious/Island
4. Prince - Warner Bros.
5. Don Henley - Geffen

### Top New Male Artists

1. Tone Loc - Delicious/Island
2. M.C. Hammer - MCA
3. Young M.C. - Delicious/Island
4. Eazy E. - Ruthless/Priority
5. Slick Rick - Def Jam/Columbia

### Top A/C Male Artists

1. Tom Petty - MCA
2. Don Henley - Geffen
3. Roy Orbison - Virgin
4. Richard Marx - EMI
5. John Cougar Mellencamp - Mercury/PolyGram

### Top R&B Male Artists

1. Bobby Brown - MCA
2. Tone Loc - Delicious/Island
3. Prince - Warner Bros.
4. L.L. Cool J - Def Jam/Columbia
5. Young M.C. - Delicious/Island

### Top Alternative Groups

1. The Cure - Elektra
2. R.E.M. - Warner Bros.
3. B52's - Reprise
4. Love N' Rockets - Beggars Banquet/RCA
5. Tim Machine - EMI

### Top Country Artists

1. K.D. Lang - Sire
2. Lyle Lovett - MCA
3. Randy Travis - Warner Bros.
4. Hank Williams, Jr. - Curb/Warner Bros.
5. Clint Black - RCA

### Top Groups

1. Fine Young Cannibals - I.R.S./MCA

2. New Kids On The Block - Columbia
3. Milli Vanilli - Arista
4. Guns N' Roses - Geffen
5. Traveling Wilburys - Wilbury/Warner Bros.

### Top New Groups

1. Milli Vanilli - Arista
2. Traveling Wilburys - Wilbury/Warner Bros.
3. Living Colour - Epic
4. Soul II Soul - Virgin
5. Skid Row - Atlantic

### Top R&B Groups

1. Soul II Soul - Virgin
2. De La Soul - Tommy Boy
3. 2 Live Crew - Luke Skywalker
4. Heavy D. & the Boyz - MCA
5. Ziggy Marley & the Melody Makers - Virgin



Indigo Girls

### Top Female Groups

1. Indigo Girls - Epic
2. Bangles - Columbia
3. Expose - Arista

### Top Mixed Groups

1. Edie Brickell & New Bohemians - Geffen
2. Soul II Soul - Virgin
3. 10,000 Maniacs - Elektra
4. Fleetwood Mac - Warner Bros.

### Top A/C Groups

1. Fine Young Cannibals - I.R.S./MCA
2. Traveling Wilburys - Wilbury/Warner Bros.
3. Edie Brickell & New Bohemians - Geffen
4. Soul II Soul - Virgin
5. 10,000 Maniacs - Elektra

### Top Heavy Metal Groups

1. Guns N' Roses - Geffen
2. The Cult - Beggars Banquet/Reprise
3. Skid Row - Atlantic
4. Motley Crue - Elektra
5. Aerosmith - Geffen

### Top Female Artists

1. Paula Abdul - Virgin
2. Madonna - Sire
3. Debbie Gibson - Atlantic
4. Anita Baker - Elektra
5. Janet Jackson - A&M

### Top A/C Female Artists

1. Anita Baker - Elektra
2. Gloria Estefan - Epic
3. Karyn White - Warner Bros.
4. Cher - Geffen
5. Tracy Chapman - Elektra

### Top R&B Female Artists

1. Paula Abdul - Virgin
2. Anita Baker - Elektra
3. Janet Jackson - A&M
4. Karyn White - Warner Bros.
5. Jody Watley - MCA

### Top Soundtracks

1. Beaches - Atlantic
2. Batman - Prince - Warner Bros.
3. Cocktail - Elektra
4. Ghostbusters - MCA
5. When Harry Met Sally - Columbia





Madonna

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## TOP 50 POP SINGLES



Tears For Fears

### 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 Your Girl - 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
26. Sowing the Seeds of Love - Tears for Fears - Fontana/PolyGram
27. Hangin' Tough - New Kids on the Block - Columbia
28. Wind Beneath My Wings - Bette Midler - Atlantic
29. The Lover in Me - Sheena Easton - MCA
30. On Our Own - Bobby Brown - MCA
31. Cherish - Madonna - Sire
32. Paradise City - Guns N' Roses - Geffen
33. My Heart Can't Tell You No - Rod Stewart - Warner Bros.
34. Batdance - Prince - Warner Bros.
35. When I'm With You - Sheriff - Capitol
36. Heaven - George Micheal/Deon Estus - Mika/PolyGram
37. You Got It (The Right Stuff) - New Kids on the Block - Columbia
38. Funky Cold Medina - Tone Loc - Delicious/Island
39. Mixed Emotions - The Rolling Stones - Columbia
40. The End of the Innocence - Don Henley - Geffen
41. Buffalo Stance - Neneh Cherry - Virgin
42. I'll Be Loving You Forever - New Kids on the Block - Columbia
43. Love Song - The Cure - Elektra
44. Wild Thing - Tone Loc - Delicious/Island
45. Girl I'm Gonna Miss You - Milli Vanilli - Arista
46. Lay Your Hands on Me - Bon Jovi - Mercury/PolyGram
47. 18 & Life - Skid Row - Mercury/PolyGram
48. Patience - Guns N' Roses - Geffen
49. Shower Me With Your Love - Surface - Columbia
50. Love in an Elevator - Aerosmith



Bobby Brown

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## POP SINGLES



Fine Young Cannibals

### Top Male Artists

1. Bobby Brown - MCA
2. Tone Loc - Delicious Vinyl/Island
3. Richard Marx - EMI
4. Rod Stewart - Warner Bros.
5. Prince - Warner Bros.

### Top Female Artists

1. Paula Abdul - Virgin
2. Madonna - Sire
3. Karyn White - Warner Bros.
4. Jody Watley - MCA
5. Gloria Estefan - Epic

### Top B/C Male

1. Bobby Brown - MCA
2. Tone Loc - Delicious Vinyl/Island
3. Prince - Warner Bros.
4. Deon Estus - Mika/Polygram
5. Dino - Island

### Top B/C Female

1. Paula Abdul - Virgin
2. Jody Watley - MCA
3. Karyn White - Warner Bros.
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
2. Karyn White - Warner Bros.



Milli Vanilli



Guns & Roses

3. Anita Baker - Elektra
4. Natalie Cole - EMI
5. Gloria Estefan - Epic

### Top New Female

1. Paula Abdul - Virgin
2. Neneh Cherry - Virgin
3. Martika - Columbia

### Top B/C Artist

1. Bobby Brown - MCA
2. Tone Loc - Delicious Vinyl/Island
3. Prince - Warner Bros.
4. Deon Estus - Mika/Polygram

### 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. B52'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



Guy

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## TOP 50 B/C ALBUMS



Rob Base & D.J. E-Z Rock

### 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
5. Karyn White - Karyn White - Warner Bros.
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
20. Prince - Batman Soundtrack - Warner Bros.
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
25. New Edition - Heartbreak - MCA

26. David Peaston - Introducing...David - Geffen
27. Too Short - Life Is.. Too Short - RCA
28. N.W.A. - Straight Outta Compton - Priority/Ruthless
29. Any Love - Luther Vandross - Epic
30. Milli Vanilli - Girl You Know It's True - Arista
31. Isley Bros. - Spend the Night - Warner Bros.
32. Boogie Down Productions - Ghetto Music: The Blueprint of Hip-Hop - Jive/RCA
33. Maze Featuring Frankie Beverly - Silky Soul - Warner Bros.
34. Paula Abdul - Straight Up - Virgin
35. Eazy E. - Eazy-Duz-It - Priority/Ruthless
36. Special Ed - Youngest In Charge - Profile
37. Do the Right Thing - Soundtrack - Motown
38. Janet Jackson - Rhythm Nation 1814 - A&M
39. Big Daddy Kane - It's a Big Daddy Thing - Cold Chillin'/Reprise
40. Today - Today - Motown
41. Winans - Heaven - Capitol
42. Regina Belle - Stay With Me - Columbia
43. Rob Base & D.J. E-Z Rock - It Takes Two - Profile
44. Patti LaBelle - Be Yourself - MCA
45. Al Jarreau - Heart's Horizon - Warner Bros.
46. Kenny G. - Silhouette - Arista
47. Young M.C. - Stone Cold Rhymin' - Delicious/Island
48. Kwame - The Boy Genius - Atlantic
49. Freddie Jackson - Don't Let Love Slip Away - Capitol
50. Skyy - Start of a Romance - Atlantic



M.C. Hammer

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## B/C ALBUMS



Tone Loc

### 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

1. Karyn White - Warner Bros.
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. Heavy D. & the Boyz - MCA
4. Surface - Columbia
5. De La Soul - Virgin



M.C. Lyte

### 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 New Males

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

### Top Female Groups

1. Salt N' Pepa - Next Plateau
2. Expose - Arista

### Top Mixed Groups

1. Soul II Soul - Virgin
2. BeBe & CeCe Winans - Capitol
3. Lisa Lisa & Cult Jam - Columbia

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## TOP 50 B/C SINGLES



Janet Jackson



Prince

### 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 - Skyy - Atlantic
12. Love Saw It - Karyn White - Warner Bros.
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
24. Can You Stand The Rain - New Edition - MCA
25. Spend The Night - Isley Bros. - Waner Bros.
26. It Isn't, It Wasn't, It Ain't Never Gonna Be - Aretha Franklin/Whitney Houston - Arista
27. Every Little Step - Bobby Brown - MCA
28. It's No Crime - Babyface - Solar/CBS
29. Bat Dance - Prince - Paisley Park/Warner Bros.
30. You Are My Everything - Surface - Columbia
31. Taste Of Your Love - E.U. - Virgin
32. Can You ..Read My Lips - Z'look - Orpheus/EMI
33. My First Love - Atlantic Starr - Warner Bros.
34. Shower Me With Your Love - Surface - Columbia
35. Midnight Special - System - Atlantic
36. Girl You Know It's True - Milli Vanilli - Arista
37. Straight Up - Paula Abdul - Virgin
38. Turned Away - Chuckii Booker - Atlantic
39. Sleep Talk - Alyson Williams - Def Jam/Columbia
40. Miss You Like Crazy - Natalie Cole - EMI
41. Can't Get Over You - Maze - Warner Bros.
42. There's One Born Every Minute - Jonathon Butler - Jive/RCA
43. Sticks And Stones - Grady Harrell - RCA
44. Talk To Myself - Christopher Williams - Geffen
45. All I Want Is Forever - James "JT" Taylor/Regina Bell - Epic
46. Joy And Pain - Donna Allen - Oceana
47. Something In The Way - Stephanie Mills - MCA
48. I Like - Guy - MCA
49. Little Jackie Wants To Be A Star - Lisa Lisa & Cult Jam - Columbia
50. Wild Thing - Tone Loc - Delicious Vinyl/Island

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## B/C SINGLES



Luther Vandross

### 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

1. Karyn White - Warner Bros.
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



Soul II Soul

### Top New Groups

1. Soul II Soul - Virgin
2. Milli Vanilli Arista
3. After 7 - Virgin
4. The Boys - Motown



Chuckii Booker

### 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

1. Karyn White - Warner Bros.
2. Vanessa Williams - Polygram
3. Joyce Irby - Motown
4. Vesta - A&M
5. Donna Allen - Oceana

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## JAZZ



**Chick Corea**

### Top 20 Contemporary Albums:

1. Al Jarreau - Heart's Horizon - Reprise
2. Pat Metheny - Letter From Home - Geffen
3. Miles Davis - Amandla - Warner Bros.
4. Hiroshima - East - Epic
5. Kenny G. - Silhouette - Arista
6. Spyro Gyra - Point of View - MCA
7. The Rippingtons - Tourist In Paradise - GRP
8. Larry Carlton - On Solid Ground - MCA
9. Bobby McFerrin - Simple Pleasures - EMI
10. Terri Lyne Carrington - Real Life Story - Verve/PolyGram
11. Lee Ritenour - Festival - GRP
12. Lou Rawls - At Last - Blue Note
13. Joe Sample - Spellbound - Warner Bros.
14. Tuck & Patti - Love Warriors - Windham Hill
15. Kim Pensyl - Pencil Sketches #1 - Optimism
16. The Yellowjackets - The Spin - MCA
17. Dave Grusin - Dave Grusin Collection - GRP
18. David Sanborn - Close Up - Reprise
19. Andreas Vollenweider - Dancing With the Lion - Columbia
20. Basia - Time and Tide - Epic

### 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
7. George Benson - Tenderly - Warner Bros.
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 - Vodoo - 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
19. Bird - Soundtrack - 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 Novus
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

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 Keyboardists

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

4. Lee Ritenour - GRP

5. John Scofield - Grammmavision/Mesa Blue Moon

### Top Trumpet

1. Miles Davis - Warner Bros.
2. Chet Baker - RCA
3. Wynton Marsalis - Columbia
4. Don Cherry - A&M

### Top New Artists

1. Harry Connick Jr. - Columbia
2. Marcus Roberts - RCA Novus
3. Kim Pensyl - Optimism
4. Joey DeFrancesco - Columbia
5. Victor Bailey - Atlantic

### Top Vocalists

1. Al Jarreau - Reprise
2. Dr. John - Warner Bros.
3. Cassandra Wilson - JMT/PolyGram
4. Bobby McFerrin - EMI
5. Lou Rawls - Blue Note



**Ice-T**

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## RAP & DANCE



**Madonna**

### Top 25 Rap Albums:

1. Rob Base & D.J. E-Z Rock - It Takes Two - Profile
2. Eazy - E. - Eazy Duz It - Priority/Ruthless
3. Ice-T - Power -Sire
4. Sir Mix-A-Lot - Swass - Nasty Mix
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 Millinios to Hold Us Back - Def Jam/Columbia
9. M.C. Hammer - Let's Get It Started - Capitol
10. J.J. Fadd - Supersonic-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. U'TFO - Donin' It - Select
17. L.L. Cool J - Walking With a Panther - Def Jam/Columbia
18. Koolhaec Dee - Knowledge Is King - Jive/RCA
19. Heavy D. & the Boyz - Big Tyme - MCA
20. Boogie Down Productions - Ghetto Music: The Blueprint of Hip-Hop - Jive/RCA
21. 2 Live Crew - Move Somethin' - Luke Skywalker
22. The Roots - Double Double - Capitol
23. The Roots - The Roots - Fresh/Sleeping Bag
24. The Roots - The Roots - Def Jam/Atlantic
25. The Roots - The Roots - Delicious/Island

### 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
12. Fine Time - New Order - Qwest/Warner Bros.
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
24. It's No Crime - Babyface - Solar/E.P.A.
25. Fading Away - Will to Power - Epic

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# MUSIC PUBLISHING

BY SHELLY WEISS

ASCAP's 50th anniversary was celebrated with a bash at Vicor House... **Manolis, David Raskin, the Karl Maldens, the Tony Braxton, and Mrs. Samuel Goldwyn Jr., John Randolph, Gorfaine & Schwartz, John Williams** and others, along with ASCAP staffers **Nancy Kautson, Lyn Benjamin and Todd Brabec**... ASCAP sponsored the Rocky Mountain Music Seminar in Denver, Colorado... Recent signings have been **Toad the Wet Sprocket, Shadowland, Shawn Colvin, the Alarm, Vonda Shepard, XYZ and Love Hate**...

**CBS MUSIC:** CBS recently completed an administration deal with **Solar Music**, featuring top writer/producers **LA & Babyface**... Newest signings, including **John Waite of Bad English (Epic), Bonham (WTG), Danger, Danger (Imagine/CBS), 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 (Taj/Motown) and KMA recording artist Kopper**. Her other projects include performances with **Janet Jackson, Suave (Capitol/EMI), Lace (Wings/PolyGram), The Baby Dolls (MCA), Andre Cymone and Adam Ant (MCA)**. Think she's hot enough?...

**ISLAND MUSIC:** Current signings include **Mystery**, a five-piece pop/soul group from Nashville; **Kim Rogers (Island Records)**; and by far one of the best new groups to emerge this year, the **Innocence Mission (A&M)**... **Barry Goldberg** is co-writing with **Walter Egan and Jack Tempchin** for upcoming projects... **Mike Kapitan** is writing with **Martha Davis (of the Motels) and Al Stewart (Enigma)**... **Barry Reynolds** is currently touring with **Marianne Faithful (Island)** and writing for her live album, to be released next year... **Jane Wiedlin (EMI)** is recording a song co-written with **Larry Tagg** for her next LP... **Rafael Vigil, Joe Galdo and Larry Dermer (a.k.a. the Jerks)** just finished writing and producing the **Marcia Griffiths (Mango/Island) LP**, which is the follow-up to her remarkable 12" single "Electric Boogie"... **Larry Tagg (ex-Bourgeois Tagg)** is talking with several labels about solo artist deal... **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** album... **Jeff Paris (Island/PolyGram writer) and Moon Calhoun** are talking to labels about an album project, 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, and **Trevor Jones** is scoring the new **Transworld/Columbia** film *Bad Influence*...

**WINDSWEEP/PACIFIC:** "Remember My Name," written by **B. 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 Neville** 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 Just In Records, to be released in Europe...

**RADIO and TV COMMERCIALS:** Windswept/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...



John Tesh

**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 #3 on R&R's New Adult Contemporary chart, debuted on *Billboard's* New Age chart at #18, is currently #16, and is Up 'n 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 president, BMG Music Publishing International Ltd.**



**Non Melina, vice president, Famous Music; Andrews, manager; Jim Vellutato, creative**

## CASH BOX

# CONFIDENTIAL

# 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



**NAKED SUN**

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 d/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 got 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 using 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 laughs. "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 matinee," 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 post-modern/post-baby-boomers, kids who grew up watching *Three's Company* rather than *Father Knows Best*. Naked Sun includes elements such as classic 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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# HEAVY METALS

LET'S RATE THE SONGS: You know how most of us have a *really* killer tune(s), and then the rest are just... well, not so much? I had to pick my favorite albums of the year because I really like all of the albums they came off of. Anyway, these are the grooviest metal dittys of 1989, according to me.

## Rad Rock and Metal Tunes O' the Year 1989



LORD TRACY

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 no chick-en 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 luv 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, soooooo 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



EXCEL

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 playin' 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.



WHITE ZOMBIE

9. "Someone Like You" by Bang Tango (from *Psycho Cafe*; Mechanic/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 Boyz with Electric Toyz*; MCA). Well, I've gotta have *one* cutesy 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

## CASH BOX MICRO CHART

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

### DANCE SINGLES

Total Weeks ▼  
Last Week ▼

1	RHYTHM NATION (A&M SP-12335)	Janet Jackson	1	6
2	TWO TO MAKE IT RIGHT (Vendetta/A&M VE-7031)	Seduction	DEBUT	
3	OVER & OVER (23 West/Atlantic 0-86282)	Pajama Party	6	8
4	PUMP UP THE JAM (SBK V-19701)	Technotronic	2	12
5	LOVE ON TOP OF LOVE - KILLER KISS (Capitol V-15508)	Grace Jones	5	6
6	FRENCH KISS (Epic 68875)	Lil Louis	4	18
7	NEW JACK SWING (Motown 4654)	Wrecks-N-Effect	7	10
8	SWING THE MOOD (Atco 0-96512)	Jive Bunny and the Mastermixers	11	6
9	SOMEBODY FOR ME (Uptown/MCA 23982)	Heavy D & the Boyz	8	10
10	ME SO HORNY (Skyywalker GR-127)	The 2 Live Crew	9	16
11	I LOVE THE BASS (Enigma 75524-0)	Bardeux	3	12
12	TENDER LOVER (Solar 4Z9-74502)	Babyface	14	6
13	OUR LOVE (IT'S OVER) (Active/Select ACT-3063)	Dee Holloway	13	6
14	LOVE SHACK (Reprise/Warner Bros. 0-21318)	The B-52's	15	10
15	GET BUSY (Jive/RCA 1274-1)	Mr. Lee	17	6
16	BLAME IT ON THE RAIN (Arista AD1-9905)	Milli Vanilli	18	6
17	NO MORE LIES (Ruthless/Atco 0-96521)	Michel'Le	DEBUT	
18	LET THE RHYTHM PUMP (Atlantic 0-86273)	Doug Lazy	23	4
19	WITH EVERY BEAT OF MY HEART (Arista AD1-9896)	Taylor Dayne	19	6
20	BABY DON'T SAY GOODBYE (Epic 49 73101)	Dead or Alive	20	6
21	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	21	19
22	WALK ON BY (Next Plateau NP50111W)	Sybil	35	4
23	GET ON YOUR FEET (Epic 49 68877)	Gloria Estefan	10	8
24	C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	31	4
25	DRAMA! (Sire/Warner Bros. 0-21356)	Erasure	12	10
26	OPPOSITES ATTRACT (Virgin 0-96507)	Paula Abdul	DEBUT	
27	STATE OF ATTRACTION (Tabu/E.P.A. 49 68806)	Rhonda Clarke	16	12
28	TURN IT OUT (GO BASE) (Profile PRO-7275)	Rob Base	32	4
29	OWWWW! (MCA 23987)	Chunky A	DEBUT	
30	ELECTRIC BOOGIE (Mango/Island 7832)	Marcia Griffiths	DEBUT	
31	JAAZZIE'S GROOVE (Virgin 0-96517)	Soul II Soul	DEBUT	
32	DOWN ON IT (TVT 2611)	Nine Inch Nails	33	4
33	MISS YOU MUCH (A&M SP-12315)	Janet Jackson	22	16
34	PERSONAL JESUS (Sire/Warner Bros. 0-21328)	Depeche Mode	24	10
35	GIRL I AM SEARCHING FOR YOU (LMR 4005)	Stevie B	25	10
36	ROCK WIT'CHA (MCA 23951)	Bobby Brown	26	12
37	SUGAR DADDY (Warner Bros. 0-21320)	Thompson Twins	27	8
38	TALK TO MYSELF (Geffen 0-21233)	Christopher Williams	28	14
39	MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	29	16
40	IF YOU LEAVE ME KNOW (LMR 7000)	Jaya	30	8

**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, do 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 seem to quite fit into a definition of "dance" music, though they bring/brought us 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 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 (I say that with love). Lastly, 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 Oogie"). *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 12x12 Collection*. They've followed that up with an equally essential 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



Soul II Soul's Jazzie B

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
4. (tie) Ten City: *Foundation*; Atlantic
5. Bobby Brown: *Don't Be Cruel*; MCA
6. (tie) Young MC: "Bust a Move;" Delicious Vinyl
6. (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
8. (tie) Fresh 4, featuring Lizz E.: "Wishing on a Star;" Virgin
9. Seduction: "You're My One and Only;" Vendetta
10. Technotronic: "Pump Up the Jam;" SBK

## Best Club/Dance Songs of the Decade

1. Madonna: "Into the Groove;" Sire (1985)
2. Pet Shop Boys: "West End Girls;" EMI (1984)
3. Soft Cell: "Tainted Love;" Sire (1981)
4. Yaz: "Situation;" Sire (1982)
5. Malcolm McLaren: "Madam Butterfly;" Virgin (1984)
6. C-Bank: "One More Shot;" Next Plateau (1984)
7. Prince: "1999;" Warner



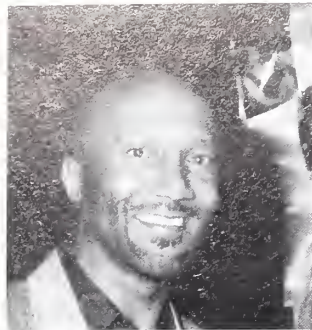
Madonna

Bros. (1982)

8. Chaka Khan: "I Feel For You;" Warner Bros. (1984)
  9. The Human League: "Don't You Want Me;" Virgin (1982)
  10. Janet Jackson: *Control*; A&M (1986)
  11. Frankie Goes to Hollywood: "Relax;" Island (1984)
  12. Neneh Cherry: "Buffalo Stance;" Virgin (1989)
  13. Taana Gardner: "Heartbeat;" West End Records (1982)
  14. Sheila E.: "Glamorous Life;" Warner Bros. (1984)
  15. Grace Jones: "Pull Up to the Bumper;" Island (1981)
  16. Soul II Soul: "Back to Life;" Virgin (1989)
  17. Scritti Politti: "Wood Beez;" Warner Bros. (1984)
  18. Bronski Beat: "Smalltown Boy"/"Why;" Warner Bros. (1984)
  - 18 1/2. Erasure: "Oh L'Amour;" Sire (1985)
  19. Tom Tom Club: "Genius of Love;" Sire (1981)
  20. Thomas Dolby: "She Blinded Me With Science;" EMI (1982)
  21. Time Zone featuring John Lydon and Afrika Bambaataa: "World Destruction;" Tommy Boy (1984)
  22. Orbit featuring Carol Hall: "All Shook Up;" Quality (1983)
  23. Jocelyn Brown: "Somebody Else's Guy;" Prelude (1984)
  24. The Time: "Cool;" Warner Bros. (1984)
  25. Dead or Alive: "Something in My House;" Epic (1986)
- SPECIAL THANKS to the following people: Lisa Horn and John Vlautin (A&M), Shelli Andranigian (Atlantic), Jalila Larsuel (Capitol), Lydia Sherwood (Susan Blond Inc.), Elaine Summers (Chrysalis), Kevin Kennedy (Columbia), Lisa Millman (Elektra), Cathy Watson and Angee Jenkins (EMI), Steve Levesque (Enigma), Ellen Bello (In Press), Marty Bleckman (Megatone), Jennifer Buermann (Next Plateau), Latiffa Williams (Priority), Matt Cleary and Barry Weaver (Prime Cuts), Tracey Miller (Profile), Kerry Cooley (Relativity), John Levy and Randy Barrios (Virgin) and Doreen Rossato (Warner Bros.)

## Ernest Hardy

# BOB LONG SPEAKS ON GOSPEL



THIS WEEK'S COLUMN IS PART TWO of a guest commentary by Hilary Clay Hicks, a writer, editor and marketing consultant for 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 joyous 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.

Sparrow Records' CEMA-distributed BeBe & CeCe Winans have gone gold and project platinum (\$1 million in sales) by early next year. Sparrow's Deniece Williams sells gold and Phillip Henderson and Tramaine Hawkins move 200,000 units. The Winans and Take 6 are gold 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 further pressings. In fact, many companies still exist to produce limited-run albums with little overhead. Overall industry future-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 Arts 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 featuring the giants 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 revolutionize 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 150 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 any 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 crossover of Black gospel artists to the inspirational and contemporary Christian marketplaces."

According to a report compiled by Paine Webber, between 1990 and the year 2000, about 46% of the population will be ages 45-54 and approximately 75% will be between 35-64. These are people who have lived a while, 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 "hits" sold on television. These sell "hundreds, and I do mean hundreds, of thousands of copies," says one producer. "Such album advertising itself is

## BLACK GOSPEL TOP 40 ALBUMS

Total Weeks ▼  
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	14
2	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	2	14
3	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	3	14
4	TOTAL VICTORY (Light 7115720207)	Vicki Winans	4	14
5	WONDERFUL (Light 7115720215)	Bo Williams	5	14
6	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	6	12
7	HEROS (Light 7115720231)	N.J. Mass Choir	7	14
8	BREATHE ON ME (Savoy 7097)	James Cleveland	8	9
9	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	9
10	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	11	9
11	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	9	14
12	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	12	14
13	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	13	14
14	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	14	14
15	FLOWING (Malaco 4434)	Truthettes	15	14
16	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	16	14
17	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	17	14
18	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	22	3
19	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	18	14
20	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	19	14
21	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	20	14
22	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	21	14
23	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	23	14
24	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	24	14
25	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	27	9
26	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	28	3
27	GOT MY TICKET (WFL/Spektra 2623)	Washington State Mass Choir	29	3
28	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	25	14
29	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	26	11
30	NO GREATER LOVE (Savoy 14788)	Keith Pringle	30	14
31	WONDERFUL ONE (Jiva/RCA 1200)	Vanessa Bell Armstrong	34	2
32	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	31	14
33	THE BIBLE IS RIGHT (J&B 0092)	Southern Faith Singers	36	2
34	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	32	14
35	DON'T WORRY BE HAPPY (Atlanta International AIR 10137)	Rev. Thomas L. Walker	DEBUT	
36	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	33	7
37	WILL YOU BE READY (Light 7115720193)	Commissioned	35	14
38	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	37	5
39	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	38	7
40	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	39	7

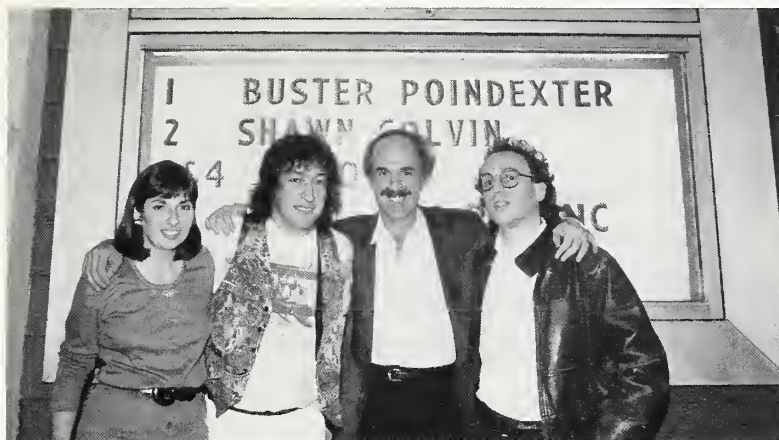
creating greater awareness for gospel."

Gospel videos are practically a virgin market. 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 over 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 bill 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 suit. 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 top ten records, today, 100,000 is not unusual, and as the foregoing suggests, far more is possible. This reveals a dramatic ongoing pattern of increased sales. The future of gospel is bright indeed. It is perhaps inevitable that 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 Neidhardt.

**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 it birth sputters 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 snide. Jazz history happened so quickly—from Louis Armstrong's *Hot Five* to the *John Coltrane Quartet* in about 35 years—that people get crazy if a decade ends (as 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 not going to bust my brain figuring out why *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 too much like the *Four Freshmen*?... The reissue-crazy 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 Art 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 only (including the six recent *Blue Note Best Of...* packages)... *MCA* has just reissued 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 "Harlem," "New World A'Comin'" 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 check 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* returned to jail last week, to play a concert at Sing-Sing, that is. It was taped by *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 *MJQ*, *Manhattan Transfer*, *Dizzy Gillespie* and *Carmen McRae*, *Miles Davis*, *James Morrison* and *Dianne Reeves* were among the participants.

*Sarah Vaughan* has been under treatment since September for a carcinoma in her right hand. Her manager says she's "fully optimistic about her total 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. Four 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 Lyne Carrington*, the *World Saxophone Quartet* and many others will take part in "The Blackwell Project." Call (212) 969-0884 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

## TRADITIONAL JAZZ

December 30, 1989 The  
grey shading represents a  
bullet, indicating strong  
upward chart movement.

Total Weeks ▼  
Last Week ▼

1	WAITING FOR SPRING (GRP GR 9595)	David Benoit	1	9
2	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	2	21
3	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	3	7
4	ON FIRE (Epic OE 45295)	Michel Camilo	6	9
5	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	4	9
6	TENDERLY (Warner Bros. 25907)	George Benson	5	21
7	MY FAVORITE SONGS (Enja 79500)	Chet Baker	10	9
8	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	16	2
9	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	7	31
10	JAZZ JAZZ (Nova 8918)	Rob Mullins	8	15
11	STRAIGHT NO CHASER (Columbia CK 45358)	TheLionious Monk	11	11
12	COLOR (Blue Note 92779)	Rick Margitza	14	5
13	CHRISTOPHER HOLIDAY (RCA/Novus 3055)	Christopher Holiday	9	15
14	ART DECO (A&M 5258)	Don Cherry	12	27
15	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	13	25
16	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	15	19
17	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	20	7
18	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	16	15
19	MUSIC (Blue Note 92563)	Michel Petrucciani	DEBUT	
20	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	23	7
21	TRIANGULAR (Blue Note 92750)	Ralph Peterson	18	11
22	INTO THE FADDISHERE (Epic 45266)	John Faddis	19	13
23	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	21	7
24	SWEET AND LOVELY (Novus 3063)	James Moody	22	11
25	PITTSBURGH (Atlantic 82029)	Arnad Jamai	DEBUT	
26	MINDIF (Enja 79601)	Abdullah Ibrhim	24	11
27	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	DEBUT	
28	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	25	33
29	BLUE DELIGHT (A&M 5260)	Sun Ra	26	21
30	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	27	27
31	SAIL AWAY (Contemporary C-14504)	Tom Harrel	28	9
32	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	29	13
33	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	30	21
34	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	31	38
35	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	32	13
36	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	33	39
37	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	34	43
38	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	35	35
39	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	36	25
40	CITY OF EYES (ECM 1388)	Ralph Towner	37	20

## JAZZ PICKS

### □ STANLEY COWELL: *Back to the Beautiful* (Concord Jazz 4398)

One of the '70s' finest jazz pianists and composers (his *Strata-East* album *Ancstral Streams* is a modern classic) has been mostly teaching this decade. Well, he's back: great playing, solid band (Joe Chambers, Santi DeBriano, briefly Steve Coleman), and a few strong originals mixed in with the standards. Cowell's a musician's musician, with a velvety touch and a soulful approach.

### □ HOWARD ALDEN/DAN BARRETT QUINTET: *Salutes Buck Clayton* (Concord Jazz 4395)

This snazzy, in-the-pocket little swing quintet—ably led by guitarist Alden and trombonist Barrett—focuses on the snazzy, in-the-pocket little swing tunes of the inestimable *Buck Clayton*. That's right: it swings snazzily.

### □ JIMMY AND STACY ROWLES: *Looking Back* (Delos 4009)

Pop's the gentle-fingered, class-act mainstream piano veteran; his daughter's a date-lipped, warm-toned trumpeter. The album's an elegant low-key quartet date (bassist Eric von Essen, drummer Donald Bailey): standards played with high standards.

### □ KAZUMI WATANABE: *Kilowatt* (Gramavision 79415)

*Kilowatt* is jazz & roll, with a teeny bit of Lite Jazz sheen. Watanabe and his power trio go at it at full-tilt most of the way, but a keyboardist smooths them out here and there and Wayne Shorter pops up for two guest shots.

### □ MIKE CLARK: *Give the Drummer Some* (Stash 22)

This is a tough, attractive hard-bop date from the ex-Herbie Hancock drummer and a Mingus ensemble—boasting *Jack Walrath* and *Ricky Ford*, Mingus' last front line.

# & BLUES

Ice-T



**ICE-T SPEAKS:** I had the pleasure of visiting with Ice-T (in his finely manicured and elegantly furnished Hollywood apartment), whom you have seen in many of his videos and on the cover of his highly successful albums.

You probably have read articles about former gang member and streetwise recording star Ice-T. They may or may not have spoken favorably of the man and his enormous talents. To understand Ice-T is to have been down, risen and remembered one's roots. As a one-time member of the violent street scene who has survived and become a very successful businessman, his messages are delivered in the manner reflective 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 listen to your records? 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 receive 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 not gotten that yet."

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 to your own self 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 parent nothing else 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-hall rap, you can hear this kind of language on most street corners. Maybe it is wrong for someone from another background, but I have 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 isn't a book 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 could be out 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 raps. The mere fact that I used to be out in the streets criming and made it out is a role model alone. Black people 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 just like people who viciously attack rap music, they 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 fan of the Iceberg Slim novels, Ice-T decided to call his third album, on Sire Records, *The Iceberg/Freedom of Speech*.

The prolific Iceman 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, *Rhyme Pays*, 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 two more 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 about the 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 metaphors and paraphrases, 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 closing, Ice said, "Education about one's heritage, life, hard work and belief in oneself are the keys to success. My theory is that you can be successful and still be yourself." Ice-T is and always will be Ice-T. No real name or age questions, please.

## R&B LPs

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	22
2	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	2	12
3	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	3	8
4	STAY WITH ME (Columbia FC 44367)	Regina Belle	4	14
5	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	5	14
6	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	7	12
7	HOME (MCA 6312)	Stephanie Mills	6	24
8	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	19	3
9	BIG TYME (MCA 42302)	Heavy D. & The Boyz	9	26
10	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	10	8
11	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	11	9
12	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	8	13
13	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	12	9
14	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	17	4
15	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	15	23
16	SYBIL (Next Plateau 1018)	Sybil	14	13
17	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	18	8
18	MIKI HOWARD (Atlantic 82024)	Miki Howard	23	6
19	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	22	7
20	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	26	6
21	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	16	26
22	Dance!...Ya Know It (MCA 6342)	Bobby Brown	29	3
23	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	13	12
24	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	25	6
25	THE INCREDIBLE BASE (Profile 1285)	Rob Base	30	4
26	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	32	13
27	ROUND TRIP (Capitol 90799)	The Gap Band	36	5
28	BE YOURSELF (MCA 6292)	Patti Labelle	20	24
29	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	21	24
30	THE MAN IS BACK (A&M 5256)	Barry White	48	4
31	AFTER 7 (Virgin 91061)	After 7	24	13
32	SERIOUS (EMI 90921)	The O'Jays	31	32
33	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	27	18
34	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	28	20
35	YOU WANNA DANCE WITH ME? (MCA 6343)	Jody Watley	42	4
36	BEYOND A DREAM (Island 91319)	By All Means	44	5
37	SPECIAL (Motown 6276)	The Temptations	41	16
38	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	37	13
39	LARGE AND IN CHARGE (MCA 6354)	Chunky A	50	3
40	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	33	20
41	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	35	19
42	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	34	41
43	RAW (Def Jam FC 45015)	Alyson Williams	39	38
44	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	38	8
45	BAD SISTER (Cold Chillin'/Warner Bros. 25809)	Roxanne Shante	51	4
46	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	46	15
47	KASHIF (Arista 8595)	Kashif	40	9
48	ALL NIGHT (Elektra 60858)	Entouch	56	22
49	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	43	20
50	2ND WAVE (Columbia 44284)	Surface	45	60
51	ATTITUDE (Atlantic 82035)	Troop	55	6
52	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	47	21
53	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	49	16
54	BROTHER ARAB (Orpheus/EMI 75614)	Arabian Prince	DEBUT	
55	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	61	2
56	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	52	7
57	GOING STEADY (Jive/RCA 1284)	Steady B	65	3
58	ALL FOR YOUR LOVE (Motown 6278)	The Good Girls	64	2
60	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	DEBUT	
61	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	53	9
62	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	54	6
63	CRAZY NOISE (Fresh 82011)	Stezo	59	7
64	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	DEBUT	
65	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	70	50
66	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	60	29
67	FIRE & ICE (Malaco 7451)	Shirley Brown	67	3
68	I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249)	The Main Ingredient	69	2
69	IN THA HOOD (On Top 9002)	Success-In-Effect	58	17
70	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	57	9
71	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	DEBUT	
72	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	62	36
73	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	63	18
74	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	66	60
75	TONY LEMANS (Paisley Park/Warner Bros. 25999)	Tony Lemans	68	5

**CASH BOX CHARTS****TOP R&B SINGLES**

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

December 30, 1989



#1 Single: Gap Band



#1 Debut: Stacy Lattisaw #63



To Watch: Soul II Soul #58

		Total Weeks ▼
		Last Week ▼
1	<b>ALL OF MY LOVE</b> (Capitol V-15493) <b>Gap Band</b>	2 10
2	<b>TENDER LOVER</b> (Solar/E.P.A. ZF4 47003) <b>Babyface</b>	4 10
3	<b>RHYTHM NATION</b> (A&M 1455) <b>Janet Jackson</b>	5 8
4	<b>I AIN'T NOTHIN' IN THE WORLD</b> (Atlantic 7-88826) <b>Miki Howard</b>	1 14
5	<b>LET'S GET IT ON</b> (Island 96522) <b>By All Means</b>	7 11
6	<b>PUMP UP THE JAM</b> (SBK 19701) <b>Technotronic featuring Felly</b>	11 7
7	<b>IT'S THE REAL THING</b> (Mercury 816 008) <b>Angela Winbush</b>	3 13
8	<b>SILKY SOUL</b> (Warner Bros. 7-22738) <b>Maze Featuring Frankie Beverly</b>	10 8
9	<b>WHATCHA GONNA DO?</b> (RCA 9094) <b>Tyler Collins</b>	12 11
10	<b>I'LL BE GOOD TO YOU</b> (Qwest/Warner Bros. 22697) <b>Quincy Jones</b>	13 8
11	<b>KNOCKIN' ON HEAVEN'S DOOR</b> (Warner Bros. 7-22865) <b>Randy Crawford</b>	6 14
12	<b>HERE AND NOW</b> (Epic E2 45320) <b>Luther Vandross</b>	8 12
13	<b>FOOLISH HEART</b> (Wing 889 878-7) <b>Sharon Bryant</b>	9 14
14	<b>I JUST WANNA LOVE YOU</b> (Polydor 889-9107) <b>Main Ingredient</b>	14 13
15	<b>SERIOUS HOLD ON ME</b> (EMI 50231) <b>O'Jays</b>	15 11
16	<b>LOVE HAS GOT TO WAIT</b> (Orpheus 72257) <b>Eric Gable</b>	16 11
17	<b>BLAME IT ON THE RAIN</b> (Arista 1-9904) <b>Milli Vanilli</b>	22 9
18	<b>YO MISTER</b> (MCA 53728) <b>Patti Labelle</b>	17 11
19	<b>DON'T CHA' THINK</b> (Virgin 99143) <b>After 7</b>	28 8
20	<b>SPECIAL</b> (Motown 2004) <b>Temptations</b>	35 8
21	<b>WALK ON BY</b> (Next Plateau 50111) <b>Sybil</b>	2750 7
22	<b>HOME</b> (MCA 53712) <b>Stephanie Mills</b>	18 16
23	<b>NO FRIEND OF MINE</b> (Warner Bros. 7-22769) <b>Club Nouveau</b>	30 8
24	<b>I WANNA BE RICH</b> (Solar 74005) <b>Calloway</b>	32 8
25	<b>RIGHT AND HYPE</b> (Reprise 7-22872) <b>Abstrac</b>	25 9
26	<b>YOUR SWEETNESS</b> (Motown 1976) <b>Good Girls</b>	33 8
27	<b>SCANDALOUS</b> (Paisley Park/Warner Bros. 47-22824) <b>Prince</b>	38 5
28	<b>JUST CALL MY NAME</b> (Def Jam 38-69072) <b>Alyson Williams</b>	19 15
29	<b>CAN I?</b> (Geffen 7-22795) <b>David Peaston</b>	20 12
30	<b>OWWWW!</b> (MCA 53736) <b>Chunky A</b>	37 6
31	<b>DR. SOUL</b> (Atlantic 7-88812) <b>Foster/McElroy</b>	21 13
32	<b>SHOULD HAVE BEEN YOU</b> (Geffen 3533) <b>Michael Cooper</b>	40 59
33	<b>(DON'T U KNOW) I LOVE YOU</b> (Atlantic 7-88831) <b>Chuckii Booker</b>	23 18
34	<b>PERSONALITY</b> (Arista 1-9890) <b>Kashif</b>	24 15
35	<b>FRIENDS B-4 LOVERS</b> (Columbia 38-73110) <b>Full Force</b>	42 8
36	<b>EVERYTHING</b> (MCA 53714) <b>Jody Watley</b>	26 17
37	<b>OPPOSITES ATTRACT</b> (Virgin 7-19578) <b>Paula Abdul</b>	44 3
38	<b>WHAT CAN I DO</b> (EMI 50111) <b>Pieces Of A Dream</b>	56 5
39	<b>SOMEBODY FOR ME</b> (Uptown 53718) <b>Heavy D. &amp; The Boyz</b>	29 14
40	<b>CAN WE SPEND SOME TIME</b> (Columbia 38-73028) <b>Surface</b>	47 5
41	<b>DON'T TAKE IT PERSONAL</b> (Arista AS1-9875) <b>Jermaine Jackson</b>	31 18
42	<b>TURN IT OUT</b> (Profile 5275) <b>Rob Base</b>	50 5
43	<b>I'M STILL MISSING YOU</b> (Tabu 69054) <b>S.O.S. Band</b>	34 17
44	<b>(I'LL BE YOUR) DREAM LOVER</b> (Sam 5004) <b>Richard Rodgers</b>	53 5
45	<b>I THINK I CAN BEAT MIKE TYSON</b> (Jive 1282) <b>D.J. Jazzy Jeff &amp; The Fresh Prince</b>	36 9
46	<b>NO MORE LIES</b> (Ruthless Atlantic 7-99149) <b>Michelle</b>	55 4
47	<b>HEAVEN</b> (Island 7-99136) <b>Miles Jaye</b>	61 4
48	<b>I'M NOT SOUPPED</b> (Atlantic 88818) <b>Troop</b>	39 15
49	<b>REAL LOVE</b> (Atlantic 7-88816) <b>Skye</b>	41 10
50	<b>PRINCIPAL'S OFFICE</b> (Delicious Vinyl 7-99137) <b>Young M. C.</b>	60 4
51	<b>ROCK WIT' CHA</b> (MCA 53652) <b>Bobby Brown</b>	43 19

		Total Weeks ▼
		Last Week ▼
52	<b>MAKE IT LIKE IT WAS</b> (Columbia 38-73022) <b>Regina Belle</b>	45 8
53	<b>WHATEVER IT TAKES</b> (Virgin 7-99142) <b>Cheryl Lynn</b>	73 3
54	<b>YOU ARE MY EVERYTHING</b> (Columbia 38-69016) <b>Surface</b>	46 19
55	<b>IT'S GONNA BE ALLRIGHT</b> (Jive 1290) <b>Ruby Turner</b>	70 3
56	<b>YOU'LL NEVER WALK ALONE</b> (Warner Bros. 7-22748) <b>The Isley Brothers</b>	48 10
57	<b>JUICY</b> (Motown/ Sound Of New York 2005) <b>Wrecks-N-Effect</b>	72 2
58	<b>JAZZIE'S GROOVE</b> (Virgin 7-99145) <b>Soul II Soul</b>	80 2
59	<b>(YOU MAKE ME FEEL LIKE ) A NATURAL MAN</b> (Warner Bros. 7-22862) <b>James Ingram</b>	64 3
60	<b>PIPE DREAMS</b> (Columbia 38-73023) <b>Oran "Juice" Jones</b>	68 3
61	<b>EVERYTIME I TRY TO SAY GOODBYE</b> (Virgin 7-99180) <b>Cheryl Lynn</b>	49 17
62	<b>NOT THRU BEING WITH YOU</b> (Warner Bros. 7-22862) <b>Michael Jeffries</b>	75 3
63	<b>BABY COME TO ME</b> (Columbia 38-68969) <b>Regina Belle</b>	51 21
64	<b>RICH GIRLS</b> (EMI 56142) <b>R.J.'s Latest Arrival</b>	52 10
65	<b>ALL NITE</b> (Elektra 7-79260) <b>Entouch Featuring Keith Sweat</b>	54 8
66	<b>I WANNA BE WHERE YOU ARE</b> (Polydoir 876 762-7) <b>Will Clayton</b>	66 4
67	<b>KISS YOUR TEARS AWAY</b> (Columbia 38-69077) <b>Lisa Lisa &amp; Cult Jam</b>	57 14
68	<b>WHERE DO WE GO FROM HERE</b> (Motown 2004) <b>Stacy Lattisaw (With Johnny Gill)</b>	<b>DEBUT</b>
69	<b>AIN'T NOTHIN' LIKE THE LOVIN' WE GOT</b> (Malaco 2157) <b>Shirley Brown With Bobby Womack</b>	58 6
70	<b>YOU MAKE ME WANNA GIVE IT UP</b> (Capitol 44476) <b>D'Atra Hicks</b>	81 3
71	<b>LICENSE TO CHILL</b> (Jive 1279-4-JS) <b>Billy Ocean</b>	59 10
72	<b>TOUCH</b> (Atlantic 7-88841) <b>Chucki Booker</b>	84 2
73	<b>OOH BABY BABY</b> (Warner Bros./Reprise 7-22489) <b>Zapp</b>	62 15
74	<b>NEW JACK SWING</b> (Motown 1979) <b>Wrecks-N-Effect</b>	63 17
75	<b>TEST OF TIME</b> (Island 0-96530) <b>Will Downing</b>	65 10
76	<b>PERPETRATOR</b> (A&M AM 1459) <b>Randy &amp; The Gypsie</b>	67 12
77	<b>WHERE DO WE GO FROM HERE</b> (Motown) <b>Stacy Lattisaw</b>	87 2
78	<b>WHAT YOU NEED</b> (Motown 1978) <b>Stacy Lattisaw</b>	69 11
79	<b>DID'NT I (BLOW YOUR MIND)</b> (Columbia 38-68960) <b>New Kids On the Block</b>	71 10
80	<b>BUDDY</b> (Tommy Boy 943) <b>De La Soul</b>	90 2
81	<b>SUPER LOVER</b> (A&M 12317) <b>Barry White</b>	74 15
82	<b>STATE OF ATTRACTION</b> (Tabu/CBS ZS4 6900) <b>Rhonda Clark</b>	76 19
83	<b>THIS ONE'S FOR THE CHILDREN</b> (Columbia 38-73064) <b>New Kids On The Block</b>	<b>DEBUT</b>
84	<b>SISTER ROSA</b> (MCA 53730) <b>James "J.T." Taylor</b>	77 9
85	<b>BABY DON'T FOOL AROUND</b> (Sedona 7611) <b>Cardell</b>	<b>DEBUT</b>
86	<b>MISS YOU MUCH</b> (A&M 1445) <b>Janet Jackson</b>	79 18
87	<b>HIGHER THAN HIGH</b> (Paisley Park 7-22907) <b>Tony Lemans</b>	82 10
88	<b>PARTYMAN</b> (Paisley Park Warner Bros. 7-22814) <b>Prince</b>	83 18
89	<b>I GET THE JOB DONE</b> (Warner Bros. 7-22719) <b>Big Daddy Kane</b>	<b>DEBUT</b>
90	<b>BACK TO LIFE</b> (Virgin 7-99171) <b>Soul II Soul</b>	85 21
91	<b>TAKE GOOD CARE OF YOU AND ME</b> (Arista AS1-9901) <b>Dionne Warwick &amp; Jeffrey Osborne</b>	86 11
92	<b>JUST A FRIEND</b> (Cold Chillin'/Warner Bros. 7-22900) <b>Biz Markie</b>	88 10
93	<b>BUST A MOVE</b> (Delicious Vinyl/Island 105) <b>Young M.C.</b>	89 21
94	<b>GIMME YOUR LOVE</b> (Arista 9884) <b>Aretha Franklin &amp; James Brown</b>	91 12
95	<b>I'M IN DANGER</b> (Capitol 444161) <b>Mother's Finest</b>	92 20
96	<b>TALK TO MYSELF</b> (Geffen 7-22936) <b>Christopher Williams</b>	93 22
97	<b>EVERY MOMENT</b> (MCA 53707) <b>Deniece Williams</b>	94 6
98	<b>NEVER GIVE UP</b> (Mercury/Polygram 876 073-7) <b>Kool &amp; The Gang</b>	95 9
99	<b>I DESIRE</b> (Columbia 38-73020) <b>Newkirk</b>	96 7
100	<b>HELP</b> (Tommy Boy/Warner Bros. 7-22813) <b>Timmy Gatling</b>	97 7

...IVES WILL LOOK AT THE '80s with the same mystique of the '60s, and with good reason. The U.S. Latin music scene has been the last 10 years in many critical business aspects: the creation of new genres or separate labels specifically created by the market with a business approach consistent to their original intentions; the restructuring of the various mediums and their ever-growing contribution to the industry's continuity. Such convoluted evolution can't possibly be covered in one issue; yet it has to start with the music because after all is said and done, music is still the energy that makes our world go around and around. Hence, this initial end-of-decade analysis is based on my perception of those albums that most impacted on the '80s. Some of them may be out of print, and perhaps a renewed mention will serve as a reason for a reissue.

■ **AMARETTO: "Clave Rock" (PKO Records)**

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 MSM'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 Hechevarria's outstanding keyboard work in "Conga") and the incorporation of the late "Mon" Rivera's *trabalengua* bits.

■ **RUBEN BLADES AND WILLIE COLON: Siembra (Fania Records)**

Both of these artists could rank several individual mentions. Yet, *Siembra* stands as the quintessential work of this duo as well as the most impactful album of the genre during the '80s. At the release of this record in 1980, salsa was down and almost out for the count, as a result of a massive audience exodus to disco. *Siembra* got salsa up on its feet and led it on a non-stop boogie up and down the Latin American hemisphere, propelled by Blades' unprecedentedly mordant lyrics and the by-now-familiar Colon rhythmic swing. The rest, as the saying goes, is history.

■ **JUAN LUIS GUERRA Y GRUPO 440: Mudanza y Acarreo and De cualquier manera...tu (Karen Records)**

From the tragedy narrated in "Elena" on the first album to the bucolic simplicity of the stentoric "Amor de Conuco" duet between Berkeley alumnus Guerra and power-vocalist Maridalia Hernandez on the second, 440's sound redefined the merengue boundaries, spiced by Guerra's incisive lyrical talents—the one large (and still unmaterialized) hope for merengue crossover onto Anglo pop. *Cocinando* 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 bouffant becomes obsolete, there will be Kid Creole. This debut album of one of the various artistic incarnations of August Caesar Thomas Darnell Browder (best known as the 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 "Coati Mundi" Hernandez and still gentleman-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 undying allegiance to our Spanish roots and the assimilation required to survive within the social system. Bilingual rappers 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-licensed designer dolls. Had Atlantic Records marketed this debut release with a vigor 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 good brandy, the Mario Bauza-inspired 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 pluperfect prissy prose. It edges out his similarly masterful works throughout the decade for Emmanuel, Julio Iglesias, Rocio Jurado and Jose Luis Rodriguez. Pepe's vocal performance—once the subject of vitriolic criticism by previous personal and production excesses—is nothing but exceptional here.

■ **EDDIE PALMIERI: Eddie Palmieri (Barbaro Records)**

Widely referred to in Beatlesque similitude as "The White Album" because of its stark white cover depicting a minimal design of a baby grand piano, this eponymous disc is more classical than the revolutionary *Sentido*, *Sun of Latin Music* and *Unfinished Masterpiece* productions of the '70s. Violins, violas, oboes, bassoons and clarinets match typical Palmieri accoutrements like trumpets, trombones, saxes, congas and timbales to generate a musical ambience reminiscent of Porfirio Rubirosa meeting Errol Flynn somewhere around the world in the 1950s.

**CHICAGO  
LATIN LPs**

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

- 1 A TU RECUERDO (Fonovisa) **LOS YONICS**
- 2 Y PARA SIEMPRE (Fonovisa) **LOS BUKIS**
- 3 MIRIAM HERNANDEZ (Cap./EMI Latin) **MIRIAM HERNANDEZ**
- 4 DE LO NUESTRO LO MEJOR (CBS) **VARIOS ARTISTAS**
- 5 SI TE QUEDARAS (Ramex) **INDUSTRIA DEL AMOR**
- 6 EN BUSCA DE UNA MUJER (WEA Latina) **LUIS MIGUEL**
- 7 A TODO GALOPE (Fonovisa) **BRONCO**
- 8 EN LA CIMA DEL CIELO (TH/Rodven) **RICARDO MONTANER**
- 9 MI MUNDO (CBS Discos) **LUIS ENRIQUE**
- 10 TIERRA DE NADIE (CBS Discos) **ANA GABRIEL**

CASH BOX  
MICRO  
CHART

**MIAMI  
LATIN LPs**

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

- 1 ACUARELA DEL CARIBE (CBS Discos) **WILLIE CHIRINO**
- 2 SUSPIROS (Cap./EMI Latin) **DYANGO**
- 3 RAICES (CBS Discos) **JULIO IGLESIAS**
- 4 SE ME ENAMORA EL ALMA (RCA) **ISABEL PANTOJA**
- 5 COCO BAND (Kubaney) **LA COCO BAND**
- 6 CHAYANNE (CBS Discos) **CHAYANNE**
- 7 SOLO (CBS Discos) **HANSEL**
- 8 GRANDES EXITOS (Globo) **GRUPO NICHE**
- 9 GREATEST HITS (Sonotone) **LAS CHICAS DEL CAN**
- 10 Y PARA SIEMPRE (Fonovisa) **LOS BUKIS**

■ **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 Calientes (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 as Fania's in-house producer. It featured the not-yet-recognized vocal prowess of the likes of Ray de la Paz, Jose Alberto and Gary Grimaud. 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 1982—this album sold in excess of half a million copies.

■ **LOS VAN VAN: Nostros los del Caribe (Egrem)**

Better known for its creation of "Guaire" (popularized by Ray Barretto in the salsa market) and "Anda, ven y muevete" (whose Ruben Blades version was shortened in title and more politicized 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 *songo*, 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 brassy 'bones. *Nostros los del Caribe* is a pivotal album because: a.) the group finally fills the void created by Israel Sardinias' 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 Calvo's raucous voice and leader/bassist Juan Formell's arrangement on Ruben Blades' "Tierra Dura" swing harder and tauter than the original; and c.) percussion guru Changuito pulverizes all rhythmic prejudices with his work on the merengue "Recaditos no." If the hopes of a Cuban *Perez tres* (the comical Cuban parlance for *Perestroika*) are eventually materialized, it is believed that bands like Los Van Van and Orquesta Reve, among others, will put many of the mediocre salsa bands out to pasture.

**Tony Sabournin**

# WORLDSTYLE

**IT'S GOT A GOOD BEAT, YOU CAN DANCE TO IT:** Bossa nova. Tango. Merenque. 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 heat from Brazil's Northeastern countryside to the discos 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 **Toure 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 loins" 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." Aha! 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 Orangina 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, fisherman—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 Lorsac** and **Jean Karakos** started shopping for major label interest. Karakos, who has run the **Celluloid** and **Actuel** 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 400 lambada songs and, with Lorsac, produced a 10-minute documentary. CBS licensed European rights, French television began airings of their documentary—featuring a cast of 45 mad Spaniards on the Mediterranean isle of Espalador, lambada-ing their brains out—and soft drink company Orangina 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 trashed 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 discophiles again? Epic's vice president of product development, **Dan Beck**, thinks so.

"Kaoma will be featured on a New Year's Eve special—*Lombardo to Lambada*, that airs live to 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 in 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 guest 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'S RETAIL CORNER:** Wherein we print a sampling of what's hot in the nation's hottest retail establishments. This week, the top ten from Winterpark,

Florida's own **East West Records** and international buyer **Hanna Skrovko**.

"This is the most fascinating music that there is," says Skrovko, "and when you've been in the record business for what seems a million years, your tastes become jaded, almost ultra-sophisticated to the point where it becomes a detriment to your listening pleasure. This music satisfies a hunger."

"But except for a handful of very aware **NPR** stations, there's no radio airplay for this stuff," Skrovko continues. "There are more and more people who are aware of and want to hear world music and I think the solution to this is, as far as exposure goes, more involvement from jazz stations. It's a natural extension and they already have a more sophisticated audience. They're making Brazilian music happen, why not more world-oriented music?"

## East West Records' Top Ten

1. David Byrne: *Rei Momo*; Warner Bros.
2. Various Artists: *O Samba*; Luaka Bop/Sire
3. Various Artists: *African Typic Collection*; Virgin
4. Various Artists: *Passion Sources*; Real World
5. Miriam Makeba: *Welela*; PolyGram
6. Various Artists: *Sabroso*; Virgin
7. Kassav: *Majestik Zouk*; CBS
8. Various Artists: *Konbit: The Dance Music of Haiti*; A&M
9. Cheb Kaled & Safey Bouteley: *Kutche*; Intuition
10. Various Artists: *Grooveyard*; Mango

## Ken Micallef

### ■ WORLD PICKS

#### □ TALKING DRUMS: *Some Day Catch, Some Day Down* (Shanachie)

Talking Drums play an exciting *highlife* fusion of European marching-band music, rhumbas, 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 cavort between exuberant, 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 debut.

#### □ 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, Pernambuco, 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.

Toinho de Alagoas, Dudu da Passira, Jose Orlando and Heleno 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 most rocking thing you've ever heard out of France.

Les Negresses Vertes' (loosely translated as "The Green Negroes") 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 of hour-long programs presents the 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 **Bhundu Boys** of Zimbabwe, and Mali's **Salif Keita**. (Check local listings for broadcast times.)

# TOP 200 ALBUMS



Top Debut: Barry White #137

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

(G) = GOLD (RIAA Certified)  
(P) = PLATINUM (RIAA Certified)

December 30, 1989

		Total Weeks ▼	
		Last Week ▼	
1	<b>GIRL YOU KNOW IT'S TRUE</b> (Arista AL-8592)/RCA 8.98	<b>MILLI VANILLI</b>	2 41
2	<b>STORMFRONT</b> (Columbia 44366)/CBS	<b>BILLY JOEL</b>	1 9
3	<b>JANET JACKSON'S RHYTHM NATION 1814</b> (A&M 3920)/RCA 8.98	<b>JANET JACKSON</b>	3 13
4	<b>...BUT SERIOUSLY</b> (Atlantic)/WEA 8.98	<b>PHIL COLLINS</b>	6 5
5	<b>FOREVER YOUR GIRL</b> (P) (Virgin 90943)/WEA 9.98	<b>PAULA ABDUL</b>	5 57
6	<b>COSMIC THING</b> (Reprise 25854)/WEA 8.98	<b>B52'S</b>	4 25
7	<b>STEEL WHEELS</b> (Columbia 45333)/CBS	<b>THE ROLLING STONES</b>	7 16
8	<b>HANGIN' TOUGH</b> (P) (Columbia FC 40985)/CBS	<b>NEW KIDS ON THE BLOCK</b>	10 70
9	<b>MERRY MERRY CHRISTMAS</b> (Columbia FC 45280)/CBS	<b>NEW KIDS ON THE BLOCK</b>	13 11
10	<b>CRY LIKE A RAINSTORM — HOWL LIKE THE WIND</b> (Elektra 60872)/WEA 8.98	<b>LINDA RONDSTADT (Featuring Aaron Neville)</b>	12 11
11	<b>PUMP</b> (Geffen GHS 24254)/WEA 8.98	<b>AEROSMITH</b>	11 14
12	<b>BACK ON THE BLOCK</b> (Qwest/Warner Bros. 26020)/WEA 8.98	<b>QUINCY JONES</b>	20 4
13	<b>JOURNEYMAN</b> (Reprise 26074)/WEA 8.98	<b>ERIC CLAPTON</b>	14 6
14	<b>FULL MOON FEVER</b> (MCA 6253)/MCA 9.98	<b>TOM PETTY</b>	17 34
15	<b>STONE COLD RHYMIN'</b> (Delicious/Island 91309)/WEA 8.98	<b>YOUNG M.C.</b>	8 15
16	<b>SLIP OF THE TONGUE</b> (Geffen 24249)/WEA 8.98	<b>WHITESNAKE</b>	9 6
17	<b>DANCE!...YA KNOW IT</b> (MCA 6342)/MCA 8.98	<b>BOBBY BROWN</b>	23 5
18	<b>PRESTO</b> (Atlantic)/WEA 8.98	<b>RUSH</b>	18 5
19	<b>KEEP ON MOVIN'</b> (Virgin 91267)/WEA 9.98	<b>SOUL II SOUL</b>	15 26
20	<b>DR. FEELGOOD</b> (Elektra 60829)/WEA 8.98	<b>MOTLEY CRUE</b>	16 15
21	<b>CROSSROADS</b> (Elektra 60888)/WEA 8.98	<b>TRACY CHAPMAN</b>	19 11
22	<b>FLYING IN A BLUE DREAM</b> (Relativity 88561-1015)/IND 8.98	<b>JOE SATRIANI</b>	22 7
23	<b>THE BEST OF LUTHER...THE BEST LOVE</b> (Epic 45320-EK45423)/CBS	<b>LUTHER VANDROSS</b>	21 9
24	<b>AS NASTY AS THEY WANNA BE</b> (Luke Skywalker XR107)/IND 8.98	<b>2 LIVE CREW</b>	24 24
25	<b>REPEAT OFFENDER</b> (EMI 90380)/CAP 9.98	<b>RICHARD MARX</b>	28 33
26	<b>TENDER LOVER</b> (Solar 45288)/CBS	<b>BABYFACE</b>	26 23
27	<b>HEART OF STONE</b> (Geffen 24239)/WEA 8.98	<b>CHER</b>	29 24
28	<b>THE SEEDS OF LOVE</b> (Fontana 838730)/POL	<b>TEARS FOR FEARS</b>	25 13
29	<b>TRASH</b> (Epic 45137)/CBS	<b>ALICE COOPER</b>	30 21
30	<b>BAD ENGLISH</b> (Epic OE 45083)/CBS	<b>BAD ENGLISH</b>	27 25
31	<b>SKID ROW</b> (Atlantic 81936)/WEA 8.98	<b>SKID ROW</b>	31 47
32	<b>SOUL PROVIDER</b> (Columbia 45012)/CBS	<b>MICHAEL BOLTON</b>	42 23
33	<b>FREEDOM</b> (Reprise 25899)/WEA 8.98	<b>NEIL YOUNG</b>	33 11
34	<b>WE TOO ARE ONE</b> (Arista 8606)/RCA 8.98	<b>EURYTHMICS</b>	34 14
35	<b>THE DISREGARD OF TIMEKEEPING</b> (WTG 45009)/CBS	<b>BONHAM</b>	35 13
36	<b>KENNY G LIVE</b> (Arista 8613)/RCA 8.98	<b>KENNY G</b>	54 4
37	<b>NEW KIDS ON THE BLOCK</b> (Columbia FC 40475)/CBS	<b>NEW KIDS ON THE BLOCK</b>	38 12
38	<b>THE END OF INNOCENCE</b> (Geffen 24217)/WEA 8.98	<b>DON HENLEY</b>	39 25
39	<b>THE SENSUAL WORLD</b> (Columbia 44164)/CBS	<b>KATE BUSH</b>	32 9
40	<b>MANHEIM STEAMROLLER CHRISTMAS</b> (American Gramophone AG 1984)/IND 8.98	<b>MANHEIM STEAMROLLER</b>	69 4
41	<b>MOTHER'S MILK</b> (EMI-92152)/CAP 8.98	<b>RED HOT CHILI PEPPERS</b>	36 17
42	<b>BLOW MY FUSE</b> (Atlantic 81877)/WEA 8.98	<b>KIX</b>	37 13
43	<b>THE RAW &amp; THE COOKED</b> (P) (I.R.S. 6273)/MCA 8.98	<b>FINE YOUNG CANNIBALS</b>	40 43
44	<b>BRAVE AND CRAZY</b> (Island 91285)/WEA 8.98	<b>MELISSA ETHRIDGE</b>	41 13
45	<b>BEST OF ROCKERS &amp; BALLADS</b> (PolyGram 842002-1)/POL	<b>SCORPIONS</b>	45 5
	<b>HITS BOTH WAYS</b> (Epic 45217)/CBS	<b>GLORIA ESTEFAN</b>	44 23
	<b>THE UNDISCOVERED COUNTRY</b> (Geffen 24246)/WEA 8.98	<b>RICKIE LEE JONES</b>	43 12
	<b>THE YOUNG MEN OF ISRAEL</b> (American Gramophone AG 1988)/IND 9.98	<b>MANHEIM STEAMROLLER</b>	60 4

Total Weeks ▼  
Last Week ▼

49	<b>A COLLECTION: GREATEST HITS AND MORE</b> (Columbia 46369)/CBS	<b>BARBARA STREISAND</b>	51 11
50	<b>THE INCREDIBLE BASE</b> (Profile 1285)/IND 8.98	<b>ROB BASE</b>	61 3
51	<b>CAN'T FIGHT FATE</b> (Arista 8581)/RCA 8.98	<b>TAYLOR DAYNE</b>	53 7
52	<b>HOT IN THE SHADE</b> (PolyGram 838 913)/POL	<b>KISS</b>	47 9
53	<b>AND IN THIS CORNER...</b> (Jive 1188)/RCA 8.98	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b>	49 7
54	<b>RUNAWAY HORSES</b> (MCA 6339)/MCA 8.98	<b>BELINDA CARLISLE</b>	48 10
55	<b>THE GREAT RADIO CONTROVERSY</b> (Geffen GHS 24224)/WEA 8.98	<b>TESLA</b>	56 9
56	<b>BUILT TO LAST</b> (Arista)/RCA 8.98	<b>GRATEFUL DEAD</b>	50 7
57	<b>LOOK SHARP!</b> (EMI 91098)/CAP 9.98	<b>ROXETTE</b>	52 37
58	<b>CACTUS ALBUM</b> (Def Jam/Columbia FCT 45415)/CBS	<b>3RD BASE</b>	59 5
59	<b>BIG TYME</b> (MCA 42302)/MCA 8.98	<b>HEAVY D. &amp; THE BOYZ</b>	57 27
60	<b>SEMINAR</b> (Nasty Mix 70150)	<b>SIR MIX-A-LOT</b>	46 7
61	<b>LEGACY</b> (RCA 9694-1-R)/RCA 8.98	<b>POCO</b>	62 15
62	<b>DIRTY ROTTEN FILTHY STINKING RICH</b> (Columbia 44383)/CBS	<b>WARRANT</b>	63 46
63	<b>FOREIGN AFFAIR</b> (Capitol 91873)/CAP 8.98	<b>TINA TURNER</b>	64 13
64	<b>DECADE</b> (Capitol 93178)/CAP 9.98	<b>DURAN DURAN</b>	73 3
65	<b>DON'T BE CRUEL</b> (P/3) (MCA 42185)/MCA 8.98	<b>BOBBY BROWN</b>	58 77
66	<b>NO HOLDIN' BACK</b> (Warner Bros. 25988)/WEA 8.98	<b>RANDY TRAVIS</b>	66 11
67	<b>HAPPY ANNIVERSARY CHARLIE BROWN</b> (GRP GR 9596)/MCA 8.98	<b>VARIOUS ARTISTS</b>	77 7
68	<b>DISINTEGRATION</b> (Elektra 60855-1)/WEA 9.98	<b>THE CURE</b>	67 33
69	<b>THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY</b> (Sire 26028)/WEA	<b>ICE-T</b>	68 10
70	<b>SILKY SOUL</b> (Warner Bros. 25802)/WEA 8.98	<b>MAZE FEATURING FRANKIE BEVERLY</b>	55 15
71	<b>BOYS N HEAT</b> (Columbia FC 45300)/CBS	<b>BRITNY FOX</b>	65 5
72	<b>LIKE A PRAYER</b> (Sire 25844)/WEA 9.98	<b>MADONNA</b>	74 39
73	<b>YOU WANNA DANCE WITH ME</b> (MCA 6343)/MCA 8.98	<b>JODY WATLEY</b>	81 2
74	<b>ONE NIGHT OF SIN</b> (Capitol 92861)/CAP 8.98	<b>JOE COCKER</b>	85 14
75	<b>NEITHER FISH NOR FLESH</b> (Columbia 45351)/CBS	<b>TERRENCE TRENT D'ARBY</b>	70 6
76	<b>THE FABULOUS BAKER BOYS</b> (GRP GR2-002)/MCA 8.98	<b>SOUNDTRACK</b>	72 6
77	<b>TWICE SHY</b> (Capitol 90640)/CAP 9.98	<b>GREAT WHITE</b>	75 35
78	<b>LARGE AND IN CHARGE</b> (MCA 6354)/MCA 9.98	<b>CHUNKY A</b>	80 2
79	<b>STORYTELLER/COMPLETE ANTHOLOGY 1964-1990</b> (Warner Bros. 4-25987)/WEA 8.98	<b>ROD STEWART</b>	96 4
80	<b>GUITAR SHOP</b> (Epic OE 44313)/CBS	<b>JEFF BECK</b>	76 11
81	<b>A VERY SPECIAL CHRISTMAS</b> (Special Olympics/A&M SP 3911)/RCA 9.98	<b>VARIOUS ARTISTS</b>	117 3
82	<b>BATMAN SOUNDTRACK</b> (Warner Bros. 25936) 8.98	<b>PRINCE</b>	82 26
83	<b>SLEEPING WITH THE PAST</b> (MCA 6321)/MCA 8.98	<b>ELTON JOHN</b>	71 16
84	<b>STAY WITH ME</b> (Columbia 44367)/CBS	<b>REGINA BELLE</b>	79 17
85	<b>OH MERCY</b> (Columbia 45281)/CBS	<b>BOB DYLAN</b>	78 13
86	<b>GREATEST HITS 1982-1989</b> (Reprise 26098)/WEA 9.98	<b>CHICAGO</b>	104 3
87	<b>ATTITUDE</b> (Atlantic 82035)/WEA 8.98	<b>TROOP</b>	93 7
88	<b>SYBIL</b> (Next Plateau 1018)/IND 8.98	<b>SYBIL</b>	86 12
89	<b>NICK OF TIME</b> (Capitol 91268)/CAP 8.98	<b>BONNIE RAITT</b>	83 39
90	<b>NO ONE CAN DO IT BETTER</b> (Atlantic 91275)/WEA 8.98	<b>THE D.O.C.</b>	80 21
91	<b>RE-MOMO</b> (Sire 1-25990)	<b>DAVID BYRNE</b>	87 10
92	<b>WILD!</b> (Sire/Reprise 26026)/WEA 8.98	<b>ERASURE</b>	84 8
93	<b>NEW JERSEY</b> (P/4) (Mercury 836 345-1)/POL	<b>BON JOVI</b>	89 65
94	<b>THE MUSIC OF NATURE</b> (American Gramophone AJCD 3089)/IND 8.98	<b>MANHEIM STEAMROLLER</b>	118 2
95	<b>FLOWERS IN THE DIRT</b> (Capitol 91653)/CAP 8.98	<b>PAUL McCARTNEY</b>	97 28
96	<b>STAIRWAY TO HEAVEN/HIGHWAY TO HELL</b> (Mercury 842093)/POL	<b>VARIOUS ARTISTS</b>	98 3
97	<b>24/7</b> (4TH & B'Way/Island 4011)/WEA 8.98	<b>DINO</b>	88 27
98	<b>TECHNOTRONIC THE ALBUM</b> (SBK 93422)/CAP 8.98	<b>TECHNOTRONIC</b>	161 2
99	<b>ENUFF Z'NUFF</b> (Atco/Atlantic 91262)/WEA 8.98	<b>ENUFF Z'NUFF</b>	102 12
100	<b>MOSAIC</b> (Elektra 60892)/WEA 8.98	<b>GIPSY KINGS</b>	103 4
101	<b>THE LITTLE MERMAID</b> (Walt Disney 6403B)/IND 8.98	<b>SOUNDTRACK</b>	107 2
102	<b>HOME</b> (MCA 6312)/MCA 8.98	<b>STEPHANIE MILLS</b>	92 24
103	<b>AN OLD TIME CHRISTMAS</b> (Warner Bros. 25972)/WEA 8.98	<b>RANDY TRAVIS</b>	109 3
104	<b>SMITHEREENS 11</b> (Capitol 91194)/CAP 8.98	<b>THE SMITHEREENS</b>	91 8
105	<b>SIMPLE MAN</b> (Epic FE 45316)/CBS	<b>CHARLIE DANIELS</b>	110 4
106	<b>THE HEALER</b> (Chameleon D1-74838)/CAP 8.98	<b>JOHN LEE HOOKER</b>	112 10
107	<b>ADDICTIONS VOL.1</b> (Island 91318)/WEA 8.98	<b>ROBERT PALMER</b>	111 4



		Total Weeks				Total Weeks	
		Last Week				Last Week	
108	<b>WHEN HARRY MET SALLY...</b> (Columbia 45319) CBS <b>SOUNDTRACK (FEATURING HARRY CONNICK JR.)</b>	94	21				
109	<b>IN STEP</b> (Epic 45024) CBS <b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>	106	27				
110	<b>VIVID</b> (P) (Epic BFE 44099) CBS <b>LIVING COLOUR</b>	99	59				
111	<b>BEACHES</b> (G) (Atlantic 81933) WEA 9.98 <b>Original Motion Picture Soundtrack</b>	101	50				
112	<b>IT'S A BIG DADDY THING</b> (Cold Chillin'/Reprise 25941) WEA 8.98 <b>BIG DADDY KANE</b>	100	13				
113	<b>DECEMBER</b> (Windham Hill/A&M WH 1025) RCA 8.98 <b>GEORGE WINSTON</b>	126	2				
114	<b>STRAIGHT OUTTA COMPTON</b> (G) (Priority/Ruthless 57102) JIND 8.98 <b>N.W.A.</b>	95	44				
115	<b>THE BIZ NEVER SLEEPS</b> (Warner Bros. 9 26003) <b>BIZ MARKIE</b>	109	10				
116	<b>APPETITE FOR DESTRUCTION</b> (P/7) (Geffen GHS 24148) WEA 8.98 <b>GUNS N' ROSES</b>	114	122				
117	<b>A BLACK &amp; WHITE NIGHT - LIVE</b> (Virgin 91295) WEA 8.98 <b>ROY ORBISON &amp; FRIENDS</b>	116	5				
118	<b>BILLY OCEAN'S GREATEST HITS</b> (Jive 1271-1-J) RCA 8.98 <b>BILLY OCEAN</b>	105	6				
119	<b>CHRISTMAS IN AMERICA</b> (Reprise 25973) WEA 8.98 <b>KENNY ROGERS</b>	122	2				
120	<b>KILLIN' TIME</b> (RCA 9668) RCA 8.98 <b>CLINT BLACK</b>	115	31				
121	<b>LONG HARD LOOK</b> (Atlantic 81915) WEA 8.98 <b>LOU GRAMM</b>	120	6				
122	<b>ALL HAIL THE QUEEN</b> (Tommy Boy 1022) WEA 8.98 <b>QUEEN LATIFAH</b>	125	5				
123	<b>ABSOLUTE TORCH &amp; TWANG</b> (Sire 25877) WEA 8.98 <b>K.D. LANG</b>	129	30				
124	<b>GREATEST HITS...SOUND OF MONEY</b> (Columbia OC 45381) CBS <b>EDDIE MONEY</b>	147	3				
125	<b>MARCH</b> (RCA 9692-1-R) RCA 8.98 <b>MICHAEL PENN</b>	141	2				
126	<b>PICKIN' ON NASHVILLE</b> (Mercury 838 744 1) POL <b>THE KENTUCKY HEADHUNTERS</b>	140	2				
127	<b>DON'T TAKE IT PERSONAL</b> (Arista AL 8493) RCA 9.98 <b>JERMAINE JACKSON</b>	127	4				
128	<b>CAPTAIN SWING</b> (PolyGram 838 878) POL <b>MICHELLE SHOCKED</b>	128	8				
129	<b>EYES ON THIS</b> (First Priority/Atlantic 91304) WEA 8.98 <b>MC LYTE</b>	130	12				
130	<b>WRECKS-N-EFFECT</b> (Motown 6281) MCA 8.98 <b>WRECKS-N-EFFECT</b>	134	2				
131	<b>JIVE BUNNY THE ALBUM</b> (Atlantic 91322) WEA 8.98 <b>JIVE BUNNY &amp; THE MIXMASTERS</b>	DEBUT					
132	<b>LET LOVE RULE</b> (Virgin 91290) WEA 9.98 <b>LENNY KRAVITZ</b>	145	4				
133	<b>SHOCKER</b> (SBK 93233) CAP 9.98 <b>SOUNDTRACK</b>	119	4				
134	<b>ROCK ISLAND</b> (Chrysalis F121708) CBS 8.98 <b>JETHRO TULL</b>	113	14				
135	<b>THE MIND IS A TERRIBLE THING TO TASTE</b> (Sire/Warner Bros. 26004) WEA 8.98 <b>MINISTRY</b>	142	5				
136	<b>SHOTGUN MESSIAH</b> (Relativity/Important 1012) JIND 8.98 <b>SHOTGUN MESSIAH</b>	133	10				
137	<b>THE MAN IS BACK</b> (A&M 5256) RCA 8.98 <b>BARRY WHITE</b>	DEBUT					
138	<b>NOTHING MATTERS WITHOUT LOVE</b> (Vendetta/A&M SP 5280) RCA 8.98 <b>SEDUCTION</b>	155	9				
139	<b>AVALON SUNSET</b> (Mercury 839262) POL <b>VAN MORRISON</b>	137	28				
140	<b>BEST SHOTS</b> (Chrysalis 21715) CBS <b>PAT BENATAR</b>	151	2				
141	<b>PHANTOM OF THE OPERA</b> (Polydor 831 273-1) POL <b>ORIGINAL LONDON CAST</b>	154	22				
142	<b>WHAT YOU DON'T KNOW</b> (Arista) RCA 8.98 <b>EXPOSE</b>	124	27				
143	<b>THE REAL THING</b> (Mercury 838 366) POL <b>ANGELA WINBUSH</b>	131	8				
144	<b>LAST OF THE RUNAWAYS</b> (A&M SP 5272) RCA 8.98 <b>GIANT</b>	138	11				
145	<b>ZIG ZAG</b> (Columbia OC 45058) 8.98 <b>HOOTERS</b>	DEBUT					
146	<b>LET'S GET IT STARTED</b> (G) (Capitol C1-90924) CAP 8.98 <b>M.C. HAMMER</b>	132	62				
147	<b>DICE</b> (Def American/Geffen 24214) WEA 9.98 <b>ANDREW DICE CLAY</b>	144	35				
148	<b>AFTER 7</b> (Virgin 91061) WEA 8.98 <b>AFTER 7</b>	148	6				
149	<b>KEVIN PAIGE</b> (Chrysalis 21683) CBS <b>KEVIN PAIGE</b>	152	11				
150	<b>SINGLES COLLECTION: THE LONDON YEARS</b> (Abkco Records 1218) POL <b>THE ROLLING STONES</b>	153	18				
151	<b>THE MOODY BLUES GREATEST HITS</b> (Threshold 840 659 1) POL <b>THE MOODY BLUES</b>	DEBUT					
152	<b>STILL CRUSIN'</b> (Capitol 92639) CAP 8.98 <b>THE BEACH BOYS</b>	139	17				
153	<b>GORKY PARK</b> (Mercury 838628) POL <b>GORKY PARK</b>	159	17				
154	<b>BIG ONES</b> (Columbia 45411) CBS <b>LOVERBOY</b>	165	3				
155	<b>DANGEROUS TOYS</b> (Columbia FC 45931) CBS <b>DANGEROUS TOYS</b>	135	24				
156	<b>CHANGE</b> (I.R.S. 82018) MCA 8.98 <b>THE ALARM</b>	157	13				
157	<b>BIG GAME</b> (Atlantic 81969) WEA 8.98 <b>WHITE LION</b>	123	26				
158	<b>COCKED &amp; LOADED</b> (Vertigo 838 592) POL <b>L.A. GUNS</b>	143	17				
159	<b>SMOKING IN THE FIELDS</b> (RCA 9860-1-R) RCA 9.98 <b>THE DEL FUEGOS</b>	DEBUT					
160	<b>XYZ</b> (Enigma 73525) CAP 9.98 <b>XYZ</b>	169	2				
161	<b>PSYCHO CAFE</b> (Mechanic/MCA 6300) MCA 8.98 <b>BANG TANGO</b>	160	22				
162	<b>STRANGE ANGELS</b> (Warner Bros. 25900) WEA 8.98 <b>LAURIE ANDERSON</b>	121	8				
163	<b>IT TAKES TWO</b> (G) (Profile PRO-1267) JIND 8.98 <b>ROB BASE &amp; D.J. E-Z ROCK</b>	150	66				
164	<b>WARM AND TENDER</b> (Geffen GHS 24267) WEA 9.98 <b>OLIVIA NEWTON JOHN</b>	DEBUT					
165	<b>EAZY-DUZ-IT</b> (G) (Priority/Ruthless 57100) JIND 8.98 <b>EAZY-E</b>	149	59				
166	<b>ELECTRIC YOUTH</b> (P/2) (Atlantic 81932) WEA 9.98 <b>DEBBIE GIBSON</b>	167	47				

167	<b>...AND JUSTICE FOR ALL</b> (P) (Elektra 60812) WEA 9.98 <b>METALLICA</b>	168	67		
168	<b>RICH AND POOR</b> (Warner Bros. 26002) WEA 9.98 <b>RANDY CRAWFORD</b>	DEBUT			
169	<b>LIFE IS...TOO SHORT</b> (RCA 1149-1-J) RCA 8.98 <b>TOO SHORT</b>	166	46		
170	<b>TROUBLE WALKIN'</b> (MegaForce/Atlantic 82942) WEA 8.98 <b>ACE FREHLEY</b>	158	8		
171	<b>SEE THE LIGHT</b> (Arista AL 8553) 8.98 <b>THE JEFF HEALEY BAND</b>	136	26		
172	<b>UK JIVE</b> (MCA 6337) MCA 8.98 <b>THE KINKS</b>	146	5		
173	<b>WAKE ME WHEN IT'S OVER</b> (Elektra 60883) WEA 8.98 <b>FASTER PUSSYCAT</b>	163	15		
174	<b>BABYLON A.D.</b> (Arista AL 8580) RCA 9.98 <b>BABYLON A.D.</b>	DEBUT			
175	<b>HYSTERIA</b> (P/9) (Mercury 830 675-1) POL 9.98 <b>DEF LEPPARD</b>	181	123		
176	<b>LARGER THAN LIFE</b> (MCA 6276) MCA 8.98 <b>JODY WATLEY</b>	156	38		
177	<b>Y U I ORTA</b> (Mercury 838 9731) POL <b>IAN HUNTER/MICK RONSON</b>	171	4		
178	<b>SURPRISE ATTACK</b> (A&M SP 5261) RCA 8.98 <b>TORA TORA</b>	179	23		
179	<b>SOUND + VISION</b> (Rykco 122) JIND 65.98 <b>DAVID BOWIE (Box Set)</b>	162	12		
180	<b>BRASIL CLASSICS II/O SAMBA</b> (Luaka Bop/Sire/Warner Bros. 26019) WEA 8.98 <b>VARIOUS ARTISTS (Compiled by David Byrne)</b>	170	7		
181	<b>RAGING SLAB</b> (RCA 9680) RCA 8.98 <b>RAGING SLAB</b>	173	8		
182	<b>BE YOURSELF</b> (MCA 6292) MCA 8.98 <b>PATTI LABELLE</b>	172	25		
183	<b>SPEND THE NIGHT</b> (Warner Bros. 25940) WEA 8.98 <b>THE ISLEY BROTHERS (Featuring Ronald Isley)</b>	164	19		
184	<b>AUTOMATIC</b> (Warner Bros. 26015) WEA 8.98 <b>THE JESUS &amp; MARY CHAIN</b>	174	6		
185	<b>RESULTS</b> (Epic OE 45098) CBS 8.98 <b>LIZA MINNELLI</b>	176	6		
186	<b>DANGER DANGER</b> (Imagine/E.P.A. FZ 44342) CBS <b>DANGER DANGER</b>	180	18		
187	<b>INDIGO GIRLS</b> (Epic 45044) CBS <b>INDIGO GIRLS</b>	184	39		
188	<b>KEY LIME PIE</b> (Virgin 91289) WEA 8.98 <b>CAMPER VAN BEETHOVEN</b>	183	14		
189	<b>RAW LIKE SUSHI</b> (Virgin 91252) WEA 8.98 <b>NENEH CHERRY</b>	197	29		
190	<b>BOOK OF DAYS</b> (Columbia 45412) CBS <b>PSYCHADELLIC FURS</b>	175	7		
191	<b>TRIAL BY FIRE: LIVE IN LENINGRAD</b> (PolyGram 839726) <b>YNGWIE MALMSTEEN</b>	191	9		
192	<b>JUST LOOKIN' FOR A HIT</b> (Reprise 25989) WEA 8.98 <b>DWIGHT YOAKUM</b>	177	11		
193	<b>MEGATOP PHOENIX</b> (Columbia 45212) CBS <b>BIG AUDIO DYNAMITE</b>	178	15		
194	<b>LOVE AMONG THE CANNIBALS</b> (RCA 9693) RCA 8.98 <b>STARSHIP</b>	182	20		
195	<b>DIAMONDS IN THE ROUGH</b> (Tabu/Epic 44147) CBS <b>S.O.S.</b>	185	10		
196	<b>BLIND MAN'S ZOO</b> (Elektra 60815) WEA 9.98 <b>10,000 MANIACS</b>	186	31		
197	<b>THE BEST OF DARK HORSE</b> (Dark Horse/Warner Bros. 25786) WEA 8.98 <b>GEORGE HARRISON</b>	187	8		
198	<b>SONIC TEMPLE</b> (Beggars Banquet/Sire/Reprise 25871) WEA 9.98 <b>THE CULT</b>	188	36		
199	<b>ONE BRIGHT DAY</b> (Virgin 91256) WEA 8.98 <b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b>	189	21		
200	<b>STORMS</b> (MCA 6319) MCA 8.98 <b>NANCI GRIFFITH</b>	190	18		

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 196	Cocker, Joe / 74	Hunter/Ronson / 177	Ministry / 135	Starship / 194
2 Live Crew / 24	Collins, Phil / 4	Ice - T / 69	Minnelli, Liza / 185	Stewart, Rod (Box) / 79
Abdul, Paula / 5	Cooper, Alice / 29	Indigo Girls / 187	Money, Eddie / 124	Streisand, Barbara / 49
Aerosmith / 11	Crawford, Randy / 168	Isley Bros. / 183	Moody Blues / 151	Sybil / 88
After 7 / 148	Cult / 198	Jackson, Janet / 3	Morrison, Van / 139	Taylor Dayne / 51
Alarm / 156	Cure / 68	Jackson, Jermaine / 127	Motley Crue / 20	Tears For Fears / 28
Anderson, Lorie / 162	Daniels, Charlie / 105	Jesus & Mary Chain / 184	New Kids (1st L.P.) / 37	Techneronics / 98
B 52's / 6	Danger Danger / 186	Dangerous Toys / 155	New Kids (Hangin') / 8	Tesla / 55
Babyface / 26	D'Arby, Terrence Trent / 75	Jethro Tull / 134	New Kids (Christmas) / 9	Third Base / 58
Babylon A.D. / 174	Del Fuegos / 159	Jive Bunny & The Mix-masters / 131	N.W.A. / 114	Tora Tora / 178
Bad English / 30	Def Leppard / 175	Joel, Billy / 2	Ocean, Billy / 118	Travis, Randy / 66
Bang Tango / 161	D.J. Jazzy Jeff / 53	John, Olivia Newton / 164	Orbison, Roy / 117	Travis, Randy (X-Mas) / 103
Base, Rob / 163	Dino / 97	D.O.C. / 90	Palmer, Robert / 107	Troop / 92
Beach Boys / 152	D.O.C. / 90	Duran Duran / 64	Paige, Kevin / 149	Turner, Tina / 63
Beck, Jeff / 80	Dylan, Bob / 85	Eazy-E / 165	Penn, Michael / 125	Vandross, Luther / 23
Belle Regina / 84	Eazy-E / 165	Erasure / 87	Petty, Tom / 14	Very Special X - Mas / 81
Benetar, Pat / 140	Estefan, Gloria / 46	Ethertidge, Melissa / 44	Phantom Of Op'ra / 141	Warrant / 62
Big Daddy Kane / 112	Eurythmics / 34	Kix / 42	Poco / 61	Watley, Jody / 176
Big Audio Dynamite / 193	Exposé / 142	Kraftwerk / 132	Psychedelic Furs / 190	Watley, Jody (Dance) / 73
Biz Markie / 115	Faster Pussycat / 173	L.A. Guns / 158	Raging Slab / 181	White, Barry / 137
Black, Clint / 120	Fine Young Cannibals / 143	Lang K.D. / 123	Raitt, Bonnie / 89	White Lion / 157
Blue Magic / 170	Frehley, Ace / 170	Living Colour / 110	Red Hot Chilipeppers / 41	Whitesnake / 16
Bonham / 35	Full Force / 188	Loverboy / 154	Rogers, Kenny / 119	Winbush, Angela / 143
Bolton, Michael / 32	Giant / 144	M.C. Hammer / 146	Rolling Stones (L.P.) / 7	Winston, George / 113
Bon Jovi / 93	Gibson, Debbie / 166	Madonna / 72	Rolling Stones (Box) / 150	Wrecks N Effect / 130
Bowie, David (Box) / 179	Gorky Park / 153	Maze / 70	Rondstadt, Linda / 10	XYZ / 160
Brown, Bobby / 65	Gramm, Lou / 121	Manheim Steamroller (Fresh) / 48	Roxette / 57	Yoakum, Dwight / 192
Brown, Bobby (Dance) / 17	Greatful Dead / 56	Guns N' Roses / 116	Rush / 18	Young M.C. / 15
Bush, Kate / 39	Griffith, Nanci / 200	Happy Anniversary / 67	Satiriani, Joe / 22	Young, Neil / 33
Byrne, David / 91	Guns N' Roses / 116	Harrison, George / 197	Scorpions / 45	Soundtracks: /
Camper Van Beethoven / 188	Gypsy Kings / 100	Healey, Jeff / 171	Seduction / 138	Batman (Prince) / 82
Carlisle, Belinda / 54	Happy Anniversary / 67	Heavy D & The Boyz / 59	Shocked, Michele / 128	Beaches / 111
Chapman, Tracy / 21	Harris, George / 197	Henley, Don / 38	Shotgun Messiah / 136	Little Mermaid / 101
Cher / 27	Heavenly Bodies / 116	Hooker, John Lee / 106	Sir Mix A Lot (Seminar) / 60	Fabulous Baker Boys / 76
Cherry, Nina / 189	Chicago / 86	Hoopers / 145	Skid Row / 31	Shocker / 133
Chicago / 86	Clapton, Eric / 13	Illinois / 102	Smythers / 104	When Harry Met Sally / 108
Chunky - A / 78	Clay, Andrew Dice / 147	Mills, Stephanie / 102	Soul 2 Soul / 19	Milli Vanilli / 2
Clapton, Eric / 13	Clay, Andrew Dice / 147	Milli Vanilli / 2	S.O.S. Band / 195	Stairway To Heaven/Highway To Hell / 96

# TOP 100 SINGLES

The grey shading represents a bullet indicating strong upward movement.

December 30, 1989



#1 Single: Phil Collins



#1 Debut: Milli Vanilli #64



To Watch: Paula Abdul #51

		Total Weeks ▼	Last Week ▼
1	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	1 9
2	DON'T KNOW MUCH (Elektra 7-69261)	Linda Rondstadt with Aaron Neville	2 14
3	RHYTHM NATION (A&M 1455)	Janet Jackson	4 8
4	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	7 11
5	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	5 11
6	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	8 10
7	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	11 7
8	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	13 10
9	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	9 13
10	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	15 10
11	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	3 12
12	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	6 13
13	LOVE SONG (Geffen 7-22858)	Tesla	16 11
14	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	10 15
15	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	18 9
16	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	22 6
17	ANGELIA (EMI B-50218)	Richard Marx	12 13
18	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	20 9
19	FREE FALLIN' (MCA AC-53728)	Tom Petty	23 9
20	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	25 9
21	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	26 7
22	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	14 13
23	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	29 7
24	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	17 14
25	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	33 6
26	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	34 7
27	LOVE SHACK (Reprise 7-22817)	B-52's	19 19
28	TENDER LOVER (Solar 4-74003)	Babyface	37 6
29	POISON (Epic 34-68958)	Alice Cooper	21 17
30	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	35 5
31	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	38 6
32	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	24 12
33	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	27 11
34	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	26 12
35	DANGEROUS (Polygram 876 146-7)	Dangerous	41 3
36	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	30 15
37	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	44 5
38	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	31 9
39	TELL ME WHY (Arista)	Expose	48 4
40	STEAMY WINDOWS (Capitol 44473)	Tina Turner	49 5
41	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	32 19
42	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	36 14
43	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	51 4
44	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	46 6
45	LISTEN TO YOUR HEART (EMI 50223)	Roxette	40 19
46	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC	55 5
47	THE POWER OF LOVE (PolyGram 874 4710)	Tears For Fears	42 18
48	HEAVEN (Columbia 38-68985)	Motley Crue	60 5
49	OVER AND OVER (Atlantic 7-88799)	Michel'le	54 4

		Total Weeks ▼	Last Week ▼
51	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	70 2
52	COVER GIRL (Columbia 38-69088)	New Kids On The Block	43 16
53	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	45 10
54	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	39 13
55	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	47 18
56	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears	62 4
57	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton	50 8
58	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	52 15
59	PRICE OF LOVE (Epic 34-73094)	Bad English	72 2
60	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals	53 10
61	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	71 3
62	ROAM (Reprise/Warner Bros. 4/7-22667)	B 52's	88 2
63	HEALING HANDS (MCA 53692)	Elton John	56 19
64	ALL OR NOTHING (Arista)	Milli Vanilli	DEBUT
65	ELECTRIC BOOGIE (Mango 126/Island)	Marcia Griffiths	73 3
66	LULLABY (Elektra)	The Cure	57 6
67	SERIOUS KIND OF GIRL (EMI B-50229)	Christopher Max	67 4
68	HEART (Virgin 7-99153)	Neneh Cherry	75 3
69	EVERYTHING (MCA 53714)	Jody Watley	59 11
70	ROCK WIT'CHA (MCA 53652)	Bobby Brown	61 19
71	EVERYTHING YOU DO (YOU'RE SEXING ME) (Atlantic 7-88823)	Fiona (Duet with Kip Winger)	80 2
72	THE BEST (Capitol B-44442)	Tina Turner	63 18
73	MISS YOU MUCH (A&M 1445)	Janet Jackson	64 18
74	THE ANGEL SONG (Capitol 44449)	Great White	65 15
75	GOING HOME (Arista AS1-9913)	Kenny G	82 2
76	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean	66 13
77	SUNSHINE (Island/4th & Broadway 7489)	Dino	68 16
78	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)	Sa-fire	85 2
79	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	69 19
80	C'MON & GET MY LOVE (Polydor)	D-Mob	DEBUT
81	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	74 17
82	SOMETIMES SHE CRIES (Columbia)	Warrant	86 3
83	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	77 14
84	LOVE SONG (Elektra 7-69280)	The Cure	79 22
85	BLACK VELVET (Atlantic)	Atama Miles	DEBUT
86	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	81 18
87	A GIRL LIKE YOU (Enigma 44480)	The Smithereens	92 2
88	HIDE YOUR HEART (Polygram 876 146-7)	Kiss	83 4
89	ME SO HORNY (Skywalker 130)	The 2 Live Crew	84 13
90	FOOLISH HEART (Wing/Polygram 889 879-7)	Sharon Bryant	90 2
91	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics	87 14
92	TIMELESS LOVE (Polygram)	Saraya	DEBUT
93	DON'T TAKE IT PERSONAL (Arista 1-9875)	Jermaine Jackson	89 7
94	GLAMOUR BOYS (Epic 34-68548)	Living Colour	91 19
95	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	93 15
96	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	94 25
97	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister	95 15
98	HEAVEN (Columbia 38-68985)	Warrant	96 23
99	BACK TO THE BULLET (Polydor 889 976-4)	Saraya	97 8
100	OVER AND OVER (Atlantic 7-88799)	Pajama Party	98 5

# COUNTRY MUSIC

## 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 (photo: Rande St. Nicholas)

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 greats—songs like "Til I 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 first single from that project, "Many 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 so 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



Tanya Tucker (photo: Alan Messer)

co-produced the album with Jimmy Bowen.

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 #15 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 Toss Us 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)



Steve Wariner (photo: Peter Nash)

(from previous page)  
 it in a way. They are, by far, one of the hardest-working new artists on the country music scene today. In 1989, Shenandoah performed 310 dates, spreading their music to fans across the country. They have come a long way since their days as the house band in nightclubs in Muscle Shoals, Alabama. Once the Nashville music executives discovered these fellows' talents and they were signed with CBS Records, things started to happen quickly.

Shenandoah's debut single "They Don't Make Love Like We Used To" went to the 50s 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 lis-



Shenandoah (photo: Randee St. Nicholas)

teners, 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.

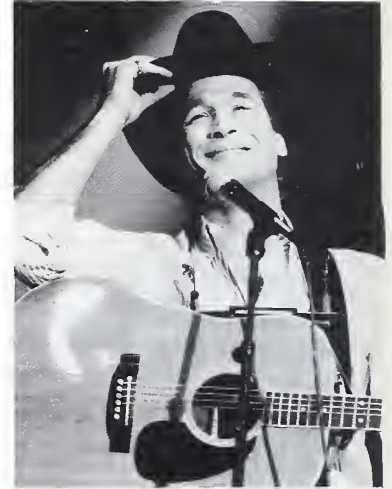
The number of country artists, both those who are newcomers and those who have been a part of the industry for a while, who this year have made

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, Daniele 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! ○



Patty Loveless



Clint Black (photo: Don Putnam)

## NEW INDIE ARTIST AND NEW INDIE FEMALE VOCALIST

### NATIONAL PROMOTION: CHUCK DIXION

THE HARP AGENCY  
 Talent Marketing



REBECCA HOLDEN



# CASH BOX CHARTS

## COUNTRY SINGLES

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

December 30, 1989



#1 Single: Lorrie Morgan



#1 Debut: Oak Ridge Boys #44

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼			
1	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	3	15	51	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	55	6
2	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	4	10	52	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	DEBUT	
3	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	1	13	53	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	39	16
4	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	7	12			Lariat	60	5
5	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	5	12	55	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	62	4
6	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	8	10	56	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	57	6
7	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	12	9	57	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	61	5
8	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	9	13	58	ROSE CAFE (New Act NA-004)	Robin Right	63	4
9	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	11	12	59	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	41	20
10	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	13	7	60	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	DEBUT	
11	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	14	9	61	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	65	5
12	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	2	15	62	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Gary Ray	69	3
13	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	24	10	63	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	42	10
14	IN MY EYES (MCA 53727)	Lionel Cartwright	17	8	64	GHOST TOWN (Columbia 3873096)	Zaca Creek	DEBUT	
15	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	20	10	65	SHE'S A LITTLE PAST FORTY (Curb CRB-10558)	Ronnie McDowell	70	3
16	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	15	11	66	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Curtis Wright	80	4
17	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	22	7	67	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	44	8
18	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	25	8	68	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	76	2
19	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	19	12	69	HE'S GOTTA HAVE ME (Atlantic 7-88791)	Girls Next Door	DEBUT	
20	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	29	5	70	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	47	13
21	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	26	5	71	THREE GOOD REASONS (Echo 115)	Meagan Day	73	3
22	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	6	14	72	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	DEBUT	
23	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	30	3	73	OLD FASHIONED MORALS (Playback P-1333-A)	Darnell Miller	75	3
24	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	33	4	74	DAY BREAK (Teleproductions Inc. T-8910)	Howie Damron	77	3
25	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	32	5	75	SEND IT TO HEAVEN (Badger BG-198AA)	Ernie Cash	83	2
26	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	10	15	76	GOOD AS GONE (Universal UVL-66032)	Joe Barnhill	DEBUT	
27	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbit	37	3	77	LONG TIME LOVIN' YOU (Soundwaves SW-4833-NSD)	Larry Dalton Band	79	3
28	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-EI Sonnier	28	8	78	HONEY DO WEEKEND (Blue Ridge 001)	Randy Rhodes	85	2
29	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	16	16	79	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	87	2
30	YELLOW ROSES (Columbia 3869040)	Dolly Parton	18	17	80	LOVE IS A HARD ROAD (MCA 53756)	Irene Kelly	82	3
31	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	48	2	81	YOU MADE IT EASY (Teleproductions T-8911)	Hermalee	81	3
32	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	21	10	82	BABY'S GONE AGAIN (NSD NSD-264)	John Penney	89	2
33	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	34	7	83	WELCOME TO MY ARMS (Gallery II G-2038-A)	Mark Brainard	90	2
34	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	36	6	84	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	DEBUT	
35	TELL ME WHY (CRB-10568)	Jann Browne	40	5	85	BLACK AND WHITE (Columbia 38-73054)	Rosanne Cash	52	6
36	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	23	9	86	HURT ME ONE MORE TIME (Master Sound 72252-2)	Paula-n-Pyle	DEBUT	
37	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	51	4	87	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	56	12
38	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky Headhunters	27	11	88	LATELY I'VE HAD YOU ON MY MIND (Thunder Ridge TR-1089)	Lori Lee	DEBUT	
39	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	43	5	89	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	58	19
40	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	50	2	90	LOOK WHO'S HOLDING YOU NOW (Player PI141-A)	Ace Hacker	DEBUT	
41	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	31	13	91	THAT'S WHAT MAKES THE GOOD TIMES ROLL (Tra-Star TS-1235)	Eddie Lee Carr	64	6
42	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	54	3	92	I DON'T WANT TO SEE YOU CRY (LRJ LRJ-3019)	Jerry Jaramillo	DEBUT	
43	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	46	5	93	RADIO LOVER (Epic 34-73070)	George Jones	66	7
44	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	DEBUT		94	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	67	16
45	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	45	7	95	WHERE DID THE MOON GO WRONG (Mercury 876-228-7)	Daniele Alexander	68	6
46	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	35	18	96	STONES (NSD NSD-263)	John Murray	71	4
47	SHOULDA, COULDA, WOULDVA LOVED YOU (Epic 34-73063)	Les Taylor	49	3	97	WISHING WELL BLUES (Round Robin RR-1883)	Blaine Dakota	72	4
48	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	38	18	98	ONE WAY TICKET (Caprice CIR-2358-A)	Joey Welz	74	5
49	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	53	6	99	I'VE NEVER HAD IT BAD (Ridgewood R-3007)	Terry Smith	78	4
50	HE'S ALIVE (Columbia 3873200)	Dolly Parton	59	2	100	NEVER ALONE (MCA 53117)	Vince Gill	84	14

# A · W · A · R · D · S ·

## TOP 50 COUNTRY ALBUMS



Lyle Lovett

### 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 — Honky Tonk Angel — MCA
12. Dwight Yoakam — Buenas Noches From A Lonely Room — Reprise/Warner Bros.
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
19. K.D. Lang — Absolute Torch And Twang — Warner Bros.
20. Willie Nelson — A Horse Called Music — Columbia
21. Tanya Tucker — Strong Enough To Bend — Capitol
22. Steve Earl — Copperhead Road — Universal/MCA
23. Keith Whitley — Don't Close Your Eyes — RCA
24. Rosanne Cash — Hits 1979-1989 — Columbia

25. Lyle Lovett — Lyle Lovett And His Large Band — MCA
26. Highway 101 — 101 2 — Warner Bros.
27. Willie Nelson — What A Wonderful World — Columbia
28. Billy Joe Royal — Tell It Like It Is — Atlantic
29. Emmylou Harris — Blue Bird — Reprise
30. Dan Seals — Rage On — Capitol
31. Hank Williams Jr. — Wild Streak — Warner Bros./Curb
32. George Strait — If You Ain't Lovin' — MCA
33. Restless Heart — Big Dreams In A Small Town — RCA
34. George Jones — One Woman Man — Epic
35. Kathy Mattea — Willow In The Wind — Mercury/PolyGram
36. Ricky Skaggs — Kentucky Thunder — Epic
37. Kenny Rogers — Something Inside So Strong — Reprise
38. Reba McEntire — Reba Live — MCA
39. Oak Ridge Boys — Monogahela — MCA
40. Rosanne Cash — King's Record Shop — CVolumbia
41. Randy Travis — No Holdin' Back — Warner Bros.
42. Vern Gosdin — Chised In Stone — Columbia
43. Charlie Daniels Band — Homesick Heros — Epic
44. Roy Orbison — Mystery Girl — Virgin
45. Vern Gosdin — Alone — Columbia
46. Tanya Tucker — Tanya Tucker's Greatest Hits — Capitol
47. Randy Travis — Always And Forever — Warner Bros.
48. Oak Ridge Boys — Greatest Hits Volume III — MCA
49. Garth Brooks — Garth Brooks — Capitol
50. Kathy Mattea — Untasted Honey — Mercury/PolyGram

# A · W · A · R · D · S ·

## COUNTRY ALBUMS



Alabama

### VOCAL GROUP:

1. Alabama — RCA
2. Shenandoah — Columbia
3. Restless Heart — RCA
4. Highway 101 — Warner Bros.
5. Oak Ridge Boys — MCA

### VOCAL DUETS:

1. Bellamy Brothers — MCA
2. The Judds — RCA
3. Foster & Lloyd — RCA
4. Sweethearts Of The Rodeo — Columbia
5. Baillie & The Boys — RCA

### NEW ARTISTS:

1. Clint Black — RCA
2. Skip Ewing — MCA
3. Cee Cee Chapman — Curb
4. Garth Brooks — MCA
5. Lionel Cartwright — MCA



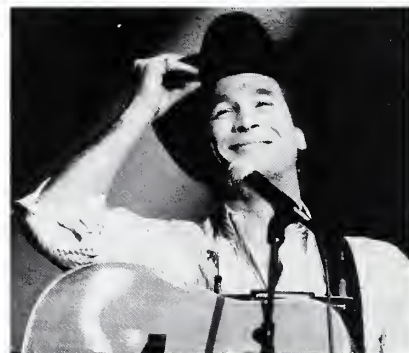
Bellamy Brothers

### ALBUM LABELS:

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

### ALBUM OF THE YEAR:

Rodney Crowell — Diamonds And Dirt — Columbia



Clint Black

### 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 & Louder — RCA



Keith Whitley

# A · W · A · R · D · S ·

## COUNTRY SINGLES



George Strait

### TOP 50 SINGLES:

1. I'm No Stranger To The Rain — Keith Whitley — RCA
2. High Cotton — Alabama — 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
13. Streets Of Bakersfield — Dwight Yoakam — Warner Bros.
14. Come From The Heart — Kathy Mattea — Mercury/PolyGram
15. Where Did I Go Wrong — Steve Wariner — MCA
16. Beyond Those 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
22. The Gospel According To Luke — Skip Ewing — MCA
23. Highway Robbery — Tanya Tucker — Capitol
24. Tell It Like It Is — Billy Joe Royal — Atlantic
25. She Don'ty 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
37. Honky Tonk Heart — Highway 101 — Warner Bros.
38. I'm Still Crazy — Vern Gosdin — Columbia
39. Are You Ever Gonna Love Me — Holly Dunn — Warner Bros.
40. Anyway The Wind Blows — Southern Pacific — Warner Bros.
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 — Roseanne Cash — Columbia
50. Love Me Like You Used To — Tanya Tucker — Capitol



Rodney Crowell

# A · W · A · R · D · S ·

## COUNTRY INDIES



Clint Black

### MALE VOCALIST:

1. Rodney Crowell — Columbia
2. George Strait — MCA
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
4. Highway 101 — Warner Bros.
5. Nitty Gritty Dirt Band — MCA
6. Oak Ridge Boys — MCA
7. Sawyer Brown — Capitol

### VOCAL DUET:

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 Kat Kountry
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. Razy Bailey — SOA
3. Chris LeDoux — American Cowboy

#### FEMALE VOCALIST:

1. Patsy Cole — Tra-Star
2. Marey Carr — O.L.
3. Rebecca Holden — Tra-Star

#### VOCAL DUETS:

1. Louvin & Acuff — Hal Kat Kountry
2. Chris & Lenny — Happy Man
3. Harrell & Scott — Associated Artists

#### VOCAL GROUPS:

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

#### INDIE SINGLE OF THE YEAR:

But You Will — Razy Bailey — SOA



Daniele Alexander

3. Columbia
4. MCA
5. Mercury/PolyGram

#### NEW FEMALE VOCALIST:

Cee Cee Chapman — Curb

#### MALE BREAKOUT:

Lionel Cartwright — MCA

#### FEMALE BREAKOUT:

Daniele Alexander — Mercury/PolyGram

#### NEW VOCAL GROUP:

Shenandoah — Columbia

# Cash Box's Top Ten Country Records, 1989

**Kay Knight,**  
Editor/Country Division

1. Rodney Crowell: *Diamonds and Dirt*; Columbia
2. Bonnie Raitt: *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 Tuang*; 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

# 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.



**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**



# COUNTRY MUSIC

## COUNTRY ALBUMS

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	REBA LIVE (MCA 02-8034)	Reba McEntire	2	12
2	AN OLD TIME CHRISTMAS (Warner Bros. 25972)	Randy Travis	9	4
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	4	17
4	BEYOND THE BLUE NEON (MCA 42266)	George Strait	5	43
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	6	27
6	SOUTHERN STAR (RCA 8587-1)	Alabama	15	43
7	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	8	20
8	KILLIN' TIME (RCA 8781-7)	Clint Black	3	32
9	ALONE (Columbia FC65104)	Vern Gosdin	10	19
10	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	12	10
11	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	1	10
12	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	11	5
13	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	7	17
14	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	13	41
15	RICKY VAN SHELTON SINGS CHRISTMAS (Columbia 45269)	Ricky Van Shelton	16	4
16	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	17	5
17	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	14	64
18	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	19	21
19	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	18	32
20	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	21	5
21	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	20	43
22	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	23	30
23	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	22	35
24	CHRISTMAS IN AMERICA (Reprise 1-25973)	Kenny Rogers	25	4
25	MERRY CHRISTMAS STRAIT TO YOU (MCA 5800)	George Strait	27	4
26	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	26	33
27	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	24	61
28	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	29	3
29	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Head Hunters	28	5
30	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	30	28
31	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	31	11
32	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	32	21
33	STATE OF THE HEART (Columbia 44228)	Mary Chapin Carpenter	34	3
34	FIRST MOVE (Mercury/PolyGram 838352)	Daniele Alexander	35	2
35	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	33	66
36	SUNRISE (Epic FET-44260)	Shelby Lynne	37	2
37	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	36	86
38	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	38	73
39	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	39	31
40	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	40	78

# THANKS - YOU FOR A GREAT '89

# WE'RE READY FOR A FANTASTIC

# 1 9 9 0

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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

**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.

# 1989 CASH BOX HOT PICKS THAT PEAKED



Dwight Yoakam

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"



Rosanne Cash



GARY RAY

***"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!*

National Promotion

Chuck Dixon

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# 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 WARINER**: "Where Did I Go Wrong"  
 GM(MCA)  
 "I Got Dreams" GM(MCA)

8.<1/M>**RODNEY CROWELL**: "She's Crazy for Leaving"  
 GM(Columbia)  
 "After All This Time" GM(Columbia)



**Garth Brooks**

"Above and Beyond" GM(Columbia)

9.<1/M>**ALABAMA**: "If I Had You" GM(RCA)  
 "High Cotton" 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.)  
 "Promises" GM(Warner Bros.)

13.<1/M>**DAN SEALS**: "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)  
 "A Woman in Love" GM(RCA)

16.<1/M>**THE OAK RIDGE BOYS**: "Beyond Those  
 Years" GM(MCA)  
 "American Family"

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)  
 "Yellow Roses" 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)



**Holly Dunn**

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

I HOPE YOU WILL  
 LIKE MY NEW RELEASE  
 TEXAS HOE DOWN

*Summer Cassidy*



# COUNTRY MUSIC



**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 star/singer/songwriter/businessman Autry was cited for his special contribution to the popularization of country music across the United States and beyond through his performances on records, in motion pictures and on television. (photo: Don Putnam)



## "VETTZ"

THANKS FOR THE SUCESS ON  
"GOD BLESS AMERICA TONIGHT"  
LOOK FOR "AMERICA HEROS"  
AROUND 1/15/90

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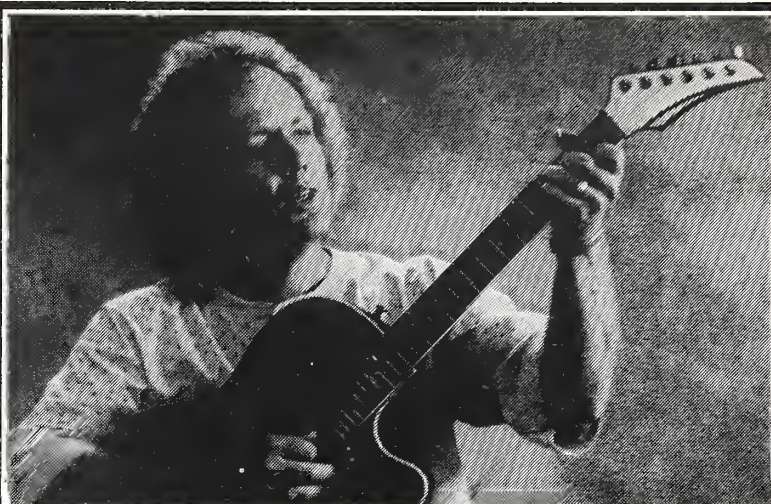
# CHUCK DIXON PROMOTIONS

CONGRATULATES  
THE NOMINEES  
AND WINNERS  
OF THE 1989  
CASH BOX  
AWARDS

CHUCK DIXON PROMOTIONS  
345 HICKORY DRIVE  
OLD HICKORY, TN 37138  
(615) 754-7492

# COUNTRY MUSIC

**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)



WRITER/SINGER

## JOHN PENNEY

Strikes Again With

### "Baby's Gone Again"

ON NSD RECORDS & TAPES

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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)



**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.



ANNOUNCING:

**PAULA**

**ANDREA**

(Paula N. Pyle)

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

For bookings and info.,

Contact:

SANDRA CLOEY

P.O. BOX 6045

GREENVILLE, NC 27835

(919) 830-9152

## COUNTRY INDIE SINGLES

1	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	2	6
2	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	3	6
3	I REFALL IN LOVE (SOA SOA-011)	Lariat	5	5
4	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	7	4
5	BIG GIRLS DON'T CRY (Tra-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 OLR-45-134A)	Touch of Country	9	5
8	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Gary Ray	10	3
9	MORNING TRAIN (Tra-Star TS 1236)	Patsy Cole	13	2
10	SEND IT TO HEAVEN (Badger BG-198-AA)	Ernie Cash	17	2
11	HONEY DO WEEKEND (Blue Ridge LL-25984)	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 II G-203-A)	Mark Brainard	DEBUT	
15	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	DEBUT	
16	HURT ME ONE MORE TIME (Master Sound 72252-1)	Paula-r-Pyle	DEBUT	
17	LATELY I'VE HAD YOU ON MY MIND (Thunder Ridge TR-1089)	Lori Lee	DEBUT	
18	LOOK WHO'S HOLDING YOU NOW (Player PI-141-A)	Ace Hacker	DEBUT	
19	I DON'T WANT TO SEE YOU CRY (LRJ LRJ-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(Catitol)*
2. RANDY TRAVIS: "Have a Good Rest of Your Life" *No Holdin' Back GM(Warner Bros.)*
3. BAILLIE & THE BOYS: "Honest Love" *Turn the Tide GM(RCA)*
4. SCOTT MCQUAIG: "High Friends in Places" *Scott McQuaig GM(Universal)*
5. RODNEY 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" (Elektra)
5. CONWAY TWITTY & LORETTA LYNN: "You Know Just What I'd Do/The Sadness of It All" (MCA)
6. BRENDA LEE: "Tell Me What It's Like" (MCA)
7. THE OAK RIDGE BOYS: "Leaving Louisiana in the Broad Daylight" (MCA)
8. MOE BANDY & JOE STAMPLEY: "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 ... 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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# 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 deliverance 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



### THE GOSPEL RENAISSANCE



Gold City

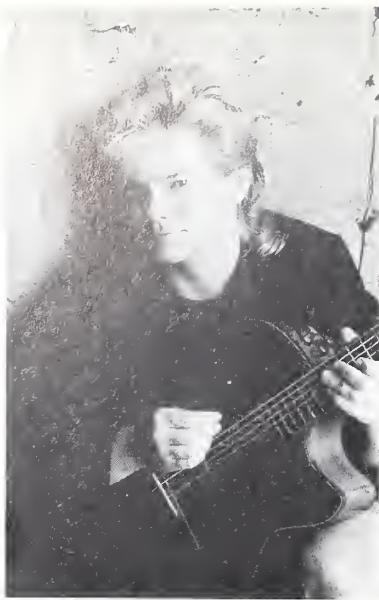
well as those who are just breaking into the business. Such interviews have resulted in industry-oriented, personal and entertaining feature stories each week. In addition, we've also included up-to-date information and photographs to reveal exactly *what's goin' on* with various record companies, artists, 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 recog-

(cont'd on next page)

# WEL MUSIC

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 as 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 as-



**Steven Curtis Chapman**

sured 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. ○



**Take 6 (photo: Empire Studio)**



**Kim Boyce**

# CASH BOX

SEPTEMBER 30, 1989 NEWSPAPER \$3.50



THE TALLENS



GOLD CITY



THE BISHOPS



J.D. SUMNER AND THE STAMPS

HEIRLOOM

# CASH BOX

talks  
directly with  
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each and  
every week.



Southern Gospel  
Duet Of The Year

Southern Gospel  
Female Vocalist Of The Year

Southern Gospel  
New Female Vocallst Of The Year

"You'll Reap What You Sow" - #1

Thanks, Kimmy and everyone at Cashbox for a "Picture Perfect" first year!

RIVERSONG



WE  
WORK  
FOR  
YOU!



**CONTEMPORARY  
CHRISTIAN  
TOP 40 SINGLES**

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	SWEET LOVE (Myrrh 7016889396)	First Call	2	9
2	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	4	9
3	FAITH (Myrrh 7016886387)	Kim Boyce	1	9
4	MISSION (Sparrow SPD-1196)	Steve Green	5	7
5	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	8	6
6	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	7	8
7	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	3	11
8	WELL DONE (Day Spring 9016396152)	Trace Ballin	9	7
9	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	11	6
10	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	14	6
11	MASTERPIECE (Word 701-9059-503)	Sandi Patti	12	4
12	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	16	7
13	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	17	6
14	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	6	13
15	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	20	5
16	BIGGER THAN LIFE (Day Spring 7014177575)	Paul Smith	10	14
17	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	19	5
18	YES YES (Reunion 7010046522)	Morgan Cryar	13	5
19	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	22	4
20	FARTHER ON (Myrrh 9016239154)	Russ Taff	15	14
21	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen	23	4
22	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	25	3
23	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	26	4
24	FEEL EVERY HEARTBEAT (Day Spring 714183575)	Holm, Sheppard & Johnson	18	8
25	FRIENDS IN HIGH POWER (Benson C02506)	Lamelle Harris	27	5
26	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	30	3
27	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris	29	4
28	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	21	8
29	JESUS IS THE LIGHT (Benson C02593)	Carman	32	3
30	IF IT WASN'T FOR GRACE (Frontline C09060)	Mark Farmer	33	3
31	I'LL MEET YOU THERE (Sparrow 176271194)	White Heart	34	2
32	WE EXALT THEE (Day Spring 7014184571)	Petra	36	2
33	READY FOR THE STORM (Reunion 7010036527)	Rich Mullins	24	16
34	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	39	2
35	NO COMPROMISE (Myrrh 7016877612)	Philip Bailey	38	2
36	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	28	11
37	I CRY (Myrrh 7016880389)	Russ Taff	DEBUT	
38	LOVE COMES DOWN (Star Song SSC-8120)	Mylon & Broken Heart	DEBUT	
39	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	31	11
40	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	DEBUT	

**SOUTHERN  
GOSPEL  
TOP 40 SINGLES**

December 30, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	2	19
2	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	1	26
3	IT'S THE KING (RiverSong C02522)	Heaven Bound	4	18
4	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	9	26
5	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	3	11
6	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	8	21
7	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	7	9
8	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	6	19
9	NEW MAN (Harvest HAR-1173)	Carrol Roberson	12	9
10	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	5	26
11	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	14	6
12	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	11	23
13	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	13	26
14	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	15	26
15	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	16	13
16	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	18	5
17	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Latter Rain	17	5
18	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	19	11
19	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	22	17
20	WHEN YOUR BACK IS AGAINST THE WALL (Sonlite SON-121)	Chosen	27	4
21	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	10	22
22	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	20	26
23	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	25	6
24	GLORY DEVINE (Morning Star MST-4104)	Perrys	36	6
25	STAND BACK (Homeland HL-8804)	Speers	21	16
26	I FORGIVE YOU (New Haven NHC-200064)	Florida Boys	33	3
27	I WON'T HAVE TO WORRY (Harvest HAR-1174)	Wilburns	29	3
28	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	23	19
29	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirss	31	4
30	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	DEBUT	
31	LOVE STILL FLOWS (Homeland NC-8913)	Priority	37	6
32	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronnie Hinson	34	4
33	WHAT A WAY TO GO (Harvest HAR-1186)	Rainhardtts	40	2
34	HE CAN (Homeland HL-1008)	Singing Americans	26	26
35	HERE I AM (Sonlite SON-1235)	Hoppers	DEBUT	
36	IT'S ALL OVER (Homeland HC-8914)	Alison Durham	38	2
37	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	DEBUT	
38	IF THESE WALLS COULD SHOUT (Homeland HL-1003)	Spirit Bound	39	5
39	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	24	26
40	I'VE NEVER BEEN DISSAPOINTED (Sonlite SON-119)	Kingdom Heirs	DEBUT	



Sunlighters are #1: Wendy Bagwell and the Sunliters were presented with a special plaque from Word Records in commemoration of their song "Walk Around Me Jesus" reaching the number one spot 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.



Enigma/Benson rock band Guardian recently solidified an endorsement contract with Vans Tennis Shoe Company, announced Vans director of artist relations, Butch Lee. Guardian is the first of a select few rock bands to sign with Vans. "We believe that Guardian will do well for us," says Lee. "They're just the band to kick off a new endeavor such as this one." Guardian will become an outlet for Vans, both on the road and through mail order. The Guardian signature tennis shoe displays the band's logo and is available in five different colors and three styles. Pictured (center) with the Vans Guardian high tops is Butch Lee, surrounded by Guardian members (l to r) Rikk Hart, David Bach, Tony Palacios, and Paul Cawley.

## Coin Biz: Sayonara '80s, Hello '90s

BY DOC ENGLISH

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 videos experienced in the '80s. In the beginning of the decade arose 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 disenchanted 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? *Zoar*, *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 particular games. In video, kits dominate the marketplace, with only a smattering of dedicated machines, and the dedicated must be *Double Dragons*, *Teenage Mutant Ninja Turtles*, *Outruns*, or *Gauntlets* 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. A 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 room and had 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 videos has slipped. Manufacturers pushed the price envelope until the seams 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, bothered and bewildered. Will some video on a white charger come save us?

**PINBALL.** The start of the decade was not auspicious for pins. Wide-bodies, double levels, conventionals, 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 reigned. Video was king, queen and the entire court. Then video nosedived and along came Williams. From the brink of doom (a summer shutdown that threatened to be permanent), Williams emerged with *Space Shuttle* to the rescue, and an incredible roll followed, highlighted by *Comet*, *High Speed* and *Pinbot*, which catapulted Williams to the top.

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—*Police Force*, *Elvira*, *Monday Night Football* and *Bone Busters*—mildly resuscitated the pinball business, but let's not break out the brass band and floats just yet. According to operators, pins must still overcome three strikes: upkeep—too many nagging service calls and defective parts; r.o.i.—the price is too high for the earning power of the game and 50 cents play is still an inchoate practice; 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 and pool tables—bread and butter equipment, or should we say, in this decade of diets, oatbran muffins and margarine. At one time, you might have added puck 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 quietly cranked out the collections. In the last half of the decade, three major developments 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—sock hops and malt shops—and made more than a ripple in the business; and lastly, currently, and most significantly, the advent of compact discs. Now, but inexorably CD jukeboxes are making inroads into the marketplace abetted by gradually vanishing vinyl. As we stumble into the '90s, the jukebox business

## SNK'S *Beast Busters*



CHICAGO—*Beast Busters* is the new three-player gun game in release from SNK Corporation of America. You'll see three Uzi machine guns sitting on top of an all-plywood gunbox as you approach the game and there's a 25" monitor to let players experience the brilliance of the game's graphics.

And here's the scenario. John, Paul and Sammy have been sent to investigate a mysterious city, only they're not quite prepared for what they find. It seems that zombies and mutants have taken over.

During the play process, seven

scenes of action allow for the build-up of a multitude of weapons, from grenades and rocket bombs to the deadly lightning bomb. Energy can be restored by shooting first aid boxes and life jackets.

The machine measures 74" high, 35" wide and 47" deep. The front gunbox can be removed to go through any door.

Further information about *Beast Busters* may be obtained through factory distributors or by contacting SNK Corporation of America at 246 Sobrante Way, Sunnyvale, CA 94086.

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 r.o.i. 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 inobtrusively since the infancy of the coin business. Some archaeologists discovered Pre-Cambrian cave drawings showing Piltدون Man playing skeeball and walking off with an armful of plush, only to be eaten by sabre tooth tigers... Skeeballs and cranes have been ancient residents on carnival midways, in amusement parks and the corner arcade. Not until the '80s, however, did redemption strike a major key. Captained by cranes, 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 show 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 cataclysmic event, heralding a new age, the overture 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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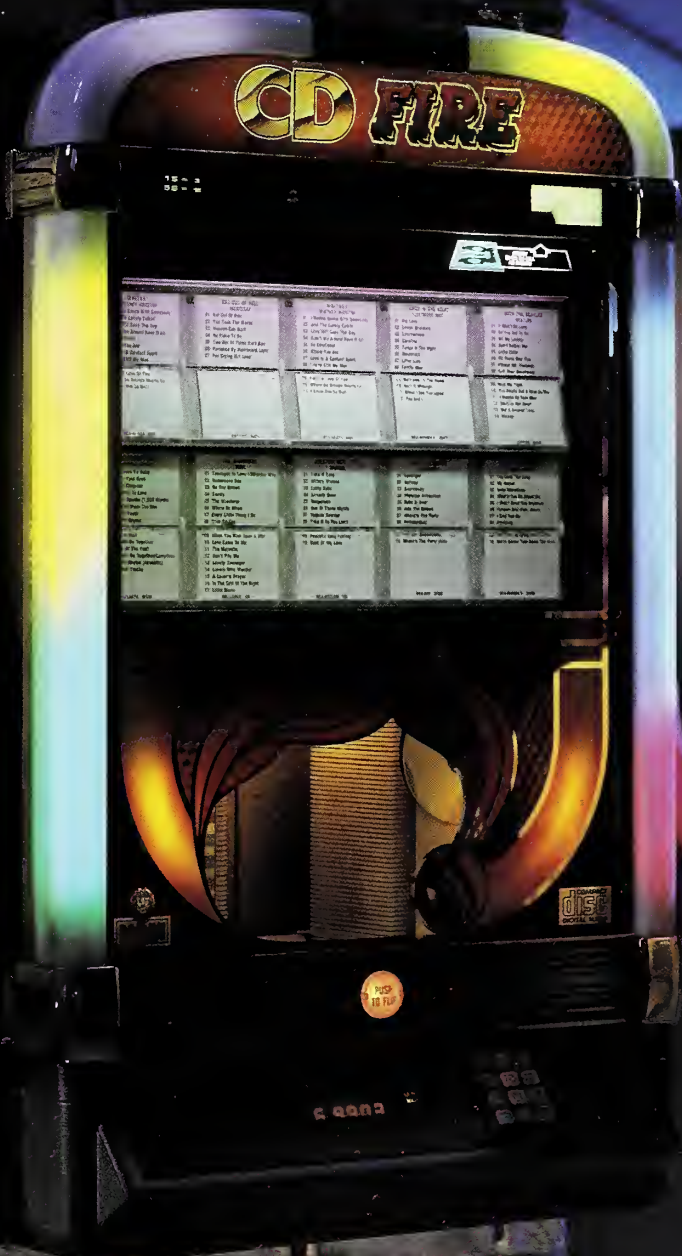
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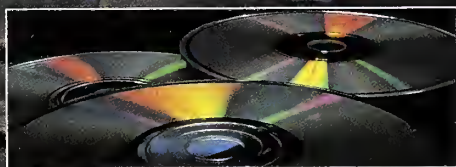
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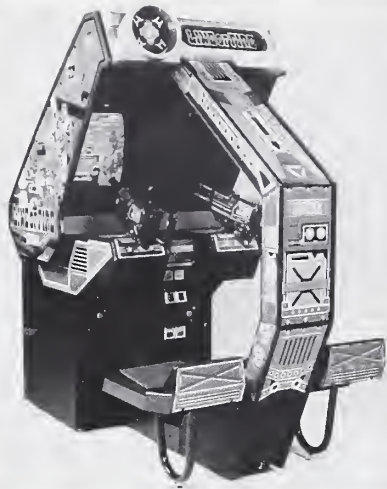
# COIN MACHINE

## Sega's Line of Fire

CHICAGO—Line of Fire, the new machine-gun game from Sega, moves players through action-packed scenes by way of a scrolling, three-dimensional effect. So, picture yourself, and a combat partner, in a two-seater vehicle rapidly firing your battling gun at all enemies that get in your way.

The story line involves two agents that sneak into a guerilla base and steal the enemy's latest and most powerful machine gun. While attempting to escape, the agents are confronted by a barrage of enemy weapons ranging from hand grenades to rockets and missiles.

The play format of this one or two-player interactive gun game takes players through jungles, rivers, canyons and deserts by way of a jeep, speed boat, airplane and helicopter. Throughout the eight adventurous stages, players are equipped with a machine gun with a grenade launch-



SEGA'S LINE OF FIRE

er button. Players have unlimited machine gun fire and can accumulate up to ten grenades by shooting at the Bomb Crates on the screen; and can also increase their life by shooting at the First Aid packages on the screen.

Game features include buy-in as well as the continuous play option.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

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1989 IN REVIEW  
BY CAMILLE COMPASIO

A synopsis of happenings in the coin-op industry as reported in *Cash Box* over the past 12 months:

**JANUARY:** Taito America introduces *Superman* video at distribs meeting in Chicago... Williams releases its new *Jokerz* pingame... Coinbiz 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" jukebox promotion to run throughout 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 *Ikari III*, *The Rescue* video during its recent distribs meeting in Chicago... Bally Midway's *Truxton* 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 Lelands' *Super Off Road* driving game and Taito's *Operation Thunderbolt* gun game... *The Final Round* is the new horizontal kit 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... AMOA 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 ops receive a \$100 bonus with every *Narc* purchase, redeemable for credit towards future purchases of Williams equipment... Chicago ops are hit not only with a raise in their license fees 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, IL... The recent ACME '89 convention in Reno saw an increased number of exhibits, a slight increase in attendance, and drew mixed reviews... Rowe appoints **Robert W. Harris** as midwest regional sales manager... *Atlantis* is the latest pingame from Bally. Other recently debuted pins include *Time Machine* from Data East, *Hot Shots* from Premier and *Jokerz* from Williams.

**APRIL:** Mondial in Springfield, NJ 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 it... **Belam Southeast**, recently purchased by **Brady Dist.** of Charlotte, NC, was re-named Brady Dist. Co., with offices in Miami and Orlando, and **Bob Haim** heading up the Florida operation... Atlas Dist. prexy **Jerry Marcus** and his wife, **Denice**, welcomed their first grandchild and her name is **Amanda Lippman**... **A&M Records'** recent reduction in the price of 45s (with no returns) draws mixed reaction from one-stops, who seem to favor the lower price but are having difficulty with the no-returns policy... Atari Games and its Tengen subsid are granted a preliminary injunction against Nintendo, which prohibits the latter from suing retailers who carry Tengen products for infringement of Nintendo's patent... Data East names **Lou Rudolph** as international sales manager... Among new products hitting the market are NSM/Loewen's *Fire CD* wall-mounted dedicated CD juke; Williams' *Earthshaker* pingame; Rowe's *Laser WallStar* dedicated wall-mounted model; Valley's *Leopard* coin-op pool table; Taito America's *U.S. Classic* video golf game; Sega's *Turbo Out Run* driving game; Data East's *Hippodrome* horizontal kit and Sega's *Gain Ground* system 24 video game.

**MAY:** This year's MOMA (Minnesota Operators of Music & Amusements) annual convention marked the state group's 20th anniversary and also observed the jukebox centennial, which will be officially celebrated in November... Williams announced the appointment of **Linda Schooley** as manager of customer service-part sales; and **Tom Cahill**, a veteran of the firm, as technical field support manager for both Williams and Bally/Midway... At Taito America, **Natalie Kulig** was promoted to marketing manager; and **Jim Chapman** to sales manager... **David Rubinstein** has been named national sales manager at Merit Industries... **Exidy** relocated its manufacturing, service and parts departments into new facilities in Redding, California... **R. Gregg Elliott** was hired by the Valley National 8-Ball League Assn. to serve as its executive director... The May 20, 1989 edition of *Cash Box* saluted the jukebox on the occasion of its 100th anniversary... A record number of 185 exhibitors and a total attendance of 3,413 combined to make this year's NAMA Western Convention a record event... **Robert Hayskar** has been appointed director of engineering at Taito America... Among new products hitting the market are Atari's *Vindicators II* kit; Konami's *Bottom of the Ninth* and *M.I.A.* conversion kits; Taito America's *Nastar Warrior* kit; and Bally Midway's *Arch Rivals* video game.

**JUNE:** Bally Mfg. Corp. entered into a definitive agreement to sell a minority interest in its **Bally's Aladdin's Castle, Inc.** subsidiary to a newly formed affiliate of Wesray Capital Corp... **Island Records**, in a show of support for jukebox ops, is planning a special "box promotion" focusing on the group *Drivin' n' Cryin'* and their forthcoming single "Straight to Hell"... Williams/Bally/Midway recently hosted a successful series of regional distributor meetings in Philadelphia, San Francisco and Chicago to preview new products... American Vending Sales hosted a grand opening gala at their new facilities in Elk Grove Village, IL... **A.H. Enter-tainers**, one of the trade's most prominent operating firms, celebrated its 50th anniversary with a day-long party in its Rolling Meadows, IL headquarters... **Mike Tillery** is the new president of Arachnid. His partner, and co-owner of the company is **John Martin**... Atari Games announced the appointment of **Canadian Coin Machine Distributors Ltd.** to represent its video line... *Golden Axe* is the new conversion kit from Sega; *Crackdown* is the factory's latest dedicated video... *Li'l Goldmine* is the new countertop card game from Nelson

# 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'oeuvre 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 Caposieno)



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*.



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



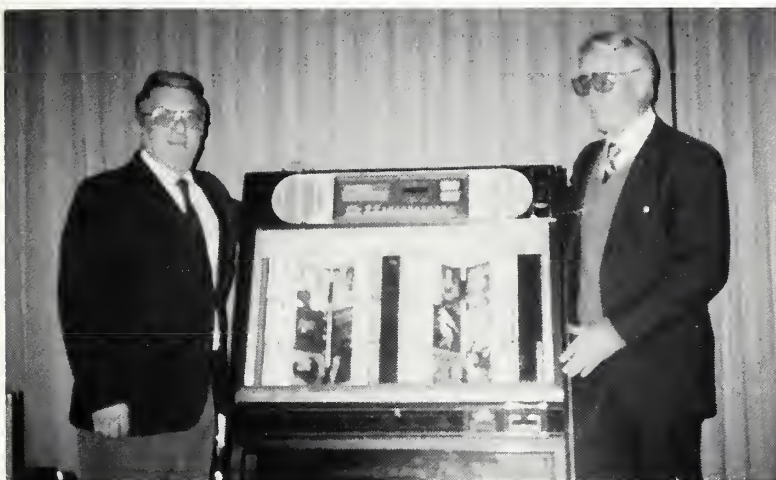
Our hosts **Mr. & Mrs. Ed (Wendy) Pellegrini** (l-r), **Ed's mother, Ann** (front) and **Mr. & Mrs. Jerry (Denice) Markus**. Take a look at the crowd in the background as they stood up for this shot.



**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!



**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.



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.



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



**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 veepee **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 Marofske**, 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.



So, how is **Toki** 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.

CHICAGO—The AMOA Jukebox Promotion Committee met in Chicago recently to formulate plans for the second annual "Love Month" promotion to take place during February under the banner "Play Your Heart Out."

Preliminary plans for the 1990 edition call for three or four records rather than the seven titles that were used last year. Once again, the program will be open exclusively to AMOA operator members, with AMOA and Sterling Title Strip coordinating the details. Various promotional items will be available, and this time around AMOA is making certain that the one-stops are contacted in advance.

Further information will be made available when all of the details are finalized.



ROWE'S LASER WALLSTAR

## 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 to fit 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.

Technology... Romstar is about ready to release its new *Final Blow* dedicated video... At Atari Games, **Rich Moore** has been promoted to veepee of engineering; and **Elaine Shirley** to director of consumer service. **Robert Sheffield** was appointed chief financial officer... **Data East USA** settled into their new facilities on Little Orchard Street in San Jose, CA... **Axlor, Inc.** of Sunnyvale, CA is in the process of moving into new quarters... **Active Amusement** is set to open up a branch in Pittsburg... **Robert Corrigan** has been named national service manager at Valley Recreation Products... **Joyce Weller** has been promoted from office manager to director of administration at AAMA... **PAR-ticipation** is the new easy-to-learn golf game from Arachnid... After 42 years in its present location, Active Amusement will be moving its Philadelphia headquarters into new facilities, and will also be opening its first branch office in Pittsburg.

**JULY:** Atari Games introduces *Hard Drivin' Compact*, a smaller version of its highly successful sit-down driving simulator... Premier's **Gil Pollock** is elected president of the board of directors of AAMA... **Konami, Inc.** moved into more spacious facilities in Buffalo Grove, IL... *Big House* is the new Gottlieb pin from Premier... **G.L. Korea Company Ltd.** of Seoul is named exclusive distributor for Williams and Midway products... SNK's *Prehistoric Isle* kit; Bally's *Transporter: The Rescue* pingame; Atari's *Escape From the Planet of the Robot Monsters* video; Taito America's *Plotting* video; and Williams' *Black Knight 2000* pingame are among the new products introduced this month... Williams embarks on a half-million dollar factory renovation program at its Chicago facilities... **John M. Schumacher** is named executive vice president of AMOA, replacing **Bill Carpenter** who went into semi-retirement... **Rachel Davies**, formerly of Arcadia Systems, has joined the SNK sales staff as eastern sales manager... **Edward K. Miguel** has been named director of engineering at Valley Recreation's Electronics Division... The assets of **Struve Dist.**'s branch in Denver were purchased by **The Colorado Games Exchange, Inc.** (d.b.a. Colorado game & Vending Exchange)... Bally sells a minority interest in its Bally's Aladdin's Castle, Inc. amusement center subsidiary to Newcastle Holdings, Inc.

**AUGUST:** A federal appellate court in Richmond, Virginia has ruled that parallel or gray market printed circuit boards violate the copyright act... **Sanford C. Murck** has been named vice president-currency products at Rowe International... After a two-year battle, FAVA, the Florida state ops association, has reached agreement on a set of guidelines for the operation of cranes... *Crime Fighters* is the latest dedicated upright video from Konami... Exidy enters the redemption market with a new game called *Twister*... **Kem Kei**, departed his post as vice president of sales at Rock-Ola... Sega hosts a new product presentation in Chicago to intro *Super Monaco GP* (in Deluxe, cockpit and upright models), the *E.S.W.A.T.* kit and the *Super Masters* golf game... **Bruce Allen** is upped to manufacturing operations manager at Valley Recrea-

tion... **FABTEK** introduces its new *Dynamite Duke* horizontal kit... **Hilltop Distg.** (Weirton, W. VA) opened its first branch office, located in **Charleston, W. VA.** In conjunction with the jukebox centennial, AMOA added a new category to this year's Jukebox (JB) Awards, which will honor musicbiz legends for their star-studded show for this year's banquet and expects most of the "legends" honorees to also be present to accept their awards.

**SEPTEMBER:** Williams announced the appointment of **Russell Landsberger** vice president-material management and purchasing. **Larry Kesselman** has assumed additional responsibilities in the position of vice president of business development... **Jeff Peters**, formerly with the U.S. National Video Game Team, joined SNK as software manager... **Tommy Lynn** was promoted to service manager of the Coin-Op Division... Pioneer Laser Entertainment (subsidiary of Pioneer Electronic Corp.) announced plans to intro a compact disc jukebox as well as a video model at AMOA Expo '89... Rock-Ola will be unveiling their first CD juke, the *Laser 2000* at Expo... *Night Striker* is the latest video entry from Taito America... *Street Smart* is the new video SNK has earmarked for debut at Expo... Red Baron's **Bill Beckham**, the major figure in the parallel issue, advised that, in view of the recent court decision pronouncing parallels illegal, he will take his case to a higher court... The 1989 AMOA convention, at the Las Vegas Hilton receives rave reviews. Bally's *Elvira*... pin gets the "best of the show" award. Some of the new products shown were: Atari's *Stun Runner* driving game, Capcom's *Willow* and *UN Squadron* kits, Data East's *Monday Night Football* pin, Jaleco's *Big Run*, Leland's *All American Football*, Taito America's *Night Striker* shooting-driving game, Williams' *Police Force* pin and *Shuffle Inn* shuffle alley, Romstar's *Aquajack*, to name just a few. Plus, a full variety of jukeboxes, from standards to CDs, to wall-mounted models and everything else in between.

**OCTOBER:** NEC Home Electronics made its move into the coin-op arena with the introduction of a coin-op version of the *Turbo-Grafx-16* home entertainment system... **Deith Leisure** was appointed exclusive distributor of Bally/Midway products in the United Kingdom and Eire markets... Running true to tradition, **C.A. Robinson & Co.** host their annual post-Expo showings which attract big turnouts and rave notices... Betson introduces its new *Big Choice* crane and *Flash Four* redemption pieces... The American Amusement Machine Charitable Foundation names coinbiz vet **Joe Robbins** as its honoree for 1990... Konami introduces *Teenage Mutant Ninja Turtles*, which goes on to become the hottest video on the market.

**NOVEMBER:** Two tragic acts of nature, Hurricane Hugo and the San Francisco Earthquake, affected many members of the trade, mostly on the personal level. Some businesses were affected as well, particularly by Hugo, but it was heartening to note how everyone seemed to pull together and try to resume normalcy as quickly as possible... Veteran Illinois operator **Walt Lowry** of Lowry Music recently announced his retirement... Rowe has realigned its corporate structure as follows: **Jerry Hejmanek** was elected

executive veepee to direct vending, music and currency products segments; **Jerry Gordon** is senior veepee of sales; **Joel Friedman** and **Sanford Murck** are senior veepees in charge of music and currency products respectively; and **Ed Wiler**, in addition to his present post will assume responsibilities for vending market analysis and development... AMOA announces its sponsorship of a meeting for state association execs and key officers, to be held January 23-24, 1990 in suburban Chicago... **Jolly Backer** is appointed director of marketing for Data East's international pinball division... **ICMOA**, the Illinois state ops association, releases the results of its first Equipment Test program, initiated this past summer with the full cooperation of manufacturers, distributors and operators, for the purpose of promoting 50 cents play pricing (or better)... Midway Mfg. appoints **EGS Euro Games** as distributor for Bally pins and Bally/Midway videos... **FABTEK** announces the release of its latest kit, *Toki*... **Ron Bolger** departs his post at Bally/Midway to join American Vending Sales.

**DECEMBER:** AMOA and Miller High Life sponsor a nationwide jukebox centennial promotion... Rowe introduces its latest video jukebox, the CD/Video Combo... Bally introduces its new *Mousin' Around* pinball machine... Taito America introduces its new *S.C.I.* (Special Criminal Investigation) driving-shooting video game... **FABTEK** gets set for its move into new facilities in Redmond, WA... Premier introduces its first video game, *Eliminator*, along with its new *Lights, Camera, Action* pingame... The campaign is on to promote 50 cents play on pinballs and ops are experimenting with it across the country with favorable results... Konami's *Teenage Mutant Ninja Turtles* is the talk of the trade and the hottest piece on the market... SNK releases *Beast Busters*, its new three-player gun game... The AMOA National Dart Assn. names **Kirk McKennon** as tournament director for the 1990 international team championships... **Seeburg** is the recipient of the first AMOA President's Award for "innovation and achievements in the jukebox industry"... Among new products being introduced this month are Sega's *Shadow Dancer* kit, Williams' *Bad Cats* pinball machine, Atari's *Skull & Crossbones* kit, and Bally's *Tri-Sports*...

In the final analysis, what can we say about 1989. The year saw up and down periods in the marketplace; some stagnation, especially in the video arena, with distribs and ops calling for new themes, new ideas, new concepts that will attract the players and produce earnings commensurate with the higher cost of equipment. Complaints were registered regarding the price tags on pinball machines. But on the other hand, ops started taking the initiative and experimenting with 50-cent play-pricing on pins. During the period of the centennial celebration, jukeboxes enjoyed a terrific comeback. The next stop, of course, is to keep the momentum going. Based on the products offered by the jukebox manufacturers, this should be no problem at all. So, if the manufacturers respond to the market's needs and the distributors and operators follow up, we can look forward to the start of a very prosperous new decade.

Happy New Year, everyone!

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**For Sale** IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

**FOR SALE** Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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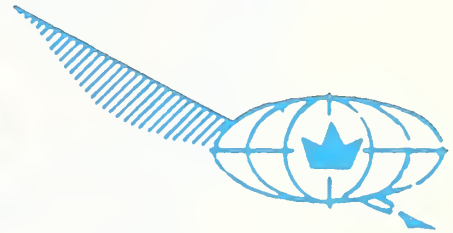
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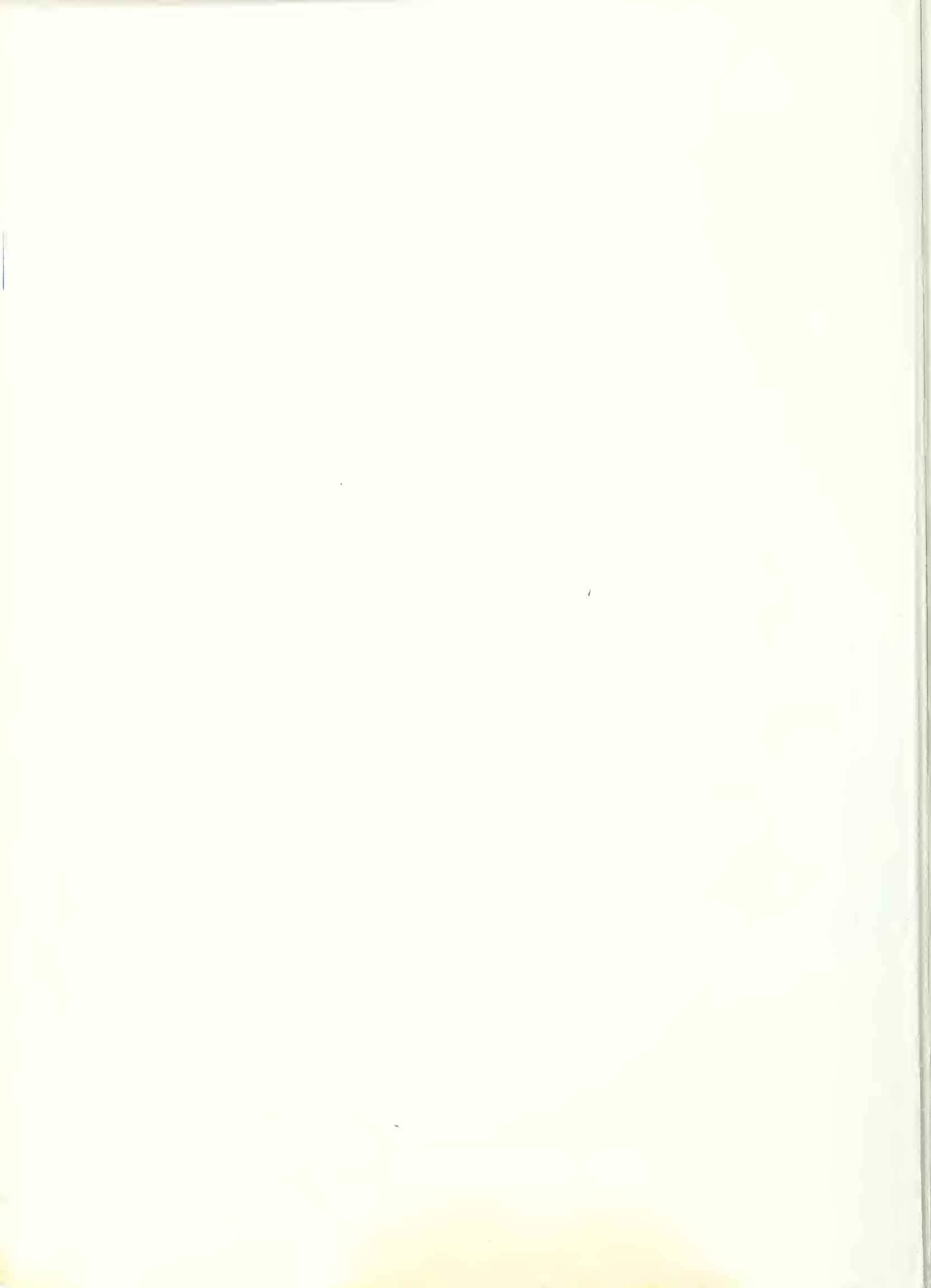
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