

CASH BOXTM

DECEMBER 17, 1988

NEWSPAPER \$3.50

PET SHOP BOYS

Disco's Gilbert & Sullivan?



THE GO-BETWEENS

Winter From Down Under

.....
DENISE LOPEZ

Dancing In Disguise

IT'S COMING

1988 YEAR END EDITION

An Accurate Reflection Of The Year
In Music

Announcing the imminent approach of Cash Box's annual double issue, a fact-filled, in-depth account of the year in music. Includes Year At A Glance charts, poll winners, special features, comprehensive analysis and much more.

The issue's acknowledged value as a definitive reference makes it a must read for movers & shakers and music fans alike. All that plus affordable rates make the '88 Year End Edition a great value for your advertising dollar.

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CASH BOX™

CASH BOX TOP 100 SINGLES

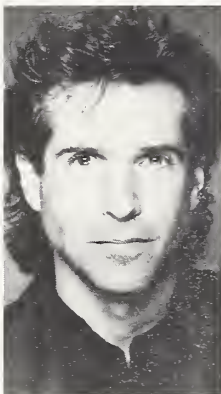
THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks		Last Week	Total Weeks		
1	LOOK AWAY (Reprise 7-27766)	Chicago	1	13	49	KOKOMO (Elektra 7-69385)	The Beach Boys	44	15
2	GIVING YOU THE BEST THAT I GOT (Elektra 7-69371)	Anita Baker	4	12	52	(From the Cocktail Soundtrack)			
3	EVERY ROSE HAS ITS THORN (Enigma/Capitol P-B-44203)	Poison	5	8	50	ONE MOMENT IN TIME (Arista AS1-9743)	Whitney Houston	46	15
4	I DON'T WANT YOUR LOVE (Capitol P-B-44237)	DuranDuran	3	10	51	AS LONG AS YOU FOLLOW (Warner Bros. 7-27644)	Fleetwood Mac	59	4
5	MY PREROGATIVE (MCA 53383)	Bobby Brown	9	7		SYMPTOMS OF TRUE LOVE (Capitol 44140)	Tracie Spencer	47	11
6	WAITING FOR A STAR TO FALL (RCA 8691-7)	Boy Meets Girl	8	16	53	KISS (Polydor/PolyGram 871 038-7)	Art Of Noise (Featuring Tom Jones)	63	4
7	WALK ON WATER (Columbia 38-08060)	Eddie Money	7	12	54	STRAIGHT UP (Virgin 99256)	Paula Abdul	68	3
8	TWO HEARTS (Atlantic 7-88980)	Phil Collins	11	5	55	HIPPY HIPPI SHAKE (From "Cocktail") (Elektra 7-69366)	Georgia Satellites	51	8
9	WELCOME TO THE JUNGLE (Geffen 7-27759)	Guns N' Roses	10	9	56	IT'S MONEY THAT MATTERS (Reprise/Warner Bros. 7-27709)	Randy Newman	52	7
10	IN YOUR ROOM (Columbia 38-08090)	Bangles	12	10	57	YOU GOT IT (Columbia 38-08092)	New Kids On The Block	65	5
11	(A)BABY, I LOVE YOUR WAY/(B)FREEBIRD (Epic 34 08034)	Will To Power	2	15	58	CROSS MY HEART (WTG 31-08036)	Eighth Wonder	66	4
12	MEDLEY (FREE BABY)				59	AMERICAN DREAM (Atlantic 7-89003)	Crosby, Stills, Nash & Young	62	6
13	HOW CAN I FALL (A&M AM-1224)	Breathe	6	15	60	PEEK-A-BOO (Geffen 7-27760)	Siouxsie and the Banshees	60	8
14	DON'T RUSH ME (Arista AS1-9722)	Taylor Dayne	20	17	61	A LITTLE RESPECT (Sire/Reprise 7-27738)	Erasure	69	2
15	FINISH WHAT YA STARTED (Warner Bros. 7-27746)	Van Halen	16	12	62	GROOVY KIND OF LOVE (Atlantic 7-89017)	Phil Collins	54	16
16	THE PROMISE (Virgin 7-99328)	When In Rome	15	15	63	ANOTHER LOVER (A&M AM-1226)	Giant Steps	55	18
17	SMOOTH CRIMINAL (Epic 34-08044)	Michael Jackson	24	6	64	A WORD IN SPANISH (MCA MCA-53408)	Elton John	56	13
18	ARMAGEDDON IT (Mercury/PolyGram 870692-7)	Def Leppard	26	5	65	WILD THING (Delicious Vinyl DV 102)	Tone - Loc	75	3
19	SILHOUETTE (Arista AS1-9751)	Kenny G	20	9	66	SHAKE FOR THE SHEIK (Atlantic 7-88983)	Escape Club	76	3
20	I REMEMBER HOLDING YOU (MCA MCA-53430)	Boys Club	23	9	67	EDGE OF A BROKEN HEART (EMI-Manhattan 50141)	Vixen	57	14
21	PUT A LITTLE LOVE IN YOUR HEART (A&M AM-1255)	Annie Lennox/Al Green	25	7	68	WHAT I AM (Geffen 7-27696)	Edie Brickell & New Bohemians	74	2
22	EARLY IN THE MORNING (EMI PB-50157)	Robert Palmer	19	9	69	MY HEART CAN'T TELL YOU NO (Warner Bros. 7-27729)	Rod Stewart	77	3
23	BAD MEDICINE (Mercury/PolyGram 870 657-7)	Bon Jovi	14	13	70	ANGEL OF HARLEM (Island 7-99254)	U2	DEBUT	
24	DESIRE (Island 7-99250)	U2	13	12	71	SHE WANTS TO DANCE WITH ME (RCA 8838-7-R)	Rick Astley	DEBUT	
25	KISSING A FOOL (Columbia 38-08050)	George Michael	18	11	72	RONI (MCA-53463)	Bobby Brown	80	2
26	GHOST TOWN (Epic 34-08097)	Cheap Trick	29	7	73	MY SONG (EMI B-50172)	Glass Tiger	71	4
27	HOLDING ON (Virgin 7-99261)	Steve Winwood	34	4	74	THE LOVER IN ME (MCA 53416)	Sheena Easton	81	8
28	DOMINO DANCING (EMI-Manhattan B-50161)	Pet Shop Boys	21	11	75	IT'S NO SECRET (Geffen 7-27651)	Kylie Minogue	79	3
29	LITTLE LIAR (Blackheart/CBS ZS4-08095)	Joan Jett and the Blackhearts	32	8	76	DIAL MY HEART (Motown Mot-53301)	The Boys	87	2
30	BORN TO BE MY BABY (Mercury/PolyGram 872 156-7)	Bon Jovi	37	4	77	IS IT LOVE (Ruthless/Atlantic 7-99257)	J.J.Fad	85	2
31	ALL THIS TIME (MCA 53371)	Tiffany	35	7	78	NOBODY'S PERFECT (Atlantic 7-88990)	Mike + The Mechanics	58	6
32	WILD, WILD WEST (Atlantic 7-89048)	The Escape Club	22	17	79	NEVER TEAR US APART (Atlantic 7-89038)	INXS	64	19
33	WILD WORLD (Virgin 7-99269)	Maxi Priest	40	8	80	ANCHORAGE (Mercury 870611-7)	Michelle Shocked	DEBUT	
34	THE WAY YOU LOVE ME (Warner Bros. 7-27773)	Karyn White	41	9	81	IF WE NEVER MEET AGAIN (Columbia 38-08505)	Tommy Conwell	88	2
35	WHEN THE CHILDREN CRY (Atlantic 7-89015)	White Lion	45	5	82	LOVE, TRUTH & HONESTY (Polydor/PolyGram 886 362-7)	Bananarama	72	6
36	NOT JUST ANOTHER GIRL (Polydor/PolyGram 834 896-1)	Ivan Neville	27	12	83	BEST OF TIMES (Full Moon/Warner Bros. 7-27712)	Peter Cetera	61	7
37	THANK YOU FOR MY CHILD (Columbia 38-07996)	Cheryl Pepsii Riley	38	8	84	GIRLS AIN'T NOTHING BUT TROUBLE (Jive/RCA 1147-7)	DJ Jazzy Jeff & The Fresh Prince	67	8
38	BACK ON HOLIDAY (EMI B-50152)	Robbie Nevil	42	6	85	NEW DAY FOR YOU (Epic 34-08112)	Basia	73	5
39	WHEN I'M WITH YOU (Capitol B-44302)	Sheriff	53	5	86	WAY COOL JR. (Atlantic 7-88985)	Ratt	DEBUT	
40	SPY IN THE HOUSE OF LOVE (Chrysalis VS4 43266)	Was (Not Was)	28	11	87	FOREVER YOUNG (Atlantic 7-89013)	Alphaville	94	7
41	HANDLE WITH CARE (Wilbury/Warner Bros. 7-27732)	Traveling Wilburys	39	9	88	THE LOVE YOU TOOK (A&M)	Dan Hartman & Denise Lopez	DEBUT	
42	YEAH, YEAH, YEAH (Atlantic 7-88999)	Judson Spence	30	10	89	ROCK 'N ROLL STRATEGY (A&M AM-1246)	38 Special	70	8
43	WALKING AWAY (Tommy Boy/Reprise 7-27736)	Information Society	50	4	90	WILD AGAIN (Elektra 7-69349)	Starship	DEBUT	
44	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Mercury/PolyGram 876 646-7)	Cinderella	31	17	91	I WANNA BE LOVED (RCA 8805-7-R)	House Of Lords	DEBUT	
45	TILL I LOVED YOU (Columbia 38-08062)	Barbra Streisand & Don Johnson	33	9	92	ANY LOVE (Epic 34-08047)	Luther Vandross	78	11
46	I WANNA HAVE SOME SOME FUN (Jive/RCA 1154-7)	Samantha Fox	48	7	93	SOME COME RUNNING (Island 7 91024-1)	Jim Capaldi	92	5
47	BABY CAN I HOLD YOU (Elektra 7-69356)	Tracy Chapman	49	7	94	WHAT'S ON YOUR MIND (PURE ENERGY) (Tommy Boy 7-27826)	Information Society	82	22
48	SMALL WORLD (Chrysalis VS4 41622)	Huey Lewis & The News	36	11	95	DON'T BE CRUEL (MCA MCA-53327)	Bobby Brown	86	20
49	THE LOCO-MOTION (Geffen 7-27752)	Kylie Minogue	43	17	96	RED RED WINE (A&M 2600)	UB40	83	19
					97	CHAINS OF LOVE (Sire/Reprise 7-27844)	Erasure	84	20
					98	I'M GONNA MISS YOU (Columbia 38-08091)	Kenny Loggins	89	6
					99	DANCING UNDER A LATIN MOON (I.R.S. IRS-53436)	Candi	90	10
					100	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (Virgin 7-99290)	Steve Winwood	91	18

Colomby New CBS VP

LOS ANGELES—Bobby Colomby has been appointed vice president of creative development for CBS Records, West Coast, announced CBS Records Division president Tommy Mottola. In this newly created position, Colomby will coordinate the creative activities of CBS artists, reporting to Myron Roth, senior vice president and general manager of CBS Records, West Coast.

The multifaceted Colomby began his career in 1967 as a founding member and drummer of Blood, Sweat & Tears; during his eight years with BS&T, he produced five of the band's albums. In 1978, after spending two years as West Coast A&R VP for Epic, he headed to Capitol Records, where he was VP of



A&R until 1984. He was the music reporter for *Entertainment Tonight* from 1984-86.

For the past two years, Colomby has served as the music correspondent and occasional co-anchor for CBS-TV's weekday morning programs, hosted Dick Clark's CBS-TV show *In Person From the Palace*, and functioned as an independent film-music supervisor. Additionally, he was a consultant to EMI Manhattan Records, where he was responsible for signing Robbie Nevil, Thomas Dolby and Richard Marx.

Said Mottola: "We are pleased that Bobby, with his outstanding accomplishments in the creative areas of our industry, has decided to return home to CBS Records."

Japanese Software Sales Booming

TOKYO—The Japanese audio market is holding steady, while video activity has taken a dramatic jump, according to October figures released by the Japan Phonograph Record Association. The JPR reports that monthly audio software sales for Japan's 23 leading record/tape manufacturers totaled \$223.7 million dollars, the same as last year's October amount. A format breakdown had vinyl sales at \$15 million, audiocassettes at \$73.7 million and compact discs at \$135 million. The CD figure represents a 90% increase over Oct. 1987. At the same time, video-software sales for October tallied \$107 million, an increase of 84% over last year's figure.

TICKERTAPE

NEW YORK—In late-breaking news, L.A.-based music biz vets Chuck Kaye and Joel Sill have announced the formation of **Windswept Pacific**, in partnership with Japan's **Fujipacific Music Inc.**, which is funding the new publishing company. Accompanying the announcement is the news that Windswept Pacific has acquired copyright-laden Big Seven Music from Morris Levy....CBS Records issued a statement saying that, despite the impending death of the LP in Japan, CBS will "not take any steps that would bring the demise of a format which continues to be supported in the marketplace by consumer purchase." Translation: Vinyl lives at CBS. For now....In a suit brought by BMI against the **Hartmarx Corp.**, a U.S. District Court judge supported BMI's claim that the retail clothing chain was responsible for assuring proper copyright payments for music used by its subsidiaries in their retail establishments....The soundtrack to *Dirty Dancing* was certified multi-platinum at 10 million units by the RIAA last week, making it the second-biggest-selling soundtrack album ever, after *Saturday Night Fever*....The **North American Concert Promoters Assoc.** was formed on Dec. 5, with **Jules Belkin, Don Law, Larry Magid, Brian Murphy, Frank Russo and John Scher** named to its board of directors and D.C.-based attorney **Ben Liss** named acting executive director; their phone number is (703) 683-1900....**BMG Classics** has signed a large group of Soviet recording artists—including the USSR's largest chamber orchestra—to long-term recording pacts on **RCA Red Seal**. They've also signed **Colin Davis** to a contract and set up an exclusive distribution deal with Germany's **Deutsche Harmonia Mundi** label....**NARAS** says that a record high 6,800 entries are under consideration, in 76 categories, for this year's **Grammy Awards**; nominations will be announced Jan. 12....**VSDA** will host a one-day "Financial Planning & Inventory Management" seminar at Mesa, Arizona's **Mesa Chandler Holiday Inn**, Jan. 31; call (609) 596-8500 for details....The **International Teleproduction Society's** "Second Annual President's Retreat" will be held Jan. 27-30 in Cancun; call (212) 877-5660 for the lowdown....**MCA Music Publishing** has signed songwriters **Tom Deluca** and **Allan Rich** and producer **Nick Martinelli**....The **Andy Gibb Memorial Foundation**, benefitting a number of charities (including the **Diabetes Research Institute** and the **American Cancer Society**) has been set up in Miami; tax-deductible donations can be sent to the Foundation c/o The Dade Community Foundation, 200 So. Biscayne Blvd., Suite 3480, Miami, FL 33131....**HBO** will broadcast *Comic Relief III* from the Universal Amphitheatre next Mar. 18.



Gormley

Baron

Cohee

Backer

- **Mary Gormley** has joined **Geffen Records'** A&R department in New York. She spent the last two years in **PolyGram's** international A&R department.
- **Peter Baron** assumes the newly created post of video production director at **Geffen Records**. For the past five years, Baron was director of video production and promotion at **Arista**, after joining the label in 1981.
- **I.R.S. Records** has announced three new appointments. In Dallas, **Bekee Cohee** has been named director of Southwest promotion; and in Universal City, **Lisa Anala** has become the international coordinator/assistant to label president **Jay Boberg**, while **Shelley Wandel** has assumed the post of label controller.
- **Steve Backer** has been appointed director of national promotion for **Epic/Portrait/CBS Associated Labels**. Backer has been director of national video promotion at **E/P/A** since 1987, after serving as director of college marketing for CBS since 1984.
- **Michael Smith** joins **Atlantic Records** as national singles sales manager. Smith relocates to New York from L.A., where he has been with the **WEA Corporation** as West Coast regional singles specialist since 1980.
- **WTG Records** has announced the appointment of five regional promotion marketing managers. Based in Cleveland, **Jay Brooks** will handle the Mid-Central region; in Atlanta, **Chuck Jones** will cover the Southeast; **Kelly Norris** takes the Southwest out of Dallas; the Northeast will be overseen by **Pat Rascona** from **Rego Park, N.Y.**; and **Roger Smith** will coordinate the West Coast from **WTG's L.A. offices**.
- **Nancy Donald** has been promoted to executive art director of West Coast art/packaging for **CBS Records**. Filling her former position as senior art director is **David Coleman**.
- **Michelle Piza** has been promoted to manager of graphic arts production for **Elektra Records**. Piza began at **Elektra** in 1984 as assistant to the creative director.
- **Diane Morales** has been named director of promotions for **San Diego's KGMG Magic 102.1**. She held the same position at **KKHR-FM** and **KROQ-FM**, where she was voted *Billboard's* 1987 AOR radio promotion director of the year (major market).
- **Capitol Records** has named **Trish Hawkins** manager of national secondaries promotion. Hawkins has been with the label for three years, most recently as senior staff assistant in artist & product development. She has also worked in both the A&R and market research departments at the label.
- Also at **Capitol**, **Brenda Grant** has been named manager of administration and business affairs. Grant has been with **Capitol** for two years, most recently as senior staff assistant.
- **Justine Fontaine** has joined **Geffen Records** as promo rep for **Kansas City** and **St. Louis**. Fontaine spent the past five years at **Capitol Records**, the first three as **Chicago** regional sales manager and then local promo manager in **Kansas City**.



RAPPERS RELIEF—New York Technical College recently held a benefit for Jamaican relief, featuring performances by rap, jazz and world beat artists. Pictured backstage at the event (from left) are **Doug E. Fresh**, an unidentified man in shades, **Shelley Thunder**, **Salt 'N' Pepa's Pepa**, and **Shinehead**.

A VERY SPECIAL ANNOUNCEMENT—A&M Records president Gil Friesen has announced that the label has presented an additional \$3 million in proceeds from its *A Very Special Christmas* album to Special Olympics—bringing the total donated thus far to \$8 million.

The album, which was released late last year, featured such performers as Bruce Springsteen, Bon Jovi, U2, Whitney Houston and Sting performing holiday standards. The album was the brainchild of renowned producer Jimmy Iovine.

Eunice Kennedy Shriver, founder of Special Olympics, disclosed information regarding the organization's initial expenditures of funds generated by album sales. Of the \$5 million presented by A&M in March, \$1.4 million has been allocated to programs for persons with mental retardation both within the United States and overseas. She added that the funds would help double the number of participants in the Special Olympics by 1991 (when the next International Summer Special Olympics Games would be held) and enable the organization to expand the number of countries in the Special Olympics movement and double the number of families participating in Special Olympics activities by that same year. In addition, the funds would be used to recruit and train 100,000 coaches and officials needed to implement the year-round Special Olympics program.

PARANOIA STRIKES—Following Geraldo Rivera's recent sensationalistic and exploitive television program on Satanism in America (in which the ratings-hungry "reporter" disclosed yet more associations between rock music and the Anti-Christ), two South Carolina K-mart department stores have deleted a substantial portion of rock albums from the shelves. The stores eliminated albums which, according to one manager, "seemed to undermine the general morals and values that society holds." Albums yanked from the shel-

ves included Def Leppard's *Hysteria*, Guns N' Roses' *Appetite for Destruction*, and U2's *Rattle and Hum*. U2?!?!?!?!?! Anyway, we here at *Coast To Coast* would like to congratulate Rivera and his devoted followers for a successful attempt to set mentality back twenty years. From small minds come small ideas...

LOCAL WATCH—On Dec. 8, five local bands will perform a charity concert to benefit "Local War Against the Children's Hunger" ("Local WATCH"). The show will take place at downtown's Stock Exchange nightclub and feature performances by locals David Shelley, Sphinx in Cairo, Jennifer James With the Touch, Triangle and Chalet. Admission fee will be in the form of a donation of ten dollars or more, with all proceeds going to the Los Angeles Regional Food Bank. In addition, "Local Watch" is hoping that all those planning to attend will bring a can of food or an unwrapped toy to donate to the cause. For further information, contact Shawn Brogan at (213) 399-4653.

GOOD BAD NEWS—Michael Jackson has rescheduled his Los Angeles Sports Arena appearances for January 16, 17, 18, 26 & 27.

SO YOU WANNA SEE A ROCK & ROLL STAR—A highly biased list of quality upcoming local shows: Highway 101 at The Strand in Redondo Beach on 12/12...John Hiatt at the Wiltern Theatre on 12/15...The Dream Syndicate at Lhasaland on 12/16...Tonio K and Sam Phillips (!!!) at McCabe's Guitar Shop on 12/17...Fishbone, Public Enemy, Living Colour and Stetsasonic at the Santa Monica Civic Auditorium on 12/17...and, depending on your mood, you can spend New Year's Eve with Jane's Addiction (at the Embassy Hotel), Kid Creole and the Coconuts (at the Palace) or the Fuztones (at the Gaslight). Let your taste decide....

Tom De Savia
(It Never Rains In) Los Angeles



FOUR SKINNY GUYS IN BRAZIL—No particular reason for this photo, except "it was there." The Church does, however, have a previously unreleased track called "Unsubstantiated" on Capitol's soundtrack for Tequila Sunrise. Great flick, and the song's not bad either. This has been a good year for the Church: their Arista album, *Starfish*, sold more units than their entire previous catalog, AND Arista has released the old stuff domestically as well. Three-fourths of this Ozzie band also had solo releases this year, and they added their name to the roster of artists taking their music to South America, which brings us back to why I'm running this photo.

CAUSES, CAUSES, CAUSES—Without getting blatantly political here, Sunday Dec. 4 saw the best thing that ever happened to New York's infamous Palladium: the *Refuse and Resist* concert. The benefit, which started around noon and went until the wee hours of the morning, featured performances by artists such as Sinead O'Connor, MC Lyte, the Washington Squares, Soul Asylum, Shinehead, Lucinda Williams, Karen Finley, D.O.A., Mutabaruka, and many more. Part of the proceeds (tickets were pricey) went to Refuse and Resist, a political organization whose manifesto is basically "To the Reaganites, racists, misogynists, televangelists, would-be Rambos, war planners, and America-firsters, we say the future is not yours. Because we see the potential for a different future, we will Refuse and Resist." 'Nuff said. I caught part of the show (I bought my ticket) and it was good.

On a less militant note, Columbia prodigies *New Kids on the Block* performed last week at the Grand Street Academy, an innovative junior high school program for kids who have trouble adjusting to the traditional education system. The New Kids have done several anti-drug performances lately, including Gov. Dukakis' Alliance Against Drugs rallies. The Grand Street Academy is a fitting choice for such a performance; it's located in Manhattan's drug-plagued Lower East Side, and is part of the Grand Street Settlement, a 72-year-old social services center that focusses on employment and education. I heard they also did the Regis & Kathy show earlier that morning. Hmmm.

IT'S A WONDERFUL LIFE—Or an interesting one, at least. Music industry mogul Ian Copeland is finishing up an autobiography for Bantam Books, tentatively titled *Crash Course*. Copeland, founder of Fron-

tier Booking International (FBI) and brother of Miles and Stewart, reportedly has written more of a personal story than a rock & roll memoir, focusing on his childhood in the Middle East, growing up as the son of a CIA honcho in Lebanon and Egypt, being sent to reform school in England, and taking a uniform tour of Vietnam, which earned him a bronze star. And of course, later working with artists ranging in sound and scope from Al Stewart, Jeff Beck and the Average White Band to the Sex Pistols, the B52s, Siouxsie & the Banshees, the Smiths, Simple Minds, Iggy Pop and UB40. And of course, the Police... This book could also be called *I Booked the Band*. Okay, maybe not.

PICKS OF THE WEEK—I must have a very strong subconscious desire to go to Jamaica, because just about the only thing that has graced my turntable this week has been reggae. The three records I've been hooked on are Ziggy Marley's *Conscious Party*, the pretty, poppy new UB40 album, and the Peter Tosh retrospective, called *The Toughest*. The album covers nine years of Tosh, from 1978 to 1987.... At the opposite end of the spectrum are two other records that have been making frequent appearances: the new Julian Cope LP, *My Nation Underground*, and Marc Almond's *The Stars We Are*. The latter is notable not only because it's brilliant, but also because it contains the last recording Nico ever made—a haunting, passionate duet with Almond called "Your Kisses Burn." In context, the track is chilling on first listen, because it deals with love and death. Also on the pick list is a Mojo Nixon Christmas tune that will never see the light of vinyl, due to copyright messiness. The song is "Christmas, Christmas," to the tune of "Louie, Louie."

I'm off to buy plastic palm trees.
Karen Woods

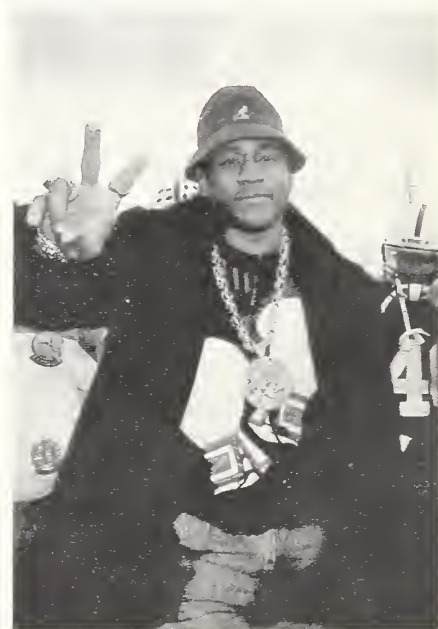


IRELAND'S POT OF GOLD—Ireland's *In Tua Nua* are pictured following their recent Club Lingerie appearance. The band has recently completed their first American tour in support of their Virgin debut *The Long Acre*. Pictured (from left) are: Jack Dublin, Martin Clancy, Leslie Dowdall and Brian O'Brianin of *In Tua Nua*; Virgin Sr. VP of promotion and marketing Phil Quartararo; the band's manager Mark Clinton; and *In Tua Nua*'s Matt Spalding, Lovely Previn and Paul Byrne.



SHEP GORDON STAGES FESTIVE 'COMING OUT' PARTY FOR JOHNNY CLEGG & SAVUKA AT HIS PRIVATE BEACHSIDE HOME—Shep Gordon of Alive Management has just signed on the South African Capitol recording artists Johnny Clegg & Savuka, and he hosted a party that brought out droves of Hollywood celebrities. Among those feasting on the Hawaiian cuisine flown in from Maui were Rob Lowe, Vanna White, Emilio Estevez, Terri Garr, Michael Des Barres, Penelope Spheeris and C. Thomas Howell. Pictured (from left) are rocker Alice Cooper and singer/activist Jackson Browne (in lei) with guest of honor Clegg.

ENIGMA AND GWR ANNOUNCE JOINT VENTURE—The GWR Entertainment Corporation Ltd. and their up & coming British label GWR Records, in conjunction with Enigma Entertainment Corporation, have signed an exclusive North American licensing agreement. Celebrating (from left) are Enigma CEO William Hein, Motorhead's Lemmy Kilmister and GWR's Douglas Smith. Initial releases include new recordings by Fastway, Hawkwind, Batfish, Girlschool and Adam Bomb, in addition to a collection of King Kurt's greatest hits and a live album from Motorhead. Looks more like wine they're holding than a joint to us.



THE BUTLER DID IT—Psychedelic Furs frontman Richard Butler met backstage with Leonard Cohen at the latter's recent sold-out Beacon Theater show in New York.

THE PARTY THAT WAS (NOT WAS)—Members of Was (Not Was), XTC and the Breakfast Club met backstage at a recent Was (Not Was) gig in L.A. The sedate tea & cookies crew included (from left) Don Was, Andy Partridge of XTC, Sweet Pea Atkinson, Sir Harry Brown, David Was and Stephen Bray of the Breakfast Club.

L.L. Cool V.—The "V" is for Victory: L.L. Cool J was the special guest at the Howard University homecoming celebration in Washington D.C., where Howard U Bisons triumphed over North Carolina A&T.



CONGRESSIONAL HEARING TO BEGIN OVER DISPUTES THAT VIXEN AND CARTOON ROCK BAND JEM ARE ONE AND THE SAME—WEQR-FM's Alan Hoover was tickled pink backstage after a wild concert by EMI's Vixen at Mother's in Goldsboro, North Carolina. Here's the Hoover-man himself being ticked by Vixens Janet Gardner (left), Roxy Petrucci, Jan Kuehnemund and Share Pedersen.

TOM, THIS ONE'S FOR YOU—"Year of the Cat" legend Al Stewart recently played a sold-out show at the Roxy in L.A. prior to embarking on a European tour supporting his Enigma debut, Last Days of The Century. Pictured (from left) are Cliff and Neil Goroo from All That Jazz, Entertainment Tonight's Nina Blackwood, Stewart, Enigma VP Rick Winward, and Jill Ramsdell and Kevin McDonald of McD Promotion.



Pet Shop Boys Get Serious

By Kevin J. Koffler

With the release of *Introspective*, their fourth album, the Pet Shop Boys are on the verge of becoming the Gilbert & Sullivan of the contemporary dance/pop idiom. Gilbert & Sullivan explored the social and political climate of their time, placing their observations in the context of what was then contemporary music; the Pet Shop Boys do much the same, but *this* thoughtful English duo makes its points to a disco beat. On the new LP, the Pet Shop Boys are no longer recording conventional three-and-a-half minute pop songs; instead, singer Neil Tennant and keyboardist Chris Lowe have created a series of epic eight-minute *poperettas*, complete with a full-blown orchestration and poetic sung/spoken vocals.

"With *Introspective*, we decided to make an album which was much more adventurous than anything we'd done before," offers the soft-spoken Tennant on the telephone from his Denver hotel room during a recent promotional tour. "The charts at the moment are full of incredibly formula records—in America, more so than anywhere else. Pet Shop Boys are forming a formula all of our own. We don't compete with anyone else around, apart from specific dance acts, and there are very few dance acts who are as consistent as we are.

"We are making dance music which is not just throwaway dance music; it's got a lot of meaning and resonance," Tennant asserts. "It's ambitious, and people don't usually think of dance music as being ambitious. It's the form in this decade which has changed music. Rock music never changes anything; dance music supports rap, hip-hop, 12-inch records—all the new technology in music is really centered around dance music. It's the form that advances music, and I think the Pet Shop Boys are at the forefront of that. We want to push our dance music as far as we can.

"We called the album *Introspective* because the thing that seemed to link all of the songs together was that they looked inward, which all of our songs have not necessarily done in the past," Tennant continues. "Even the cover [version of 'Al-

ways on My Mind' is introspective. Songs we did in the past, like 'Opportunities' and 'Shopping' were political songs wrapped up in funny little packages. 'Opportunities' is about the yuppie greed culture we live in. 'Shopping' revolves around the selling off of England's nationalized industries. On this album, it's not so much about things that are happening out in the world but rather about how things are directly affecting us, and things we feel inside.

"The album's first track, 'Left to My Own Devices,' we produced with Trevor Horn. It's like a Chicago house record, and we've got an orchestra playing on it. The lyrics are about adolescence, and how one wants to be left alone to get on with what he needs to do. The structure of the song is a day in someone's life. It starts with this person getting up and ends with them going to bed, and how he deals with getting pushed around. 'I'm Not Scared,' which we originally wrote for [Eighth Wonder's] Patsy Kensit, contains sound effects from the Paris riots of 1968, when the students and the workers tried to bring down the De Gualle government. In the past we would have used this for its political context, but on this record we used it for the love context we felt it originally had."

Political, social, introspective or all of the above, most Pet Shop Boy songs, past and present, deal with the way minorities are treated, according to Tennant. "In Britain we've had this thing called Clause 28 passed recently, which bans what people refer to as 'the promotion of homosexuality through local council'—which is really just an anti-gay measure. It makes it possible for local authorities to ban a performance of Shakespeare's *Richard II* because he was a homosexual king. If a teacher was to state that homosexuality is normal and an alternative to heterosexuality, he would be open to prosecution.

"The point is," Tennant amplifies, "it's an anti-minority measure, which is quite a significant thing to deliberately pass. It's starting to turn back the clock to a mythical past, which is the aim of any right-wing government. You have subtle racism all around—people were even talking about it in the election you recently had in this

country. Times are getting scary for minorities. Behind the facade of prosperity for the masses, which I don't even think exists, things are getting tougher. There is not a political party representing the interests of minorities. That's what we deal with in our songs."

Tennant and Lowe felt so strongly about the evils of Clause 28 that they participated in a benefit against the measure, organized by actor Ian McKellan, breaking their long-standing moratorium on live performances. "The Pet Shop Boys do not play live," says Tennant. "We came together as songwriters. Most groups play clubs, make demos and get a deal that way—we just started making records as songwriters. We've never had a band, and also our kind of music is not desperately appropriate to play live. Our music is probably best heard at home or in a club in some ways, our heavy club play is the equivalent of Pet Shop Boys playing live.

"We felt very strongly about Clause 28, however, so we participated in the benefit. It was an amazing event. Really famous actors like Vanessa Redgrave, Alan Bates, Dame Joan Plowright and playwright Harold Pinter all took part—we were the only pop band. We performed 'It's a Sin' and 'One More Chance,' and it actually went down really well. We got a fantastic reception. It is possible we may perform live again soon. As for the benefit, it was the cream of the British artistic crop and very well-publicized, but the papers ignored it. At least we did our part to try to make a difference."

When pressed, Tennant says the possibility of a Pet Shop Boys tour next year is remote but possible. He and Lowe plan to wait and see how *Introspective* does, and not make any decision about playing live until next year. In the meantime, they will be working on some new tracks, attempting to push the limits of dance music and continuing to make incisive social statements to a boom-boom beat.

"Rock music never changes anything. Dance music is the form that advances music, and I think the Pet Shop Boys are at the forefront of that. We want to push it as far as we can."



Between Rock And A Restless Place

By Joe Williams and Karen Woods

Doling out their pop gems to a succession of small labels on three continents over the past ten years, the Go-Betweens have earned a reputation as a critics' band, beloved by the alternative-rock press but largely ignored by consumers.

"Happens every time," says guitarist and vocalist Grant McLennan. "The press loves it, but no one buys it." Yet there's not a trace of bitterness in his voice; rather he recognizes cult-level success as an important phase of the courtship process. "That's why we're still around," he asserts, "We didn't sell enough, and if the press hadn't liked it, we wouldn't be able to make any more records. No label would have kept us. The songs get better, the band gets better, there's a few lucky breaks—deserved lucky breaks—and we keep going."

The Go-Betweens' status as a cult band may change with their newest release, *16 Lovers Lane*. Besides being a lovely record and a fitting introduction to the band's oeuvre, it is also their first release on the mighty Capitol label, an outfit that is unlikely to think in cult-level terms.

It seems a long way from the punk haunts of Brisbane, Australia, circa 1977 to the Hollywood high-rises offices of Capitol Records in 1988. The band's circuitous climb to major-label status included an extended stay in England, seven good-to-brilliant LPs and the usual personnel changes. Today the line-up is McLennan, guitarist/covocalist and college chum Robert Forster, drummer Lindy Morrison, violinist Amanda Brown and new bassist John Willstead.

"I quite like being around Capitol," says Forster, who plays the enigmatic troubadour to McLennan's romantic popster. "To be in the same studios where Sintra recorded, where Glen Campbell did 'Galveston,' where Bobbi Gentry worked—I go weak-kneed. These are people that are golden to my heart."

But the company's value to the band is much more than symbolic. "I like working with profes-

sional people," Forster asserts. "Almost hourly, being here, my eyes are being opened up. I've always wondered how a band becomes successful in America. I've seen it in Europe and Australia, and seeing it here, I know now how it's done, the steps of the ladder."

Forster says he has no fear of being shunted aside by the corporate machinery. "I've been on small labels where there were only three acts, and I've received more attention from Capitol than I've received from any of them. Some of the small labels have been fantastic; you get an attachment, a sense of belonging, that I know you could never get on a major. But I enjoy the access we have now. I'm glad that when all these records are bouncing on desks and all these videos are bouncing on desks across America, the Go-Betweens are there.

"I've been on small labels where there were only three acts, and I've received more attention from Capitol than I've received from any of them."

The Go-Betweens' Robert Forster

I'm glad that we're taking up some of that space, because the quality is good. We're warm. We're intelligent."

Forster's matter-of-fact assessment of the band's material is hardly out of line. *16 Lovers Lane* is an immediately likable record, a skillful blend of lilting ballads and chimey pop made fuller by such elements as Brown's violin and oboe. Lyrically there are two dominant themes: a kind of wistful rootlessness befitting a band that has called so many places home (they are now happily ensconced in Sydney), and a sense of love as a refuge from the workaday realities of the world. When dubbed romantics, Forster and McLennan make silly faces but ultimately concur.

"I don't see it so much in terms of romance," Forster says. "I see it as being natural. We're a very

natural band, in the way we sound, and the way we perform. But I guess that there are moments where there is romance in terms of style, elements that in 1988 are romantic."

"All of the songs are very affirmative," McLennan adds, "in that we still believe what love can do to the people the songs are about. 'Love Goes On' is not a heartbroken song, it's a very happy song. 'Can't Say No Forever' is life-affirming in its own peculiar way. Or 'Quiet Heart.' They're not sad, bitter, Bob Dylan-type songs."

Dylan is an obvious influence on the band, however, as is the cinema. Forster's pantheon of great Americans includes Dylan, Buddy Holly, Harry Houdini and Mary Tyler Moore. Their first single was titled "Lee Remick," and the name of the band is a reference to Joseph Losey's lushly

romantic, early-'70s drama, which starred Julie Christie and Alan Bates. Even in terms of career, Forster has a Hollywood role model.

"Think about Robert Redford," he says. "He dislikes Hollywood—he despises it. But early on, he had to work with the major studios because they had the power. But he still kept his independence, and now he's able to live and work outside the system. I hope that we can work out the same kind of marriage between corporate American entertainment and ourselves."

Still, he adds, it's success on their home turf that means the most to the band.

"To walk down the street in Sydney at two in the afternoon and hear our music coming out of a coffee shop—that's a wonderful feeling, something you can't buy."

Denise Lopez:

There's No Disguising The Truth

By Lee Jeske

NEW YORK—"I feel that there's a less-than-serious attitude towards people coming from the dance music world," says Denise Lopez. "And I think that sucks."

Denise Lopez is coming from the dance music world—her debut album, *Truth in Disguise* (A&M) contains her big dance-floor smash "Sayin' Sorry (Don't Make It Right)"—but, goodness knows, she is somebody to take seriously.

"I was born and raised in New York; I'm 29; I've been singing for 10 years—earning my living in show bands, dancebands, Top 40 bands, studio stuff. I had a couple of other records that I wasn't real happy with, and then I decided I was going to study, to get my voice to the point where I felt proud of it. And I did."

"It was 10 years of doing exactly that, waiting for the time to be right, waiting until I was satisfied."

What exactly was she searching for?

"I was looking to sing in tune. Hahaha. I just wasn't happy, I wasn't in control of what I wanted to do. I'm very critical of myself and I wanted to make sure that if I was going to embark on making records, I wanted to make sure that I could listen to them and not wince. So I basically took off from recording after I did a couple of singles I wasn't really happy with, and I started studying in earnest. And then I got to the point where I thought, 'Alright, this is cool, I can live with this.' That's really basically it—I didn't pop out of the oven just wailing."

But wailing—dance music wailing—is what she does on her scrappy album debut (and in duet with Dan Hartman on "The Love You Take" from the *Scrooged* soundtrack). But she does get antsy—as do so many other artists who come to us via the dance floor—with that "dance music" tag.

"I have problems with labeling things because I wonder whether or not every single person who is accepting the label—and by that, I mean the public—has voted that that's in fact how they see the music. People are surprised when I tell them

the kind of music I listen to and exercise to, and they say, 'Well, wait a minute, then why are you singing this music?' Why? Because it was there to do."

Well, wait a minute, what kind of music does she listen and exercise to?

"I'm very into country. I'm very into Dwight Yoakam and Randy Travis and K.T. Oslin. And I still listen to my Joni Mitchell and my Bob Marley, and that's the kind of stuff that I listen to all the time. David Lee Roth, old Van Halen, stuff like that."

The ultimate Denise Lopez album, she says, will be one that she writes herself. But she says her songwriting approach resembles the

work of those people she listens to in private, and, for the moment, that's not her direction.

"I guess because I sound the way I do, and I look the way I do, and I shake my ass the way I do, I was accepted as being a dance artist. Which is cool. But nobody knows what I'm capable of, nobody has any idea of what kind of music I really, ultimately, would like to do. Nobody has any inkling of what anybody is really capable of until they begin to live out their potential."

"If You Feel It" is the next single from *Truth in Disguise*. It's produced by Howard Bowler, Eric Li and David Bowler, and co-produced by John Morales and Sergio Munzibai, which is the exact opposite producer/co-producer line up from "Sayin' Sorry."

So, for now, we've got Denise Lopez—with her madcap outfits and her no-nonsense approach—making legs shake and feet fly. But she doesn't intend to be swept out of everybody's minds as quickly as most dance tunes are swept off the turntable. She's done too much woodshedding, too many wedding and bar mitzvah gigs, to flash in the pan like a piece of salmon. But she doesn't come to us all starry-eyed either.

"I'm realistic," she says. "I'm not stupid, I've been in this business too long. You have to just be realistic. I know what I'm capable of—will I be given the opportunity?"



THE SISTERS OF MERCY

YOUNG BLOOD—WEA U.K. is enjoying immense success with Enya and Tanita Tikaram.

Enya is a one-time member of the group Clannad. Her single, "Orinoco Flow"—full of harps and overlaid vocals—stayed at #1 for three weeks.

Tanita Tikaram is 19, with brooding eyes and an air of the exotic. She is something of a paradox. On one hand, she's a shy schoolgirl with a childish arrogance and underdeveloped wit; on the other, she has a thick, hauntingly deep voice which scans her extremely complex lyrics. Her lyrics are often quite tortured, with a sophistication beyond her years. *Ancient Heart* is indeed one moody album. The hit single "Good Tradition," is easily the most commercial song on it, but it isn't representative of her other songs.

"I'm only 19 and I've never had my heart broken," she says. "I read a lot of books, and the sounds of words attract me. I read aloud. I get very excited by the general sense of words, and I rarely know exactly what they mean."

She insists her now-flourishing pop career is an accident. She wanted to study English at university and be a new reader. She wrote songs during her A Levels for relaxation.

She insists, also, that she is a victim of a happy childhood. Her father is a Fijian Indian and her mother is from Borneo.

"I love them both absolutely; I've never even had a teenage rebellion. I've never had that 'world-against-me' attitude that some songwriters experience; I'm just very serious."

She also had very set ideas about how WEA U.K. should market her. She is a member of the sensible footwear brigade, no flimsy stilettos here. It's all sturdy lace-ups and thick stockings. Unimaginative, almost frumpy clothing is a clear statement that she is not trying to sell herself.

"I would never be told what to wear; it would make me uncomfortable. I wouldn't know how to be

sexy. I'm just a singer. I hate it when make-up artists try to apply thick red lip gloss—I have a strictly natural look."

It is no surprise that she admires Joni Mitchell's confessional period, Jennifer Warnes and Van Morrison. She also claims, "I have never heard of Tiffany."

MERCY, MERCY, MERCY—Werner Herzog is set to make his first foray into videoland. Yes, it's *Nosferatu* revisited with none other than the Sisters of Mercy, who always strive to redefine the art of Goth. Quite an extravaganza is planned, with Herzog directing a many tracks as is viable from their forthcoming album.

Andrew Eldritch, one half of the Sisters, met Herzog last year with a view to him producing their last album and found that although they did not hit it off musically, visually they were perfectly in tune—in the visual sense.

ACID FLASHBACK—The Acid House craze which has swept Britain may be coming to an untimely end. Despite cries of, "It's bigger than punk," it's also more dangerous. The BBC reacted to reports that Acid House music was inspired by the drugs LSD and Ecstasy and that its followers were taking both. Ecstasy casualties, in particular, are said to be victims of the dance craze. The tabloid press spurred on rumors of the music's dangers, describing how Ecstasy can supposedly leave you brain dead. The BBC's *Top of the Pops* has a large youth audience, and the BBC did not want to be seen as promoting the kind of music that is associated with those drugs. They issued a statement that even if an Acid House record got to #1 it would not be featured on the show. "Acid Man" by Jolly Roger was the first to be axed, one of many Acid songs that are on the charts at the moment, including the smash hit "We Call it Acieed" by Demob and "Big Fun" by Inner City.

Chrissy Iley



Yvette Marine: The Next Step is Stardom

Yvette Marine, a youthful veteran of the entertainment business, started her career with a children's choir that was contracted to sing jingles. Many who saw and heard her perform said she was a natural-born entertainer (which may be the case, since she is the daughter of singer/dancer Patti Brooks.). From the choir, Yvette landed commercial endorsements for Burger King and Coca Cola. She went on to make a guest appearance in Barry Manilow's 1980 television special *One Voice*, as well as singing on the soundtracks for Dan Aykroyd's *Doctor Detroit* and Sylvester Stallone's *Rocky II & III*.

Determination and persistence paid off for Yvette in the early '80s, when she learned one of the members of the Mary Jane Girls (a Rick James Discovery) was leaving the group. James signed Marine and she quickly established herself as one of the group's mainstays. They went on to score several hits, their biggest coming in 1985 with "In My House."

Marine said, "The Mary Jane Girls were a classic group, with each member playing a specific character. I played the valley girl, Corvette, which is funny because I was raised in the valley. The concept worked from a visual and marketing standpoint, at least for a short period of time. I was grateful for the learning experience and exposure, but it was also demeaning at times. A sexy image is often equated with a lack of ability. I wanted to put my talent on display."

She left the group in 1986 to pursue a solo career. Again her determination has paid off. She is being managed by George L. Smith of Pacific Cal Management, who has enjoyed tremendous success directing the careers of Pebbles, Bobby Brown, Loose Ends, Michael Cooper and Taja Seville. (Smith, along with his partner Zetra Smith, were recently named "managers of the year" by KMEL Radio in San Francisco)

Smith has applied his midas touch to secure a deal for Yvette with Epic Records through Bernie Miller, vice president of black music A&R. According to Miller, "it's just a matter of signing the papers, since the agreement is already done in principle."

Marine is currently in the studio working on material for her 1989 debut release. When you combine Yvette Marine's enormous talent, a duet with Bobby Brown, producers Teddy Riley and Gene Griffin, the Epic team and George L. Smith, this talent-laden beauty seems destined for superstar status.



IT'S "SO GOOD" WITH AL—At the recent shooting of his new video, "So Good," Al Jarreau is shown with director Jay Brown. Jarreau's long-awaited album for Reprise Records, Heart's Horizon, is his first studio album in over two years, following on the heels of his Grammy nominated hit single, "Moonlighting," the theme for the hit TV show.



FUTURE SHOCK-A-RA—Future Records recently signed Shock-A-Ra. Pictured (seated) are Future Records president Percell Searcy and VP Leo Graham, Jr. Standing (from left) are Shock-A-Ra's Amen Ra East, Donna Beene and John Whitehead.



POWER CASH WINNER—Baltimore's WXYV recently awarded a check for \$10,000 to a lucky winner during their Power Cash Giveaway. Pictured (from left) are WXYV PD Roy Sampson, \$10,000 winner Deborah Garrison and GM Roy Deutschman.



CHERELLE AFFAIR—Pictured at a recent listening party for Cherelle's latest album, *Affair*, on Tabu/Epic Records are producers Terry Lewis, Cherelle, Jimmy Jam and Cash Box's Bob Long.

POP SINGLES

Table listing pop singles with titles, artists, and chart positions. Includes entries like 'All This Time', 'G.E. Tobin', 'American Dream', etc.

Table listing pop singles with titles, artists, and chart positions. Includes entries like 'C. Neal-M. Rutherford', 'Not Just Another Girl', 'One Moment In Time', etc.

BC SINGLES

Table listing BC singles with titles, artists, and chart positions. Includes entries like 'All Or Nothing', 'Any Love', 'L. Vandross', etc.

Table listing pop singles with titles, artists, and chart positions. Includes entries like 'I Just Wanna Stop', 'N. Connors', 'I Like It Like That', etc.

COUNTRY SINGLES

Table listing country singles with titles, artists, and chart positions. Includes entries like 'A Tender Lie', 'All The Reasons Why', 'Warner-Tamerlane/Sportsman-BMI', etc.

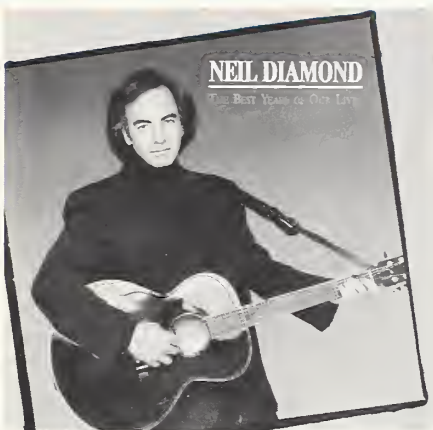
ALBUM RELEASES

OUT OF THE BOX

NEIL DIAMOND

The Best Years of Our Lives - Columbia (OC 45025) - Producer: David Foster

Neil Diamond is more than just dependable; he is a genuine original, with a voice, a delivery that transcends whatever schlock-superstar aura he has acquired over the years. This is his first studio effort in two years, a welcome return to a straightforward, hooky style. His material alternates between surprising punchy rock and ballads, with the title track being among his strongest and catchiest work this decade.



OUT OF THE BOX

NAPUA

No Disguise - Columbia (FC 44230) - Producer: Henry Jerome

This one's been out for a couple weeks, but something told us we should give it another listen. Napua's songwriting and arrangements have been compared to Steely Dan, while her piano playing has been likened to Billy Joel's. Maybe. Or maybe it's just a cool and classy, neo-jazz pop record that can stand on its own two feet. Includes a cover of the Chi-Lites' "Oh Girl."



FEATURE PICKS

SLICK RICK - *The Great Adventures of Slick Rick* - Def Jam (FC 40515) - Various producers

Slick Rick sets the tone of this rap album with "Treat Her Like a Prostitute," then tries to play sensitive with the rap ballad "Teenage Love." A goofy, slippery and ultimately schizophrenic record.

ERIC AMBEL - *Roscoe's Gang* - Enigma (7 73329-1) - Producer: Lou Whitney

The Del-Lords guitarist goes solo with the help of the Morrells' Lou Whitney. A rousing, rootsy, straight-ahead rock & roll record, nicely varied with sax, mandolin and famous friends like Peter Holsapple, Syd Straw and Skid Roper. One of the best "roots rock" records you could ask for.

SKINNY BOYS - *Skinny (They Can't Get Enough)* - Jive (1139-1-J) - Producer: Mark Bush

A pretty good effort from the Skinneys, heavy on the sampling, with a potent political subtext. Aided by Chuck Chill Out and Flavor Flav, and featuring "Free Your Mind," a dope collaboration with the Wee Papa Girl Rappers.

THE DEAD MILKMEN - *Beelzebubba* - Enigma (7-73351-1) - Producer: Brian Beattie, Mike Stewart

The fact that these novelty punks attack just about everything with equal vehemence can't obscure the fact that they can really play (and are sometimes really funny, in a retarded adolescent way.). Among the 18 songs are "Smokin' Banana Peels," "Ringo Buys a Rifle" and the lilting "Punk Rock Girl."

ART GARFUNKEL - *Garfunkel* - Columbia (OC 45008) - Various producers

The underrated Garfunkel shows his worth on this swell greatest-hits collection. His high, sweet vocals make timeless gems of "All I Know," "What a Wonderful World," and my personal favorite, "Second Avenue."

KISS - *Smashes, Thrashes & Hits* - Mercury (836 427-1) - Various producers

Here's a greatest-hits album that no metal fan or rock historian should be without. Make-up and mega-marketing notwithstanding, KISS can rock, and they do it with hooks to spare.

SINGLE RELEASES

OUT OF THE BOX

BARBARA STREISAND

All I Ask of You - Columbia (38-38026) - A.L. Weber-C. Hart-R. Stilgoe - Producer: P. Ramone

The song is from Andrew Lloyd Weber's *The Phantom of the Opera*, a good selection for Streisand to display her undiminished talents as a singer. Phil Ramone's production borders on overly lush, but it's Barbara's unique ability to turn a vocal phrase into high drama that keeps things on the edge. This single is custom-tucked for AC and should make inroads on pop radio. Watch for slow start, high rise.



OUT OF THE BOX

ANN WILSON AND ROBIN ZANDER

Surrender To Me - Capitol (P-B-44288) - R. Vannelli-R. Marx - Producer: R. Zito

A natural pairing of two outstanding singers, with a natural pairing of two outstanding writers, Ross Vannelli and Richard Marx, results in a dynamic ballad. Zander, of Cheap Trick, is one of the most underrated rock singers in the business, with a clarity of tone and a passion that is equalled by very few.



FEATURE PICKS

THE PRIMITIVES - *Way Behind Me* - RCA (8840-7-R) - Tracy-P. J. Court - Producer: P. Sampson

Hard-driving rock & roll delivered in unison vocals, reminiscent of the Go-Go's. Should find a home on CHR.

SAM KINISON - *Wild Thing* - Warner Bros. (PRO-S-3396) - C. Taylor - Producer: R. Zito

Kinison's hysterical asides make this the hottest novelty single of the year.

PHILIP BAILEY & LITTLE RICHARD - *Twins* - WTG (31-08492) - S. Scarborough-L. Bates - Producer: K. Cohen-S. Beltran

A robust burlesque featuring the spirited answer lines between these two greats. From the *Twins* movie soundtrack.

DURAN DURAN - *All She Wants Is* - Capitol (P-B-44287) - Taylor-Rhodes-Lebon - Producer: Duran Duran-J. Elias-D. Abraham

A growling, thumping rock extravaganza that's danceable. Should fare well on AOR, CHR.

LUTHER VANDROSS - *She Won't Talk To Me* - Epic (34-08513) - L. Vandross - Producer: L. Vandross-M. Miller

High-spirited and accessible, this tune has top-5 written all over it. Should prosper on urban and CHR.

CAMEO - *Skin I'm In* - Atlanta Artists (872 314-7 DJ) - L. Blackmon - Producer: L. Blackmon

You've got to respect Cameo's desire to say something. If the song is somewhat preachy, it's at least less self-serving than a boasting rap.

STEVE DORFF & FRIENDS - *As Long As We Got Each Other* - Reprise (7-27878) - Dorff-Bettis - Producer: Dorff-Bettis

TV theme performed by B.J. Thomas and Dusty Springfield is a tad square, but effectively hooky. Should make a showing on CHR.

CASH BOX COUNTRY SINGLES

DECEMBER 17, 1988

		Last Week	Total Weeks		Last Week	Total Weeks		
1	WHEN YOU SAY NOTHING AT ALL (RCA 8637-7)		3	14	52	IT'S GONNA BE LOVE (615 88-5-1016)	57	5
2	LOVE HELPS THOSE (MTM B-72113)		5	12	53	I WISH I WAS STILL IN YOUR DREAMS (MCA 53456)	62	4
3	HOLD ME (RCA 8725-7)		7	9	54	GONE BUT NOT FORGOTTEN (Curb CRB 10518)	61	4
4	WE MUST BE DOIN' SOMETHIN' RIGHT (RCA 8716-7)		6	11		Cee Cee Chapman and Sante Fe		
5	A TENDER LIE (RCA 8714-7)		1	13	55	I'VE BEEN LOOKIN' (Warner Bros. 7-27750)	22	16
6	CHANGE OF HEART (RCA/Curb 8715-7)		12	9	56	HONEY I DARE YOU (Warner Bros. 7-27691)	68	2
7	MAMA KNOWS (Columbia 38-08042)		9	12	57	CHISELED IN STONE (Columbia 38-08003)	29	16
8	LONG SHOT (RCA 8631-7)		10	12	58	DESPERATELY (Capitol B-44216)	34	18
9	THE BLUE SIDE OF TOWN (MCA 53418)		11	11	59	COME AS YOU WERE (Capitol B-44273)	70	2
10	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (MCA 53400)		2	14	60	I'M A ONE WOMAN MAN (Epic 34-08509)	72	2
11	SHE'S CRAZY FOR LEAVING (Columbia 38-08080)		13	9	61	PAINT THE TOWN AND HANG THE MOON TONIGHT (RCA 8747-7)	66	6
12	ALL THE REASONS WHY (Warner Bros. 7-27735)		15	8	62	EVERYTIME I GET TO DREAMIN' (Curb CRB 10579)	76	2
13	HOLD ON (A LITTLE LONGER) (MCA 53419)		17	9	63	THAT OLD WHEEL (Mercury 870 688-7)	36	10
14	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Mercury 870 687-7)		18	9	64	REBELS WITHOUT A CLUE (MCA/Curb 53399)	39	16
15	MY BABY'S GONE (Capitol/Curb B-44218)		16	12	65	I'M IN LOVE AND HE'S IN DALLAS (Capitol/Curb/ B-44269)	73	2
16	I KNOW HOW HE FEELS (MCA 53402)		4	15	66	YOU STILL DO (Columbia 38-08119)	80	3
17	DEEPER THAN THE HOLLER (Warner Bros. 7-27689)		24	5	67	TONIGHT IN AMERICA (Mercury 872 054-7)	67	5
18	EARLY IN THE MORNING AND LATE AT NIGHT (Warner Bros./Curb 7-27722)		21	6	68	BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Epic 34-08002)	42	18
19	I GIVE YOU MUSIC (Warner Bros. 7-27721)		19	10	69	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (MCA/Curb 53471)		DEBUT
20	SPANISH EYES (Columbia 38-08066)		20	11	70	SLOW PASSIN' TIME (Capitol B-44272)	86	2
21	(IT'S ALWAYS GONNA BE) SOMEDAY (MTM B-72116)		23	7	71	NATURAL THING (Lynn Music LM-8-13)	74	5
22	BURNIN' A HOLE IN MY HEART (MCA 53435)		25	7	72	MY BABY LEFT ME (Soundwaves SW-4814)	77	3
23	WHAT I'D SAY (RCA 8717-7)		28	6	73	SAY THE PART ABOUT I LOVE YOU (Sing Me SM-37)	75	4
24	OLD KIND OF LOVE (Epic 34-08063)		26	10	74	CRY BABY, BABY CRY (OL OLR-45-128)	87	2
25	RIGAMAROLE (MTM B-72115)		27	8	75	MY HEART PLAYED OUT (A.M.I. 1953)	78	5
26	I SANG DIXIE (Warner Bros./Reprise 7-27715)		30	6	76	WHAT HE DOES BEST (Mercury 872 220-7)		DEBUT
27	BIG WHEELS IN THE MOONLIGHT (Capitol B-44267)		33	5	77	THE LOVE OF MY LIFE (Cypress CYP-8525)	81	3
28	SHE REMINDED ME OF YOU (Airborne ABS 10008)		31	8	78	LITTLE RED HEART (Roadrunner 4639)	79	4
29	SINCERELY (Warner Bros. 7027686)		32	6	79	MEN WITH BROKEN HEARTS (Killer K-114)	82	3
30	I WISH THAT I COULD FALL IN LOVE TODAY (Capitol B-44220)		8	17	80	I CAN'T SAY NO (D & T 003)	84	3
31	LIFE AS WE KNEW IT (Mercury 872 082-7)		35	6	81	CAN I JUST CALL YOU NOW AND THEN (Step One SOR-395)		DEBUT
32	SONG OF THE SOUTH (RCA 8744-7)		38	4	82	HOLD YOUR FIRE (Wolf Dog WDI 21-4)	85	3
33	I'LL LEAVE THIS WORLD LOVING YOU (Columbia 38-08022)		14	15	83	IF I WERE YOU I'D FALL IN LOVE WITH ME (Step One SOR 394)		DEBUT
34	BORDERLINE (Epic 34-08082)		37	9	84	DOWN THE ROAD (Mercury 872 036-7)		DEBUT
35	I JUST CALLED TO SAY GOODBYE AGAIN (Mercury 872 046-7)		40	4	85	I'M GOIN' HOME (New Dixie ND 0988-1)	91	2
36	YOU BABE (Epic 34-08111)		41	5	86	LET IT BURN (Curb CRB 10516)		DEBUT
37	DON'T WASTE IT ON THE BLUES (Warner Bros. 7-27692)		43	5	87	NEW SHADE OF BLUE (Warner Bros. 7-27790)	44	19
38	I STILL BELIEVE IN YOU (MCA/Curb 53454)		49	3	88	LIGHT YEARS (MCA 42210)	48	11
39	HIGHWAY ROBBERY (Capitol B-44271)		58	4	89	I'M POSITIVE I LOVE YOU (LDR 101)		DEBUT
40	LOVE IS ON THE LINE (16th Avenue B-70423)		45	5	90	THE LETTER (Master MR-07)		DEBUT
41	RAININ' IN MY HEART (RCA 8726-7)		53	4	91	WHERE WAS I (Happy Man HM-818)	92	2
42	'TIL YOU CRY (RCA 8798-7)		59	2	92	ROUND TRIP TICKET (Playback 1316)		DEBUT
43	ROCKY ROAD (Columbia 38-08099)		46	6	93	RUNAWAY TRAIN (Columbia 38-07988)	63	13
44	BRIDGES AND WALLS (MCA 53460)		56	3	94	FIRE IN THE HOLE (Door Knob DK88-312)	83	
45	BEFORE YOU CHEAT ON ME ONCE (YOU BETTER THINK TWICE) (Atlantic America 7-99264)		55	4	95	LOVIN' YOU (Home Town HT 101)		DEBUT
46	MAKING LOVE TO DIXIE (Tra-Star TSR 1222)		52	6	96	ME, MYSELF AND I (GBS 778)		DEBUT
47	(TURN ME LOOSE AND) LET ME SWING (Step One SOR 392)		50	7	97	NOT A NIGHT GOES BY (Alpine APS-009)	64	34
48	I FEEL FINE (Columbia 38-08504)		60	3	98	WHERE WAS I (16th Avenue B-70420)	65	10
49	LOVE WILL WASH IT AWAY (16th Avenue B-70422)		51	6	99	THAT'S THAT (RCA 8650-7)	69	16
50	I'D DO IT ALL OVER AGAIN (Step One SOR 393)		54	5	100	IT'S YOU AGAIN (Epic 34-08020)	71	14
51	WHEN KAREN COMES AROUND (Capitol B-44249)		47	7				

Nashville News



and can be reached by phone at (615) 269-7072.

Brochure Offered...The Organization of Entertainment Independents has prepared a new brochure for distribution to those within the music industry as well as the general public. This brochure is available by writing to the OEI at P.O. Box 23251, Nashville TN 37202-2351. There is no charge for the brochure although a one dollar shipping and handling fee is required.

The brochure summarizes the key areas of the music business, including distribution, management, publicity, marketing, record promotion, video promotion, mailing services and the functions of a record label.

And The Winner Is...Capitol recording artists New Grass Revival swept a number of categories in the *Frets* 1988 Reader's Poll. Not only did the group garner accolades as Best Band, but they also won Best Album for *Hold To A Dream*. Group members Sam Bush and Pat Flynn carried away individual honors in their respective instrumental categories as well.

Blackburn Ventures Forth...An article by Michael MacCambridge in the Austin, Texas, *American Statesman* newspaper announced the fact that longtime senior vice president and general manager of CBS Records/Nashville, Rick Blackburn, will open his own production company in Austin.

Venture Entertainment, Inc., Blackburn's production company, expects to open in Austin by January 1, according to the article, which also stated that "Blackburn has already secured a production arrangement with PolyGram Records in New York which gives the label the right of first refusal to record any act he signs."

Blackburn estimated that he would sign six acts in Venture's first year of existence, and stressed that he is not limited to country music. Blackburn also emphasized the fact that the company will do extensive listening and critiquing before signing even the first act.

Stewart Harris Inks CBS-New York Agreement...Nashville songwriter Stewart Harris recently signed a co-deal with the newly-formed CBS Music Publishing in New York for himself and his company, Edisto Sound International. The new CBS agreement offers Harris the opportunity to exploit his versatility as a songwriter. While he maintains his Nashville base and continues to write successful country songs, such as Waylon Jennings' recent hit "Rose In Paradise," Harris will have the opportunity to expand his musical boundaries in the areas of pop/rock and rhythm and blues. He is currently working on R&B projects in New York, where he co-wrote a song with Jim Daddario for the upcoming Amy Keyes album on Epic Records, and working on pop/rock projects in Los Angeles, including a collaboration with Jill Colucci.

Never forsaking his country music, Harris has a songwriting credit for Randy Travis' "An Old Time Christmas," which has been released for the holiday season. In addition to the Christmas single by Travis, Harris and co-writer Jim McBride have a cut ("The Road Home") on the new Travis James Tritt album produced by Greg Brown at Warner Bros. Harris is also negotiating future production situations both in the United States and England.

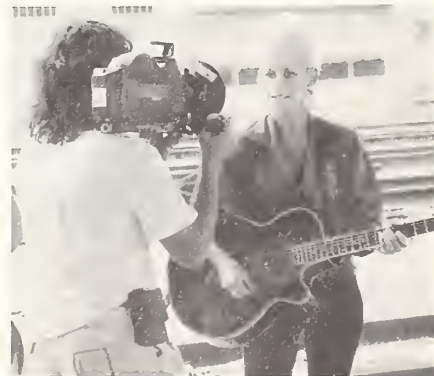
Aristo Relocates...Aristo Music Associates, Inc. and its divisions, Aristo Publicity and Media Services, and Aristo Video Promotions have relocated to new offices in Nashville. Jeff Walker, president of the highly successful firm, and his competent staff are now located at 1620 16th Avenue South, 37212,

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

			L	W	O		L	W	O	
			W	C	C		W	C	C	
1	LOVING PROOF RICKY VAN SHELTON (Columbia FC 44221)		1	11		26	GREATEST HITS, VOLUME TWO LEE GREENWOOD (MCA 42219)		27	8
2	THIS WOMAN K.T. OSLIN (RCA 8369-1)		2	13		27	SHADOWLAND K.D. LANG (Sire 1-25724)		24	30
3	OLD 8 x 10 (P) RANDY TRAVIS (Warner Bros. 25738-1)		3	20		28	THE STATLERS GREATEST HITS THE STATLER BROTHERS (Mercury 834 626-1)		31	6
4	BUENAS NOCHES FROM A LONELY ROOM DWIGHT YOAKAM (Warner Bros./Reprise 25749-1)		4	17		29	ALABAMA LIVE (G) ALABAMA (RCA 6825-1)		29	25
5	WILD STREAK (G) HANK WILLIAMS, JR. (Warner Bros./Curb 25725-1)		5	23		30	ZUMA SOUTHERN PACIFIC (Warner Bros. 35609-1)		28	23
6	BIG DREAMS IN A SMALL TOWN RESTLESS HEART (RCA 8317-1)		7	16		31	THE COAST OF COLORADO SKIP EWING (MCA 42128)		33	14
7	REBA REBA MCFENTIRE (MCA 42134)		6	31		32	RUNNING THE DESERT ROSE BAND (MCA/Curb 42169)		30	12
8	GREATEST HITS (G) THE JUDDS (RCA/Curb 8318-1)		8	16		33	80'S LADIES (G) K.T. OSLIN (RCA 5924-1)		35	74
9	WHAT A WONDERFUL WORLD WILLIE NELSON (Columbia FC 44331)		12	10		34	HONKY TONK ANGEL PATTY LOVELESS (MCA 42223)		36	8
10	IF YOU AIN'T LOVIN' (G) (YOU AIN'T LVIN') GEORGE STRAIT (MCA 42114)		9	40		35	COPPERHEAD ROAD STEVE EARLE (UNI-7)		40	3
11	RAGE ON DAN SEALS (Capitol 46976-1)		10	20		36	SINCERELY THE FORESTER SISTERS (Warner Bros. 25746-1)		38	19
12	MONONGAHELA THE OAK RIDGE BOYS (MCA 42205)		14	13		37	ONE FAIR SUMMER EVENING NANCI GRIFFITH (MCA 42255)		44	2
13	101 2 HIGHWAY 101 (Warner Bros. 25742-1)		11	16		38	DON'T CLOSE YOUR EYES Keith Whitley (RCA 6494-1)		32	25
14	STRONG ENOUGH TO BEND TANYA TUCKER (Capitol C1-48865)		15	16		39	I'LL BE YOUR JUKEBOX TONIGHT BARBARA MANDRELL (Capitol C1-90416)		45	3
15	KING'S RECORD SHOP ROSANNE CASH (Columbia FC 40777)		16	73		40	WIDE OPEN SAWYER BROWN (Capitol/Curb C1-90417)		41	4
16	DIAMONDS AND DIRT RODNEY CROWELL (Columbia FC 44076)		13	33		41	ACROSS THE RIO GRANDE HOLLY DUNN (MTM DI-71070)		34	21
17	HOMESICK HEROES THE CHARLIE DANIELS BAND (Epic FE 44324)		17	9		42	WORKIN' BAND THE NITTY GRITTY DIRT BAND (Warner Bros. 25722-1)		37	15
18	THE ROYAL TREATMENT BILLY JOE ROYAL (Atlantic America 90658-1)		18	55		43	WATER FROM THE WELLS OF HOME JOHNNY CASH (Mercury 834 778-1)		48	2
19	CHISELED IN STONE VERN GOSDIN (Columbia FC 40982)		21	45		44	CHASING RAINBOWS MICKEY GILLEY (Airborne AB 0103)		DEBUT	
20	UNTASTED HONEY KATHY MATTEA (Mercury 832 793-1)		20	58		45	VIEW FROM THE HOUSE KIM CARNES (MCA 42200)		47	15
21	COME AS YOU WERE T. GRAHAM BROWN (Capitol CI-48621)		19	12		46	REBELS WITHOUT A CLUE THE BELLAMY BROTHERS (MCA/Curb 42224)		39	6
22	ONE TIME, ONE NIGHT SWEETHEARTS OF THE RODEO (Columbia FC 40614)		23	30		47	STORMS OF LIFE (P/2) RANDY TRAVIS (Warner Bros. 25436-1)		50	128
23	ASI AM ANNE MURRAY (Capitol C1-48764)		25	7		48	FULL CIRCLE WAYLON JENNINGS (MCA 42222)		42	8
24	ALWAYS AND FOREVER RANDY TRAVIS (P/3) (Warner Bros. 25568-1)		26	82		49	GREATEST HITS, VOL. 2 (P) GEORGE STRAIT (MCA 42035)		49	63
25	WILD EYED DREAM (G) RICKY VAN SHELTON (Columbia FC 40602)		22	90		50	I SHOULD BE WITH YOU STEVE WARINER (MCA 42130)		43	36

Lorrie Morgan Releases First RCA Single...Recently, on location at Nashville's Union Station Hotel, Lorrie Morgan was shooting a video for her first RCA single "Trainwreck Of Emotion". Lorrie has been a member of the Grand Ole Opry since age 24, so performing for the camera was nothing new for her. This beautiful lady grew up with country music and has developed an exceptional talent which is evident on her new single. (Photo by Don Putnam)



ALBUM RELEASES

ALBUM REVIEW

GARY STEWART - *Brand New* - Hightone (8014) - Producer: R. Dea

Typical 'wine and women' songs sung with a forced vibrato voice makes this comeback LP for Stewart a slight disappointment. Four years have passed since this artist has recorded (he was once signed with RCA Records), but unlike his LP title *Brand New*, there is nothing new here. His blues vocal tendencies are his best asset, shown on such cuts as "Murdered By Love" and "Ramona". Single releases so far from the project have included "Brand New Whiskey" and "Empty Glass".



ALBUM REVIEW

LARRY GATLIN AND THE GATLIN BROTHERS - *Biggest Hits* - Columbia (C 44471) - Producers: L. Gatlin-S. Gatlin-R. Gatlin-C. Young-R. Hall-C. Moman

With probably their last LP release for Columbia, (since being signed to the newly created Universal label), the Gatlins combine an impressive list of top tunes from past years to make an entertaining LP sure to be on country listeners' Christmas lists. Larry and his brothers harmonize best on cuts such as "Talkin' To The Moon", "She Used To Be Somebody's Baby", "Love Of A Lifetime" and "The Lady Takes The Cowboy Everytime".



SINGLE RELEASES

OUT OF THE BOX

MICHAEL JOHNSON - *Roller Coaster Run (Up Too Slow, Down Too Fast)* (3:49) - RCA (8748-7-R) - *Lawyer's Daughter/BMI* - H. Prestwood - Producer: B. Maher

If anything, this tune should catch the ears of your listeners simply because it's different. It may be to some folk's liking, maybe not, (if our review panel's indecision was any indication). But you cannot deny that this escalating and descending tune, punctuated by rippling piano and lonesome guitar is one hell of a production. Perhaps a bit ominous sounding in places yet

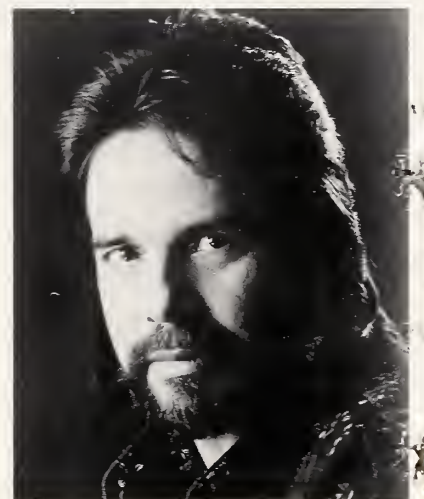


quite intriguing all the same. Cudos to Johnson (and RCA Records) for daring to be different.

INDIE SPOTLIGHT

BERTIE HIGGINS - *Homeless People* (3:45) - Southern Tracks (ST-2005) - *Songs of Portuguese-Brother Bill's/ASCAP-Lowery-Eufaula/BMI* - B. Higgins-B. Buie-S. Limbo - Producer: B. Buis

Higgins compares his loss of love to the plight of the homeless folks who are also "all alone and half alive". Although the comparison might seem to be a bit lacking in compassion at first, it is warmly translated here. Higgins' voice performs well to this mid-tempo tune on Southern Tracks Records.



FEATURE PICKS

REBA McENTIRE - *New Fool At An Old Game* (3:47) - MCA (53473) Chappell-DeJamus/ASCAP-BMI - S. Bogard-R. Giles-S. Stephen - Producers: J. Bowen-R. McEntire

Reba berates herself for falling headlong into another affair of the heart, asking the man in question to take it easy on her. Bowen's immaculate production again highlights Reba's effervescent vocals.

RONNIE MILSAP - *Don't You Ever Get Tired (Of Hurting Me)* (3:03) RCA (8746-7-R) - Tree/BMI - H. Cochran - Producers: R. Milsap-R. Galbraith-T. Collins

Heading back to traditional country, Milsap queries his torturous girlfriend about her heartbreaking ways. Radio, watch out, Ronnie's heading for #1!

MICHAEL MARTIN MURPHEY - *From The Word Go* (3:13) - Warner Bros. (7-27668-A) - Tree/BMI - C. Waters-M. Garvin - Producers: S. Gibson-J.E. Norman

A wandering soul finds solace in the arms of a down-home beauty, leaving his rambling days behind. Murphey's usual placid vocals coordinate nicely with easy-going rhythms and a slew of guitar pickers.

INDIE FEATURE PICKS

LISA CHILDRESS - *(Here Comes) That Old Familiar Feeling* - True (TU-95 A) - Bent Cent/BMI - B.D. Reed - Producer: B. Reed

Childress' expert vocals are hindered by a marginal song here. The traditional ballad tells of that hard-to-resist love who returns to bring havoc to her heart.

ELLEN LEE MILLER - *You Only Love Me When I'm Leaving* (2:36) - Golden Trumpet (GT-103A) - Ensign/BMI-Chuck Dixon/ASCAP - D. Goodman-D. Austin-P. Rakes - Producer: J. Elgin

A superb tune given even greater justice by Miller. Exploring a true-to-life facet of human relationships, Ellen is working up the courage to leave this jerk for good.

PHILLIPS AND CRANE - *Put The Dog Outside* (2:46) - Cannery (CA 00800AA) - Texas Wedge/ASCAP - K.K. Phillips - Producer: J. Slate

A humorous tune with fun production. Rover interrupts hubby's lovemaking advances and is ordered to leave the premises. A welcome, light addition to any country playlist.

PROGRAMMERS' PICK

LYLE LOVETT - *Married Her Just Because She Looks Like You* - MCA/Curb (53471)

Radio took a fancy to Lovett's traditional country release this week, making his tune the highest debut entry at #69 (bullet) on the Top 100. Stations lovin' Lyle include: WLSA, WHPY, WSCP and KROW.

DARK HORSE CONSENSUS

BILLY WALKER - *Can I Just Call You Now And Then-Step One* (SOF-395)

Billy is gathering strong support from programmers with his debut single for Step One Records. He debuts this week on the Top 100 at #8 (bullet) and on the Indie chart at #14. Stations voting for Walker include WJBS, WPNC, KWOC, KINO, WASP, KZNN and KWRM.

NASHVILLE NOTE-ABLES

"New Year...New Outlook!"

1988 has been a year during which *Cash Box* has made some noticeable strides forward in the trade magazine business. I'm very proud of that fact. Here in Nashville, at least, I know the *Cash Box* staff has worked hard and diligently at contributing to the overall improvements in our product, and I sincerely believe the improvement has been evident.

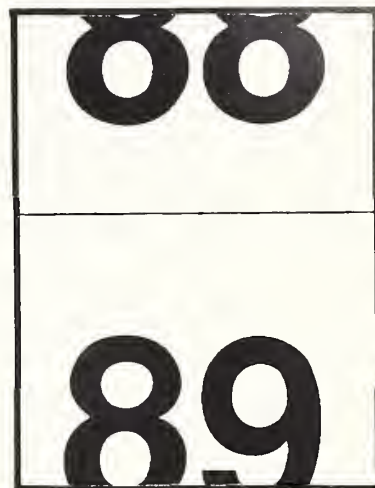
Before moving on to 1989, there are many who should also be recognized for their 1988 efforts and contributions. This list, of course, begins with the home office ownership, and the publication and design staff, all located in Los Angeles. In addition, the New York office staff headed by Harry Losk, executive vice president, and the Chicago office under the capable direction of Camille Compasio.

Here in Nashville, the list of contributors seems almost endless. However, at the risk of forgetting and omitting some, I want to recognize the efforts put forth. Thanks to the major label promotion and advertising people who have contributed through their advice and critiques. It has been encouraging to know that they have been "impressed" with our efforts and the manner in which we have promoted *Cash Box* to them. I sincerely believe that our consistency of product and effort has not gone unnoticed by those individuals.

To the independent record label owners and artists, my thanks for your valuable support in advertising and your cooperation in every sense. Your beliefs in our efforts on your behalf have been rewarding. I will forever believe that the independent record label structure is the backbone of the music industry. Much like the organizational structure in professional baseball, the "indies" are the place where artists can prove they are ready for the "major" leagues.

To all the record promoters who spend endless hours in concentrated efforts to gain recognition of their clients' products, thanks for your support and co-operation—and for your understanding and patience during periods of transition and change. Together, we have all celebrated the successes and, together we have all endured the hardships. But, through the year, we have built a stronger product.

To all the publicity and public relations people and firms, thanks for keeping me "posted" with your press releases and personal contacts. Without your efforts, our staff



would spend endless hours of valuable time out there "digging up" the latest newsworthy developments in the music business.

And last, but certainly not least, to the songwriters, artists and producers—the heart, soul and life of country music—my appreciation for creating **my world**. Thanks for the interviews. Thanks for the product. Thanks for the sharing of your talents—and thanks for the **music!**

Because of all your efforts, *Cash Box* has a new, encouraging outlook for 1989. I am personally asking for your continued support for our mutual progress. The entire staff at *Cash Box* Nashville truly believes that what is good for country music is good for all of us in the industry.

So, as this year draws to a close, I pause to remember and thank those who have helped so much. I do want to say that I appreciate it, and the entire *Cash Box* organization expresses their thanks. Too, we want to say that, from time to time, stories and photos must be edited and, unfortunately, even omitted because of limited space. Please accept our apologies if that has been the case for any of your submissions for print. We have done our very best and never intentionally slighted anyone.

And now, to our valued friends and associates at *Cash Box* reporting radio stations all across this great nation—what a debt of gratitude we owe you. Your loyalty and consistency have made everything possible. In summary, permit me to quote a few lines from one of my very favorite country songs:

"Did you ever know that you're my hero/ And everything I'd like to be?/ I can fly higher than an eagle/'Cause you are the wind beneath my wings."

Joe Henderson



Randy Sharp Honored ... Del Bryant, vice president of Broadcast Music Inc., presents songwriter/publisher Randy Sharp with a pop and country Certificate of Achievement for the song "Why Does It Have To Be (Wrong or Right)". Sharp also announced the opening of his new Nashville publishing company - With Any Luck Music. On hand for the presentation and announcement were (L to R): Bryant, Carol Sampietro, Gen. Mgr. of With Any Luck Music; Sharp; and Roger Sovine, VP Nashville operations, BMI. Sharp's current Restless Heart single, "A Tender Lie", published through With Any Luck Music, topped the Cash Box country charts recently. (Photo by Don Putnam)

"HAPPY HOLIDAYS AND MANY THANKS FOR YOUR SUPPORT IN 1988. GOD BLESS YOU ALL,"

Nikki Hornsby

COUNTRY INDEPENDENT RECORDING ARTIST



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RECORDS TO WATCH

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

RISING STARS

MICHELLE LYNN

Michelle Lynn is a 20-year-old country-singing beauty from Phoenix, Ariz. Last October, she was in Nashville for a recording session under the direction of talented country producer Dan Mitchell. Recently the first single from that session ("The Letter") was released nationally on the Master Records label.



After the session Michelle and her father, LeRoy Hall, dropped by the *Cash Box* office for a visit and interview. Michelle has confidence and optimism as she speaks of her past, present and future.

"I've been interested in music since I was four years old. That's when I began listening to the radio. In the beginning, I listened to all types of music, but country has always been my love. I'm comfortable singing country in my own style.

"After school, I joined a group called Lasting Impressions. We toured a lot, raising money for the Arizona Special Olympics cause. That gave me a great deal of experience and needed exposure.

"I'm anxious to see what happens with this first single. Of course, we plan to keep the products coming. I think consistency is very important for a new artist. We are gathering

more material right now on our way to the completion of my album project.

"I am depending on other writers for good material, but I do plan on writing some of my own songs soon. I love true country ballads. Pure country music is, to me, beautiful in every respect. You know, I want to give special thanks to God and my father for standing by me in my efforts."

Of course, I can't speak for God. However, I could clearly see the pride in LeRoy Hall's eyes. And, why not? He has one beautiful, gracious and talented daughter, who truly plans on winning the Female Vocalist of the Year award in the not too distant future—and why not?!

Joe Henderson

INDIE LP REVIEW

BOBBY PADILLA - Bobby Padilla - Moontide (MT-101) - Producer: T. DeVito

Padilla's self-titled LP proved to be a pleasant listening surprise this week. Produced by Tommy DeVito (who was an original member of the Four Seasons), Padilla performs 12 cuts on this project. He is an original country stylist whose talents are well translated on vinyl. Two cuts have already been released and charted ("That It's All Over Feelin'" and "You Set Me Back"). Love and relationships are the underlying themes throughout the LP. Other hot cuts include: "Too Long Gone", "You Beat All I Ever Dreamed", "She Can Always Come To Me" and "It



Was Blues To Me". A fine indie product worthy of airplay nationwide.

CREDITS

- "Lonely Music"...Jim Reeves
- "Born To Boogie"...Carl Perkins
- "My Good Thing's Gone"...Narvel Felts
- "C And W Meets R And B"...Urel Albert

COUNTRY INDIES CHART

1	<i>Making Love To Dixie</i> Heartland (Tra-Star)	2	6	27	<i>The Fix</i> April (Yellow Jacket)	30	3
2	<i>(Tum Me Loose And) Let Me Swing</i> The Swing Shift Band (Step One)	1	7	28	<i>Starting All Over Again</i> Razzy Bailey (SOA)	37	2
3	<i>I'd Do It All Over Again</i> Ray Price (Step One)	3	5	29	<i>You And Saturday Morning</i> Dusty Martin (Sound Track)	DEBUT	
4	<i>It's Gonna Be Love</i> Mark Gray & Bobbi Lace (615)	4	5	30	<i>Why Can't I Drive You From My Mind</i> Marilyn Ortlieb (Door Knob)	28	1
5	<i>Natural Thing</i> Rick Arnold (Lynn Music)	5	5	31	<i>My Heart Won't Let You Go</i> Jodi LaVern (L'il Bill)	31	4
6	<i>My Baby Left Me</i> Cerrito (Soundwaves)	7	4	32	<i>Midnight Lovers Express</i> Reno Brothers (Step One)	19	6
7	<i>Say The Part About I Love You</i> Lorie Ann (Sing Me)	6	4	33	<i>Mr. Junk Man</i> Mike Goodwin (Jamie Jean)	20	4
8	<i>Cry Baby, Baby Cry</i> Marcy Carr (OL)	16	2	34	<i>An Empty Glass</i> Gary Stewart (Hightone)	44	2
9	<i>My Heart Played Out</i> Rich Chaney (AMI)	8	5	35	<i>I Ain't Gonna Take This Layin' Down</i> Debbie Rich (Door Knob)	21	6
10	<i>The Love Of My Life</i> Dawn Schutt (Cypress)	10	5	36	<i>Heart Dance</i> Da-Kota (Nu-Kountry)	33	3
11	<i>Little Red Heart</i> Day Johnston (GBS)	9	6	37	<i>Homemade Cookin'</i> Coates Twins (Tentex)	DEBUT	
12	<i>Men With Broken Hearts</i> Charley Hager (Killer)	11	3	38	<i>Why Don't You Spend The Night</i> Al Shade & Jean Romaine (Gallery II)	35	2
13	<i>I Can't Say No</i> Teresa Kennedy (D & T)	13	3	39	<i>You'll Be The First To Know</i> Lee J. Stevens (Regal)	25	6
14	<i>Can I Just Call You Now And Then</i> Billy Walker (Step One)	DEBUT		40	<i>Come On Home</i> Peggy Walker (Charta)	DEBUT	
15	<i>Hold Your Fire</i> Ross Lewis (Wolf Dog)	14	3	41	<i>One More Night</i> The Shoppe (CCR)	29	12
16	<i>If I Were You I'd Fall In Love With Me</i> Hank Thompson (Step One)	41	2	42	<i>Wisdom Of A Fool</i> Billie Jo Spears (GBS)	39	6
17	<i>I'm Goin' Home</i> Dave Dudley (New Dixie)	17	4	43	<i>It's Too Early To Cry In My Beer</i> Allen Karl (Sundial)	DEBUT	
18	<i>I'm Positive I Love You</i> Roger Rone (LDR)	22	3	44	<i>You've Got Her Eyes</i> Dickey Lee (Evergreen)	32	3
19	<i>The Letter</i> Michelle Lynn (Master)	DEBUT		45	<i>My Tear Drops To You</i> Tricia May and Calico (Special Occasions)	34	8
20	<i>Where Was I</i> Ray Pack (Happy Man)	18	4	46	<i>I Won't Be Seeing Her No More</i> Touch Of Country (OL)	36	9
21	<i>Round Trip Ticket</i> Jumpin' Boots (Playback)	27	2	47	<i>All I Have Left</i> Roy Vance (Best Little)	38	4
22	<i>Fire In The Hole</i> Bobby G. Rice (Door Knob)	12	5	48	<i>Moonlight In Mexico</i> CW Ferrari (Southern Sounds)	40	11
23	<i>Lovin' You</i> Bob and Marcy (Home Town)	24	4	49	<i>I've Got No Right (To Feel So Wrong)</i> Johnny Travis (Tip)	42	9
24	<i>Me, Myself And I</i> Debbie Dukes (GBS)	23	3	50	<i>Love At First Sight</i> Trik Alley (Nu-Kountry)	47	3
25	<i>Not A Night Goes By</i> Tim Malchak (Alpine)	15	12				
26	<i>If I Were You</i> Sandy Garwood (Bitter Creek)	26	3				

RAPPIN' WITH THE WRITERS:

JOHNNY ELGIN

Johnny Elgin is a native of Victoria, Texas, who came to Nashville in 1962. Like so many, Johnny had to take "other" work here, until he could break in to the music business. Although he had ambitions as an artist and songwriter, his first Nashville job was with WKDA Radio. It just so happened that Johnny made an excellent music contact there. Jack Stapp was the station manager at that time, but he was also president and owner of a publishing company called Tree Publishing.

"I was also with Jim Denny's artist bureau, and I got a recording contract on Roulette Records," relates Johnny. "At that time, Roulette had Jimmy Bowen, Jimmy Rodgers and Buddy Knox on the label, too. I toured as an artist with all the superstars of the day. But after a few years, I tired of the road. So I began to really concentrate on my songwriting.

"I have always free-lanced as a writer. I used to pitch songs, for a publisher, to Jim Reeves. I was amazed to find out one day, when he had turned down all the company stuff, he liked one of my songs, 'Lonely Music'. Jim gave me my first significant cut when he recorded that song."

Johnny Elgin quickly had other "significant" cuts by such artists as Narvel Felts, John Wesley Ryles, Carl Perkins, Benny Martin, Urel Albert, John Rex Reeves, Norman Wade and many more.

"Always the most important thing in the studio is the song," Johnny emphasized. "A song must be different, in a simple way, and relate to the emotions of the listeners. It's the song that gives any artist a hit. And yet, after saying all that, I wish I knew what a hit is!"

I think Johnny Elgin is an extremely modest man. He has been a friend, peer, and associate of the legendary and current stars of this business. He knows what a hit is. He's just too modest to admit that he has written his share of them.

Joe Henderson



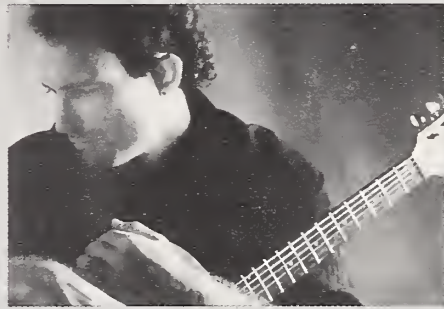
THE INDEPENDENT WAY



Indie Groove

POI OH POI—It took a couple hip Midwesterners to open my eyes, but once I finally got over the name and listened to the new **Poi Dog Pondering** album, I was hooked. Then when I was offered a chance to see them open for my close personal friends **They Might Be Giants** at a glamorous Hollywood night spot, I remembered why I went to the Rock Critic Institute in the first place. As it turns out, Poi Dog Pondering stole the show, which is saying quite a bit, since the Giants are formidable showmen and a relentless hit-making machine. PDP's brand of world-beat stew was even fresher than it is on their Texas Hotel debut, a happy-go-lucky blend of Irish, Hawaiian, African and Anglo pop elements that recalls Camper Van Beethoven at their most accessible. On this night their floating line-up featured six musicians (there are ten on the record) and such instruments as penny whistle, accordion, vibes, fiddle, mandolin and a guitar that was hooked up to an electric amplification device. Poi Dog Pondering is from Hawaii by way of Austin, Tex., but tonight they proved themselves citizens of a world without musical boundaries.

has not chucked it all; he is still involved in public-interest advocacy, but his main priority for the last seven years has been writing and recording his politically-astute songs and stories. Says Small, "The law studies showed me how excluded and routinely disenfranchised people were. Folk music showed me the excitement of sharing music as a community resource, and as a means to take back the power ... Lawyers tend to talk only to other lawyers. As a musician, I interact with a great variety of people who are active at the grass-roots level doing very important work that tends to be underrated." His new album is *I Will Stand Fast*.



FRED SMALL

LAST TRAIN TO PLUGSVILLE—Frontier Records' **Thin White Rope** finished their two-month European tour with a Dec. 15 gig at a music festival in Moscow. In fact, the band took their desert-fried guitar psychedelia to five different Soviet cities before capping off their tour at the Moscow festival. Thin White Rope is the first American independent rock band to play in the U.S.S.R. ... Profile Records has released an indispensable compilation album to document the biggest year in rap history. The double album is *Mr. Magic's Rap Attack, Vol. 4* and features performances by **Public Enemy**, **EPMD**, **Run-D.M.C.**, **Salt-N-Pepa** and many others who have made this year so hip-hoppin' ... Our favorite garage rockers, the **Fuzztones**, have scored a big endorsement contract with Rickenbacker guitars, the company whose beautiful instruments gave the Beatles their sheen and the Byrds their jangle. The big winner in the deal was Fuzztone John Carlucci, who bagged a special bass with flashing lights, of which only two were made. The other such instrument belongs to Who bassist John Entwistle, and if that's not an endorsement, I don't know what is.

Keep the Faith

Joe Williams



POI DOG PONDERING

THE BLUEST OF THE BLUE—The annual W.C. Handy Awards for the best blues performers was a coup for Alligator Records, the roots-conscious Chicago indy. **Koko Taylor** was named Female Blues Entertainer of the Year for the tenth time. And Alligator's **Albert Collins** was named Instrumentalist of the Year. It was Collins' eighth Handy award. Collins also has a Grammy Award on his mantel to go with the priceless memories of filming a wine-cooler commercial with **Bruce Willis**.

LOVE IS THE LAW—Flying Fish recording artist Fred Small says that a lot of his publicity starts with the angle "lawyer chucks it all to become folk singer." In fact, he

CASH BOX INDIE JAZZ ALBUMS

1	LIVING IN PARADISE FATBURGER (Intimo 73334)	1	13	20	NEVERLAND SUZANNE CIANI (Private Music 2036)	22	7
2	STATE OF THE ART BOB FLORENCE (USA Music Group 589)	2	13	21	GENIUS + SOUL = JAZZ RAY CHARLES (Dunhill 038)	18	15
3	FACETS DOC SEVERINSEN (Amherst AMH 3319)	3	17	22	EAST TO WES EMILY REMLER (Concord CJ-356)	27	5
4	RAY CHARLES AND BETTY CARTER (Dunhill 039)	5	15	23	HAVE A GOOD TIME RUTH BROWN (Fantasy 9661)	25	9
5	SALSA MEETS JAZZ TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Picante CJP-354)	6	13	24	DANCING IN THE DARK SONNY ROLLINS (Milestone M-9155)	24	27
6	OPTICAL RACE TANGERINE DREAM (Private Music 2042)	7	11	25	YOU'RE GONNA HEAR FROM ME BILL EVANS TRIO (Milestone 9164)	26	7
7	THE BEAUTY OF IT ALL CARLOS REYES (TBA 240)	8	9	26	DEEP BREAKFAST RAY LYNCH (Music West MW-102)	28	7
8	THAT A PLENTY AL HIRT (Projazz/Intersound 659)	4	15	27	A REAL SWINGER FLIP PHILLIPS (Concord CJ-358)	30	5
9	BOLIVAR JOHN BOLIVAR (Optimism 3204)	9	9	28	7TH AVENUE JONATHAN BUTLER (Projazz 675)	29	7
10	THE FURTHER ADVENTURES OF FLIM & THE BB'S (DMP 462)	10	9	29	REUNION MEL TORME AND THE MARTY PACH DEK-TETTE (Concord CJ 360)	34	3
11	ONLY TRUST YOUR HEART TOOTS THIELMANS (Concord CJ-355)	11	11	30	KILIMANJARO THE RIPPINGTONS (Passport Jazz PJ 88042)	19	27
12	PASSION FLOWER ALVIN HAYES (TBA 238)	16	7	31	ALL MY TOMORROWS GRANT GEISSMAN (TBA 241)	35	7
13	BLUES FOR FRED JOE PASS (Pablo 2310-931)	12	11	32	BASIE AND FRIENDS COUNT BASIE (Pablo 25218-0925)	20	17
14	THE POWER OF SUGGESTION RICHARD ELLIOT (Intimo 73321)	13	27	33	JUMP START RICK STRAUSS (Projazz/Intersound 667)	31	13
15	THE CARMEN MCRAE - BETTY CARTER DUETS (Great American Music Hall/ Fantasy GAMH 2706)	15	15	34	EVOLUTION PHIL WOODS LITTLE BIG BAND (Concord CJ-361)	DEBUT	
16	SOCA ME NICE MONGO SANTIMARIA (Concord Picante CJP-362)	23	5	35	DREAMS OF LOVE TONY DAGRADI (Rounder 2071)	DEBUT	
17	THE TRAVELER BRANDON FIELDS (Nova 8811)	17	9	36	NO LONGER ONE TOM BROWN (Malaco Jazz MJ 1500)	32	27
18	CHAMELEON DAYS YANNI (Private Music 2043)	21	7	37	5TH GEAR ROB MULLINS (Nova 8810)	33	2
19	RIVER'S GONNA RISE PATRICK O'HEARN (Private Music 2029)	14	15	38	SKYWALKERS GEORGE SHAW & JETSTREAM (TBA 234)	36	15
				39	FLYING HOME TERRY GIBBS DREAM BAND (Contemporary C-7654)	37	23
				40	MOSCOW NIGHT DAVE BRUBECK (Concord CJ 353)	38	2

LABEL BREAKDOWN:

Each Label is followed by the number of albums that appear on this week's Indie Jazz Chart.

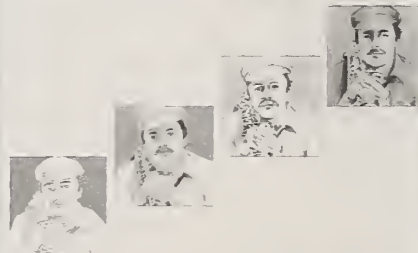
FANTASY	7
Milestone	(2)
Contemporary	(1)
GAMH	(1)
Pablo	(2)
CONCORD	8
Picante	(2)
PRIVATE MUSIC	4
TBA	4
PROJAZZ/INTERSOUND	3
DUNHILL	2
INTIMA	2
NOVA	2
AMHERST	1
OPTIMISM	1
DMP	1
MALACO	1
MUSIC WEST	1
PASSPORT	1
ROUNDER	1
USA MUSIC	1

THIS WEEK'S #1 DEBUT: LIVING IN PARADISE

FATBURGER

THIS WEEK'S #1 DEBUT: EVOLUTION

PHIL WOODS' LITTLE BIG BAND



Phil Woods Little Big Band

AROUND THE ROUTE

As we go to press, two major events are about to take place in Chicago—the first being Taito America's distrib conference at the Hyatt O'Hare (12/9), where the new *Superman* two-player interactive video game will be officially unveiled. And the timing of this release is perfect, since its namesake is marking his 50th anniversary. Sales VP Rick Rochetti tells us that test reports have been outstanding attributable to the mass appeal of the main character to players of all ages, coupled with the graphics and play features that Taito has incorporated into the game to make for a very exciting package!... Later in the evening Atlas Distributing will host its annual Christmas party for operators and suppliers at the now-famous Zum Deutschen Eck restaurant. The Atlas events gets bigger and bigger every year, attracting local and national manufacturing reps in large numbers. Since last year's party, Zum Deutschen Eck has put a lot of dollars into expansion and renovation, so there'll be plenty of extra space to handle the overflow. Right on, Jerry Marcus! Dateline Santa Clara, Calif., home of Exidy Inc. and the hot, new *Showdown*, which sales and marketing chief Virginia Kauffman tells us got a terrific reception at AMOA Expo! The game's been bringing in strong earnings at tavern locations and is proving to attract a wide player base that includes youngsters, adults and quite a following of female fans. The fact that it's a card game, but strictly for amusement

and skill, opens the door to the younger set, as Virginia points out. Needless to say, Exidy is heavily back-ordered on this piece. Factory also introduced their new six-button universal cabinet at Expo, by the way. Received a call from Don Hoffman, president of Hoffman Lamb Constellation in Nashville, who told us about a new album called *Voice of America*. The LP was written, produced and performed by Bobby Ross, a highly decorated Vietnam vet. He said a percentage of the proceeds from sales will be donated to the recently established *Voice of America Scholarship Fund*, to benefit descendants of men and women who lost their lives in combat. For further information, contact Don Hoffman at 4741 Trousdale Drive, Nashville, TN 37220. FAVA, the Florida state ops association, is anxiously awaiting a decision as to whether or not cranes can be operated in establishments that sell alcoholic beverages. As the situation now stands, Florida's attorney general has been asked to issue a legal opinion to determine whether cranes are games of skill or chance. FAVA is very concerned about the possibility of an adverse ruling and has issues an appeal for support from manufacturers, distributors and operators to help provide the resources needed to "fight the battle." Contact FAVA's executive director, Bob Rhinehart, at association headquarters, P.O. Box 13089, Tallahassee, FL 32317, for additional specifics.

North Pole Poll Reveals Nation's Top Toys

CHICAGO—Interactive video games are leading the list of top-selling toys this holiday season, according to a survey of the nation's toy retailers.

The survey, called the "North Pole Poll," queried 200 toy retailers from around the U.S. on what toys would be the best-sellers for this holiday season. The results of the survey showed that 95 % believe that home video games will be among the most popular categories of toys this year, which is the highest percentage of any toy category.

When asked to rate the popularity of general toy categories this holiday season, on a scale of 1 to 5 (1 being "not at all popular" and 5 being "very popular"), those queried gave video games an average rating of 4.7.

In addition, 77% of retailers surveyed believe that the contribution a toy makes toward developing a child's physical and mental skills is a prime motivating factor in a parent's toy purchase.

The toy retailers predicted that one video game system which meets those parameters—the Nintendo Entertainment System—would once again be the number one dollar-volume best-selling toy this holiday season. Nintendo was selected by 68% of the retailers, compared to Barbie at 10% and a close third, G.I. Joe at 8%.

When asked why the Nintendo Entertainment System (NES) is so popular, respondents cited the "exciting and challenging nature of the game play" as the reason. Also mentioned frequently by retailers was their belief that parents buy the game because it encourages interaction among family members. This was compatible with a separate finding of the survey, in which 71% of all those surveyed said that "toys which promote interaction by adults and children alike are more desirable holiday gifts than those which do not."

The poll also found that the fact that video games are "the latest thing" served as a major stimulus for parents to purchase the Nintendo system as a holiday gift.

Arachnid Introduces Oak Cabinet Super 6 Model

CHICAGO—Arachnid Inc, Illinois-based manufacturer of the popular *English Mark Darts*, recently announced the introduction of the *Oak Cabinet Super 6* model, which has all the features of the *Super 6* and *Super 6 Plus English Mark Darts* games.

Together with the attractive oak cabinet, which adds style and elegance to the game, the clock towers on the *Super 6 Plus* have been crafted into two-dimensional, laser cutouts that give the cabinet a handsome texture and appearance. The *English Mark Darts* logo has also been translated to laser art and the oak cabinet has been stained and varnished to a warm, golden finish. Above the monitor is the game list, which is laser engraved on a plaque and stained to match.

Other features include the expanding games list, display monitor, television hook-up and coin credit card. The *Oak Cabinet Super 6* is also available with the dollar bill validator and an optional bill stacker that stacks up to 400 one, two or five dollar bills.

Further information may be obtained through factory distributors or by contacting Arachnid Inc at 6421 Material Avenue, P.O. Box 2901, Rockford, IL 61132-2901.



WHERE SHE IS!—A few issues back we told you about Jesse, the wonder dog, who started out as a mascot at Hilltop Distributing Inc. (Weirton, West Virginia) and ultimately emerged as an expert in picking the hit games! Needless to say, Doug Wilson is very proud of her and in submitting this photo he noted that it shows "our famous Jesse testing out one of our pool tables...however, as of this writing, she hasn't come to a conclusion and is still comparing this model against other tables." Jesse has endeared herself to Hilltop's op customers who, naturally, make stock of her selections!

Industry Calendar 1989

January 26-29: Florida Amusement/Vending Association (FAVA), annual vending trade show. Omni Expo Center, Orlando, Florida.

February 23-25: ACME '89 (American Coin Machine Exposition), international trade show. Bally's Hotel, Reno, Nevada.

April 7-9: NAMA Western Convention, annual Western convention/exhibit. Brooks Hall, San Francisco, California.

September 11-13: AMOA Expo '89, international trade show. Las Vegas Hilton, Las Vegas, Nevada.

October 12-15: NAMA Convention, national convention/exhibit. McCormick Place, Chicago, Illinois.

Blattspieler Returns To Bally Midway

CHICAGO—Williams Bally Midway announced the appointment of Steve Blattspieler to the position of vice president of Bally sales and marketing, which marks his return to the company's executive staff (*Cash Box*, 12/3/88).

Blattspieler is a 16-year veteran of coin-operated amusement industry and six of those years have been spent with the Bally organization. His expertise and knowledge of the Bally Midway product line along with his rapport with the factory's distributor network will serve to enhance the company's present and future plans.

Blattspieler's appointment rounds out the firm's sales and marketing management team which consists of Ron Bolger, who handles sales; Laura Rezek who oversees marketing and Jim Belt who is in charge of the test marketing programs and underscores Williams' commitment to maintaining the Bally Midway product line.

NAMA Appoints Aizenberg

CHICAGO—Stuart Aizenberg has been appointed assistant director of sales of the National Automatic Merchandising Association, as announced by NAMA president James A. Rost. In this position, Aizenberg will assist director of sales Jack Reilly, who is responsible for sales and management of the association's two annual trade shows, and will also handle marketing and merchandising of some aspects of NAMA's convention activities.

A 1975 graduate of George Washington University, Aizenberg spent five years in marketing and arena relations with Ringling Brothers and Barnum and Bailey Combined Shows Inc. He joined the Volume Services Inc. subsidiary of Interstate United Corporation in 1981 as purchasing and merchandising manager, where he dealt with the firm's stadium and arena concessions contracts.

Since 1987 he has been a manufacturer's representative for a number of suppliers of novelty products.

Nintendo Announces 41% Boost in '88 Net Sales

CHICAGO—Nintendo Company Ltd. of Kyoto, Japan, parent of Redmond, Washington-based Nintendo of America Inc., reported sharply increased consolidated financial results for the fifth consecutive fiscal-year reporting period.

Net sales were \$1.51 billion (dollar equivalents computed at 135 yen to the U.S. dollar, the exchange rate reported in the 8/31/88 *Wall Street Journal* on the closing date of Nintendo's fiscal year) for its current fiscal year, ending August 31, 1988. This is contrasted with net sales of \$1.07 billion for the same period last year, representing a 41% surge in sales over fiscal '87.

Net income was \$223,029,629, a 19% increase over net income of \$186,600,000 for the same period in 1987. Earnings per share were \$3.83, compared to \$3.52.

Operating income was \$358,607,407, versus \$359,022,222 for the prior fiscal year, representing a 6% increase.

Nintendo of America president Minoru Arakawa attributed the significant increase in net sale to a U.S. home video game marketplace that has more than doubled in the last year. U.S. sales of the Nintendo Entertainment System "have continually grown by leaps and bounds," Arakawa stated. He noted that sales of software have continued to grow "at a phenomenal pace," adding that "We have three titles that have sold over 2 million units—*Super Mario Bros.*, *The Legend of Zelda* and *Mike Tyson's Punch-Out*—and the latter two have only been on the market since the second half of 1987."

Based on the strength of software sales and solid hardware sales, Arakawa concluded, Nintendo projects industry sales of approximately \$3.4 billion in 1989; that figure is based on projected sales of 8 million hardware units and 55 million software units.



Sega's Scramble Spirits

Scramble Spirits, the second game in which Sega Enterprises Inc. (U.S.) employs the System 24 floppy disc memory download, is staged in the 21st century. This high-speed game sends players and their vintage fighter plane into battle against swarms of enemy attack craft and mega-sized carrier ships, so the action is hot and heavy. There are six flight missions as well as five bonus stages which players are challenged to accomplish in order to qualify as a top attacker. This is a one- or two-player, interaction game containing one set of controls for each player. The eight-way joystick gives players the maximum mobility to dodge enemy fire and gain offensive positions. Players can attack with fire buttons and—after retrieving module helicopters—can power up to gain more firing capability. Players can also switch support craft fire from air to ground or deploy it on seek and destroy missions by using a "special attack" button.

The game actions is presented on a 25 inch medium resolution monitor. *Scramble Spirits'* enhanced graphics are designed to invite players to make full use of the continuous play feature.

Further information about this latest addition to Sega's "squadron" games may be obtained through factory distributors or by contacting Sega direct at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: TOOBIN \$2095, ROAD BLASTER \$1445, 720 DEGREES \$1595, VINDICATORS \$1595, BLASTEROIDS \$1395, TX-1 \$995, KARNOV \$795, GANDO MANIA \$895, TOP GUN \$795, DOUBLE PLAY \$995, VIPER \$1295, QUARTERBACK Cocktail \$1495, QUARTERBACK \$1595, DANGER ONE \$895, ZENOPHOBE \$895, VS RBI UNI \$895, VS RBI DUAL \$1195, ALIEN SYNDROME \$725, OUT RUN \$2195, HOT ROD \$1795, MERRILLA WAR \$1495, KAGEKI \$995, THUNDERCADE \$1195, MARI WARRIORS \$725, STANDARD CHANGE MACHINES \$1095, ESCAPE FROM THE LOST WORLD \$1095, ARENA \$895, DIAMOND LADY \$1195, VICTORY \$995, ROBO WAR \$1495, PINBOT \$1195, FIRE \$995, LASER WAR \$1095, SPIN OUT \$1095, KNIGHT RIDER \$1595, ROLLING THUNDER \$1295, ALL PRINTS BULLETIN \$1195. CALL OR WRITE, CELIE, ROSE, OR HAROLD AT: NEW ORLEANS NOVELTY CO., 3030 NO. ARBOULT ROAD, METAIRE, LA, 7022. TEL: (504) 888-3500.

SEEBURG Jukeboxed and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717)632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. Tel: (817)778-4211. I want to buy Merit Pit Boss and Merit Triv-Whiz (sex) counter (bartop) games.

DYNAMO POOL TABLES 4x8-\$1000 each 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st St., P.O.Box 3644, Temple, TX 76501.

FOR SALE - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va (304)292-3791.

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

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