Last Action Hero
Arnold Puts Pedal to the Medal

Paul Rodgers: In Good Company

JURASSIC PARK: Monster Hit!

GERMANS NIX CHICK
INSIDE THE BOX

COVER STORY

Last Action Hero: Arnold Puts Pedal To The Metal

Not only does the Columbia Pictures flick, Last Action Hero, look like the blockbuster movie to beat this summer, but the Arnold Schwarzenegger-starring vehicle could also produce the album that runs over all the competition as well. Columbia Records' soundtrack is a star-studded, heavy-metal extravaganza.

—see page 8

Paul Rodgers: In Good Company

Paul Rodgers, hitherto known as the lead singer of one of rock's most famous groups including Free and Bad Company, goes solo with his tribute to the legendary Muddy Waters, Muddy Water Blues, on Victory. Rodgers enlisted some of rock's top guitarists to accompany him on the record.

—see page 3

Jurassic Park: Monster Hit!

Director Steven Spielberg's latest smash enjoyed the highest-grossing weekend in history (over $50 mil). His dinosaurs will now have to slug it out with Arnold for the rest of the summer. Cash Box's John Goff looks at the Universal release and tells how he survived the encounter.

—see page 12

Germans Nix Chick

The government of the German state of Baden-Wuerttemberg has withdrawn public sponsorship of a concert being staged in August for the World Championship of Athletes because jazz artist Chick Corea, scheduled to perform there, is a Scientologist. Many are outraged, and protests have been lodged.

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Paul Rodgers: In Good Company

By Sue Gold

AS THE LEADER OF FREE, Bad Company, The Firm and The Law, Paul Rodgers has been part of some of the most successful rock bands in history; but he has always relied on the music and band name to take the spotlight. Now, with his tribute to Muddy Waters in Muddy Water Blues (Victory), his name has finally made its way to the album cover, 23 years after hitting the top of the charts for the first time.

Rodgers is just one of a growing list of successful rock artists, such as Bonnie Raitt and Don Henley, who are now paying homage to early rhythm and blues artists. "There seems to be a general trend toward doing that," Rodgers claims, "and I think it's because there's something lacking in the music industry today all around the world. Music seems to have gotten way too corporate. It really hit home for me when I was doing the Law album. The business side was interfering with the musical side, and it was never like that. It used to be, we played what we felt and that's the way it was. Now there are too many mechanics. It doesn't sound musical and people are looking for something else, so the thing to go back to is the blues singing because it's full of soul."

From the time he was old enough to play clubs in England, Rodgers has always been driven by blues music, especially that of Waters, so it's only natural that he do an album of blues material. "The blues teaches me a lot about dynamics," Rodgers explains. "It's not a wall of sounds like other types of music which can put a barrier between yourself and the audience. It's very important to have a relationship with the audience."

"I think when I listen to blues music in general, I listen on another level and hear a lot of things going on," he continues. "On the surface, it's very simply composed, but there's a great deal of spiritual intensity that's going on between the songs and the musicians. To me, that's what it's all about, and that's what we tried to do here. We haven't tried to re-create what Muddy did so much as to capture the spirit of the blues."

While most of the songs on Rodgers' new album are blues standards, Rodgers did write one new song, "Muddy Water Blues." "I actually sat down and wrote that almost immediately after a conversation I had with [Victory Music president] Phil Carson about doing this," Rodgers recalls. "I said to myself, 'I'll do a Muddy Waters album with Muddy Waters material, but I must do one song to encompass the whole thing,' and I just sort of let it flow naturally and came together really beautifully."

The album, which features two versions of the song, opens with an acoustic rendition and ends with a more modern one. "The original version I visualized was the acoustic version with the girl singers," he admits. But when I played it for the guys, they kind of joined in, so we had two versions. I couldn't really decide which was the better way to go so I figured we'd record them both and decide later. Then it occurred to me that it would be natural to start and finish with the song. Since there were two different versions, it worked quite well, I thought."

After writing his song, Rodgers started the time-consuming process of choosing which tunes to record and which guitarists would be featured on each track. "In the back of my mind I was thinking who would be right for which song and we just started to make a list of who would be good for each track," Rodgers says. "We looked at this list and burst out laughing because we never thought we'd get all these people on the album. But then, when we stopped laughing we said, all we can do is call them and see. So we started to call and amazingly, everyone was on board."

Among those who came in to play on the album were Jeff Beck, David Gilmour, Steve Miller, Slash, Brian May and legendary blues great Buddy Guy. "When we announced that we were going to do a Muddy Waters tribute, Buddy's manager, who also managed Muddy, suggested Buddy for the album," Rodgers recalls. "But he said there was one condition: I had to sing on his new album, Some Kind Of Wonderful. I was thrilled. We made a video to the song, and we have an ongoing thing now because we did The Tonight Show together and he's played some dates with me on the road."

Guy isn't the only one to join Rodgers on the road. Several of the guitarists who played on the album have popped up around the country to jam with Rodgers, including Slash and Brian Setzer. The tour has already garnered high praise for Rodgers, who has taken him back to performing in small clubs, rather than the arenas he has become used to over the years playing with his bands. "I actually started out in clubs, so that's really where I feel very much at home," he says. "It's like going back in time. We have a fantastic atmosphere and a lot of high energy going on and, to me, that's very creative."

But Rodgers hasn't forgotten the music that made him famous. He has incorporated new versions of some classic Bad Company and Free tunes into his set. "I was getting a lot of requests from people to do old Bad Company songs, so I now include those in the set," Rodgers remarks. "We now have a mixture of the new album, some of the old Bad Company and Free stuff. It's a lot of fun because the tunes I wrote in those days were blues-based so they match very well."

In spite of all the success Rodgers has had, he is finding that people don't always connect his name to the bands he's been part of. "It's a hurdle we're trying to overcome at the moment because everybody knows the songs I've written and the bands I've played with, but they don't necessarily associate them with my name. But it's nice because I suddenly realized I have a lot of material I can draw from, and there's a lot of people out there who want to hear it."

While the spotlight is now on his own name, Rodgers still isn't sure whether he will continue as a solo artist or form another band. "I love to work with good musicians, but I do have a commitment to the people I work with," he explains. "I like to be able to let them know and have it understood from the start that I will work with other people too. In the past, it's always been difficult. You have a very tight relationship within the band, so we'll see where it goes from here."

One thing Rodgers says he does want to do is another tribute album, this time to Jimi Hendrix. "We've gotten into some Hendrix things on this tour because he's blues-based. So we're talking about doing a live EP of Hendrix material which would be a lot of fun to do and I think enjoyable to listen to," Rodgers says.

No matter what direction Rodgers takes next, he says he's having more fun than ever. And judging by the response to the album and tour, so are the fans.
**ON THE MOVE**

Jay Landers has been named senior vice president, A&R for EMI Records Group North America. He will be based in New York. Prior to joining EMI, he was vice president of A&R for Columbia Records.

**CASH BOX** JUNE 26, 1993

**Posterization & McGee '93 NMS Honorees:** EastWest chairman & CEO Sylvia Rhone and UK's Creation Records' founder/president Alan McGee are this year's recipients of the Joel Weber Award for Excellence in Business and Music. The award, named in honor of late New Music Seminar co-founder Joel Weber, recognizes those whose vision and business acumen have significantly contributed to the industry at large. It will be presented to Rhone and McGee during the Keynote ceremony July 21 at the Sheraton New York Hotel.

**Ticktemaster & Yamaha Join: Soundcheck—**The Ticktemaster Yamaha Music Showcase has been created by Ticktemaster and Yamaha to bring a new level of opportunity and exposure for aspiring musicians. Soundcheck, in existence since 1987, has been bringing bands to the attention of the industry through an annual showcase that offers exposure to major record labels, music publishing companies, producers, managers and agents.

With the addition of Ticktemaster, the scope of Soundcheck is broadened. The event will now feature 30 local and five regional showcases and culminate with the national showcase in mid-September. Every event level, from a band's demo tapes to the national showcase, is judged by prominent industry professionals. Approximately 150 bands from across the country will perform live for industry representatives.

**Indigo Goes Red: Island Records' indie rock label Indigo, after a year of existence has changed color, and names. Seems another label already had the Indigo moniker so Island's Indigo is now Red. Dallas-based quartet, Tripping Daisy, will be the first band to release an album with the new label name and logo. That group's title will show its colors July 20.**

**Formations:** Michael Wyner and Tom Pergola have joined forces to form a new independent label, Umbrella Records. Wyner is a former major label consultant and retail chain buyer and Pergola an artist manager/producer.

The Los Angeles-based label expects to have major national and international distribution in place by the time mastering touches on the first of several new artists are completed. Distributors and artists will be announced at a future date.

**Butch Stone and Tony Muscolo have joined forces to form The Management Firm, an organization that will specialize in career development for new, emerging and established artists. Stone's a former manager of Black Oak Arkansas and Muscolo specialized in indie record promotion and marketing. Current clients include Roger Clinton, Jim Ladd, Fraser Smith and Damien and Rachel Donahue. Firm headquarters in Granada Hills, CA.**

**7th Annual Music Expo:*** West L.A. Music's seventh annual Music Expo will be held August 28 & 29 at the Los Angeles Airport Hilton. In its two days the show will offer musicians, producers and composers the opportunity to meet directly with manufacturers and top artists for hands-on demonstrations of the latest music products.

Exhibits will feature the latest in instruments plus digital and hard disk recording technology, audio and sound equipment and keyboards as well as computer music systems. Exhibitors will include AKG, Alesis, Digidesign, Digitech, Emu, Ensoniq, Korg, Marshall, Mesa-Boogie, Peavey, Roland, Tascam, Yamaha and others.

**Terri Santisi, exec vp/general manager of EMI Records Group North America was honored as Woman of the Year at the National Kidney Foundation of NY/NJ's recent fundraising gala. This year's event raised more than half a million dollars, making it the most successful annual dinner ever held by any NKF affiliate. Featured at the event (l-r) are: Santisi; Wendy Wilson; Charles Koppelman; chairman and CEO, ERGNA; and Carrie Wilson.**
TALENT REVIEW

KROQ's First Annual Weenie Roast & Sing-A-Long
By Hilarie Grey

Gin Blossoms
IRVINE MEADOWS AMPHITHEATRE, IRVINE, CA—Leave it to L.A.’s popular alternative station KROQ to upstage summer’s up-coming Lollapalooza tour with a modern rock carnival of its own. Billed as KROQ’s First Annual Weenie Roast & Sing-A-Long, the event, headlined by L.A.’s own punk/alternative pioneers X, offered 11 bands (in sets generally running about 30 minutes each) along with numerous political and vendor booths, offbeat attractions like a wall of velcro and a pair of human gyrosopes, and big-screen video which, in between sets, featured images of—you guessed it—roasting hot dogs. A portion of the sold-out show’s proceeds will benefit environmental organization Heal The Bay.

Dominated by crunching guitars, the eight-hour festival underscored the post-grunge turnaround in alternative rock—not a single automated synthesizer band was present. This sound was reined in and delivered with a nice melodic topspin by the Gin Blossoms (A&M), led by the warm vocals of lead singer Scott Johnson, as well as the Lemonheads (Atlantic), who showed skill at gently lifting ballads as well as cranking rockers like the hit “It’s A Shame About Ray.”

Crowd favorites Stone Temple Pilots (Atlantic) were less successful, as pink-haired frontman Wieland failed to ignite the band’s lumbering guitar grind sound (despite a muscular reading of “Plush”). Also on the strident side was longtime Southern California favorite Dramarama (Chameleon/Elektra), who peaked early in their set with the day’s most evident sing-a-long, modern-rock standard “Anything, Anything.”

The Weenie Roast also boasted a pair of heavily touted overseas buzz-bands—Holland’s Bettie Serveert (Matador) and Britain’s Suede (Nude/ Columbia). The promising Dutch band, led by the throaty vocals of reserved singer Carol Van Dijk played a bright, straightforward set of raw rock highlighted by the tempo-shifting, “Balentine,” and single “Tomboy.” Suede proved far less appealing, with gender-bending frontman Brett Anderson coming across like a yelping Morrissey over clangy, off-kilter guitars.

A touch of gritty soul was provided by Terence Trent D’Arby (Columbia), who won the crowd’s attention with manic dance moves and powerful, gravelly vocals, but those seeking polish would have to wait for second-billed The The (Epic), which offered the most absorbing and well-crafted set of the day. From beat-heavy, roots rock spotlighting harmonica and Hammond organ to gentle acoustic guitar textures (most notably on “Love Is Stronger Than Death”) and sparkling jazzy piano (“Uncertain Swan”), the literate-minded band performed with a welcome finesse.

The newly reformed X proved an appropriate as well as powerful headline band, considering that Exene Cervenka, John Doe and the gang were pummeling the West Coast with grungy punk long before grunge was cool. Highlighting material from their fierce new Mercury release, Hey Zeus!, X performed with the fresh intensity of a brand new band. Although the set failed to include many of their anthemic hits, X strongly reclaimed their position as one of the defining bands of modern rock.

TALENT REVIEW

Los Lobos
By E.R. Wall

GREEK THEATRE, LOS ANGELES, CA—Twenty years!! Los Lobos has been around 20 years! Well, yes, they have been playing together for 20 years, but have spent the last 10 in the international spotlight so, with this being a 20-year anniversary show and in their hometown, fans and friends turned out in force.

Opening for themselves with a set of traditional Mexican folk music, the Slash recording artists gave a nod to the “hood” and everyone who knew them when they played weddings and backyard parties. Having set a mood for the evening, a short intermission was taken before the electric set with its roster of special guests.

The show seemed split between songs the band wanted to play and songs they knew the faithful wanted to hear so “Evangelina” and “Don’t Worry Baby” were greeted with cheers, but gone was the frat party rockin’ band of old to be replaced by a more subtle, slower-paced groove machine. Guests included John Hiatt adding vocals to “Will The Wolf Survive,” Richard Thompson turning in a burning version of his own “ShOOT Out The Lights,” and John Lee Hooker’s standing ovation winning turn on “Serve You Right To Suffer.”

Material from the band’s six albums was represented in the two-hour plus show so as to give everyone a favorite. The show’s release valve was a lush encore reading of Marvin Gaye’s “What’s Going On?” with David Hidalgo’s sweet vocal up front, and with the song’s universal message of peace and brotherhood the crowd literally floated home.

A&M’s David Baerwald recently performed at L.A.’s Troubadour as part of the “In Their Own Words” tour. Later this month he heads for Europe to open two shows for Bob Dylan. Pictured backstage (l-r) are: J.B. Brenner, vp of album promotion, A&M; Baerwald; Mariel Pastor, director of marketing, A&M; and Robert Richards, manager.
Paul McCartney: Tour takes "Giant" step

ASCAP HELD ITS ANNUAL R&B Celebration at Industria in the West Village this past Tuesday. The event honored the songwriters and publishers whose music broke the Top Ten on the R&B charts in 1992. EMI was acknowledged as Music Publisher of the Year and the award was accepted by chairman and CEO Martin Bandier. Among their ranks is Teddy Riley, who was lauded as Songwriter of the Year. Unless you've been hiding in a cave the past couple of years, Riley's work (if not his name) should seem pretty familiar: his smash "Rump Shaker" (performed by Wreckx-N-Effect) and three of the songs he co-wrote and produced for Michael Jackson's Dangerous were among the celebrated songs. He's a force to be reckoned with. Picking up where Prince left off, Riley is the Dr. Frankenstein of a new brand of cohesive, mechanically-driven pop music known as New Jack Swing, a genre that encompasses both a style of songwriting and a production style.

The award was presented to Riley by Jimmy Jam (of Jimmy Jam and Terry Lewis—the other force to be reckoned with in the idiom and producers of Janet Jackson). They had previously been named R&B Songwriters of the Year by ASCAP five years running. Other writers named on Tuesday included Al B. Sure!, Prince, Phyllis Hyman and L.L. Cool J.

GUITARIST JOHN SCOFIELD etched out a weeklong stint at Sweet Basil, where he was joined by saxman Joe Lovano. A packed house heard his quartet doing What We Do (Blue Note), a moody album from the Miles Davis veteran who has a steady throng of devotees. They also pulled the trademark Scofield-ism "Chariots Of Fire" out of the hat, which they play in a New Orleans swamp-funk style.

PAUL MCCARTNEY WAS at Giants Stadium, performing songs from his new Off The Ground (Capitol). As he and wife Linda led the band through the new tunes, the crowd's attention seemed to waver a bit until he eventually satiated them with a string of oldies from that other band he used to play with. At 50, McCartney is proving that rock 'n' roll is still here to stay again...

Meanwhile, not all too far away, The Who's Tommy continued to run on Broadway, garnering rave reviews from The New York Times.

By Troy J. Augusto

THIS MONTH MARKS the one-year anniversary of the Earth Day summit held in Rio De Janeiro (you remember, the one that then-President George Bush refused to attend, thus embarrassing the U.S. on a worldwide level), and as a way to not only mark the occasion but to attempt to keep the important gospel of natural-resource conservation on the minds of people (not an easy task), the folks at Earth Day International recently presented the first annual Earth Day Environmental Awards, presented to various celebrities, musical and otherwise, as well as dignitaries from around the world, who had all, in their own ways, contributed to the effort to be kinder and gentler (who said that?) to our fragile planet.

Musicians receiving commendation from the organization included singer Don Henley, whose efforts to maintain the Waklen Woods area of Massachusetts where novelist Henry David Thoreau wrote, have received worldwide attention; Styler who along with wife Trudie Styler founded The Rainforest Foundation, an organization dedicated to the natural preservation of South America's most important resource; Paul McCartney, who was unable to attend the United Nation's-based ceremony, for his long involvement with Greenpeace and the Friends of the Earth; and, though she's not usually looked at as a musician, Bianca Jagger, who was once married to a rock star and who's become a national hero of sorts in Nicaragua, where she spends most of her time keeping an eye on the non-always Earth-friendly government there. Others honored included actor Ted Danson, a champion for the Earth's oceans; Vee Al Gore, whose ecology book serves as a blueprint for environmental orgs around the world; former soccer star Pele; broadcast magnate Ted Turner, whose trophy was accepted by spouse Jane Fonda; lnquists leader Chief Oren Lyons and actor/around nice guy Robert Redford, who adds this award to a trophy room probably filled with similar good-deed awards. Earth Day International hopes to televise future editions of its awards ceremony, with expectations that they will become known as the "Oscars of the Environment."

ENVIRONMENTAL NEWS FROM Southern California now, as we get word that David Crosby, Jackson Browne, Kenny Loggins and Chris Hillman are set to perform at a benefit acoustic (what else these days?) concert to support efforts to put a stop to a proposed, allegedly destructive, landfill at Weldon Canyon in western Ventura County. The show takes place at the Ventura Theater on June 27. Actors Malcolm McDowell, Mary Steenburgen and Scott Bakula will also attend, co-hosting the event. Tickets through Ticketmaster or the theater's box office.

A GROUP CALLING ITSELF the Los Angeles Music Network holds the next in an ongoing series of record industry panels June 22 at Jack's Sugar Shack on Pico Blvd. The org., sort of a bunch of industry types purporting to tell the rest of us how to succeed in the music biz (yesh, sign me up), involves folks with a letter that reads, in part, "Advance yourself, meet new people and make valuable record industry contacts." Sounds good but too true. On this particular panel are Geffen publicity head Bryn Bridenthal, who tells how she keeps bad boys like Axl Rose and Curt Cobain in line, Arthur's Fletcher Foster, who clips Whitney Houston's lawn on the weekends and Carey Baker from Morgan Creek, who probably wishes he was still at Capitol, so he could not only snag Larry Jenkins' old job but watch new honcho Gary Gersh pull a rabbit out of his hat. Info at (818) 980-2911.
STONE TEMPLE PILOTS were the highlight of KROQ's "Weenie Roast" this past weekend (see review, page 5). The band, clearly the heaviest thing on the bill, got an incredible response which should be a clue to KROQ that their listeners are into the harder side of alternative...

ANOTHER GREAT SHOW this past week was the Mind Bomb/Gruntruck/Circus of Power show at the Palace, though attendance was lacking a bit. Still, the show displayed three very different sides of metal, from Mind Bomb's psychedelic-influenced hard rock, the Gruntruck's power grunge, and C.O.P.'s blues-heavy, biker rock... Singer Matt Kramer has left Saigon Kick, though the band remains together. Guitarist Robin Crosby, who we all know from Ratt, has put together a band called Secret Service... Look for Skid Row's Sebastian Bach to grace the cover of High Times... Damn The Machine shot their first video for "The Mission" with director John Reiss at a desolate warehouse in Van Nuys this past weekend. The track is killer; can't wait to see the outcome... Roadrunner will release The Best Of Motorhead come July... Ex-Poison guitarist C.C. DeVille has a track called "Hey Good Lookin'" on the soundtrack for Pauly Shore's flick The Son-In-Law which features Spike of the Quireboys on vocals. Also in the soundtrack are Green Jelly, Butthole Surfers and Goo Goo Dolls... Ozzy's Live & Loud retrospective features 21 tracks recorded from shows during the No More Tears tour and is a must-have for fans... Suicidal Tendencies' Still Cyco After All These Years, a re-recorded version of the band's debut LP plus a never-before released track will hit record stores on June 15... Congratulations to Love/Hate who have found a new label; expect a late summer release on Gram Slam Records... Al Jourgenson is finishing up the next Revolting Cocks album... Sweet Water will be out with Winger, while Paw have been added to the Monster Magnet/Ragin Slab dates beginning July 24 in Philadelphia... In related news, Caroline has just re-issued Monster Magnet's Tab EP... Stikkity recently performed at a party held for the return of MTV's The Real World show. Though I had to sit through a truly dreadful country band and a so-so female R&B outfit before they went on, the wait was definitely worth it...

HEADBANGERS: Headbangers: The Worldwide MegaBook of Heavy Metal Bands surveys the history of metal over the decades and includes a foreword by Ted Nugent. You can order it direct by calling (800) 678-8828... And there's another Metallica book coming this fall, Metallica Unbound is the title and it's written by fan club director K.J. Doughton... Eddie Vedder will do guest vocals on two tracks on the upcoming Bad Religion album, Recipe For Hate. Later...

Not Playin' Possum Ever Again

By John Carmen

IT'S GETTING SO the times-span a baby band's got to spend toiling away in the indie netherworld is getting shorter and shorter. Maybe it's the attention span of the masses and all, but I prefer to think of our little pond as the most fertile breeding ground, now that the lines between alternative and mainstream have been blurred into oblivion.

The latest L.A. local phenom to make the leap from indie obscurity onto the corporate lattice is the quartet Possum Dixon, who've been putting out some intriguing 7" singles for a while now, and whose overwhelming buzz in Hollywood led to the inevitable bidding war. Winning the battle is Interscope, already the home of such indie jumpers as Helmet and Thrill Kill Kult (as well as Marky Mark, oh well), and with the backing of these heavyweights, can mega-stardom be far behind?

Formed in 1989, Possum Dixon began as a kinda folksy-arty thing, and have evolved into a unique unit whose promise was barely evident not less than a year or so ago. Having seen the Possums kick out the jams in a small Hollywood club, I was motivated toward the door almost immediately. The band's slavish devotion to all things Violent Femme, coupled with the cutest set of lyrics this side of a Hallmark made me pray for a nearby airline sickness bag. Singer Rob Zabrecky was the chief culprit, batting his lashes at every couplet like a starstruck fawn—feyness is something this writer doesn't look for in a rock band. I come from a college town, and frankly had enough of this "sensitive Holden Caulfield with a guitar and a poem" schtick after about two minutes.

Latter demos and their live version of the track "Nerves" on the upcoming Restless Records Live at the Jabberjaw compilation were the big turnaround for the group, and likely what sold them out of the swamp into which they'd mired themselves. The group's early singles were the stuff typical of a half-formed concept: poorly recorded and overly saccharine, doomed to play in front of their friends forever, not worth a lot of curiosity. Tougher and sharper, Possum Dixon have shed their Gordon Gano pretensions and finally forged their own sound, their sources of inspiration seem to have shifted from the Femmes to the Modern Lovers and Richard Hell.

Expect a new release from Possum Dixon either late in the fall, or around the beginning of next year. With former Sparks boardman and new-wave legend Earl Mankey at the controls, a beetle, bigger better dose of Dixon is on the way.
Last Action Hero: Arnold Puts Pedal To The Metal

By John Geoff & Troy I. Augusto

Too bad 3-D still isn’t a viable process. This would have been a good one to apply it to for several reasons.

This is a magic ticket,” an old theatre projectionist, played by Robert Prosky, tells young action movie buff Austin O’Brien as he gives him the ducat. “It’s a passport to another world.” The lights go down in one of the old magnificent movie kingdoms, lobby decorated with graffiti and dis-respect, musty and tarnished with disuse and marked for mini-theatre surgery. That ticket indeed does take O’Brien into the screen to become the partner of his favorite action hero, Jack Slater/Arnold Schwarzenegger. From there reality and screen-meld becomes one for the characters. Lines between fiction and reality are blurred or erased all over the place for the two hours Last Action Hero is on the screen. That screen and the screen in front of you.

And everything is big; the sights, the sounds, the guys, and the characters. Schwarzenegger not only plays the fictional movie franchise star Slater in Last Action Hero, he also plays Arnold Schwarzenegger playing Jack Slater. And we all know, Schwarzenegger is big.

Columbia Pictures chairman, Mark Canton, has stated, “The idea of a young kid going into the screen to live out his favorite movies was something that I responded to on a personal level [upon seeing the script]. I think a lot of people share that fantasy.” He contacted Schwarzenegger about the project.

Producer Steve Roth credits Canton with getting Schwarzenegger and said, “Without him [Schwarzenegger], the movie wouldn’t have been even half as good. There’s Arnold, and there’s everybody else.”

And he’s right. Without Arnold Schwarzenegger, who’s also the film’s executive producer, there probably wouldn’t have been a Last Action Hero in the first place. No other action star could have pulled this off. Nobody markets themselves or enjoys marketing themselves as much as Arnold, when he’s playing Arnold or when he’s playing Slater. His presence is as big as the movie, the action or the sound. It’s bigger, and with that large a presence you can take the action to almost any limits you’d like.

Director John McTiernan (Die Hard) has taken the action beyond standard action limits. Going beyond is necessary for any successful parody— and most of Last Action Hero is a send-up. (They should have called in the Zucker Brothers for some script parody consultation.) McTiernan and Schwarzenegger have teamed before, Predator, and had been looking for another project to share. Here the car chases are broader, firepower is more powerful and explosions almost nuclear.

All this is made even MORE with the introduction of Sony Dynamic Digital Sound (SDDS), new digital audio release format for motion pictures. SDDS is capable of carrying up to eight full channels of digital audio and simulates the richness, purity and resonance of CD-quality sound. What this means in terms of sitting in an audience is: when an explosion goes off on screen, you, the audience are sitting in the middle of that explosion. Seats rumble. You actually feel the blasts from weaponry. It’ll make the next earthquake-themed film as close to virtual reality as possible.

Shane Black & David Amott, credited to screenplay from story by Zak Penn & Adam Leff, have taken some good material shots at the action-film genre as well as the “biz” and some of it is wonderful. After Schwarzenegger/Slater is shot, young O’Brien pleads with him to hang on, reminding him he’s the hero and “you can’t die till the grosses go down.” Potshots are even taken at star Schwarzenegger himself, and he handles it good naturedly. With real life wife Maria Shriver loading him into the filmed movie premiere of Last Action Hero’s movie premiere (it’s understandable when you see it), she admonishes him stepping from the limousine. “Now, don’t plug the restaurant or the gyms. It’s so tacky.” Of course he works in plugs...
for both. You’ve gotta be big (and comfortable with your own image) to do that. You have to give the big man credit, he certainly seems to enjoy what he does, and what he does he does better than anyone on the scene at the moment.

Some wonderful faces show up throughout the movie, many as merely passing images as themselves or characters they’ve created, some as actors in the movie itself: F. Murray Abraham, Art Carney, Anthony Quinn, Mercedes Ruehl, Frank McAfee and Joan Plowright are characters and Charles Dance takes a terrific villain turn along with Tom Noonan. And there are clips of Sir Laurence Olivier as Hamlet, Bergman’s The Seventh Seal and a computerized Humphrey Bogart and cartoon detective cat in the movie movie’s police station.

With the budget of Last Action Hero reportedly in the $70-million range, before promotion expenses, it’s going to have to do well at the boxoffice.

Besides the obvious fact that the new Arnold Schwarzenegger vehicle Last Action Hero is going to be one of the biggest movies of the summer (and year), is the distinct likelihood that its accompanying Columbia-issued soundtrack is going to be one of the more successful movie-music tie-ins of 1993. It’s not inconceivable even to wonder if it won’t be one of the bigger selling hard-rock titles this year, period. The album is a mostly metal, all-star collection that features an impressive array of both young and established bands in the genre, as well as a couple of cuts that are seemingly quite removed from metal, namely L.A. hip-hop outfit Cypress Hill and composer/conductor Michael Kamen, acclaimed for his film scoring work on, among others Die Hard, Robin Hood: Prince Of Thieves and Lethal Weapon 2.

A multi-division attack from Sony USA, according to the conglomerate’s marketing staff, is in place to guarantee that the soundtrack is marketed as aggressively as the movie. A partnership has been struck between Columbia Pictures, which made the film; Sony Music, the parent of Columbia Records, which released the soundtrack album; fast-food chain Burger King, which is passing out Last Action Hero drink cups and the Musicland retail group, whereby the restaurants are distributing tray liners offering discount coupons for purchase of the album and other film-related merchandise at Sam Goody, Musicland and Suncoast stores. The music outlets are also promoting the music set and the film with in-store displays inviting customers to enter a sweepstakes which offers as its prizes merchandise and trips tied to the movie. Sony even sneaks its latest music hardware piece, the Minidisc player, into prominent display in the film.

Lead single and video release from the album is the appropriately titled “Big Gun” from veteran Aussie group AC/DC. The band has been recording in the U.S. for either Atlantic Records or its sister imprint Atco since 1976. Though the quintet has done soundtrack work before, most notably for Steven King’s Maximum Overdrive, their inclusion here is the legendary band’s first U.S. appearance on another label. A key selling point in the video clip (currently getting regular MTV airplay) is the cameo that film lead Schwarzenegger adds, dressed in the delinquent-schoolboy garb of AC/DC guitarist Angus Young. Quite a sight.

The rest of the album is comprised of new songs from Seattle grunge kings Alice In Chains (who actually get two cuts); Anthrax, a band still breaking out with new singer John Bush; decidedly non-grunge (despite being from Seattle) mood-rockers Queensryche, who issue new product later in the year; Tesla, with the title song from the flick; Brit light-metal gang Def Leppard, who contribute the ballad, “Two Steps Behind”; and Megadeth, led by the always bitter Dave Mustaine, who here sings “Angry Again.” The Queensryche and Megadeth songs as well as one of the Alice In Chains cuts (“What The Hell Have I?”) are on the Columbia singles skirt to further promote the collection at radio and video.

From the archives comes Aerosmith with a live version of the Boston band’s 1976 hit, “Dream On,” actually recorded in 1991 for inclusion in the Schwarzenegger, on the Larry King interview show speculated on the film’s prospects and the effects of it going head-to-head with the summer’s other big expected blockbuster Jurassic Park, said he felt the massive, record-setting opening weekend of Jurassic would help Last Action, but didn’t seem to feel it needed any help.

Adding up the factors of the pair of titans there is one overriding factor. Last Action has in its favor over Jurassic, and that’s its star. Arnold Schwarzenegger is more recognizable than T-Rex and has a better industry “track record.” While T-Rex is a hit right now he can’t make the rounds of the talk shows or personal appearances the way Arnold can and does. And while T-Rex does have the avenues for return open at the moment, does he have legs enough to sequel? We know Arnold’s franchised. He can’t die till the grosses drop. It’s going to be an interesting summer.
HAT-TO-BY-BOYS: The National Academy of Songwriters (NAS) presented another of its terrific “Acoustic Underground” evenings last week to an SRO crowd at the Troubadour in West Hollywood. The main reason for the record turnout was the addition of the first “Songwriters in the Round” concert which featured top songwriters taking turns singing their hits and lesser known works.

Although the marquee value of the “Round” quartet—former Men At Work leader Colin Hay, The Blasters’ Dave Alvin, super-writer Billy Steinberg and legendary writer/producer Jerry Fuller—was the obvious drawing card, the audience soon learned that the aspiring writer/performers of the “Underground” could be just as impressive.

“Underground” standouts were Jill Knight’s “Don’t Make Me Cry,” Phil Roy’s “Hope In A Hopeless World,” and Michael Kline & The Gypsies’ Eagle-esque “I Can’t Leave, I Can’t Stay.” However, grabbing a large chunk of the spotlight was Judith Owen, who recently moved to these shores from England due to her marriage to SNL alumus and Spinal Tap member Harry Shearer. Shearer even provided bass on one tune. Owen, with shades of Joni Mitchell and Tori Amos, possesses a crystal-clear voice and powerhouse songs with haunting melodies and witty, touching lyrics. Somebody sign her right away!

Later the “fearsome foursome” took the stage and presented a multi-textured collage of tunes, with each artist seemingly trying to outdo the other. Fuller had the widest range of hits from Rick Nelson’s “Travelin’ Man,” Gary Puckett’s “Young Girl” and “Over You,” and Al Wilson/Peabo Bryson’s “Show And Tell.” Though the Blasters were basically rock/RRB-oriented, Alvin definitely showed a country side to his writing. One song, he noted, was actually turned down by George Jones because it was “too country.” Hay sang only one song from his Men At Work days, “Overkill,” and it was a real crowd pleaser. His newer songs displayed an intensity and vocal style that were quite a surprise. Steinberg sang several of his hits (co-written with Tom Kelly, who sat behind me in the audience), including Cyndi Lauper’s “True Colours,” Whitney Houston’s “So Emotional” and the DiVynils’ “I Touch Myself.”

Hats off to NAS stalwarts Dan Kirpatrick, Steve Schlachlin (who hosted the proceedings with panache) and Blythe Newlon for putting on a great show. Next month’s event promises to be just as wonderful with scheduled songwriters Burton Cummings, Desmond Child, Jon Lind, and the team of Zac Harmon/Christopher Troy. Call NAS at (213) 463-7178 for details.

ARTIST SPOTLIGHT

Mighty Mighty Bosstones

By Jake Stanton

IN CASE YOU HAVEN’T NOTICED, there is a new fashion statement in the air: Plaid. Courtesy of a band called the Mighty Mighty Bosstones you can now experience what would be the equivalent of the Tasmanian Devil in golf clothes coming through your radio, retail outlet, or best of all, to a venue near you.

If the bookmakers were taking numbers on bands that would do well on their first major label outing, there wouldn’t be good numbers surrounding these guys. But if you were one of those risk-takers that went with the longshot, you’d be sitting pretty if you did take this band to make it. Well, no matter, The Mighty Mighty Bosstones are here to stay.

Originally, the group started with its three core members, Nate Albert, Joe “the bass fiddler” Gitterman, and Dicky Barrett playing regionally, and adding members Ben Carr on back vocals, Tim Burton on sax, and Tim “Johnny Vegas” Burton, along with Joe Sinos on drums. This made the band almost complete. The final addition was the “Hurtin’ For Certain” horn section made up of Dennis Brockenborough and Kevin Lenear to complement the big sound that makes up The Mighty Mighty Bosstones.

The group originally founded its countrywide following due to its massive in-your-face sound and two indie releases on the East Coast stronghold label Taang! Records. Both Devil’s Night Out and More Noise and Other Disturbances did very well in the independent market and really laid down the backbone for a following through their extensive touring and these releases. These indie releases also allowed the band to collect Best Single honors for “Where’d Ya Go,” along with Best Album, and Best Rock Band at the 1992 annual Boston Music Awards. Not bad.

Enter the foresight of Mercury Records and longtime supporter Alec Peters. Without any hesitation a deal was signed and this home-grown act was now on the high road to success. Their first release was a sort of an EP teaser covering some classics including Minor Threat’s “Think Again,” Angry Somoan’s “Lights Out,” SS Decontrol’s “Policie Beat” as well as a smokin’ version of one of Bob Marley’s early tunes, “Simmer Down.” The EP’s effect was to get everyone psyched for what is proving to be one of the out-of-the-box hits of the year, Don’t Know How To Party.

Recorded with veteran producer Tony Platt, who’s known for his work with the likes of Bob Marley, Motorhead and AC/DC, The Mighty Mighty Bosstones’ Don’t Know How To Party has proven itself to be a player in retail with it in the Top 20 sellers, with over 4,000 units sold last week. Not to mention the 80,000 committed retail orders to date.

Radio is backing that up with the LP showing in both Alternative and Metal formats as the #3 most requested and placing it in the Top 10 on those playlists. CMJ has the record at #8 with a bullet and the video has just been added to 120 Minutes, not to mention that the band starts at least a 50-date U.S. tour next week, under the auspices of the Pinnacle Agency.

In case you need a clue, The Mighty Mighty Bosstones are a band on the move. What’s more important they started where they had to to prove themselves and are finally where they can get some support and spread the plaid. Don’t be a fruitcake, pick up the Bosstones now, jerky.
Mistress

AN INSIDER'S LOOK at an inside look at the making of "the Hollywood deal." For anyone who's been through this process the empathy is there: laughter, tears, anger and truth. A few good laughs for mass consumption but less recognition. Basically this showcases Barry Primus' talents as filmmaker and he knows the territory behind the camera as well as in front of it. There's more and better to come from him, and bigger when he latches onto a more commercial project. Live Home Video releases the Tribeca Production, Meir Teper Presentation.

South Beach

COUPLE OF EX-JOCKS turned PIs in Miami. Should make for glitz action. Sounded good on paper. On film it's pretty cheesy—limburger style—with the perennial players bent on the pursuit of good times and good looks and the weaponry looking like July 4th sparklers. Fred Williamson produces, directs and stars in the cliched script. A Po' Boy Productions Film from Prism Pictures in association with Greenwich Films. Released by Prism Entertainment.

Zebradream

IT'S SURPRISING this piece didn't make more noise in theatres. But then again, considering it has a literate, thoughtful script with central characters who do their get-in-your-face act with thought processes instead of Uzis and AK-47s, maybe not. That's there too, a single, ending incident but—bottom line, not enough to bring in those bullet-headed ticket buyers. Well written and directed by Anthony Drazan with some good sounds from music by Taj Mahal and some almost lyrical camerawork by DP Maryse Alberti. Well worth taking home. Oliver Stone and Janet Yang exec produced the Ixtlan Production, Triumph release. Cassette release is from Columbia TriStar Home Video.

Tropical Heat

INDIA IS BEAUTIFUL as seen through the camera lens of cinematographer V. Shaukat. This one's a good travelogue with some terrific location footage. Story of insurance investigator caught in web and underwire of every female on screen is tiresome. Rick Rossovich makes a reluctant snoop, is uncomfortable in the central role. Co-story/director/editor Jag Mundhra—A Jag Mundhra Film—lost in each department. From Prism Entertainment.
Jurassic Park

COMING OUT OF AMBLIN ENTERTAINMENT for Universal Pictures release with Steven Spielberg directing you know Jurassic Park is going to be big, tense and entertaining; with script by Michael Crichton and David Koepp based on Crichton’s novel you know it’s forward and far-reaching in its scientific theme (cloning of extinct beasts from blood in amber-preserved mosquito sacs). Top-of-the-line special visual effects by Industrial Light & Magic further enhance the allure while convincing live-action dinosaurs by Stan Winston and full-motion dinos by Dennis Muren convince audiences that these creatures can still rumble across the face of the earth, here a private island purchased to open the ultimate Theme Park. They are effective. Perhaps too effective in those instances which give the film a violence quotient shocking enough to carry a PG-13: Parents Strongly Cautioned.

The human element—scientists portrayed by Sam Neill, Laura Dern, Jeff Goldblum, Richard Attenborough, Bob Peck on the front line—takes a back seat in the tour tram for the most part to the effects. Themes of business vs. advancement and Man usurping Nature’s business gets momentary treatment through some pointed dialogue but is not dwelled on. Rather, the latter is illustrated when Nature, in the form of a tropical storm and Man’s greed, releases the dangers of what Man has created. Lesson: What God and Nature has put asunder let not Man resurrect.

As entertainment, it’s commercial. Techies will love it. Dolby Stereo enhances the experiences of the storm, the beasts wailing around you and the lush John Williams music. Camera work from DP Dean Cundey, paired with his steady, long-time operator, Raymond Stella, is what you’ve come to expect from them—encompassing, revealing at the same time and ultimately sweeping in scope, giving sense of space (and, as needed, claustrophobia), and always nice to the eye. Michael Kahn’s editing is finely tuned to the piece, cutting the shocks in precisely when desired for fullest effect.

It’s an experience, that’s what Jurassic Park aims for and as such, succeeds. It’s now the cutting edge, to be outdone down the line. It’s even left open to out-do itself; two instances in the film where more dinosaurs can spring up in the future. Sequel?

Spielberg has always had the capacity to be on the cutting edge. He’s done his usual fine job here, but it would be good to see him return (and maybe he’s doing that with Schindler’s List) to the “human” and story elements which he did so effectively in his early years—recalling a gem on early ’70s TV’s The Psychiatrist with a how does a person understand death theme and his sensitive work with actors. He’s capable of, and rich enough now to set aside the mega-bucks “events” for a small, personal piece. We all know he knows how to entertain on a grand scale.

Kathleen Kennedy and Gerald R. Molen produced the Universal Pictures release.

Once Upon A Forest

ONCE UPON A TIME in a forest of commercial blockbusters there is a lovely animated motion picture which combines entertainment and environmental concern in an attractive package and is satisfying to both adults and kids alike—Once Upon A Forest. A Twentieth Century Fox Film Corporation release of a Hanna-Barbera Production in association with HTV Cymru/Wales.

Hopefully a few rays from the sun of success will find its way through the taller shadows thrown by those larger (hyped) trees and land on this one. It deserves attention and the kiddies (under 13) will love it, getting caught up in the adventures of the three central characters. Adults will find it easy to sit still for also.

When a carelessly tossed bottle is broken on a highway it punctures the wheel of a toxic gas truck which crashes, leaks and endangers the forest of Dappelwood and its inhabitants. Chaos reigns. When one of their own is overcome by the gas, three “Furlings,” youngster under the tutelage of wise old badger Cornelius (voice of Michael Crawford), are sent in search of herbs to cure her. They must journey into an untouched meadow in unknown territory through “developing civilization” to reach it. Their journey, learning to work together to overcome adversity and succeed, and return triumphantly is the story and heart of the piece. As written by Mark Young & Kelly Ward, basing the material on a Welsh story created by Rae Lambert, the script is
literate, fun, entertaining as well as informative without being stifling. It gives its audience more credit for brain possession than the majority of human-based features on the market.

Music composed by James Horner, whose other teaming with producer David Kirschner on An American Tail produced the lauded "Somewhere Out There," offers three here: plaintive "Please Wake Up," wonderfully performed by Crawford with lyrics by Will Jennings, Michael Taveria, Kelly Ward and Mark Young; a rousing and extremely delightful "He's Gone/He's Back," with which he teams with gospel-based Andrae and Sandra Crouch for music. Andrae and Sandra are credited with the lyrics, which are performed by Ben Vereen and the Andrae Crouch Singers. It'll get you to the edge of your seat and perhaps out of it. Third is the closing tune, "Once Upon A Time With Me," music by Horner and lyrics by Will Jennings, touchingly performed by Florence Warner Jones with backgrounds by The New London Children's Choir.

Charles Grosvenor directed. Animation was directed by Dave Michener with Carol Holman Grosvenor, art director. Executive producers are William Hanna & Paul Gerz. Producers David Kirschner & Jerry Mills. Family entertainment, delightful and welcome and deserves support.

Sleepless In Seattle

DESTINY IS THE THEME and it's Sleepless In Seattle's destiny to become one of '93's unqualified successes. It's all on the screen: Wonderfully crafted script, direction, performances, production, photography, editing and music. Has it got legs? It'll run a marathon—and win.

It's a romantic comedy with heart, laughter, compassion and hope, and there's a big, welcome field for some of that. Nora Ephron co-wrote the screenplay, with veteran David S. Ward and first-timer Jeff Arch from Arch's story, and also directed. With this dual chore Ephron strengthens the case for writers (with the knowledge—understand, this doesn't apply to all writers) directing their own material. Ephron knows exactly how far to carry a scene for filling out a feeling, a moment, and her work with the actors is near flawless here. A wonderful blending of talent and craft.

It's a story about two people destined to be together in spite of anything and how it happens. That they live on two different coasts and have never met—and sometimes it seems they never will. But when you're destined, it's gonna happen. Sleepless In Seattle makes you believe it's possible and makes you feel good coming out of the theatre. It also pays tribute to one of the all-time classic destiny love stories, An Affair To Remember.

The two central characters, Tom Hanks and Meg Ryan, never share a kiss, exchange dialogue or love, break up and get back together in the classic sense. They only share a single scene together, but they're a perfect couple, made for each other. Actually there are three central characters; Ross Malinger as the widowed Hanks' son makes up the triangle and is the strongly opinionated cupid instrumental in bringing the other two together.

Hanks, the "sleepless" one, turns in another seamless performance. He (and director Ephron) never allows the role to become maudlin or awash in self-pity, which could have happened with lesser talents. He's able to blend that wonderful mixture of comedy with feeling that gets to the core of the character. Ryan, in Baltimore, is a delight in seeing and hearing of the "magic" of the love of two people, desiring but not believing in it. Her emotions constantly float, tears spring from inside listening to a voice because of a desire to believe in magic and desire it for oneself. The young Malinger is a perfect foil for Hanks. Rob Reiner drops in briefly to discourse on the singles scene. Bill Pullman and Rosie O'Donnell give strong support as does a lovely Carey Lowell in brief scenes as the deceased wife/mother.

The original music by Marc Shaiman is lush and blended with some of the most romantic tunes ever to come along; "Stardust," performed by Nat King Cole; "An Affair To Remember" and others utilized to underscore an unspoken emotion, feeling or—as in the case of Gene Autry's "Back In The Saddle Again"—situation. Soundtrack is available on Epic Soundtrax.

Photography by Sven Nykvist is another plus along with Robert Reitano's editing.

Executive producers for the TriStar Pictures Presentation/Gary Foster Production/Nora Ephron Film are Lynda Obst and Patrick Crowley. Producer is Gary Foster. A truly satisfying job from top to bottom.
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REVIEWS

By Troy J. Augusto

...PORKO FOR PYRO... (Warner Bros. 6167)

If there's one song on the Porko debut that's capable of achieving the band some measure of popularity, it's certainly odd but infectious tune that imagines a world where humans are the amusing, subordinate playthings of another species. As the reputation that leader Ferral Porko still has from James Addiction doesn't seem to be enough to carry this, his new band, "Porko" may be the only thing standing between Ferral and obscurity.

...PETER GABRIEL... (Geffen 4519)

Gabriel's latest album, Up, is more or less a musical reaction to someone (Pete, naturally) going through a divorce, which begs the question: Will profits from the record have to be added to his alimony settlement? Song has trademark Gabriel sound: heavy on mood, light on melody, Tony Levin's magic bass weaving along, hypnotizing the listener while Peter's voice, full of doubt and vulnerability, casts its trance-like spell. Produced by P.G., and the always brilliant Daniel Lanois.

...JELLYFISH... (Charisma 12786)

Another happy tune from what appears to be the world's happiest band, Jellyfish. Is everything all rosy in jellyworld? Isolation sound actually marks a song of dealing with unplanned circumstance. Band's trademark 70's Beatles/hippy-trip is perhaps even more exciting, possibly their most down-tempo yet, a bit more contemporary texture would make a world of diff. Actual string section and bounce production strengthen tune which should enjoy more of the alternative airplay that group has gotten used to.

...C.C. DEVILLE... (Hollywood 10331)

The former guitarist of Poison makes his solo bow and not a moment too soon, if you ask me (not). Song is first single from the Son In Law soundtrack, appropriate because the tune and the Pauly Shore film are equally silly. Actually, the star of the song (written, of course, by Hank Williams, Sr.) is Spike, the gravelly-voiced singer for British rock outfit the Quireboys, whose window-rattling howl is far more interesting than Deville's standard-issue guitar frolics.

PICK OF THE WEEK

...WHITNEY HOUSTON... (Arista 2570)

After an album tops the charts for as long as the Bodyguard soundtrack has, and after it sells (publicly) more copies, who out there wants it that hasn't bought it yet? We'll soon find out because chances are that the release of this over-dramatic (par for Houston's course) cut from said soundtrack will be followed by another run on all of our beloved mall record stores. Loval, forever-suffering true love is again the theme as Houston uses her flair for the dynamic and impressive (again, par for her course) results. Wonderful arrangement and production from David Foster point to another smash.
REVIEWS by Troy J. Augusto

Van Morrison: Too Long In Exile (Polydor 519-219)
You wouldn't know it from the lack of attention that he gets from American record buyers lately, but these days the man Van is making some of the most affecting and inspired music of his long career. His observations on everyday life, both in his originals and in the covers that he records, continue to stand head and shoulders above the majority of his contemporaries. A scatty version of Doc Pomus's "Lonely Avenue," the title track and a reworked version of "Gloria" are key. Produced, as usual, by Van.

Dramarama: Hi-Fi Sci-Fi (Chameleon 61489)
The band says that this is the album that they've always wanted to make, which should have Dramarama's fans' mouths collectively watering. The quintet's previous five releases have all been received with what increasingly borders on fanaticism, and there's every indication that trend will continue with this one. A baker's dozen of pure pop/rock pleasure, this here's a collection of great American music, crowned by the single "Will Work For Food," "Swallowed Your Cure" and the coming-of-age "Senseless Fun." Band produced.

B.B. KING: Blues Summit (MCA 10710)
If you thought that B.B.'s collab with U2 a while back was inspired, well, hold onto your hats, kids, cause the man is back again and he's brought lots of his friends. The guest list on this collection is so damned impressive it borders on the ridiculous. John Lee Hooker, Koko Taylor, Robert Cray, Etta James, Albert Collins and Buddy Guy are just a few of the notables who lend a hand. Highlights include duets with Katie Webster, Guy and Ruth Brown. Denny Danske and Dennis Walker produce this must-have gem.

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CRANES: Forever (Dedicated/RCA 66122)
Remember The Smiths? Obviously the Cranes do, as the band's second album is ripe with the same musical mixed metaphors that made its predecessor so appealing: haunting, breathy vocals that serve as just so much better sauce over the top of anxious, schizophrenic, melodies. Singer Alison Shaw is a striking vocalist: she combines the best of Kate Bush, Miki Berenyi of Lush! and Sinead O'Connor into an unusual though magnetic signature. Band produced.

STEVE MILLER BAND: Wide River (Polydor 519-441)
With some artists, you look to their new release as a chance to see how they've evolved since the last album. With someone like Steve Miller, if you look instead to see how he defined himself in the context of what he does best—soaring, blues-based driving music, in his case—you're more apt to be satisfied. This is Miller's best years in years because he sticks to what has always done the fans (and probably himself) most happy. No "Abracadabra" to be found on this one. "Blue Eyes" and title track shine brightest.

JANIS IAN: breaking silence (Morgan Creek 20023)
As mysterious and enigmatic a singer/songwriter as you've ever heard, Janis Ian, as if to save us from the uninspired drivel that envelopes us, has, with her usual lack of fanfare, released an album of beautifully thought-out, arranged and performed folk-rock. The voice of the timeless "At Seventeen" sings here about living in the past, dealing with the present and facing the future, all with a unique touch that, at first contact, seems tame but ultimately reveals itself as packing a wallop.

POPULAR SONGS

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PICK OF THE WEEK

Natalie Cole: Take A Look (Elektra 61496) Producers: Andre Fischer and Tommy LiPuma
New Natalie collection is a bit of a departure from the best-selling Unforgettable album, but while it does include styles absent last time, rest assured this new set has involved much music associated with dad. The snappy jazz of "It's Sand Man," the hot torch of "I'm Gonna Laugh You Right Out Of My Life" and the Billie Holiday standard "Don't Explain" sit comfortably next to more of the best of Nat "King" Cole, particularly the rhythmic fun of "California Blues," a song Nat always did on stage, and "Too Close For Comfort," Natalie's obvious affection for the music as well as her inherited knack for interpretation adds up to another winner for the lady.
**REVIEWS by M.R. Martinez**

**BILLY OCEAN:** Time To Move On (Jive 01241-41188-2). Producers: Steely & Clevie and others.

There's some new flavors evident on this latest 12-song package by Ocean, who is releasing this eclectic, Caribbean-tinged, dance-grooved package after a lengthy hiatus, [joining up with dancehall/reggae producers Steely & Clevie, and also with songwriter (labelmate) R. Kelly and Huts & Fingers, Ocean's ss with an array of styles, but his image as a balladeer will not be diminished. Retaining his penchant for interpretation, Ocean has lost "(The Game)"

**JON LUCIEN:** Mother Nature's Son (Mercury 314 514 816-2). Producers: J. Lucien.

Lucien does have one of those elemental voices that caress a lyric with a Caribbean/jazz feeling that transcends genre. This collection exhibits earthy sensuality, especially on the title track and "Luna Mia." But there's also varying levels of musical sophistication, such as the cover of the standards "How About You" (featuring stellar players pianist Kenny Barron and Russell Watson on bass) and "But Beautiful." His rich voice is equally distinguished on more midtempo tracks such as "Lonely For You" and "You." This is an A/C programmer's dream.


This hard-edged flow from these Houston gangstas, who use minimalistic music like their featured guests, The Gato Boys, so that the music doesn't get too heavy. They did this, but the producers and their sound recording has been elevated to new heights. There's just great direction, directed from every nook and cranny of their life experience. But there's a market for this perspective, "Ghetto", "Undergang Cover" and "Bringin' It" bring some noise to mix.

**G WIZ:** Naughty Bits (Scots Bros.72392-75411-1). Producers: Jamal Harris.

These guys have fun, yeah, they're from South Central Los Angeles. But they are trying to let listeners know that since the Upfront of April 1992, people still work at the knickin' booth ("Teddy Bear") and "Let Your Love Fall Down."). In fact, most of this album is about sexin' it up and down. "Surrender" is the group's slow grooving entry on this EP, which is generally sold because of Jamal Harris' writing/production, as this is the joyful tone of all the selections that distinguishes this debut calling card. Great songs for mixed radio programming.

**PICK OF THE WEEK**

**BELLMACK DEVO**


This is definitely the producer's album, with the studio focusing an additional musician. Hip-hop roots (G-funk to straight), describes the rapsmost of the time and manages to find the appropriate groove throughout. Not totally unlike their debut offering, Hootie Mack makes use of a simple crock tracks más hero—synthesized through a raw-edged sonic prism which has become the trademark of Richy Bell, Michael Devins and Ronnie Devoe. The first single, "Above The Rim," which moved to the mid-20s of the R&B Singles chart, is backed by the gritty "Nickle," the socially conscious "Show Me The Way" and the L.A. Reid & Babyface-produced "Something In Your Eyes."
Those boys that are hot to be "Knockin' Da Boots," Luke Records' new find H Town, were on hand in the Big Apple (see story below) when Luke CEO Luther Campbell received a New York City proclamation for his work to promote black-owned businesses and educational opportunities in the Miami, FL area. The proclamation was presented by C. Elaine Parker, special assistant to City Counselman Andrew Stein. Pictured are (l-r): Campbell; Shazam and Dino of H Town; Parker; and Gil of H Town.

I HEAR YA 'KNOCKIN': A special showcase performance and party was held at New York City's Savoy Terrace Club to highlight the stellar success of Luke Records act H Town, whose debut single, "Knockin' Da Boots," has soared at radio and retail. The evening was hosted by label CEO Luther Campbell with The New York Post's Page 6 correspondent Florence Anthony. Guests came knockin' in from all over the entertainment industry (including radio, retail and other media groups). Some of the guests included Monti Sharpe of CBS-TV soap The Guiding Light, Flex of the ABC-TV sitcom Where I Live, Select recording artist Red Lover Lover Tone, and Tony Campbell and Charles Oakley of the New York Knicks.

Already anticipating an RIAA certification for "Knockin' Da Boots," H Town performed that hit and fresh tracks "Lick You Up," "Baby Won't U Come Back," and "Feer For Da Flavor," which is also the title of the recently-released album.

NIBBLES: Five Records will join Chicago-based indie label Pocketown Records to market, promote and distribute Pocketown's female trio NUTTIN' NYCE. Under the partnership, the trio will release their debut single "In My Nature," that will be on their debut album due out this summer...Rhino Records has just released Rhino Presents The Atlantic Jazz Gallery, culled from the label's vault from the '50s to the early '70s. John Coltrane, Ornette Coleman, Charlie Mingus and Keith Jarrett are among the artists featured in the two-volume anthology package, which also includes a 50-page booklet of unpublished photos and liner notes...While coasting on the Atlantic tip, the label recently released Softly With These Songs-The Best Of Roberta Flack, which includes 17 of the singer/songwriter's memorable tunes from her 25-year association with the company.

DR. BAYYAN'S CORNER: More singles reviews from a teen perspective. Jade: "One Woman"—Giant/Reprise 6288-TS. These females have it goin' on. They know how to hook up a chorus line. Silky smooth, sexy and seriously delightful...Tone Loc: "Posse Love"—A&M 31458 8177 2. Tone Loc possesses the skills to take a ruff like this into another atmosphere. You get the feeling of being in the Old West—kickin' live.
By M.R. Martinez

HOLLYWOOD SOCIETY: Artists who are on the Jive Records soundtrack to the New Line Cinema release Menace II Society mingled with the film’s stars during a party at the Hollywood Athletic Club in Los Angeles following the premiere screening. Artists such as Too Short and MC Eiht (of Compton’s Most Wanted) appear in the film and on the soundtrack. They were joined at the party by Dr. Dre, Tone Loc, DJ Premiere (Gang Starr), Young MC, Pharcyde, Ed Lover, Martin Lawrence, Laurence Fishburne, Angela Bassett, Morris Chestnut, Sam Jackson, Kadeem Hardison, Debbie Allen and Keenan Ivory Wayans, among others. At press time, the film had sucked in nearly $13 million at the box office in only two weeks of release, and the soundtrack is moving swiftly into the Top 10 of the pop albums chart.

PARRISH GETTIN’ PAID AT RCA: PMD Records is the new label being opened by Parrish Smith, former gold-selling act EPMD and the producer of the debut albums by Das EFX and Redman. First product from the label will come from two new members of Parrish’s Hit Squad. The label is part of a multi-million dollar Smith recently cut with RCA Records, according to an announcement by Joe Galante, RCA Records president and Skip Miller, senior vp of black music for the company. The deal for the Long Island-based label was wrangled by attorney Jamison Roberts of Meyer, Katz, Baker, Leibowitz and Roberts, and Shuma Management, which also is owned by Smith.

Commenting on the deal, Miller said: “We’re really excited about this agreement with Parrish and PMD Records. His finger is on the pulse of the rap world, and we look forward to a long and successful relationship.”

Galante echoed the kudos, saying, “As RCA Records continues to position itself at the forefront of black music, staying in touch with the needs and developments of the street is vital. Our agreement with Parrish Smith enables us to do that while at the same time providing an outlet for one of rap’s most talented and creative producers.”

SOUND NIBLES: Five Records’ rap group Fu Schnickens recently joined labelmate and Orlando Magic star rookie center Shaquille O’Neal recently when the single “What Up Doc? (Can We Rock)” was debuted on NBC-TV’s Inside Stuff...Nice-ee Quikk, the female rapper who was charged by the LAPD with distributing harmful material to minors because of the ribald songs on her self-titled debut Miracle Records album, was not arrested for her self-proclaimed “erotopaz.”...West Coast rapper RBX recently signed a label deal with Hollywood Basic Records. He recently performed on the platinum-selling solo debut by Dr. Dre, The Chronic.
Germany Cancels Corea Date Due To Faith

By M.R. Martinez

WARS OFTEN START OVER RELIGION. And there is a squirmish currently being waged between jazz artist Chick Corea and the government of Baden-Wuerttemberg, the German state where the World Championship of Athletics concert is being staged. The Staatsministerium Baden-Wuerttemberg’s Minister President Erwin Teufel withdrew public sponsorship of the August 15, 1993 concert (to be staged in the Stuttgart area) because Corea is a member of the Church of Scientology, according to Corea and his camp. Corea has subsequently written a letter to Dr. Richard von Weizsacker, President of the Federal Republic of Germany, protesting the treatment by the Baden-Wuerttemberg government, which is the most prominent in a series of written protests that have been leveled at the German state’s government.

Among those also logging written protests directly to the German government or to European-based concert promoters are Ted Kurland of Boston, MA-based Ted Kurland and Associates, who serves as Corea’s booking agent, and Sidney A. Seldenberg of New York-based SAS, Inc., who manages blues artist B.B. King.

Claiming that the government’s “illegal discrimination” could cause him “substantial harm” among German fans of his records and live performance, Corea said in his letter to von Weizsacker that “the action of the Baden-Wuerttemberg government will be strongly disliked by artists the world over. This government must be told quickly how unacceptable this kind of behavior is in order to stomp out something that is difficult not to associate with Germany’s unfortunate past.”

Referring to Germany’s Nationalist Socialist Party (commonly referred to as Nazis) that swept through Europe and Northern Africa during the middle part of the 20th Century and oppressed millions of the Jewish faith, Corea rhetorically asked, “First the music of a Scientistologist musician is denied. Then what? The novels of a Jewish writer; the exhibitions of a Buddhist painter, the poetry of a Jewishwoman’s Witness? Will books be burned again soon?”

Corea also sent copies of the letter to German Chancellor Dr. Helmut Kohl, minister Teufel, Dr. Marianne Schultz-Hector, minister of Culture State Baden-Wuerttemberg; Herr Ignaz Bubis of the Central Council of German Jews and Mr. Rauh, general secretary of the Fourth Athletic Championship.

A spokesman at the German Consulate in Los Angeles told Cash Box that the German government currently had no comment on the correspondence, but that the letters would be reviewed and a comment was forthcoming.

The furor was sparked when a representative of the Baden-Wuerttemberg government sent an apologetic letter to Corea’s booking agent informing of the cancellation on grounds that the pianist was a Scientistologist. Kurland in turn sent a “To Whom It May Concern” reply to the German state’s government. He called the cancellation unacceptable and that represented “a severe case of prejudice and discrimination. Chick Corea’s beliefs are his private affair. We are entitled to our own religious and philosophical beliefs. I would think that government officials in Germany, given the political climate, would want to set a good example of tolerance.”

The incident involving Corea, comes at a time when nationalistic-motivated intolerance against a number of groups, including Jewish citizens, Muslims, African emigres and non-German Europeans. Several encounters between German nationalistic and other groups have resulted in violence in recent months.

While organized action in protest of the Baden-Wuerttemberg affair has been slow to form, reaction in the entertainment community has uniformly been swift and outraged. Seidenberg, sent a communiqué to Baku Algera of Dibé Concerts in Sneek, Holland asking that Algera protest the Staatsministerium Baden-Wuerttemberg action. “My feeling is that this is a distortion of a movement that can’t be condoned without protest. I would appreciate it if you would protest this through your German promoter and directly to the minister that we do not agree, nor will we be playing any place in his jurisdiction.”
Brooks Sellout Sets New Record

HE'S A MONSTER—Mega-superstar Garth Brooks sold out Texas Stadium (home of the Dallas Cowboys) in one hour 32 minutes! Over 65,000 tickets were sold to his September 24 concert, which will be filmed and broadcast around the world at a later date. Not including festivals, this will be the largest country music concert ever. Brooks' performance will also be the most attended musical concert at Texas Stadium. The previous record was 54,000 people for Paul McCartney.

Extensive planning and research have gone into this presentation. For the past eight months, audio, lighting, staging, and film specialists have converged on Texas Stadium to plan for the best equipment conditions. Specially designed platforms will be used around the back of the stage and the rear of the stadium floor to enhance visibility as well as create a more intimate setting. A film crew of 150 will capture Brooks and his band, Stillwater, on 35 millimeter film. Over 20 cameras will be used, including a helicopter camera, remote-controlled Luma cranes, and multiple steadicams. An unprecedented 500 Vari-lites will illuminate the audience and over 1,500 lighting instruments will be used on stage.

Award-winning Brooks collaborator Bud Schaeztle of High Five Productions will direct as well as co-produce with his partner Martin Fischer. Schaeztle directed Brooks' first NBC-TV special This Is Garth Brooks and his award-winning "The Thunder Rolls" video. "This is the biggest challenge we've ever tried to pull off," said Brooks. "We'll have 30 semi-trucks to haul all of this gear. Motion picture special effects will be used, as well as effects used in Michael Jackson, KISS, and Bon Jovi tours. I'm scared and excited—GET READY AMERICA!"

CLAIMING THE TOP—Alan Jackson and Vince Gill shared top honors at this year's TNN Music City News Country Awards with three fan-voted awards each. Jackson, who less than seven years ago worked in TNN's mailroom, was named Entertainer of the Year, Male Artist of the Year and won a third award for Video of the Year, "Midnight In Montgomery." Gill, who claimed Album of the Year for I Still Believe In You; Single of the Year, "I Still Believe In You"; and Instrumentalist of the Year, was also honored with the Minnie Pearl Award in recognition of humanitarian and community contributions. Kitty Wells, the country singer who pioneered the women's style over 50 years ago, was voted the 1993 Living Legend Award, one of the industry's most respected tributes.
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**TO WATCH:** Wynonna

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**BILLY CRAIN**

November 14, 1939 - November 23, 1992

Billy Crain's ambition was to put a song on the charts that he could be remembered by. He left us too soon to see it happen but his family wishes to express their Thanks to all who helped make his ambition come true. Thank You So Much.

**CHUCK DIXON & GARY BRADSHAW PROMOTIONS**

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**REVIEWS by Brad Hogue**

**PICK OF THE WEEK**

CLINT BLACK: *No Time To Kill* (RCA ADY66239)

The lead single, "A Bad Goodbye," with Wynonna Judd merely scratches the surface of this hot, new Clint Black album. There's authenticity lurking behind every corner. More of the never-revealed, self-reflective signature songwriting we've come to expect from the Texas hitmaker provides the listener with a variety of full-length listening pleasures. Standout cuts include the love trussin' called "Hall Those Men," which credits the idea of a good woman behind every good man, the instrumented brilliance of "Tucked Out," the sweep of tradition in "I'll Take Texas," and the absolute poetry of the title cut, "No Time To Kill." "There's no time to kill between the cradle and the grave/Suffer Time still takes a toll on every minute that you waste/Legal tender's never going to change the number on your days/The highest cost of living's dying/That's one everybody pays." HOT STUFF!
By Joseph Stanley

CASH BOX
JUNE 26, 1993

COUNTRY MUSIC

HIGH DEBUTS

1. HAL KETCHUM—“Mama Knows The Highway”—(Curb)—#55
2. DOUG STONE—“Why Didn’t I Think Of That”—(Epic)—#6
3. MATTHEWS, WRIGHT & KING—“I Got A Love”—(Columbia)—#49

MOST ACTIVE

1. RADNEY FOSTER—“Easier Said Than Done”—(Arista)—#38
2. GEORGE STRAIT—“When Did You Stop Loving Me”—(MCA)—#14

POWERFUL ON THE PLAYLIST—For just about everybody except Radney Foster, it was a pretty slow week on the Cash Box Top 100 Country Singles chart. Radney blew everyone else away by moving up an incredible 22 notches this week with “Easier Said Than Done,” going from #60 to #38 in just its second week. The next closest competitor was George Strait. His latest, “When Did You Stop Loving Me,” moved up six spots to rest at #14. Four artists moved up five slots each, and 10 more moved up four notches.

RADIO NEWS: VOA MUSIC DIRECTOR TRAVELLING—Vocalo America music director and host of VOA’s Country Music USA, Judy Massa, will travel to Bulgaria June 6-15 as a judge for the 24th Golden Orpheus International Pop Music Festival. July 1-16 will find Judy in China where, along with making several radio appearances, she will take part in the opening of a new U.S. Consulate in Chengdu. From China she will go to Almaty, Kazakhstan for the Voice of Asia Pop Music and Song Festival.

Country America magazine is sponsoring The Paintbrush Brigade, a nationwide beautification program designed to assist the elderly, disabled, and those on fixed incomes in giving their homes a much needed fresh coat of paint. The effort is being done in cooperation with radio stations around the country and with the aid of celebrity spokespersons The Oak Ridge Boys. The band has been involved with the Brigade since 1991. Interested in volunteering? Contact your local country radio station or write to: Country America Paintbrush Brigade, 1716 Locust St., Des Moines, IA 50309.

Tickets are all gone for the 1993 WMZQ Bull Run Country Jamboree. The annual show will be held June 27 at Bull Run Park in Centerville, VA. Featured artists will be Brooks and Dunn, Michelle Wright, Collin Raye, Confederate Railroad, and Marty Stuart. In response to the rapid sellout, WMZQ will give away tickets four times daily throughout the month.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. RONNA REEVES—“Never Let Him See Me Cry” (Mercury)
2. CHRIS LEDoux—“Under This Old Hat” (Liberty)
3. CHARLIE DANIELS—“All Night Long” (Liberty)
4. LISA STEWART—“Under The Light Of The Teacore” (BNA)
5. JUDD ERICKSON—“Toys & Games” (Reprise)

CMT Top Ten Video Countdown

1. Patty Loveless .......... Blame It On Your Heart (Epic)
2. John Anderson .......... Money In The Bank (EVA)
3. Randy Travis .......... An Old Pair Of Shoes (Warner Bros.)
4. Lorrie Morgan .......... I Guess You Had To Be There (BNA)
5. Clint Black w/Wynonna .. A Bad Goodbye (RCA)
6. Joe Diffie .......... Honky Tonk Attitude (Epic)
7. Reba McEntire .......... It’s Your Call (MCA)
8. Confederate Railroad .. When You Leave That Way... (Atlantic)
9. Alan Jackson .......... Chattahoochee (Arista)
10. Pam Tillis .......... Cleopatra, Queen of Denial (Arista)

—Compliments of CMT video countdown, week ending June 16, 1993.

By Joseph Stanley

CASH BOX
COUNTRY RADIO

INDIE FEATURE PICKS

■ PATTI MINER: “Here Goes Nothing” (BFE)

This lady is ready for the major leagues of country music. With a fresh, sweet, country look and a voice like no one else in the industry today, Patti is sure to make some waves. This song shows her excellent range and vocal capabilities as well as being just a darned good song.

■ BILLY CRAYN: “I Saw Elvis” (Fraternity CD-BC-0001)

The King has been sighted once more! This time the King was at the King—Burger King. That is. The boogie-woogie piano and growly vocals will bring back memories of some of Elvis’ early companions at Sun Records. This is a fun, rockin’ bit of country that’s sure to please.

■ MICHELLE DANIELLE: “Come On Mr. Lonely” (Stop Hunger MD 101)

It’s time to two-step with Mr. Lonely! The wailing sounds of this tune from Michelle Danielle are enough to get anyone’s feet itching to dance. Michelle’s musical training is evident for her considerable vocal talent. For something to dance to, or for simple listening pleasure, this young lady is hard to beat.

■ ELLIS JAMES: “Feel Right” (Stargrm SGE-620)

It’s the King again! Not really. But it’s easy to forget that he’s no longer with us when you hear this latest from Ellis James. The same full-sounding vocals coupled with swinging rhythms and doo-wop backup vocals evoke memories of Elvis’ own work. Thanks, Ellis, for keeping the memories alive.

INDIE CHART ACTION—Leading the Cash Box independents this week is Killer’s Scott Pennell, as his latest single, “Let Me Be Good To You,” moves up to the #6 spot. The week’s biggest mover is Staci Johnson. Her latest tune on Song-1, “Lettin’ Love Affair,” moves up six notches to rest at #70.

INDIE NEWS—In the studio, Lori Fischer, two-time NAIA All-American marathon runner for Belmont College, currently an actress in New York, was in Nashville last week recording an album at North Beach Studios. CCB Productions’ Charlie Black, Cliff Down, and Bobby Fischer produced and wrote the songs for the project. Their last effort spawned “You Like” and “Waitin’ For The Deal To Go Down” for Reba McEntire and “Rainbow Rider” for Tanya Tucker.

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**Quest For Freedom: Reality Exceeds The Dream**

When recording artist Craig Smith had the idea of putting together a contemporary Christian recording project to specifically reach a non-Christian audience, he had no idea if the plan would work at all. Just recently the recording, Quest For Freedom, crossed the 100,000 sales mark and orders keep pouring in. The secret to his success has been that the album has been marketed at well below the usual cost: cassettes ordered in bulk cost only $1.00 each for 30 to 999 copies.

The low cost has enabled grass-roots supporters to acquire the product and, in some cases, give it away for free in an effort to reach today's youth with the message of Christ. Not only are church and church-related groups purchasing the cassettes for their members, they are actually getting the message where it is most needed—and into the hands of the unchurched.

Distribution efforts are being handled by Star Song Communications, and the Quest For Freedom ad campaign has gone beyond the confines of Christian publications to include magazines like Teen Beat and Tiger Beat.

Though Smith is performing some concerts in support of the project, he says that he would like to see the same grass-roots distribution efforts extend into the creation of creative ways to share the message that is found on the album, such as drama presentations built around the music. “Although this recording has my voice and music on it,” Smith relates, “its ability to translate through other vehicles and individuals is limitless.”

As people begin to hear more and more about the project the orders keep rolling in. “My desire and goal,” says Smith, “is to see the Quest For Freedom movement happening all over the country in several forms of artistic expression.”

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**Gospel Review**

By Tim A. Smith

- **Nicholas: The Inspirational Sounds Of Nicholas (Command)**

  Popular husband/wife duo Phil and Brenda Nicholas celebrate 10 years as a recording team with this collection. Included are such favorites as “Tell Somebody,” “God’s Woman,” “Can’t Nobody Do Me Like Jesus,” “I Can Do All Things,” and “It Is Well With My Soul.” Also part of the collection is the previously unreleased “Ain’t No Rock.” This retrospective is a must for all Nicholas fans.

- **Nu Vision: Everlasting Love (Word/Epic)**

  The sophomore effort from this five-member group shows great progress from their debut album. Stronger material, crisper arrangements, and more effective vocal efforts combine to make this a very pleasing musical outing. Having Jerry Peters on hand to take care of production chores doesn’t hurt either. Also on board are such musical giants as Paul Jackson, Jr., Alex Acuna, Bill Maxwell, Harian Rogers, and Justo Almarrio. The album has a strong urban influence, and many of the cuts have crossover potential.

- **Tony McGill & The Holy Gospel Music Workshop Choir: Let Your Glory Be Revealed (New Dawn)**

  This release should garner this newly established label their first bonafide hit. In the eight years that this choir has been lifting their voices in praise to God they have had associations with such gospel heavyweights as Dr. Mattie Moss Clark, Twinkie-Clark Terrell, Quincy Fielding, Jr., Calvin Bernard Rhone, Hezekiah Walker, Douglas Miller, Brenda Nicholas, and a host of others. This album shows why they were able to keep such distinguished company. Good material, arrangements, and talent go a long way to make this album well worth the price of admission.
IT WAS JUST OVER A YEAR AGO, March of 1992 to be exact, that Joe Thomas, president of the newly formed, Chicago-based gospel record company called CGI Records, made the statement that, “Our aim at CGI Records is to take gospel music to another level in regards to quality and marketing, as well as becoming the number one and largest record company in the gospel music industry.”

On May 25, 1993, CGI took another major step toward making all of Thomas’ dreams for the label become vivid reality. It was on that day that CGI and PolyGram Distribution Group, known throughout the industry as PDG, signed an exclusive distribution deal that will immediately make both companies major players within the gospel music industry.

CGI, a wholly owned subsidiary of Platinum Entertainment, has previously been distributed in part by PDG through A&M Records since the release of the first CGI project. In just over a year of existence, CGI has become recognized for the artistic excellence of their recordings, having charted seven albums—no mean feat in itself—along with receiving recognition for their artists from two of the top award organizations in the industry, the Dove and Stellar awards.

In yet another move to secure their position as one of the industry’s largest companies, CGI has announced the acquisition of the famed Light/LEXICON Record Company. With the deal comes the coveted Light/LEXICON catalog which includes the works of such gospel stalwarts as Andrae Crouch, the Winans, the Hawkins Family, Commissioned, and Douglas Miller, to name a few. CGI has also constructed a deal through PDG to distribute black gospel recordings for Benson Music Group, New Dawn Records and other companies that were under the former manufacturing and distribution agreement with A&M.

To help monitor their newly vested interest, Platinum Entertainment has opened a West Coast office in Beverly Hills. The office will be headed by former A&M senior vice president Bill Gilbert. Gilbert will serve in the position of president of all of Platinum’s music industry interests. “With the addition of Bill Gilbert to our company, coupled with our current roster and the Light Records assets, we believe that our commitment to this format is stronger than anywhere in the industry,” says Joe Thomas, who now serves as worldwide president of Platinum Entertainment.

The CGI/PDG transaction is yet another in what seems to be a growing trend of marriages between gospel labels and large mainstream music corporations. Regarding the deal, Steve Devick, chairman and CEO of Platinum Entertainment states, “The PDG contract is a step towards what we believe will be a long and successful relationship with the world’s leader in recorded music sales. We are determined to be an effective and profitable factor in the PDG music sales plans.”

On the other side of the coin, Jim Capparo, PDG president, says that, “Our distribution agreement with CGI offers the immediate opportunity for PDG to become one of the industry’s largest distributors of gospel music. Their musical focus complements our label’s artist roster and completes one of our audio strategies of becoming a market leader in every musical genre. We welcome them into the PGD family.”

The first new releases to fall under the new agreement will include albums by Donald Malloy, Herman Harris and the Voices of Faith, Hope, and Love, Albertina Walker, Witness, The Christianaires, Douglas Miller, Hezekiah Walker & The Love Fellowship Crusade Choir, the GMWA Mass Choir, and a tribute to James Cleveland, Vol. II.
Jacobs Upped To Exec V.P./Gen. Mgr. At Data East

CHICAGO—Tetsuo Fukuda, president of Data East USA, announced the promotion of Paul C. Jacobs to the position of executive vice president and general manager.

Jacobs, formerly vice president of sales and marketing at the company, will continue to oversee all sales and marketing of both coin-op and consumer division products; and will also be responsible for all operations including production, purchasing, customer service, engineering and R&D.

Jacobs is a member of the management committee at Data East USA which, in addition to himself, includes Gary Stern, executive vice president and general manager of Data East Pinball; Holly Mathis, executive vice president of finance; and Kiyu Sugie, executive vice president of administration.

"I am extremely pleased by this new appointment," said Jacobs, "and the confidence which Mr. Fukuda has placed in me. I look forward to many successful years with Data East."

Booth Sales For AMOA Expo '93 Are At An All-Time High

CHICAGO—The Amusement & Music Operators Association reports that over 900 booths for Expo '93 were sold as of Memorial Day, marking an all-time record for the annual AMOA international trade convention. Show dates are October 21-23 at the Anaheim Convention Center in Anaheim, California.

The exhibit area is now being expanded and association officials anticipate that the final booth figure could top 1,000. As of Memorial Day, some 212 companies had purchased 918 booths.

Firms who are interested in acquiring exhibit space or a position on an exhibitor waiting list must have their applications and deposits on file at AMOA headquarters.

Registration, housing and program information for AMOA Expo '93 will be mailed in July to thousands of trade visitors worldwide.

The convention will feature the latest in pinball machines, video games, CD jukeboxes, electronic darts, pool tables, cranes, redemption equipment, monitors/electronics, cigarette vending, along with related products, services and technologies from the world's leading manufacturers and suppliers.

In addition to the exhibits, the convention format will include educational seminars addressing a variety of topics such as depreciation, vending development, tax implications of selling the family business to a family member and video gaming, among others.

An estimated 8,000 owners/operators, distributors and manufacturers of coin-op equipment (music, games, vending, etc.) are expected to attend AMOA Expo '93.

Further information may be obtained by contacting AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611 or phoning 312-245-1021. FAX number is 312-321-6869.

IFPA Pinball Tourney—A World Class Event!

CHICAGO—The third annual AMOA/International Flipper Pinball Association championships were held on May 23 at the Grand Milwaukee Hotel in Milwaukee, Wisconsin where over 900 players from across the U.S. and a number of foreign countries competed in seven regular events along with two Youth Division matches (ages 13-17 and 12 and under).

There were 100 brand new pinball games, provided for use in the tournament by IFPA's four manufacturer sponsors. The lineup included Twilight Zone from Bally/Midway; Data East Pinball's Jurassic Park; Tee'd Off from Premier Technology and Dracula from Williams. And the machines responded dutifully to the thousands of plays endured throughout the tournament.

This year's Tournament Committee was comprised of IFPA Charter Operator members including three-time tournament director Mike Hawkins (D&H Star-Rochester, MN); Chris Warren (Capital Music-Helena, MT); Mike Jensen and Brian Graw (Jim Stansfield Vending-La Crosse, WI); Dennis Bohrer (Hastings Dist.-Milwaukee, WI); Bruce Dentice (Wisconsin Novelty-Milwaukee, WI); and Ed Tolissano (TBI Games Unlimited-Loves Park, IL).

In the three years since its inception, this event has emerged as a major pinball function and, in the process, has expanded its scope worldwide. The 1993 tournament produced a significant increase in participation on the part of international players. The French contingent of 20 headlined the list, but there were also competitors from Australia, Canada, Hungary, Japan, the Netherlands, Mexico and more than 30 American states. Spectators were both interested and amused to observe a Japanese interpreter attempt to explain IFPA's double-elimination series format to a Japanese competitor friend, while he was playing a match against a French player who understood no Japanese and very little English.

With few exceptions, the tournament format remained as it was last year, with matches in seven different regular events, ranging from the Pinmaster Divisions for Singles and two-player teams, to the Open Singles and Open Teams, Women's Singles and Teams, and Youth Divisions for ages 13 through 17 and 12 and under.

While the main objective was to control the silver ball and over-score the competition, consideration was given to social activities and instructional sessions during the course of the weekend. The Tournament Room opened on Friday afternoon with a get-acquainted gathering for participants and some orientation on the new pinball machines, which had not previously been seen by most of the players. Later in the evening the respective game designers conducted play instruction seminars, following which beer, soda and snacks were provided, courtesy of the IFPA.

As noted by IFPA executive director Doug Young, "The third annual AMOA/IFPA championships proved to be a world-class experience. With the ever-increasing U.S. and international participation, the IFPA has raised the sport of competitive pinball to all new heights."

Young expressed special gratitude to the players who participated in the MACC Fund Charity Challenge event. "With their support the IFPA was able to raise over $1,000 to donate to the MACC, which supports research in the fight against childhood cancer," he explained. "We would also like to acknowledge MACC Fund executive director John Cary and his staff for their logistical support of the contest; and Sprecher Brewery and Beer Capital Distributing for their contribution in promoting this year's event."

Further information regarding the annual tournament and the formation of leagues may be obtained by contacting Doug Young at the IFPA administrative office, 141 W. Vine St., Milwaukee, WI 53212 or phoning 414-263-0233.
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FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starlitters, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starlitters Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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