DEMOLITION MAN'S Box Office Explosion

RUDY'S A BEAUTY

Hornsby, Midnight Oil, KRS-One Rock L.A.
INSIDE THE BOX

COVER STORY

Demolition Man's Box Office Explosion

Sly Stallone and Wesley Snipes, two of the hottest boxoffice attractions these days, team up in this Warner Bros. action flick set in future L.A. Based on the $16 million first weekend, it is fairly safe to predict that the film is a smash, placing Sly on top of Star Mountain once more.

Rudy's A Beauty

It is one of those wonderful surprises that happen every year in the world of films. When the smoke clears from the hype of the high-budget, mega-star vehicles, a "small" film appears and wins the hearts of the movie-going crowd. Such a film, says John Cuff, is Rudy.

Hornsby, Midnight Oil, KRS-One Rock L.A.

Last week saw many music headliners take the stage in the L.A. area. Cash Box was there to catch some of the hottest shows in town including three acts who display a penchant for socio-political themes: Bruce Hornsby (without The Range), Midnight Oil and up-and-coming rapper KRS-One.

NUMBER ONES

POP SINGLE
The River of Dreams
Billy Joel
(COLUMBIA)

R&B SINGLES
Just Kickin' It
Xscape
(SO SO DEF/COLUMBIA)

COUNTRY SINGLE
Easy Come, Easy Go
George Strait
(MCA)

GOSPEL ALBUM
It Remains To Be Seen
Mississippi Mass Choir
(MALACO)

POP ALBUM
In Pieces
Garth Brooks
(LIBERTY)

R&B ALBUM
187 He Wrote
Spice 1
(JIVE)

COUNTRY ALBUM
In Pieces
Garth Brooks
(LIBERTY)

CHARTS
Top 30 Singles
Top 75 R&B LPs
Top 100 R&B Singles
Top 100 Pop LPs
Top 100 Pop Singles
Top 100 Country Singles
Top 75 Country LPs
Top Christian Country LPs
Top Contemporary Christian LPs

DEPARTMENTS
News
Country
Contemporary Christian
Classifieds

CASH BOX
THE MUSIC TRADE MAGAZINE

VOL. LVII, NO. 9, OCTOBER 23, 1993
**NARAS SCREENING STARTS** More than 100 musicologists, artists, producers, journalists and other music experts will gather at the Universal City Hilton & Towers October 22-23 in Universal City for intensive entry screening meetings in preparation for the 36th Annual Grammy Awards. Meetings will be devoted to determining the proper category for the more than 10,000 Grammy entries in 81 categories NARAS receives each year.

The screening process dates back to the late '50s first Grammy screening committee meetings. It is the culmination of a three-month-long screening process during which entries are checked for eligibility and assigned to specific categories. The committees, made up of four to 40 experts (journalists, musicians, producers, A&R executives, etc.), make determinations in their specific fields of recording (classical, Latin, country, jazz, gospel, etc.). A few "pre-screening" committees also meet in Los Angeles and New York to review all entries in their field and to refer inappropriate entries to the national meeting.

It should be stressed that the screening committees meet only to discuss correct category placement and eligibility. Committee members do not make judgments based on the quality of a recording. That's left to the Academy's voting members after the screening process is completed. The results of that voting will be revealed during the 36th Annual Grammy Awards at New York's Radio City Music Hall, March 1, 1994, and will air live over CBS TV.

**ABC ROCKS CLARK INTO 21ST** Dick Clark's New Year's Rockin' Eve will continue to count down New Year's Eves through the start of the 21st Century on ABC TV.

The special, hosted by Clark, premiered on ABC in 1973 and Clark has led the telecast from Times Square in NY each year since as party segments from various other locations have been hosted by top TV personalities and featured some of the music industry's hottest contemporary entertainers.

This is the second unprecedented seven-year renewal of a special produced by Dick Clark Productions, Inc. through the year 2000, following an earlier announcement of the ABC commitment to Clark's American Music Awards.

**24-KARAT MCA CDS** MCA Records has launched Ultra-Gold Discs, a special line of digitally re-mastered, 24-karat gold-plated compact discs. MCA's Ultra-Gold Discs utilize today's cutting-edge technology to capture a fuller, richer sound than ever before possible on a compact disc.

The first six releases in the Ultra-Gold Disc line are: Neil Diamond's 12 Greatest Hits, Lynyrd Skynyrd's Pronounced Lef't-nerd Skin'-nerd, Patsy Cline's Greatest Hits, Jimmy Buffett's Changes In Latitudes, Changes In Attitudes, the original cast soundtrack to Jesus Christ Superstar (A Rock Opera), and the original motion picture soundtrack to Somewhere In Time. The Ultra-Gold Disc line will be released November 9.

Each Ultra-Gold disc has been digitally re-mastered from the original source tapes, capturing all the subtle details while at the same time eliminating clicks, crackle, distortion and tape hiss. Combined with the ultra-high reflectability and the non-corrosive nature of 24-carat gold pressings, the Ultra-Gold Discs represent the highest quality sound presentation available today.

The National Academy of Songwriters (NAS) recently presented the Acoustic Artist of the Year Competition. Naked To The World was named Best Group, Jamie Houston was named Best Female Artist as well as the overall winner. The event was co-sponsored by Gibson USA, who provided the Grand Prize, a Gibson Starburst acoustic guitar. Pictured (l-r) are: Dan Kirkpatrick, exec director, NAS; Owen; Gibson rep Corky McClellan holding the Grand Prize; Brett Perkins, NAS marketing director; and Paul Zollo, editor of Song Talk.

**EMI Records Group (ERG) has announced two staff appointments. Billy Brill has been named vice president, pop promotion. He was at Interscope Records in national promotion. Also, Eric Turner has become director, urban sales. He comes from CEMA, where he was national urban marketing manager. Len Epand has been appointed vice president, video production at Arista Records. For the past five years, he ran and acted as president for Flashframe Films. Columbia Records has upped Chris Woltman to the position of associate director, album promotion. He joins the label's national promotion staff after serving as the local promotion manager in Cleveland for the past two years. Emily Kaye has been elevated to A&R rep at A&M Records. She started at the company nearly two years ago as a scout in the A&R department. Bertelsmann Music Group (BMG) has announced several appointments. BMG International has named Stuart Rubin vice president, A&R/marketing, Asia Pacific region. Until recently he served as managing director for BMG Australia. That post will be filled by Michael Smellie, the former CEO of MMA/RooArt, an Australian indie label, management company and music publisher. BMG has also promoted Diane Doebele to director, legal and business affairs. She was associate director of the department. Meanwhile, BMG Music Publishing has appointed Clyde Lieberman to the position of senior director, East Coast operations, BMG Songs, Inc. (ASCAP). He was a full-time staff songwriter as well as a consultant at the publisy. David Kosse has been tapped as director for theatrical marketing for PolyGram Video (PV). Prior to his appointment at PV, he was at HBO Video since 1990, where he most recently held the post of director of retail marketing.

The L.A. chapter of NARAS recently presented a symposium titled "Girls Night Out," which featured prominent women in the music industry sharing business insights, personal stories and secrets for success. Pictured are panel members (l-r): Holly Knight, Rita Coolidge, Bobbie Hall, Brenda Russell, moderator Ronda Espy and Fiona.

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Barrio Boyzz

HAS IT ALL BEEN DONE BEFORE? Of course it has! But that attitude will get you nowhere in a big hurry. Now that the '70s revival has pretty much played itself out and with the early '80s resurgence peaking at us over the horizon, it's hard to escape the feeling that creativity seems to be sinking into lethargic quicksand! Enter Joe Jacket, associate of Maurice Starr: "I said to him, 'If you can have a white vocal group [New Kids On The Block] and a black vocal group [New Edition], why not have a Latin vocal group?" Jacket was left to his own devices ("I didn't know how much work it is to get an act started," he laughs) and assembled the five-member Barrio Boyzz, a unit that has given him a product to simultaneously promote in two directions. "There are very few acts who can record and do interviews and personal appearances in both English and Spanish. And there are no Latin vocal groups doing R&B. I felt like we could fill that void," Jacket explains.

"We performed at the Apollo in Harlem, and when we first got onstage, the audience expected us to do house music or something, seeing five Latin guys," says Barrio Boy David Daville. "They were shouting, 'Menudo!' and things like that, but when we started doing a cappella, they were really surprised and they really accepted it."

Jacket elaborated about having seen their appeal in action: "We were in Puerto Rico, and the girls were mobbing the guys for autographs as we were getting on the plane for Miami. At our hotel there, there was a Bar Mitzvah going on and kids from that party ran up to the guys, singing their music. It was interesting; here's two groups of people who couldn't even speak to each other and they're admiring the same act, each of them familiar with different songs."

"We're not just a teenybopper thing, though," explains singer Freddy Correa. "Adults enjoy it too, and parents appreciate that we're trying to be positive role models." Jacket feels that they can provide some inspiration for ghetto kids to try to be productive, in the way that rap music has given many a doubly rewarding avenue of expression. "Before rap took off, it was just something that was done in centers or on the block. Then they realized, 'Oh, I can make money doing this?' They can see a chance to make use of the talent they've got," he says.

Their latest album, Dondequiera Que Estes (Capitol/EMI) has just come out here and is off and running in Puerto Rico, where they believe they're presently the #1 act. This one is entirely in Spanish, and features a translated, New-Jacket Bread remake ("I Want To Make It With You") along with two compositions by Barrio Boyzz member Angel Ramirez. Some tracks were produced by Miami Sound Machine's Emilio Estefan. Their next will be an all-English affair, due out in '94, along with appearances from two of the group in Columbia Pictures' Blackout with Rita Moreno and Griffin Dunne.

AND WHEN YOU'RE A BIG ROCK STAR, you can do what you want: Charlie Watts had a record release party Monday night at the Algongquin's Oak Room for his Warm And Tender (Continuum), an album of pop standards featuring vocalist Bernard Fowler. Watts, of course, has distinguished himself as drummer for the Rolling Stones, with his signature, behind-the-beat, bare-bones sound. And although this isn't his first foray into the genre of jazz, it seems he's having difficulty making his charm as a player translate. Ballad brushwork can be deceptively simple; it doesn't call for a whole lot of notes, but at its best, it is chock full of subtle, musical ideas, and above all, it swings. This doesn't, and to add to the confusion, Watts has been mixed inappropriately loud. Fowler fares much better, but the group still can't seem to find a space to get out from under the shadow of things like Johnny Hartman and John Coltrane's "My One And Only Love."

The Beverly Center's Hard Rock Cafe was the site as yet Brit group the Moody Blues added to the restaurant's rock 'n' roll memorabilia collection with a most unusual donation. Courtesy of NASA astronaut Robert "Hoot" Gibson (center in photo), the band presented the eatery with a cassette of the Moody's classic Days Of Future Passed, a tape that has logged approximately 10-million miles in space. The band, which recently wrapped an American concert tour, also played a short acoustic set at the Hard Rock. Pictured (l-r) are band members Ray Thomas and Graeme Edge, Gibson, and the band's Justin Hayward and John Lodge.

SPEAKING FOR THE ESTATE of Elvis Presley, Priscilla Presley announced last week plans for a first ever televised all-star tribute to the late, great King 'o Rock 'n' Roll. Planned for the weekend of October 7, 1994, the extravaganza will benefit the L.A.-based T.J. Martell Foundation, an AIDS/Cancer/Leukemia charity headed by Tony Martell, and the St. Jude Children's Research Hospital in Memphis. The event will be co-produced by Elvis Presley Enterprises, Inc. and L.A. promoter Avalon Attractions. Creative Artists Agency also plans to turn the event into a worldwide television broadcast. Talent for the show will be announced in the coming weeks.

THE MOST RECENT INSTALLMENT of the ongoing Rock For Choice concerts was held last week at the Palladium and featured, among others, angry metal/hip-hoppers Rage Against The Machine, L.A. punks X and long-time faves FIREHOSE. A planned press conference/media panel featuring David Gunn, Jr., son of slain physician Dr. David Gunn, Katherine Spillar of the Feminist Majority and members of L7 was unfortunately cancelled, but the show itself did raise over $45,000, much of which is earmarked for the Fen. Majority's efforts to pass a congressional bill, called the Clinic Protection Act, which is designed to prevent incidents like the one that cost Dr. Gunn his life.

Concrete Blonde recently celebrated the release of its new Capitol album, Mexican Moon, at W. Hollywood's new Viper Club (owned by Johnny Depp). In addition to scarling lots of free grub and margaritas, industry attendees were treated to a live set from the band that featured both cuts from the new alb as well as old band favorites. Pictured here (l to r) are guitarist Jim Mankey, singer/basslist Johnette Napolitano and drummer Harry Rushakoff. The trio also recently played a three-city, mini-West Coast tour, including this past Sunday at the Whisky.
TALENT REVIEW

Bruce Hornsby
By M.R. Martinez

WILTERN THEATRE, LOS ANGELES, CA—Although Bruce Hornsby has manifested a penchant for jazz overtures in his largely pop/rock compositions, his show here recently unleashed his predilections for this American indigenous music. The effect was largely successful, even though he spent more time in free-form jams than he did on compositions throughout the lengthy, nearly three-hour show.

That is not to say the show was a formless deluge of soloing inside no structure. Hornsby and company presented a healthy selection of songs from his current RCA Records album, Harbor Lights, but some of the best musician-ship came during improvisational flurries which marked much of the show. There were also the guest appearances by Grammy-winning artists Bonnie Raitt (who performed on the song “I Can’t Make You Love Me”) and Branford Marsalis, who joined on the socio-political statement “Talk Of The Town.” Even with the presence of Marsalis, the rending of Miles Davis’ “So What?” by Hornsby and company was enough to raise eyebrows.

The show demonstrated how Hornsby has developed into an engaging live performer since his touring stint with the Greatful Dead, and how he is more apt to give room to his sidemen to enhance music that is normally tightly structured pop songs. His homage to the Dead came early during the show when Hornsby and his Range-less backing band performed Greatful’s “Scarlet Begonias.”

Of course, a Hornsby show would not have been complete without a rendering of his breakout debut hit “That’s The Way It Is,” on which he was joined by Marsalis. If Hornsby exhibited anything with this show, it was that the personality of his music is relative to his actual personality, which he had less trouble sharing with the audience. And that might make him the talk of any town this tour visits.

TALENT REVIEW

Midnight Oil
By Brad Pressman

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—Once a politician in his native Australia, and now a poster boy for all that is “good,” Midnight Oil’s Peter Garrett once again brought his dynamic energy to his Angeleno fans. But for a few seats in the balcony at the Universal Amphitheatre, the place was packed for this band from Sydney that has been rocking Australia and the U.S. for 15 years now.

The lights were among the best for rock performances this year, and the sound great as usual from these polished “mates from Down Under.” Hothouse Flowers opened for the Oils and joined them again at the end of the evening to serenade the audience with a final plea to save Mother Earth.

What separates a Midnight Oil show from those of other bands, is the foyer in the arena itself. It looks like “Woodstock,” or better yet, “Earth Day”—complete with demonstrations, petitions and more information than you asked for when you bought the concert tickets. But unlike most groups that jumped on the environmental bandwagon when it became the “in” thing to do, Midnight Oil’s music has always centered around the environment. From their platinum album Diesel And Dust came “Beds Are Burning” and “The Dead Heart,” and later the famed “Blue Sky Mine” which the band played live in front of City Hall and the mayor’s office in New York City protesting nuclear waste. At last Wednesday’s L.A. show, the band had various groups handing out literature from Greenpeace, Safe Energy Council and others dedicated to such issues. They even prepared ready-to-send postcards for fans to fill out protesting nuclear power plant dumping.

With all this political hype going on, were the Oils able to give the fans what they came for? In a word, yes. These hard-hitting Aussies played solid radio hits for nearly two hours, with lead singer Garrett dancing up a storm as only he can do. He uses the stage like Pee Wee Herman uses his playground...dancing, singing and touching everything in sight. This guy really gives an energy-filled show a la Mick Jagger, and can still belt out those shrieking hooks. He even appears to be enjoying himself! They played a couple from the new album, Earth & Sun & Moon, but the show was more of a retrospective of their career. Nice for a change.

TALENT REVIEW

KRS-One/Souls Of Mischief
By Rich Ledger

KRS-One

GLAM SLAM, LOS ANGELES, CA—Kris Parker, aka KRS-One, along with Chuck-D, probably personify the urban Afro-centric hip-hop identity more than any dozen or so imitators who have shot their wad on socio-political commentary, incendiary treatise and preacher-man soul. It’s Old School with new school sensibilities for the live show, but KRS-One’s presentation is much like the single “Outta Here” from his latest live album, Return Of The Boom Rap (see separate pop album review).

In addition to a cappella version of “Higher Lvel” from his new album, KRS-One spent time trying to raise consciousness throughout his late Sunday set, which was not as well-attended as the one by opening Live Records act Souls Of Mischief. But the KRS factor was in full effect when he attempted to make prayer of the phrase “Stop The Violence,” which was a song and movement he spearheaded two years ago. His show was reminiscent of a poetry performance rendered in the late ’80s by Gil Scott-Heron and Linton Kwesi Johnson in Los Angeles. It was powerful, enlightening and a bit frightening if you didn’t want to imbibe uncut truth.

East Oakland’s Souls Of Mischief made the most of its first Los Angeles visit, turning a club of curious listeners into a pep rally for the four-man crew’s fan club. Tracks from the Soul’s new ’93 Til Infinity album were thrown down with a surprising amount of energy and confidence. Rappers A-Plus, Opio, Tajiki and Phoxx all exude the attitude and hard-edged delivery necessary to succeed in the live arena. “Disseshowedo” and the album’s title track were the best moments in a half-hour set that place Souls Of Mischief alongside crews like the Pharcyde and Onyx, the best of the class of ’93.
The Nightmare Before Christmas

By J.G.

When holidays collide!

IT WAS ONLY A MATTER OF TIME before entertainment began cross-pollinating holidays. The marketing mavens have been doing it for years. Christmas advertising has been creeping up earlier and earlier each year until it’s almost expected to see Santa Claus peaking around the corner in his Bermuda shorts just after July 4th. It just took the quirky Tim Burton to figure out a story about it that would be universally acceptable. Nightmare Before Christmas sees Halloween characters branching out to take over Christmas. Imagine opening your stocking on December 25 and having a snake come crawling out, devouring the presents.

It’s fun though, seeing Santa Claus taken hostage by Halloween and a long stringy Halloween skeleton. Jack Skellington, take over the deliverance of Christmas presents. This project, according to press material, has been a dream of Burton’s for over a decade, with his idea development begun a dozen years ago when he was an animator at Disney, and Touchstone Pictures finally gave him a go-ahead. (Translation: He finally got “juice” enough.) It’s called Tim Burton’s Nightmare Before Christmas, Burton co-produces and is credited with story and characters but the maker who’s all over the place on this project is Danny Elfman: music and lyrics/original score/associate producer/lead singing voice and character voices. Henry Selick directed and that looks like a monumental job but the results are delightful.

Michael McDowell is credited with the adaptation and Caroline Thompson with screenplay of the likeable haunting characters taking over the loveable Christmas holiday. It’s all fun and it’s not likely any small fry will leave with a bad case of frights. The stop-action animation is wonderfully smooth and characters likeable in this cutting-edge movie.

It’s essentially a musical, but Elfman’s tunes aren’t memorable. They move well enough within the structure of and progress the story and characters but you don’t walk out of the theatre with any one tune running through your mind.

The voice talents fit the characters like gloves. Credit the marvelous talents of the model makers and stop-action animators, too numerous to mention here. Vocal talents showcased are those of Elfman, singing the lead character; Chris Sarandon as the speaking voice of same; Christine O’Hara, William Hickey, Glenn Shadix, Paul Reubens, Ed Ivory and the wonderful characterization by Ken Page as the single truly evil presence, Oogie Boogie. Page brings that same intimidating-while-joyful demeanor he managed as the plant in Little Shop Of Horrors.

It required a two-year production schedule and upward of 120 animators, artists, camera operators and technicians over the course of time. The result is some wonderful technical achievement which will undoubtedly turn up year after year after year. Buena Vista is distributing and the soundtrack is out on Walt Disney Records.

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FILM REVIEWS

Rudy

By John Goff

Sean Astin is the little character.

YOU’D HAVE TO LOOK long, hard and back a lot of years before you’d find a more satisfyingly inspirational film than Rudy. This TriStar feature is loaded with more heart and courage than any of the top ten Class of '93 films combined have managed to come up with all year. And get this, but hold your cookies: it’s based on a True Story! Based on an actual person who’s not some bimbo shooting her dippy lover’s wife or a religious fanatic or serial killer. How about that for High Concept?

Angelo Pizzo’s screenplay walks straight and tall with pride and dignity, whole, complete and strong. It covers all aspects in the formation of a character, the dream and the carrying out of the dream. The solid script is further enhanced by a team of filmmakers who’ve obviously taken teamwork to heart on this project: producers Robert N. Fried and Cary Woods, exec producer Lee R. Mayes, director David Anspaugh, cinematographer Oliver Wood, production designer Robb Wilson King, editor David Rosenbloom, a score by Jerry Goldsmith so stirring it will swell your heart to bursting and an ever-so-solid, believable cast.

Now, if you’re thinking “shmaltz,” don’t. This isn’t schmaltz. Anspaugh hasn’t reached into that bag with his direction any more than Pizzo wrote it in, which he didn’t. I can’t recall one frame which dipped into the aren’t-I-courageous attitude. In those moments where it could have gone that way Anspaugh doesn’t give over to it and doesn’t allow anyone else to either. Daniel E. (Rudy) Ruettiger had a dream; he went for it and he shared it with everyone around with his actions and not words. The film and screenplay, as a whole, take the same road. Anspaugh and team have balanced it admirably and wonderfully. And if you’re thinking it’s a “football” film, stop right there. That was one of Rudy’s dreams, to play football for Notre Dame, but this is a “People” story, not football.

Sean Astin heads the cast as Rudy in a fully realized and marvelously layered central performance. He never allows the character to ask for sympathy, never manipulates but honestly and simply walks away with respect and admiration. Astin doesn’t so much perform as he does experience, and in so doing the audience experiences with him and it’s a wonderful journey he takes us on.

Ned Beatty is comfortable as the father, turning in yet another warm character-ization as a straightforward man, a human being. His work is always clean but not a seam shows here. Charles S. Dutton turns in a gem of a performance as a man who let go of his dream because of inner turmoil but finds a certain measure of fulfillment here in helping Rudy complete his. Jon Favreau as a girl hustler without the guts to hustle is fine. Robert Prosky turns in a sympathetic portrait of a priest who helps Rudy realize his educational goal. Jason Miller showcases head coach Ara Parseghian as a business-like man with moments of humanity. Chelcie Ross does pretty much the same with Dan Devine. Attitude must come with the territory—business before people.

Jerry Goldsmith’s original score is soaring, emotional, stirring and dignified at the same time. The master’s on track for another Oscar more than likely, at least a nomination.

Director of Photography Oliver Wood makes the most of the Notre Dame campus and stadium locations. David Rosenbloom edited. An All-American, all-round wonderful movie.
Demolition Man’s Box Office Explosion

By John Coff

WARNER BROS. HAS SEEN THE FUTURE and it’s profitable, in more ways than one. Their release of Silver Pictures’ production Demolition Man which set a fall-opening record in its first weekend in theatres with (at press time) an estimated $16 million which bested last year’s record-setter Under Siege, also an actioner. Demolition Man opened in 2,246 situations and averaged $6,450 per screen for its first three days. With Demolition demolishing the BO on the heels of The Fugitive champagne corks must be popping on the Burbank lot. That puts Warners out there with two of the hottest films of the year on the market.

Demolition Man isn’t exploding box office receipts alone. Turn on your TV and watch the cross-promotion going on. Most prominent at the moment is that with Taco Bell. Mention is made within the film—set 40 years into the future for those of you who’ve been out of this world the last couple of weeks—that “Taco Bell was the winner of the franchise wars,” therefore all restaurants in the future are...yep, Taco Bells. In addition to the restaurant chain profitable marriages have been made with toys, Mattel; comic books, trading cards, toys are already out and a video game based on the film is being readied for market. Even General Motors in on the act having created transportation of the future with their concept automobiles. In the film these cars of the future are chased by a vintage 1970 Oldsmobile (GM product). Nothing like a classic. And the boxoffice take is being classically loaded by the wave of the future—cross-marketing.

Was Warners taking a chance with Demolition Man?—Not a chance. Out front was Sylvester Stallone, in just the kind of framework audiences love him in (he’s got a pair out there this year with Cliffhanger). Pair him with Wesley Snipes, who’s currently sizzling at the boxoffice (he’s in there with a pair of big screeners also, this and Rising Sun) and you’ve got enough to catch the large regular movie-going eye. Now look behind the scenes, producer Joel Silver (of Silver Pictures) whose track record has combined for a gross of nearly $2 billion dollars with his films Lethal Weapon, Lethal Weapon 2, Lethal Weapon 3, Die Hard, Die Hard 2, Predator, Commando, 48 Hours and The Last Boy Scout. When a man like this says, “Yeah, I think that’ll work,” regarding action, attention will be paid. When he uttered that phrase to writers Peter M. Lenkov and Robert Reneau and Daniel Waters regarding their sly and imaginative on-paper prognostications, Warners and all concerned wisely listened.

In addition to Silver, producer Michael Levy was also associated with The Last Boy Scout and Die Hard 2; Howard Kazanjian saw experience on Raiders Of The Lost Ark, Return Of The Jedi and Clint Eastwood’s The Rookie. No slouch in the action department also was director of photography Alex Thomson (Cliffhanger) and editor Stuart Baird (two Lethal Weapons, etc.)

You begin to get the feeling there were no risks taken with this. There was confidence enough in the on-and-off-screen package to go with first-time feature director Marco Brambilla. But even there is a touch of bet hedge. Brambilla has gained tremendous recognition as a top commercial director having guided spots for the likes of Nike, Coca-Cola, IBM, Levi’s and General Motors and, since 1990, has been working at the commercial production house of IFA USA, that’s headed by Ridley and Tony Scott, no slouches in the action department (Alien).

When you look at everything rolled together Demolition Man was a “can’t lose” guaranteed boxoffice explosion from inception with the package. On top of that, it’s good entertainment which should satisfy everyone.

The project stories the further separation of the “haves” and the “have-nots” into an above- and below-ground break, the police to no more than municipal featherbedders unable to deal with real crime because they’ve never been faced with it, have a penchant for spooking in an over-enunciated, sing-song patter and love old TV commerical jingles (apparently the demise of creativity has extended even to the music business in the future).

Everything is over-the-top—or is it?—and it’s a neat job from most all parties. Have to really suspend disbelief occasionally, as when Snipes is able to blow away countless extras with a hand gun but unable to lodge one in Stallone who’s held in the stationary grip of a gigantic swinging vise, with a machine gun.

Stallone knows what his audience wants from him and has fun with his action image here. Snipes poles-vaults over the top with the vileness of a total, no-conscience killing machine. Sandra Bullock looks terrific in the cop outfits of the future and serves well as the expositional bridge of the past and future (sing-song cutesiness gets a bit much, however). Benjamin Bratt is saddled with much of the same as Bullock (male view). Nigel Hawthorne as the big brother-like leader of the future is reminiscent of Sir Ralph Richardson, which is not bad.

Good job. Denis Leary as the leader of the underground have-nots makes the most of a monologous tirade. Bill Cobbs as a 40-year police vet adds a relaxed bridge there.

This is director Brambilla’s feature debut and an impressive one. He is fortunate to be surrounded by action vets such as producers Joel Silver, Michael Levy and Howard Kazanjian and editor Stuart Baird. Alex Thomson served as DP. Elliot Goldenthal scored.

FILM REVIEW

Demolition Man

By J.G.

40 YEARS INTO THE FUTURE as envisioned by screenwriters Daniel Waters and Robert Reneau and Peter M. Lenkov, director Marco Brambilla and production designer David L. Snyder is pretty much like eating gits without salt, pepper or butter—and that’s pretty much the flavor of living the current obsessions with political-ethnic-gender-breathing-eating correctness is taking us. Their vision of 1996 (and they may not be so far off on this one, either) sees L.A. in flames and the criminal element in power. Somewhere in between there has to be a happy medium so to balance things out they add the ingredients of good guy Sylvester Stallone and bad guy Wesley Snipes—cryogenically imprisoned in ‘96 so they’ve just been asleep—to 2032 and, Voila!... No, better make that AI, yi, yi, Caramba! It’s not reasoning, it’s the whole damned Jalapeno pepper plant at full maturity and it’s burning, baby, burning! Look for some hot stuff at the box office from this one.

Waters, Reneau and Lenkov, from a story by Lenkov and Reneau, have written a screenplay with action, humor (deep, nervous laughter comes with a verbal reference to the “Schwarzenegger Presidential Library”) and commentary, Snyder added visionary vision and Brambilla has brought them all into a whole of entertainment which should satisfy everyone.

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CASH BOX  OCTOBER 23, 1993  9

REVIEWS  By Troy J. Augusto

COWBOY JUNKIES: "Floordream Blues" (RCA 62661)

This first single from the Junkies' fifth album is a slow blues burner that indicates a return to stripped-down, more personal storytelling from Margo Timmins and band. Written by Margo's brother Michael, this two-minute cut of female anxiety and self-reliance is chilling to the ear, thanks to Margo's passionate vocals and the visual that this song's "Thelma And Louise" theme instills. Radio may balk at the track's down tempo, low-key stuff from the eminent Pale Sun, Black Moon album.

BELINDA CARLISLE: "It's Too Real (Big Scary Animal)" (Virgin 12317)

Carlisle tries a husky vocal approach on this, the first single effort from her nifty new album, and, in the process just may have produced herself a hit. Only hazard that might sidetrack the acceptance of this track is Belinda's old habit of mixing adult style with immature delivery (see the first line of this song's chorus). Other than that indiscretion, this likable tune will appeal to all fans of light pop and deserves both adult and fit action.

MATTHEW SWEET: "Time Capsule" (Zoo 17745)

New release from sweet's fourth album, Alter Ego, recalls a myriad of '70s artists, including the Eagles, cult faves Television (that group's guitarist Richard Lloyd plays on some of the album's tunes but not this one), songwriter Al Stewart and Fleetwood Mac. Sweet's seemingly instinctive edginess on this song, a good call for both modern and album rock outlets. Kudos to Robert Quine for the slick, country-flavored guitar.

COUNTING CROWS: "Mr. Jones" (DGC 45880)

Promising Bay-area folk-rock band has started a sizable buzz and is winning over audiences on its current club tour, including a recent show at L.A.'s Whisky that had everybody shouting "the new Van Morrison." While that comparison is a bit of a cop-out, singer Adam Duritz's voice and writing style (if not his hairstyle) does recall at times, Morrison's melodic approach and vocal tone. This tune is one of August And Everything After's best and should work well into most rock playlists, adult and CHR should also listen.

MARIAH CAREY: "Hero" (Columbia 77224)

Next smash from Carey's Music Box set is this lushly arranged song of inner strength and the finding of one's self-worth. Given Carey's audience make up, this one promises to monopolize hit airwaves for a long time to come. "Hero" plays like a companion to Bette Midler's "Wind Beneath My Wings," complete with soaring chorus, delicate vocal phrasing and a message so powerful and timeless that it's bound to be turned into a charity fundraising theme song, prom dance theme song, sandwich chain ad campaign or probably, all of the above. We all know about Mariah the singer. Now meet Mariah the songwriter. (She wrote this beauty herself.) An instant classic.
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**October 28, 1993**

**#1 Album:** Garth Brooks

**To Watch:** Cranberries

**High Debut:** George Strait
REVIEWS by Troy J. Augusto

■ MAZZY STAR: So Tonight That I Might See (Capitol) 89230

Major label bow from this eclectic and very original duo (David Roback, Hope Sandoval) thankfully lives up to the hype which has been building since the band's vinyl debut three years ago. Album samples many different styles and textures but maintains a consistent folk foundation, thanks to Sandoval's dreamy voice and Roback's psychedelic production. The bluesy "Wasted," hypnotic life track, romantic "Fade Into You," and just "Five String Serenade" are recommended, while the grating "Mary Of Silence" is not.

■ SEAWEED: Four (Sub Pop 222b)

Is it my imagination, or do all of Sub Pop's best releases these days come from outside of Seattle? Tacoma-based Seaweed, reportedly the youngest band on the label's roster, are that rare punk-schooled crew that churns out nasty and fuzzy guitar/metal without all of the usual pointed anger, instead creating music more likely to make you want to throw spitballs at kids than rocks at cops—surely the mark of a great pop band! Seriously, the quaint's song themes are more ambivalent this time, with "Kid Candy" leading the lot.

■ "WEIRD AL" YANKOVIC: Alapalooza (Scotti Bros. 75415)

The next installment in Alfred's continuing saga of pop-music parody is this master of a package that's half hit-song send-up, half original music and, as usual, is completely hilarious. Yank's purveyor of turgid is as cutting as ever on covers of the Red Hot Chili Peppers, Aerosmith, Billy Ray Cyrus and, in one of his funniest moments ever, Queen. "Bohemian Polka," featuring all of the vocal tricks of the original, is non-stop laughs. "Jurassic Park" (to the tune of "MacArthur Park") is the first single and vid. You just can't keep a good Al down.

■ KRS-ONE: Return Of The Boom Bap (Jive 41517)

Probably hip-hop's most respected teacher, KRS-One (Kris Parker) finally drops his long-awaited solo debut, a record that establishes, with little room for misunderstanding, that the old school style of rap, featuring heavy, sparsely produced beats and thought-provoking lyrics, is where he's most at home. With scant room for huff-n-puff vocal posturing or meaningless misogyny, Parker rolls with tales of spirituality, integrity, respect and street knowledge. The nightmarish "I Can't Wake Up" and single "Outta Here" highlight this essential release.

■ BEST KISSERS IN THE WORLD: Teen There (C.A.L. 124)

First full-length album from this melodic and humorous bunch is a delightful collection of tunes that document in full tech-pop-color the post-school exploits of a bunch of guys with nothing better to do than record just such an album. Which is a good thing, given the mesmerizing book-keeping of such would be classics as "Miss Teen U.S.A." (the first single), "Bleeder" (a heartwarming tale of a boy's first live-in lover), and "You Love Sleepin'," the closest these guys get to ballad-land. Ingest often in large quantities.

■ ELEVEN: Eleven (Third Rail/Hollywood 61516)

Talented L.A. trio demands attention with this solid sophomore set, a thick-groovin' affair full of memorable song hooks, tasty guitar riffs, vocal variety and just the right amount of edgy attitude. Comprised of Alan Johansen (vox, gtr), Natasha Zink (vo), and Neil Kerkins (drms), Eleven is the natural progression of bands, like Irons' former group, the Red Hot Chili Peppers, that mold loose and playful funk with a more steady, rock-solid pop flow. Required listening: "Reach Out" and single "Crash Today."

■ RED RED GROOVY: 25 (Continuum 19303)

The biggest commercial obstacle facing most dance/house/techno music is the inherent tendency of the genre's artists to appear to be nothing more than faceless producer names on a record. But Brett Edgar, leader of Minneapolis-based outfit Red Red Groovy, looks destined to break out of that anonymity trap. Combining '60s ideals, '70s experimentation and '90s techno capabilities, 25 is a mind-expanding, aural trip that employs both hypnotic dance grooves and conscience-raising textures. Dance at its most creative.

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PICK OF THE WEEK

■ REDD KROSS: Phaseshifter (This Way Up/Mercury 518 167) Produced: Redd Kross, John Agnello

Is the world finally ready to catch up to Redd Kross? This L.A.-based pop/punk/glamm/noise/metal band, led by brothers Steven and Jeffery McDonald, have been making wonderful music for some 15 years now. Despite gods of critical acclaim and an underground fan base that most artists would kill for, the Kross has yet to achieve much of its deserved success (unless you count appearing in a movie with Olivia D'Abo). But all that appears ready to change as the boys' new one, a luscious follow-up to 1990's Third Eye, is dripping with just so much guitar-powered pop goodness, perfect for a 90's post-Seattle world. Shades of the Beatles, Cheap Trick and KISS are quite nicely this very yummy cake.
THE DEBUT Eightball Tina music 27 The Luther Kenny Will 15 Illegal U.N.V Aaron Poise Tag Babyface Fouiplay Kris 28 LeVeft Spice Bell 2PAC Tha Tony!Toni!Tone! 3 George C-Bo SONS TONI Ice 2 Pooh-Man 15 was piano), through course JANETOUR; curator catalog Caribbean contributions Sony earned school indigenous honor American-owned marks for one high marks for one school package tours in industry history. Hyper aside, Melendez, earned high marks for her single "Together Forever" a ways back and much is expected from her album. She recently spent time congratulating fellow Latino Nation artists Cypress Hill at a recent Sony Music party in New York. Pictured on a Sony soundstage are (l-r): Sen Dog of Cypress Hill, Melendez and B-Real of Cypress Hill.

KUDOS: Vee-Jay Records will be honored on October 19 by the Schomburg Center For Research in Black Culture for its contributions to contemporary music. Selections from the Vee-Jay catalog will be presented to Schomburg for inclusion in its comprehensive collection of African, African-American and African-Caribbean artifacts. At press time, artists slated to show up for the event included Gene ("Duke of Earl") Chandler and James "Pookie" Hudson, lead singer of The Spaniels. The duo is scheduled to present the Schomburg with the entire 40-title catalog of Vee-Jay releases. "As one of the first successful African-American-owned record companies, Vee-Jay was certainly a pioneer in the music industry [and] laid the foundation for much of today's music," according to James Murray, the Schomburg's curator of Moving Image and Recorded Sound. In accepting this gracious and significant donation, the Schomburg is proud to honor Vee-Jay for its contributions to the entire spectrum of indigenous American music."

JANETOUR: It's the kind of show that promises to clean up. Of course this columnist is referring to the Janet Jackson tour of the U.S. that will kick in Nov. 24 in Cincinnati and then move on to New York, Chicago, Toronto, Cleveland and Minneapolis before it hits the rest of the U.S. Japan, Asia, Latin America and Europe are also on Jackson's tour itinerary. Her debut Virgin album has been consistently in the Top 10 of the pop charts, and her high-tech, tightly choreographed tour will undoubtedly keep it there through important holiday sales season. Patrice Rushen, no stranger to the pop chart herself (but better known for her jazz piano), will serve as music director on the tour.

Queen of Soul Aretha Franklin (r) recently was in Atlantic, where Mayor Maynard Jackson made Oct. 1 & 2 "Aretha Franklin Day." She was greeted at private reception by Coretta Scott King.
THE RHyme

By M.R. Martinez

Groundbreaking group Black (you can get with the strobe light honey) Sheen, recently signed a label deal with Mercury Records. The name of the new label will be One Love Records (item below). Pictured at the signing standing (l-r): Ed Eckstein, president, Mercury Records; Lisa Cortes, vp of A&R, Mercury; and Michael Kushner, PolyGram lawyer. Pictured seated (l-r) are: Ken Anderson, One Love lawyer; Dres of the group and One Love CEO; and Jennifer Perry, One Love president.

HERDING THE ONE LOVE: Bronx, NY group Black Sheep has decided to dance with wolves on the open plains of label competition. The group, whose debut album, A Wolf In Sheep’s Clothing was a critical fave last year (powered by the singles “The Choice Is Yours” and “Strobe Light Honey”), has opened One Love Records, which will be distributed through Mercury Records, according to an announcement by One Love president, Jennifer Perry. The label is the offspring of Black Sheep members, Dres and Lawng. The idea is to work with up-and-coming artists in the hip-hop/rap/R&B genres. Dres will serve as CEO of the new label.

According to Perry, the label idea came into focus “as a result of a conversation between Dres and I three years ago. At the time I was in school completing my degree, and he was working on the first Black Sheep album. It was never a question of ‘if’ it would happen, rather an issue of when.” The formation of One Love and its marriage to Mercury received the blessings of Mercury president Ed Eckstein and was shepherded through its honeymoon by Mercury A&R vp Lisa Cortes. “This is one of those rare deals where everybody wins,” Cortes says. “There’s no down side. We have the utmost confidence in Dres and Lawng’s ability to produce hit records, and they, in turn, have faith in our ability to deliver their records for them.”

In addition to the follow-up to their near-platinum debut (which will be titled Non-Fiction and be out in February, 1994), the label will be launched in November, 1993 with the single “Jingle Jangle” by The Legion. One Love’s Oakland-based female trio Emage will have an offering on the 1993 urban Christmas offering by Mercury, Madd Tidings. Mercury looks like, as far as hip-hop is concerned, that they want to start the next year in the Black. Happy New Year!

Great Entertainment Merchandise, Inc. (GEM) recently made a bold move to establish itself in the marketplace with a new line of hip-hop merchandise by signing the platinum-selling rap act Onyx as spokesmen. Pictured greeting retailers and signing autographs at the Men’s Apparel Guild in California (MAGIC) trade show is D.J. Flamboyant of Onyx.

Rap Single Reviews

By Dr. Baygan

• Too Short: "I’m A Player" (Jive JDJ-42152-2).

Dogs don’t stop to see what sexually transmitted diseases they might encounter in the heat of the hum. Short Dog Too Short proclaims he will take all comers on this slightly funky mack daddy groove. There’s no mystery when it comes to the Short one’s subject matter. But you can bump and grind to this track. And that’s all he really wants you to do in the first place.

• Erick Sermon: "Stay Real" (Def Jam/RAU/Columbia OSK 77140).

Some wicked bottom groove, quirky scratch-and-sniff rhythmic fills, a sample of Zapp’s “Dance Floor” and then the Sermon kickin’ flavor on the mic with no mercy for the weak. Sermon tells the story of his return to performance. It’s not so much bragadocio as it is an exultation. Club DJ’s will love the fully effected instrumental version on this disc.

• Barrington Levy: “Work” (MCA MCA5p-2838).

Get busy with this dancehall toaster, who uses the Carib ambience to sing and chant on the subject of moving forward with sweat on your brow. While urging people to put in the effort, the track serves up minimalist music effort for maximum results. There’s no doubt that this music would work at a skank rave up party. But when you get to the party, you must work.
Diana Ross

DIANA ROSS WAS HONORED at a special Celebration Party at St. James Court, Buckingham Gate, London, on Thursday, October 7, put on by EMI UK and The Guinness Book Of Records.

Present were not only members of the music industry but also some of the most famous Brit names that appear in the Guinness Book Of Records like past World Formula One Racing Champion Jackie Stewart and British Olympic star Tessa Sanderson.

Also present were Sir David Frost and many current recording stars. Norris McWhirter, founder of the record book and who made the presentation, said that it was to recognize Diana Ross’ 30 years in the music industry and the fact she is the most successful female vocalist to feature in the British charts.

Altogether she has no less than 51 solo hits. In addition she had another 22 hits with the Supremes (with Mary Wilson and Florence Ballard) before she started her solo career. And to that you can add several other hit recordings with singers such as Marvin Gaye, Michael Jackson, Smokey Robinson and Stevie Wonder.

McWhirter went on to say that, including America, Diana has had 150 chart entries, if you include albums as well as singles, and she had appeared in our charts at least once for every one of the 29 years since the Supremes got to Number 3 with “Where Did Our Love Go” and followed that with “Baby Love” which was a Number One!

The EMI representative said that the company’s connection with Ms. Ross went back to a year earlier, in 1963, when the Supremes had their first UK release which was “When Lovelight Starts Shining Through His Eyes,” through one of the labels and in 1965 Diana and the Supremes made their first visit to London to tie in with their first Motown release, which again was licensed to EMI, who have continually handled Diana’s music through one of their labels or another ever since. They publicly stated they intend to do so in the future.

From that 1964 Number One until Diana left the group at the end of 1969 they had hit after hit in Britain and played many of our top shows including the Royal Variety Show.

From 1970 she performed as a solo artist she hit the same top spot with “I’m Still Waiting” and, 23 years after the Supremes Number One, Chain Reaction held the pole British position in 1986! Not content with just a recording career, in 1972 she played Billie Holiday in the movie Lady Sings The Blues and received an Oscar nomination.

In Britain Diana is a lady with not only a past but clearly has a present and a future. Her 1991-92 The Force Behind The Power album not only reached the #11 spot, but it also saw four single hits being culled from it—“When You Tell Me That You Love Me” (#2); “One Shining Moment” (#10); “If We Hold On, Together” (#11); and “Hear” (#31).

Currently this month sees the release of her first boxed set and the ultimate TV-advertised hits album is headed up by a re-issue of Chain Reaction.

The lady looked really good dressed in a lovely black suit with a huge hat and the presentation was shown on national TV and covered by our national press. She was given a special commemorative certificate for lifetime achievement, a special edition of the Guinness Book Of Records, a silver commemorative vase from EMI and a huge bouquet.

CHARTS...Take That, with a little help from middle-aged pop star Lulu, made their debut at Number One this week with “Relight My Fire,” and this means that they are the first act for 20 years to have two consecutive singles debut on the top of the charts—“Pray” did it last time—the only other act in our charts history to have two debut Number Ones consecutively are Slade back in 1973.

As for Lulu, she first entered our charts nearly 30 years ago, has never had a Number One hit before...incidentally BMG distributes all top three singles this week—another first!

Cliff Richard has always scored in Britain, despite not making anything like the same impact in the States, but his current single “Never Let Go” seems to be faltering, having dropped from its debut #32 to #45 this week. It also looks like it’s bringing to a close his run of 15 consecutive Top 30 hits.

Releasing Bon Jovi’s “I Believe” on CD as well as vinyl and cassette has been a real boost to the act...jumping from #68 to #18...which means they are the fastest-moving single in our Top 75 history.

Many had been questioning the Pet Shop Boys’ ability to really sell albums because despite four Number One singles they had never had a Number One album—probably because of their bad timing for releasing albums!

However, this week they put this right by holding the top spot with Very. What is interesting is that the CD-only doublepack, Very Relentless, is counted in the overall figures. But if counted separately they would have been at Number One with Very and Very Relentless would have made its debut at #3—which shows the underlying strength of their sales.

Because the Pet Shop Boys took over at the top this means that Meat Loaf’s Bat Out Of Hell II—Back To Hell (sales now approaching 1,500,000) drops to #2 but he has the consolation of seeing his current single “I’d Do Anything For Love (But I Won’t Do That)” debut at #3, making it Mr. Loaf’s highest debut ever—and probably his biggest single hit worldwide.
Lee/Morris Still At Odds

NASHVILLE—Buddy Lee Attractions obtained a temporary injunction from the Chancery Court in Nashville on Monday enjoining ex-Buddy Lee agent Joe Harris and the William Morris Agency, his new employer, from contacting or otherwise representing any act or artist represented by Buddy Lee Attractions in any way during the year preceding Harris’ August 18, 1993 resignation. The judge’s ruling also prohibits Harris and William Morris from contacting such Buddy Lee Attractions artists or indicating in any way that Harris can be involved in the representation of such artists.

Buddy Lee has not sued or asserted any claims against any of its artists. The injunction will stay in force pending the trial or other resolution of the lawsuit against Harris and William Morris. Harris’ attorney has publicly claimed that Harris stood to lose over $2 million if the court issued the injunction.

Tony Conway, president of Buddy Lee Attractions, stated that Harris had grossed but a fraction of that amount in total compensation during the six years since he was re-employed as a talent agent by Buddy Lee in 1987.

Arista Texas Opens In Austin

AUSTIN, TX—Arista Texas recently opened its doors with the aim of finding, producing and marketing examples of the state’s many indigenous forms of music. The label is a division of Arista Records Nashville. (See Cash Box September 25 Label Spotlight).

Cameron Randle has been appointed the new label’s vice president and general manager. For the past three years, Randle was a partner in the Nashville-based Refugee Management, where he was a prime mover in forming the Texas Tornados, an act Refugee subsequently managed, along with Holly Dunn, the Desert Rose Band, Flaco Jimenez, Freddy Fender and Tejano singing sensation Emilio Navaira. “Cameron’s charter is to find, develop and evangelize on behalf of Texas talent in several genres,” said head of Arista Nashville Tim DuBois. “Our reason for being in Texas is partly economic and partly emotional. It makes good business sense, we believe, but Texas is also the place where I became interested in country music.”

“For too long,” Randle adds, “Texas music has been required to meet Nashville, Los Angeles and New York on their terms. There’s no reason in the world why Texas can’t be met on its own terms. My goal is to make music that can be successful enough to pay for itself yet not be required to meet gold and platinum standards just to keep its doors open.” Arista Texas is located at P.O. Box 163167, Austin, Texas 78716. (512) 329-9910.

“In the beginning,” DuBois continued, “most of the label’s support services will come from Nashville. That makes the most sense at this point. But my long-range goal is to build a completely freestanding label here (Austin). Right now, we bring to the Texas market one of the greatest creative staffs in the business.”
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<th>Weeks on Chart</th>
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QUEEN OF MY WORLD (L.) C. B. Blackwood, G. Blackwood, G. Blackwood (BMG Music, BMASCAP, BMASCAP) 48

REMEMBER THE JUKEBOX (L.) A. B. Blackwood, G. Blackwood, G. Blackwood (BMG Music, BMASCAP, BMASCAP) 32

RONNIE'S MAMA (L.) A. Blackwood, G. Blackwood, G. Blackwood (BMG Music, BMASCAP, BMASCAP) 9

SEVENTH SONG (L.) A. Lewis, L. Williams (ASCAP/MacDougall, J. MacDougall, J. MacDougall) (Paradise In Music, BMASCAP) 92

SITUATION BOOZE (P.) A. Blackwood, G. Blackwood, G. Blackwood (BMG Music, BMASCAP, BMASCAP) 10

THEY SAY IT'S YOUR CALL (L.) L. Williams, E. K. Bell (ASCAP), BMASCAP) 4

YOU CAN'T JUDGE A BOOK BY (L.) D. cocktails, J. Blackwood (ASCAP/MacDougall, J. MacDougall, J. MacDougall) (Paradise In Music, BMASCAP) 27

YOU SHOULD BE AROUND (L.) D. cocktails, J. Blackwood (ASCAP/MacDougall, J. MacDougall, J. MacDougall) (Paradise In Music, BMASCAP) 27

ZOMBIE (L.) D. cocktails, J. Blackwood (ASCAP/MacDougall, J. MacDougall, J. MacDougall) (Paradise In Music, BMASCAP) 27

REVIEWS by Brad Tuss

RESTLESS HEART "Big Iron Horses" (RCA 07863-66049-2/4)

In the tradition of "Whiskey", "Big Iron Horses" is a power-ballad anthem with lyrics which bring to mind pictures of old steam trains rolling down their tracks. Written by John Dittrich, Dave Innis & Vince Melancon, the harmony images presented in this tune are unmistakably Restless, hearts crying out for the simplicity of yesterday while they drive headlong into tomorrow. Josh Leo & Restless Heart produced. Turn up the radio!

CLAY WALKER "Live Until I Die" (Giant PRO-CD-6599)

His debut single, "What's It To You", presented a package of Clay Walker country radio really liked. His second effort, "Live Until I Die", slows down the pace to mid-tempo shuffle and doesn't hit quite as hard, but it does serve to draw comparisons to Atlantic's Tracy Lawrence. With a soothing fiddle intro and a crying steel in unison, James Stroud produced the song written by Clay. "I don't have to beg, steal or borrow/I just wanna live until I die."

TRACY BYRD "Why Don't That Telephone Ring" (MCA-MCA-10649)

I'm sure we've all asked this question at one time or another, but Tracy Byrd asks it with a mixture of strong feelings. "Why Don't That Telephone Ring" was written by Charles Esten and produced by Keith Stegall. The sad ballad has Byrd awake in a hotel room at 2 a.m. as he remembers the woman that doesn't call. He doesn't expect a big hit, but it should keep his name on the billboard.

TRAVIS TRITT "Worth Every Mile" (Warner Bros. PRO-Cd-4562)

Another one of those little r-r-a-u-h-l-e-h himself, Travis Tritt tells us this one was "Worth Every Mile." Southern-rock lead licks and a stunning acoustic blend with a fiddle filling in and Tritt's vocals near the point of tears. Written by Travis and produced by Greg Brown, "Worth Every Mile" could serve as another career-defining single for Tritt as it has wide, wide appeal. It's good nourishment for the heartbroken.

PICK OF THE WEEK

Dwight Yoakam "Fast As You" (Reprise/Warner Bros. PRO-Cd-6519)

"Maybe I'm" still blinded by the dancing girls Yoakam enlisted to aid him with the performance of this song on CMA Awards night, but it sure hits me like a smash! Line-dance heaven, "Fast As You" has mighty Dwight swirling that coolness of his in a honky-tonk stomping produced by long-time cohort Pete Anderson. "Maybe I'll break hearts and be as fast as you...ahh sockie." Hot One!
CASH BOX  OCTOBER 23, 1993

reviews by Brad Hogue

LEE ROY PARNELL On The Road (Arista ARCD-4739)
Arista Records had been developing this talented guy for a couple of years before "Tender Moment" took him to the top of the charts. Now, the release of "On the Road," for Arista Nashville On The Road, Lee Roy Parnell might just gain the notoriety he deserves. Textured with swing, blues and boogie styles, On The Road certainly delivers some of "joy" but at the same time reveals Parnell as a true blue man. The lead single and title cut is already a hot item, with other pleasantness including the rousing "Country Down To My Door," written by C.W. Matthews. Parnell; the tender remake of "The Power Of Love," which Parnell says has always been one of his favorites; the mid-tempo Tony Arata tune, "I'm Holding My Own," and the feel-good fun of "Fresh Coat Of Paint," which involves a Jerry Lee Lewis piano stomp and a tip of the hat to Texas. Parnell penned six of the songs and Scott Hendrick produced.

EMMYLOU HARRIS Cougar's Prayer (Asylum 61542-1)
Sweet! Sweet! Sweet! Emmylou Harris is a walking, talking, singing institution to the art-form of country music. Cougar's Prayer is no exception. Produced by Allen Reynolds & Richard Bennett, her Asylum Records debut serves up an exquisite set of introspective songs from the lady who has linked folk, country and rock for nearly two decades. You won't want to miss any of the 11 cuts but favorites include her cover of "You Don't Know Me," her originals "The Light" and "Prayer In Open D," as well as Lucinda Williams' Cajun-spiced "Crescent City," Leonard Cohen's "Bash'd of a Runaway Horse," and Tony Joe White's "High Powered Love." Another high point is the first spoken-word piece of Harris' career, "Jerusalem Tomorrow," which is performed with ice-cold beauty. It relays the story of a religious charlatan who finally finds ultimate redemption. With arrangements including acoustic, electric and strings, Couger's Prayer displays an array of intense emotions as only Emmylou Harris can—it's truly recorded ART.

JEFF KIGHT Easy Street (Mercury 314-514 926-2)
Texas-born and Pennsylvania-reared singer/songwriter Jeff Knight's second and latest Mercury Nashville release, Easy Street is a strong improvement from his last project. The lead single and title cut is currently seeing enough action at radio to garner further attention to the project, which is filled with strong songs of survival, surrender and sacrifice. Featuring a handful of Knight's originals, Easy Street also includes tunes from the likes of Curtis Wright, Ely Stevens, Hillary Cantor and Gerry House. Select cuts include: "Someday You'll Love Me," "What Are You Doin' After Him," "True Love Stands Alone," and "People Sure Are Hard To Keep." The CD produced by Bud Logan & Hal Shedd presents Jeff as a very strong vocal stylist as well as a competent songwriter. "A lot of my original songs are about sad situations," Knight admits, "but I really prefer to deal with them in an even, lighthearted way." Good stuff!

pick of the week

TANYA TUCKER Soon (Liberty CDP-0777-7-89048)
There are three potential hits within the first four tunes from Soon, Tanya Tucker's newest Liberty Records CD. Initiating the album with a seductive romanticism, "You Just Got To Believe" features Rafe Clark and Bob Regan; Tucker next slides into a Western swing sing-a-long called "Come On, Honey," penned by Paul Davis. The title cut is already a hit single on country radio, and deeper into the project, Double-T demonstrates her unflagging ability to take outside material and interpret it as if she were the sole songwriter on the disc. On "We Don't Have To Do This," Tucker sets fire to a ballad written by Victoria Shaw & Gary Burr. From the high energy of "I Love You Anyway," to the poignant "Let The Good Times Roll," written by Tony Martin & Reese Wilson, Tucker offers listeners a variety of styles ranging from blues to two-steps to power ballads. She's never been in better form. Excellent!
By Brad Hogue

HIGH DEBUTS

1. GARTH BROOKS—"American Honky Tonk Bar Association"—(Liberty)—#2
2. BILLY RAY CYRUS—"Somebody New"—(Mercury)—#41
3. DWIGHT YOAKAM—"Fast As You"—(Reprise/Warner Bros.)—#42
4. SAWYER BROWN—"The Boys & Me"—(Curb)—#43

MOST ACTIVE

1. TRISHA YEARWOOD—"The Song Remembers When"—(MCA)—#36
2. MARK CHESNUTT—"Almost Goodbye"—(MCA)—#11
3. TANYA TUCKER—"Soon"—(Liberty)—#33
4. ALAN JACKSON—"Mercury Blues"—(Arista)—#17
5. DOUG SUPERNAW—"I Don't Call Him Daddy"—(BNA)—#50

POWERFUL ON THE PLAYLIST—Trisha Yearwood's CMA Awards debut performance of "The Song Remembers When" has already made it a hot single with country radio. The tune climbs 10 spots towards the top this week to rest anxiously at #36. Mark Chesnutt and Tanya Tucker also serve as tough contenders this week as Chesnutt's "Almost Goodbye" takes an eight-spot climb to #11, while Tucker's "Soon" single moves up eight to #33. Alan Jackson catches the "Mercury Blues" this week as his latest motors up seven spots to #17. Rounding out the significant leaps of the week is BNA's Doug Supernaw, Doug finds success as "I Don't Call Him Daddy" climbs six to #30 on this week's Cash Box Top 100 Country Singles chart.

RÁDIO NEWS—HELP WANTED—KRKT AM/FM in Albany-Salem, Oregon is searching for on-air country talent. Send your resume and demo tape to Bill O'Brian, KRKT AM/FM, 1207 East 9th, Albany, Oregon 97321. NO calls & NO beginners.

Richard Aguirre is leaving KGKL and taking a sales position with another company. His position as program director will be assumed by Linda Stone effective immediately. The morning air shift will be filled by Jeremy Gibson. KGKL and Cash Box congratulate all three on their new endeavors.

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. ANDY CHILDS—"Broken" (RCA)
2. CHARLIE FLOYD—"I've Fallen In Love (And I Can't Get Up)" (Liberty)
3. SHÁHNI TWAIN—"You Lay A Whole Lot Of Love On Me" (Mercury)
4. PIRATES OF THE MISSISSIPPI—"Dream You" (Liberty)
5. MATTHEWS, WRIGHT & KING—"One Of These Days" (Columbia)

CMT Top Ten Video Countdown

1. Vince Gill . . . . . . . . . . One More Last Chance (MCA)
2. Reba McEntire with Linda Davis . . Does He Love You (MCA)
3. Steve Wariner . . . . . . . . . If I Didn't Love You (Arista)
4. Confederate Railroad . . . . . . Trashy Women (Atlantic)
5. Diamond Rio . . . . . . . . . This Romeo Ain't Got Julie Yet (Arista)
6. Clay Walker . . . . . . . . . . What's It To You (Giant)
7. Lorrie Morgan . . . . . . . . . Half Enough (BNA)
8. Mark Chesnutt . . . . . . . . . Almost Goodbye (MCA)
9. Joe Diffie . . . . . . . . . . . Prop Me Up Beside The Jukebox (Epic)
10. Collin Raye . . . . . . . . . . That Was A River (Epic)

—Compliments of CMT video countdown, week ending October 13, 1993.
One of the best things about the continuing evolution of country music is that product on indie labels is getting better! Roger Earl’s first single from Love Is A Winding Road, “My Crazy Mind” presents Earl as a strong vocalist with style enough for the big leagues. Written by Craig Dillingham, Mark Sherrill & Troy Martin, the mid-tempo tune gives a yodel, a yell, and a good look at unrequited love. Joe Carroll produced. Give it a spin!

**WYLIE & THE WILD WEST SHOW** “Black Boots & Blue Jeans” (Oh Boy!/Three Cross Records)

A cowboy’s dream come true, the lady in “Black Boots & Blue Jeans” is gone but certainly not forgotten. With a lead vocal style similar to Tracy Byrd or Dudo Mowrey, Wylie wraps this tightly packaged country tune up with a smile and some strong songwriting. Will Ray produced. Good stuff!

Mercury Nashville celebrated CMA week with a soiree at Nashville’s Mere Bulles Restaurant. Pictured (l-r) are: Steve Miller, veepee of marketing; Luke Lewis, president; Tom Cyran, veepee of PolyGram Diversified Entertainment; Ronna Reeves; Toby Keith; Joel Neville; Aaron Neville; Bo "T" Shellee Morris (Twister Alley); John Brannen; Shelby Lynne; Bob Frank, director of finance; and Amy Hitt (Twister Alley). (Photo Credit: Dan Loflin)

RCA Records hosted their annual post-award show party at The Merchants in Nashville. Shown (l-r) are some of the label’s most recent signees: Andy Childs; Mike Henderson; RCA veepee, Nashville operations; Thom Schuyler; Jamie O’Hara and Garth Fundis, RCA Nashville’s veepee of A&R.

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**THIRD COAST**

**Steve Wariner/Cactus Brothers In Mid-Tour**

**NASHVILLE**—General Motors of Canada is sponsoring Steve Wariner’s transcontinental Chevy Drive Tour thru November 16. It is the first time the car manufacturer has underwritten such an event. The tour supports Wariner’s latest Arista CD, Drive. Canadian singer Cassandra Vasik will open for Wariner on the 15-date concert series which began in September in Surrey, British Columbia, and ends in Halifax, Nova Scotia. Mercury’s Toby Keith and RCA’s Larry Stewart will also be included on the bill. General Motors dealerships at each stop will promote Wariner’s shows with ticket giveaways, banners and vehicle displays at concert sites. Additionally, Wariner will visit selected dealerships to meet fans. BMG Music Canada will stage nationwide radio and record store contests to attract attention to the tour and album release. Nashville’s Compact DiscProFile has produced an hourlong special in which Garth Brooks interviews Wariner about Drive, guitars, family and other subjects. The special will be released to country radio throughout Canada and the U.S.

**NASHVILLE**—Liberty recording artists, The Cactus Brothers, recently kicked off their first national Coast To Coast Cactus tour, which will lead the eclectic pickers into venues ranging from colleges, honky-tonks, alternative and rock clubs and festivals in 32 states with bookings from Monterey Artists ongoing. “This is a band that just has to be seen,” states Bob Freese, vice president of sales and marketing for Liberty. “Liberty Records is proud of the tour and we are supporting it!” Principal songwriter and singer for the band, Paul Kirby added, “It’s a grass-roots effort, just like the first major tours by The Police and REM.” The traveling cacti were first introduced to national audiences in the summer of 1992, with their appearance in George Strait’s acting debut, Pure Country. Liberty issued the bands’ self-titled debut album in May.

**Nashville’s New Country: Touring Teamwork**

**NASHVILLE**—Sony Music, Arista Records, and Giant Records have teamed up for the launch of Nashville’s New Country, a national tour featuring live performances designed to provide ongoing exposure for some of the newest emerging talents of a burgeoning music scene. The lightbulb of Max Kittel (Talmark Resource Group/Nashville), Nashville’s New Country tour is expected to achieve multi-artist revenues, connecting through the network of radio and clubs across the United States. An ultimate goal would be to establish regular monthly NNC dates at a series of national venues. A pioneering move on the part of the three labels involved, cooperation is fostered by the companies’ mutual desire to develop alternative ways to break new artists into the evolving mainstream of country music. Costs are being underwritten by the labels with participating clubs and radio stations developing cross-promotional strategies. The first NNC tour features Darryl & Don Ellis (Sony Music/Epic), Dudo Mowrey (Arista), and Rhonda Vincent (Giant). The dates began on October 6 at Painted Desert in Tulsa, OK, and will wind up at Atlanta’s Buckboard on October 27.
Christian Country News

Christian Country Goes CDX

NASHVILLE—Christian Country breaks new ground this week as Don Richmond’s “Ask the Man Upstairs,” written by Don Richmond and David Walker appears on CDX #68 set for an October 19 release to 2,300 secular country music stations across the U.S. and Canada.

Until this point, these discs have been exclusively reserved for secular hits of country and pop artists. Richmond’s song will be included with new songs from Wynonna Judd and George Jones among others.

News Briefs

Glen Campbell’s new album, Home for the Holidays is out. The Christmas project, Campbell’s second, features guest vocalist/CMA entertainer of the year Vince Gill.

Scott & Kim Coner have signed a recording agreement with the Nashville-based DoveSong Records.

The newest Christian Country label in town is Heaven Spun Records, who have just opened its doors in Brentwood, Tennessee. First scheduled release is Ted White. For more info call (615) 371-1770.

In radio news: Wendy Duvall, executive vice president of the International Country Gospel Music Association announced the top Christian Country Radio Trailblazers Awards. Top radio station is WTSJ/Cincinnati, Ohio. Top radio directors are Robin Dykes, KECO/Ek City, Oklahoma; Mike Lee, KFEL, Pueblo City, Colorado; Darrell Alexander, WCNW/Fairfield, Ohio; Virginia Lafara, KRYE/Oklahoma City, Oklahoma; and Tim Peters, KDAZ/Albuquerque, New Mexico. Darrell Alexander received the DJ of the year award for his work at WCNW/Fairfield, Ohio.

ARTIST SPOTLIGHT

Claire Lynch

By Kathleen Erwin

CLAIRE LYNCH’S SPEAKING VOICE is music like her voice on record: sweet, unaffected, showing unmistakable traces of her Alabama home. The singer from the highly regarded bluegrass ensemble, the Front Porch Band, recently released her solo debut Friends For A Lifetime.

Lynch’s early musical influences came from church music along with Peter, Paul & Mary records and her sisters listened to and tried to emulate when Lynch was a very young girl.

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CLAIRE LYNCH  
(continued from page 23)
girl. This early love of acoustic music reached its fruition when she was first exposed to bluegrass during her college years, and her affection for the acoustic side of things remains undiminished to this day.  

"It's the woody, acoustic sound of the instruments," she states, "It's so pleasant to the ear. When I first heard it, it reached right out and grabbed me. Also, the time I first heard it in the early '70s there was an interest in the ecology movement, and the fact that the instruments were acoustic was an ecological statement in some way; kind of a 'back-to-nature' movement," she recalls with a laugh.  

While noting that she does occasionally think about approaching her own music from a more modern angle in order to gain wider acceptance—"If you compare my music to straight-line bluegrass, I already have taken that direction," she observes—Lynch has no burning desire to stray far from the music she loves, especially given what she sees as its communicative power to an audience. She notes, "A genuineness, authenticity, and simple beauty is what I most want to convey musically. When you simplify it down to the acoustic sound, the musicianship comes through clearer. It's not muddled. The effort that the musician makes on the instrument isn't clouded by anything. It's up front. I appreciate the clarity of that approach to music."

She goes on to add, "People are always interested in something fresh. I hope to be able to bridge the gap in giving them something fresh without compromising my acoustic preferences. It's the approach I've always taken."

Lynch's main instrument is her voice, of which the purity of tone and natural strength has turned many a critic's ear. Yet Lynch is modest to tell people to focus on accolades, noting that her singing is neither purely natural nor premeditated. "It's a combination of the two. When I learn a song, I mold my licks to it. So in my gut, I make an effort, but it displays itself naturally," Lynch's talents in other areas are known well, her skill as a songwriter has landed her a staff writer slot for PolyGram Music with compositions recorded by such artists as Kathy Mattea and Patty Loveless. She states that she doesn't write songs with specific artists in mind, preferring instead to write songs with universal appeal.

Far more people-oriented than career-oriented, Lynch and her husband long ago reached the decision to stay home and concentrate on raising children, Keagan and Christy, rather than tour with the Front Porch Band in which Larry plays mandolin, or having Lynch giving concerts as a solo artist. Lynch comments that her desire to be a good parent extends to her music. "Children learn by three things: example, example, and example," she laughs. "To compromise my beliefs in a song is out of the question. Being a parent has a great bearing on what I do, so I don't ever want to write or record something that would tear people down. I want to build people up. I have that responsibility."

Lynch also credits her husband, who gave her her first gig, for being a mirror reflecting who she is and a respected, understated musical director in addition to being a loving husband and father.  

For Lynch, the next project for Lynch's Front Porch Band is a little bit of a mystery at the suggestion of her label. The original intent was to make what turned out to be Friends For A Lifetime, a regular release, but at almost the last minute the label requested a pure gospel album, with Lynch and producer Bill VornDick consenting and the end result being a wonderful collection of mostly recent compositions and a couple of traditional hymns all performed in the rich acoustic vein that is Lynch's hallmark. Lynch comments that although she is a believer whose faith permeates all aspects of her life including her music, she has no plans for becoming strictly a gospel artist. She also plans that her next album will be a regular release which will hopefully have participation by the Front Porch Band, although it will be a solo album.  

What plans does Lynch hold for the future? "I'm not one of those people who burn with ambition," she replies, "I would like to make the most of what I do, and I do want more people to hear what I do within the market I'm in. However, career doesn't take place over home and family. I'm a firm believer in living out my faith, and relationships are a big part of that. On my deathbed, what's going to matter the most is having my family there. They shouldn't take second place."
"In the early part of 1992, we talked about me actually moving to Indianapolis from Chicago to work right off the Tyscot roster in the A&R capacity, helping to develop artists, coordinate talent, securing material, everything from engineering to producing. I know it was in His plan from the very beginning in terms of my relationship with Tyscot. Everything just fell into place. We're heroic in Indianapolis working on making Tyscot's presence in the gospel industry 200% better than what it is now."

Although Houston is grateful to Tyscot, as well as the many artists who have supported, encouraged and influenced him throughout the development of his ministry, there's a very special person in his life that according to Houston, "comes before them all."

"I would definitely have to say that my mom has been a great influence and inspiration to me and my ministry," says Houston. "Back in Chicago, we used to rehearse in my studio, which was directly above the printing company that my mother owns and operates. Down through the years, day in and day out, she put up with listening to all of this contemporary music. Whenever she heard something she liked, she'd come up to the studio and tell me about it. Although she's from the 'old traditional school', I'm thankful for all of her support and encouragement."

Houston has worked with some of the best: Vanessa Bell Armstrong, Vickie Winans, Commissioned, Fred Hammond, and Darius Brooks, among others. His talent, zeal and aspirations are unmeasurable. But for him, it goes way beyond those things, "I want to remain humble, never forgetting where I came from," says Houston. "My main goal and purpose, above everything else, is to be an encourager and to bring joy to whoever comes in contact with my ministry."

RUN-DMC'S BGVS—Run-DMC joined Commissioned in the studio for a bit of bgv work on Commissioned's new Matters of the Heart for Benson. Pic: 1st red, right: Marvin Sapp, Commissioned; Tara Griggs-Magee, Benson A&R director; DMG; and Chuckii Booker, producer. Back row: Karl Reid, Commissioned, Run; Fred Hammond, producer; and Mitchell Jones, Commissioned.

A HOLIDAY WITH ANNOINTED—Brainstorm artist Anointed provided muchneeded support work the holidays at the Hammersmith Apollo in London. Pictured (l-r): Denise Walls, Mary Tiller, Holliday, Steve Crawford, and Da'dra Crawford.
**AROUND THE ROUTE**

By Camille Compassio

**IT'S SHOWTIME, once again, as AMOA Expo '93 gets underway on October 21, at the Anaheim Convention Center in Anaheim, California for its annual three-day run. Expectations are high this year for the show's outcome.**

Odds are the most promising new equipment and manufacturer lines are more than willing to oblige. Distributor representation at Expo goes without saying and the 1993 edition will be no exception, based on the feedback we've been receiving. California, as the convention site, is expected to further sweeten the pot in terms of overall attendance. It is unfortunate that the law prohibits the transporting of gaming equipment across state lines, however, from what AMOA officials tell us, this translates into the loss of only a handful of exhibitors and should in no way dampen the spirit of the show.

As a matter of fact, even taking this into consideration, the Anaheim Convention Center floor will house a record 971 booths hosted by an equally impressive list of exhibiting firms! You can bet there will be plenty, but plenty of equipment on display! And then there's the seminar program, reduced in number of sessions but embellished in content so that attending ops can realize the benefits without sacrificing time on the exhibit floor. The format has been customized to provide every possible incentive for attendees—and AMOA is looking at a possible 8,000 figure—which ain't bad at all!

The annual banquet and awards show will be emceed by Rita Coolidge with Kenny Loggins performing as headline. The AMOA Jukebox Award winners will be announced at this event, along with the "jukebox legend" inductees—namely, Nat "King" Cole (deceased) and Eric Clapton (living). Sorry, but JB award winners are never revealed in advance, so you'll have to wait until banquet night for this information! Incidentally, be sure to buy a ticket for the Hesch memorial scholarship auction; the proceeds go into the Wayne Hesch Memorial Scholarship Fund, which is a most worthy cause; but also because this year's grand prize is a new Saturn G.M. (SC2) car! Enjoy the show!

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**Coin-Op In Bowling Centers—Your Key To Increased Profits**

By Angela Orlando (P.R./Program Coordinator, American Amusement Machine Assn. (AAMA))

**CHICAGO—**How can you take your bowling center and make it not only more profitable, but more user-friendly, as well? How about by adding coin-operated equipment? The addition of video games, jukeboxes and pool tables, along with the newest form of coin-operated equipment—redemption, involving the dispensing of tickets, which are redeemable for prizes, as rewards for good scores—may be your key to increased traffic and higher profits. A number of bowling centers across the country have already successfully implemented expanded coin-operated amusement areas, and are currently reveling in their success.

Paul Virgadamo, president and CEO of Southeast Amusement and Vending Corporation, Tampa, Florida, recently began to offer complete arcade/redemption center design and consultation services worldwide, specializing in ways the amusement business can enhance bowling center revenues. According to Virgadamo, certain locations taking advantage of his services now make over four times as much from amusement revenue as they did prior to enlisting his services.

Virgadamo says that there are a few different options one can take to set up such a center in their location. One of these would be to own and operate the equipment on their own. Another option is to partake in a joint venture with an amusement vending operation company. Finally, there is the option to lease the space in the location to an operator. There are a number of positives to each of these options, and it is up to the location owners to decide what is best for them.

There are a number of positive reasons for adding an amusement area to your center, and Virgadamo pointed out a few. First, it allows greater usage of the existing facility; second, it appeals to the broad demographic base of customers who are already frequenting the location; third, it attracts new customers to the location; and, finally, it encourages repeat visits to your bowling center. All of these reasons add up to one thing—INCREASED PROFITS!

If you are interested in updating/renovating your current amusement area, or plan on adding a new area altogether, the best place to start is by contacting a reputable operator or distributor in your area. Besides Southeast Amusement and Vending, there are a number of other operators and distributors throughout the country who can help you accomplish this.

For the name of a distributor in your area, contact Angela Orlando at the American Amusement Machine Association, 708-290-9088.

(Ed Note: Check next week's Cash Box for AAMA's updated "What's Hot In Coin-Op?" charts.)

**Weissman Wins Air Hockey Tourney**

"YOUNG WOLF" DOES IT AGAIN! The 1993 U.S. International Air Hockey Championships, staged at Exhlarama in Voorhees, New Jersey (8/21-22), attracted players from throughout the Western Hemisphere who competed for $10,000 in cash and prizes. Event was sponsored by Edison Brothers' Exhlarama, Dynamo Corp. and the U.S. Air Hockey Association and received extensive mass media coverage, including articles in the Philadelphia Inquirer and New Jersey's Courier-Post as well as a featured spot on Fox TV affiliate Channel 29.

Winning his second international title and ninth consecutive national title was the now legendary Tim "Young Wolf" Weissman of Houston, Texas. Other winners, who took respective honors to tenth place were: Andy Yevish of Philadelphia; Keith Fletcher of Loveland, CO; veteran Mark Robbins of Boulder, CO; Houston's Owen Giraldo; Don James, Jr. of Athens, GA; Jesse Douty of Atlanta, GA; Houston's Albert Ortiz; Mike Barry of Lake Worth, FL; and Houston's Phil Arnold. Another familiar player at this event was two-time national champion Robert Hernandez, who won in the Pro B division.

Further information on upcoming events and matches may be obtained by contacting U.S. Air-Table-Hockey Association (USATA) at 303-444-9164 or 713-464-9185.

Pictured (photo 1, l-r) is world champion Tim Weissman congratulating Venezuelan champion Argenis Montilla; and (photo 2) a lineup of champions (with trophies), including Mark Robbins, Keith Fletcher, Tim Weissman, Andy Yevish and Owen Giraldo.
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Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celine) immediately! ATARI: Tetris 19". CAPCOM: Street Fighter II; Quiz & Dragons 19". DYNAMO: New in-box cocktail cabinets (HS 6)—Call for price. FABTEK: Legionnaire 19". IREM: Atomic Punk. I-VIC: Super Pool III 19". KONAMI: Sunset Riders; Lethal Enforcers. LELAND: X-Men; Strike Force 19". NINTENDO: Super System. SEGA: Clutch Hitter 19"; G.P. Rider R/O; D.D.Crew; Laser Ghost; Time Traveler. SNK: Beast Buster. STRATA: Rim Rockin Basketball 19". SPECIAL NOTE: Brand new two-game SNK Neo-Geo cabinets in the original crates at a bargain price. Only a few available! Call immediately! PINBALLS: BALLY: Black Rose; Creature/Black Lagoon; Dr. Who. DATA EAST: Hook; Star Wars; Lethal Weapon 3; Rocky, Bullwinkle. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Fishtales; The Getaway; White Water. USED KITS: Atomic Punk $95; B Rap Boys $195; Clutch Hitter $695; G.I. Joe $195; Knights of the Round $395; Mutant Fighter $95; Off The Wall $395; Rampart $25; Shogun Warriors $295; Silent Dragon $195; Spiderman $195; Super High Impact $695; Total Carnage $295; Turtles In Time $95. Undercover Cop $195; Vendetta $295; Wizard Fire $395; Wrestle Fest $195. NERO GEO PAKS Slightly used (cartridges): $25 each: Ninja Combat; Alpha Mission. $75 each: Art of Fighting; World Heroes. $225 each: 3 Count Bout; Fatal Fury II, $300 each: World Heroes II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celine for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. TEL: 504/888-3500. Fax 504/888-3506.

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