INSIDE THE BOX

COVER STORY
Wayne Newton Brings Vegas To Branson
Superstar Wayne Newton, having already conquered most of the free world with his sizzling live act, will open at his new 3,000-seat Wayne Newton Theatre in Branson, Missouri on May 1. Performing two shows a night, Newton has already sold out all the shows for 1993. For more on the gala opening and theatre...

—see page 3

Restless Heart Kicks Off Summer Tour
RCA country crossover sensations, Restless Heart, have just begun their summer tour, which no doubt will benefit greatly from their two latest smash singles, “When She Cries” and “Tell Me What You Dream,” which hit pop and AC chart heights as well. With the new LP, Big Iron Horses, and new line-up, the group seems ready to ride the rails to glory.

—see page 18

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WAYNE NEWTON BRINGS VEGAS TO BRANSON

A LOT HAS COME AND GONE since Wayne Newton first set the entertainment world on fire as a precocious, big-voiced six-year-old. When Elvis Presley was still driving a truck, Wayne, almost 10 years his junior, had already sung before a president, toured with a Grand Ole Opry road show and released his first record.

While the Beatles were still scrambling for their early Liverpool gigs, Wayne, who was two years younger than John Lennon, was playing Las Vegas and appearing on the Jackie Gleason and Lucille Ball shows. He was headlining Vegas and releasing his first #1 record while Michael Jackson was still a toddler.

In a business that is, at best, volatile, and success sometimes shortlived, Wayne has performed live, at last count, to more than 15 million people, and on television and record to many times that number. He has epitomized the talent, glamour and energy that is Las Vegas—the entertainment capital of the world—for so long that he is called “Mr. Las Vegas.”

“I’m still doing the kind of shows I’ve always done,” Newton says, “and I can tell you one thing, People may leave one of my shows disliking Wayne Newton, but they’ve never walked out saying, ‘He didn’t work hard for us’ or ‘He didn’t give us our money’s worth.’ I know what it means to save your money to go see someone perform, and I’ll work as hard as I have to to try and make sure they enjoy it.”

In a world where many singers consider themselves “artists,” so does Wayne. But he is not only an artist, he is the consummate entertainer. He not only sings but plays various instruments including guitar, piano, trumpet, banjo and fiddle as well. The energy and enthusiasm he brings permeate every aspect of his career. His latest CD, Moods & Moments, is a case in point. From “I Know So,” a rowdy opener which displays Wayne at his rollicking best amid some fiery picking, through “The Music That We Made,” a touching bit of romantic nostalgia, and “The Letter,” which Wayne brought to song from a letter written by his longtime friend Elvis Presley. The single hit #1 on both Cash Box’s pop and country charts and was named Best Music Video of the Year by TNN. The record showcases the passion and versatility that have kept Wayne a hot ticket for so long.

Beginning May 1, fans will also be able to enjoy Wayne in another new setting, the massive Wayne Newton Theatre in Branson, Missouri. He has already sold out all of his 1993 dates there. The $14 million structure, which sits on 18 acres in what has become one of the country’s major entertainment centers, is already a yardstick by which others will measure state-of-the-art theatres.

This 76,000 sq. ft. venue contains 3,000 seats in a circular auditorium, with a stage measuring 100 by 70 sq. ft. The Virginian architectural style features two large second-story verandas on either side of the ground-level rotunda entry. Three one-and-a-quarter-size bronze Arabian horses, crafted in Mexico, are mounted in a pool out front. Across the 100 ft. high exterior back wall of the Wayne Newton Theatre is his 70 ft. by 30 ft. landmark autograph in red neon, which can be seen 15 miles away.

Wayne will headline at the Branson facility during six months of each year, and spend the other months performing in Las Vegas, maintaining homes in both cities. The biggest change that the Branson theatre affects is Wayne’s touring schedule. “I’ve traveled for so many years,” he said, “that it will be refreshing to stay put in one place for long stretches. I don’t know an entertainer who wouldn’t give his eye teeth to get off the road and still be able to perform just about every night.”

Among the dozens of major honors he’s received are the Medal for Distinguished Public Service, the Founder’s Award of St. Jude Children’s Hospital, the VFW’s Hall of Fame Award, the Humanitarian Award of the American Cancer Society’s Cancer Research Center, the American Legion’s Exceptional Citizen Award. He has been one of the National Jaycees’ Ten Outstanding Young Men of America. There is also a Wayne Newton star on the Hollywood Walk of Fame.

The people of Las Vegas and Nevada whom he so dearly loves have given him their highest honors as well. He is one of only two people in Las Vegas history to receive the city’s Medal of Honor, he has been named Ambassador of Goodwill for the state, and he has seen Vegas’ McCarran International Airport’s main thoroughfare renamed “Wayne Newton Boulevard.”

Cash Box’s president and publisher, George Albert, longtime friend and admirer of Newton says, “When they coined the term, ‘superstar,’ they must have been thinking of Wayne Newton. There isn’t a facet of the entertainment industry that he hasn’t conquered. Now he’s going forward to conquer Branson. In my opinion, there has never been an artist who reached the stature of superstardom that he has. I am proud to be one of the first who played a small part of his success from the very beginning.”

In his 1989 autobiography, Once Before I Go, Wayne talked about what he was striving to accomplish. He wanted to be, he said, a man who “dares to dream and pursue it, using his head for himself and his heart for others...to leave the world a better place than he found it. I guess that’s what I hope to do.”
A&M SPLITTING A&M: It has been reported that the founding fathers of A&M Records, Herb Alpert and Jerry Moss, are leaving the company after 31 years. They had sold the company to PolyGram for $500 million back in 1989, but their contracts with PolyGram were not supposed to expire until 1995. At presstime, there was no official statement from either A&M or PolyGram.

M.U.S.I.C. FOR KIDS: Mikhail S. Gorbachev and Billy Joel announced commitments along with co-chairs Eduard Shevardnadze and George Schultz to launch Together For Our Children—M.U.S.I.C. (Musicians Unite with Stars to Immunize Children), the world’s first global, televised relief project for children’s health. Joel, along with wife, Christie Brinkley, appeared with Gorbachev to make the announcement via satellite teleconference.

The program is an outgrowth of “The Russian Winter Campaign,” relief effort organized in 1991 by Shevardnadze, Schultz and the International Foreign Policy Association (IFPA) which has raised over $30 million in food, medicine, vaccines and medical supplies in the past year. An internationally televised broadcast will drive the relief project and be taped at the Universal Amphitheatre June 23 and aired June 25 with portions of the program recorded throughout various parts of the world. Program will be distributed in the U.S. by All-American Television, Inc., broadcast globally by Radio Vision and produced by FYI, headed by Paul Flattery and Jim Yukich. Talent is currently being lined up.

MCA HOTLINE FOR CHESS: MCA Records, with the assistance of the Recording Industry Association of America (RIAA), has established a toll-free hotline, 1-800-MCA-4002, which consumers, retailers and fans of the Chess Records musical legacy can dial to report any suspected unauthorized Chess product.

The RIAA will receive incoming calls on a dedicated line in its Washington, D.C. office which will be answered by an operator from 10 a.m. to 6 p.m. (EST) and an answering system at all other times.

GIANT AND BMG AGREE: Rudi Gassner, president/CEO, BMG International, and Irving Azoff, co-owner/CEO, Giant Records, announced a new international agreement for the licensing and distribution of Giant Records outside of North America.

“Much like BMG’s other licensing agreements for international exploitation, this new pact with Giant Records further emphasizes BMG’s charge with building and developing new talent on a worldwide basis,” says Gassner. “The music industry is a global industry, and in order to continue to keep ahead of the pack, we need to incorporate exciting, new repertoire into the mix. I look forward to our new association with Irving and Giant Records.”

Azoff stated, “I know that our staff and artists appreciate the tremendous commitment Rudi and his excellent team at BMG International have made to Giant. BMG International’s aggressive savvy is working wonders in the current music business climate, and we at Giant look forward to enjoying that same success abroad.”

ARRON PASSING: Steve Arron, national distribution manager with Rhino Home Video, died in Los Angeles after a three-and-a-half year battle against cancer. He was 38. Arron is survived by wife, Diana. In lieu of flowers, contributions may be made to the Steve Arron Fund, in care of the American Film Institute, 2021 Western Ave., L.A., CA 90027. Proceeds will fund grants to filmmakers who want to produce experimental, non-mainstream movies.

A&M recording artist Bryan Adams was recently awarded a plaque commemorating the RIAA certification of sales of over 10 million copies worldwide of his album, Waking Up The Neighbours. Pictured (l-r) are: Bruce Adams, Adams’ manager; Celia Hirscken, director of marketing/product manager, A&M; Adams; and Al Cafaro, president/CEO, A&M.

A&M Records has promoted Richyle Gallo to the position of senior vice president of sales and distribution. He was most recently vice president of sales. Bril Flint has been appointed vice president, strategic planning at EMI Records Group North America. He joins the company from his post as EMI Music’s senior director, worldwide strategy and planning. Randy Gerston has been named vice president, A&R for Lightstorm Records and Music Publishing. He was formerly A&R director at Arista Records. MCA Records has appointed Kathleen Hail to the post of vice president, special markets and products. She was senior director of the department. Daniel Savage has been appointed director of marketing for Mercury Records. Most recently, he was director of market research and product development for PolyGram Group Distribution. Island Records has tapped Marthe Reynolds to be national director, crossover promotion for Island’s independent labels. Prior to joining the company, she served as general manager at Chemistry Records. Brian Lima has been promoted to associate director, metal retail promotions at Epic Records. He joined the label in 1989 as retail manager in the metal department. Arista Records has promoted two in its international department. Gary Imhoff has been named associate director, international artist development and publicity. He was manager of the department. Nicholas Manville moves from coordinator to manager, international production and sales. Laura Hinson has been upped to senior director, national AC promotion at the PolyGram Label Group. She had been national director, AC promotion for the company since 1991. Winterland Productions has promoted Rick Fish to the position of senior vice president, Live Entertainment. He has been with the company for 19 years. Great Entertainment Merchandise Inc., the merchandising arm of PolyGram Diversified Entertainment, has announced several appointments. Greg Morgan has been named director, production; Joseph Bongiovanni moves to manager, tour production; and Kelly McDonald becomes coordinator, tour. Most recently, Morgan was a production manager at Brockum Merchandising; Bongiovanni was a tour coordinator for the company in L.A.; and McDonald worked for F.A.M.E. Inc., as the West Coast regional manager. Alan Fuller joins the Unistar Radio Networks as vice president/western sales. He had been western regional sales and marketing manager for CBS Radio Networks.
WILTERN THEATRE, LOS ANGELES, CA—In these days of narrowly and rigidly formatted radio, artists rush in where programmers fear to tread. But few artists provide the eclectic rush of songwriter and guitarist Nanci Griffith.

Nanci mourns the closing of the "open ear of radio"—a best of everything approach that once had commercial stations playing everything, from The Everly Brothers to Nat King Cole and The Weavers. That kind of diversity not only shaped Ms. Griffith's own hard-to-categorize music, but produced a generation that found time to reclaim folk music's legacy while broadening the spectrum of rock.

Although best known as a cutting-edge singer of her own country material (on Philo and later MCA), Nanci has chosen to shape both her Elektra debut (Other Voices Other Rooms) and her concurrent tour as a one-woman salute to the all-too-often-unsung songwriters of folk.

Her sold-out L.A. show on the edgy eve of the Rodney King civil rights trial verdict proved just how dedicated she is to her latest mission—and just how eagerly her fans are answering the call.

Within her generous 19-song set, seven cuts from her promising new album provided the theme for the entire concert—a theme that extended to her selection of band members and back-up singers.

To help her deliver reverent renditions of Bob Dylan's "Boots Of Spanish Leather" and Tom Paxton's "Can't Help But Wonder Where I'm Bound," Ms. Griffith called on sweet-voiced folk vet Carolyn Hester to join her self-proclaimed "estrangement choir." This female harmony showcase included band member Lee Satterfield and opening act Iris DeMent on "Are You Tired Of Me Darlin','" which sounded amazingly contemporary for a song that was written in 1877.

Early in the evening, Nanci lovingly invoked the memory of the late Kate Wolf by featuring her former guitarist Pete Kennedy on "Across The Great Divide." Ms. Griffith called Kate "the guardian angel of folk" during her explanation of how her new album's concept took shape during a casual New Year's Eve conversation with Emmylou Harris.

While she couldn't persuade writer John Prine to join her on his "Speed Of The Sound Of Loneliness" in concert, Ms. Griffith did entice him into donning angel wings for the song's new video. Judging from the concert crowd's response, this synthesizer-savory arrangement sounds like the most potent single of Nanci's career.

Griffith's own songs also received their due during the evening—especially her unofficial Farm Aid anthem "Trouble In The Fields," a rousing "It's A Hard Life Wherever You Go" (dedicated to a post-riot Los Angeles) and Kathy Mattea's soon-to-be single "Listen To The Radio." Nanci even included an as-yet-unrecorded winner which she penned with keyboardist James Hooker, a buddy song called "Don't Forget About Me."

Opening act Iris DeMent (Warner Bros.) proved unforgettable once again. Her twangy vibrato filled a hallowed hall like The Wiltern as easily as it had a small club like McCabe's—where she first charmed L.A. just one month earlier.

THE ROXY, WEST HOLLYWOOD, CA—Known best for her supporting roles as guitarist and sometime-songwriter in modern rock's Throwing Muses and The Breeders (with the Pixies' Kim Deal), Tanya Donelly finally takes the creative reins with her new band, Belly, leading listeners on a fascinating journey through thick musical textures and spooky images mapping personal experience. Donelly demonstrated her leadership skills to great effect for the capacity crowd, which stood mesmerized throughout the set.

On Belly's excellent debut album, Star (Sire/Reprise), Donelly's lyrics twist sweet, fairy-tale images to reveal their darker implications. Couched in highly melodic, but slightly off-center settings, these snapshots can have the disarming effect experienced when first reading the original Grimm Brothers version of Little Red Riding Hood, only to turn the page and discover that the Woodcutter never arrives to save the day. Opening the set with a stark solo turn, "Someone To Die For," Donelly immediately showed her prowess for creating edgy lullabies which capture the devastating underside of emotional longing. "Poor thing, do you have a sister?" she cooed. "Would you...step one tiptoe in hell for her?"

Amidst a web of guitar and bass, Donelly's voice propelled the mysterious melodies along. While her ethereal, airy vocals lent a meditative quality in quiet moments like the opening of "Full Moon, Empty Heart," she also proved that she can wall with the best of them during rocking numbers such as the manic-paced "Slow Dog," and current single "Feed The Tree"—a strong, pumped-up reading in which "Take your hat off, boy! When you're talking to me" became an impassioned demand.

The short set (lasting just over one hour) was packed with highlights, including the steady-driving, bright "Gepetto," with its meditation, "if you bore him/You lose your soul to him," and "Stay," a hypnotic, swaying ballad which built beautifully. "Low Red Moon" was a dark and moody epic of romantic pain, with powerful, discordant guitar work sweeping Donelly's voice from a tremulous whisper to a wailing cry—an emotional drain akin to Kate Bush's devastating "Get Out Of My House."

The visceral impact of Belly's music was enhanced by dramatic lighting, pulsing red and pink, as well as the solid presence of the band (which included brothers Tom and Chris Gorman on guitar and drums, respectively).

With its haunting and instantly compelling melodies, Belly's debut is easily one of the strongest albums of the year so far, rising high above the venomous pool of copycat grunge lately dominating alternative rock. With a forceful live show as additional supporting evidence, Tanya Donelly's first leadership role is clearly a praiseworthy Star turn.
RAVE NEW WORLD: The 808 State show at Roseland last Saturday was an all-night rave affair beginning at 11 p.m. and going til dawn, presented by the New York alternative station that no one seems to be able to pick up) WDRE. More of a club or a warehouse rave than a concert, Roseland laid out an elaborate dance floor with laser shows and ambient film projections to house the three acts including Mother Love Bone and Meat Beat Manifesto as opening acts with various DJs before, between, and after the acts. A lower floor was opened up for more dancing and selling smart drinks, Chinese food, T-shirts, toys, ecstasy abuse surveys and pacifiers.

The first act, Mother Love Bone, did not go on until midnight, declaring right off “We are not a rave band” and, like Meat Beat Manifesto and 808 State, they transcended techno with an alternative spin for the decided Disco 2000 freak show of children that had gathered and, with their platform speakers and techno gaudety, flew around like Batman on acid— one group of club kids even brought their own lighting device and set it up in the middle of the dance floor. The show proceeded like a typical after-hours warehouse rave with LSD and E-heads timing their tabs for 808 State who would finally go on at 3:30 a.m. They performed some instrumental techno numbers of their latest effort (George, a Tommy Boy) but it was on “Edwardian and Cubik” that brought the house down along with a walk-on by techno god Moby. The encore consisted of their classic, ethereal driving song “Pacific 202” which featured a live, accompanying soprano saxophone.

CROATIAN ROCKER Nenad Bach initiated a musical effort to aid Bosnia-Herzegovina and Croatia’s International Rescue Committee efforts. His third album was released last week with the release of the benefit song “Can We Go Higher?” (Rockworld/Sony) featuring Martin Sheen, Indigo Girls, Richie Havens, John Malkovich, Rick Danko, Garth Hudson of The Band, Ellen Burstyn, Michael York, Johnny Farina, Michael Penn, and Peter Hosapole. Nirvana bassist Krist Novocelic, Bosnian himself, also supported the cause by organizing a concert to benefit the relief effort with Nirvana, L7, and The Disposable Heroes of Hipocracy in an Amnesty-backed charity concert. The IRC have also offered the national relief hotline, 1-900-40-PEACE, which includes a $14.95 donation toward the effort with each call.

SOUND BITES: Skid Row are currently in the studio recording covers including classics by The Ramones, KISS, and Jimi Hendrix for a compilation called B-sides Ourselves (Atlantic)... Former Van Halen-er David Lee Roth was arrested in Greenwich Village’s Washington Square Park last week in a marijuana bust that included 56 dealers and buyers including a number of NYU students... And U2 have announced Pearl Jam as their opening act for their coming world tour.

Bill Milliken (president and founder of CIS), Roger Hodson and Rick Davies of Supertramp, and A&M records chairman Jerry Moss.

CHARITY RAISES $1.2 MILLION: The Cities In Schools (CIS) organization held their first Los Angeles Entertainment Industry Foundation fundraising gala on April 14, at the Beverly Hilton International Ballroom, where over 500 members of the music and film communities turned out to honor A&M records chairman Jerry Moss for his support.

CIS is the nation’s largest non-profit dropout prevention program with projects in 478 schools. Organization founder Bill Milliken announced at the gala, the first Jerry Moss Music Resource Center will be established in California, to support students in public schools without access to such non-academic classes as music courses.

Entertainment was provided by comedic host, Paul Rodriguez, the music of Melissa Etheridge, Cece Peniston, and a reunion performance from Supertramp. Buddies Burt Bacharach and Herb Alpert also lent a hand in the evening’s fun.

Celebrities and industry bigwigs filling the ballroom learned about the hands-on workings of the organization through an informative video, and a touching speech from a young female gang member from Long Beach, whose participation in the program has changed her life, and is heading toward college and a chosen field of human services. The expanding 25-year old program helps students who face a range of problems, including not only their educational development, but substance abuse, teen pregnancies, and crime, receive personal and accountable services at their own schools.

ROCK N’ ROLL AT THE HOLLYWOOD BOWL: Ex-Beatle Paul McCartney strapped on his old Holger violin bass and howled into several vintage ‘60s classics from the “old group” as well as a couple of Wings ditties during his one-hour (and change) headlining contribution to the Concerts For The Environment’s National Earth Day blowout show in Hollywood, April 16, which also featured Don Henley, 10,000 Maniacs, Steve Miller, P.M. Dawn, Kenny Loggins and Bruce Cockburn. Singer k.d. lang even made a brief backup stint during Paul’s “Hope Of Deliverance.”

Seeking a little uppity over the crowd’s lesser reaction to the newer Off The Ground material, when the 50-year-old McCartney cranked into “Can’t Buy Me Love” and the audience jumped to their feet screaming like they did 25 years earlier, Paul looked like a happy boy in his 20’s all over again. Other songs from the Beatle-era included “We Can Work It Out,” “Magical Mystery Tour,” “Let It Be” and show closer, “Hey Jude,” which brought out the entire evening’s bill, along with former bandmate Ringo Starr. Fans with tickets to the complete show of Paul’s current tour will be treated to even more of the good old stuff. And for those who don’t, VH-1 will broadcast highlights and backstage antics of the Bowl show over the next couple of weeks. Later...
Today's Country Music—The European Potential

ON WEDNESDAY, APRIL 14, the Country Music Association made its biggest attempt yet to raise the profile of country music in Europe with a seminar in central London.

When you look at the progress country music has made in the American market it seems strange that 1990s country superstars are totally unknown in Europe. Hit parade exceptions of Billy Ray Cyrus. The purpose of this promotion was to bring the qualities that country music has to offer to the general European media, particularly radio and television.

The response from those invited to attend, mainly British, was very enthusiastic. The seminar, held at the Harry Doherty Hotel in central London, was not only held in the USA, but to the horror of the meeting was bugged down by sheer statistics. Dan Halyburton, KPLX Dallas/CMA chairman explained about country radio Stateside and Tim Blackmore (UK Radio Academy) informed us that airways were opening in Britain, and it was hoped that before too long we would have our own specialist country stations... but there was a lot of opposition from other specialist concepts.

It was explained that after the Urban Cowboy boom faded away Nashville realized that it did not have enough younger actors on its roster and over the past few years has completely changed its approach with every label signing new, young, vibrant talent and appealing to the 18-35 age group. It was also stated that the songs seemed more important than the actual stars and American country music was very strong on lyrics.

Country Music Television (CMT) only arrived in Britain about five months ago. In that time it had already had 320,000 subscribers and now plans to expand into Scandinavia and Germany and the rest of Europe. The problem in Britain is that CMT is on cable and that outlet is still in its infancy in the UK and even by the year 2000 it will only be available to about a quarter of the population.

It was announced that a new British country music publication would be launched this year aimed at a younger audience and Group Editor-in-Chief Harry Doherty stressed that for it to succeed it had to have advertising support from the industry.

This theme was continued by many speakers in the Open Forum that followed—many clearly feeling that “talk was cheap” but when it came down to the nitty gritty the record industry in the UK/Europe had never got behind country music in the way that it had other forms. Yet despite this, Martin Sattenerhaite, the CMA European representative, was able to announce that country penetration of overall record sales had doubled in the past year in Britain... from 1.2% to 2.5%.

Figures of growth can be made to prove anything and that improvement was probably caused by three things: (a) A compilation album called the Ultimate Country Collection which sold around 500,000 units. (b) The continuing amazing popularity of Irishman Daniel O’Donnell; and (c) The success of Billy Ray Cyrus. Apart from these, only about 200 other artists have managed to even get into the bottom of our Top 100 pop charts... and many major American country superstars cannot even get in our Country Top Ten list.

It was explained that this is often because these stars are simply not available to promote their product in the UK being so much in demand at home. Paul Finn, Asgard, announced that following the success of Mary-Chapin Carpenter’s mini-tour earlier this year he will be coming back to Europe for three weeks in the fall.

The moderator then asked all the British representatives of the major record labels to explain their plans for their country artists over the next few months and the news was that at least more country albums will be released... but it was significant that no company mentioned that they would actually have a budget to promote significantly more country music.

It was announced that Vince Gill would be in London for promotion at the end of April and Suzy Bogguss would be touring here in September and would actually have her next album released here in advance of the US to tie up with the tour. Artist’s Canadian star Michelle Wright was present at the seminar and was staying in town for a few days for various promotional activities before appearing at a concert in Switzerland.

WEA had Nanci Griffith currently in our Top 30 and about to start a major UK tour. MCA said that plans were soon to belet Trisha Yearwood to Europe in the fall and EMI hoped Garth Brooks would be available for interviews in September and would tour early 1994.

The most upbeat approach was probably from Phonogram who said they had advance copies of the three of the hits for Billy Ray Cyrus’ next album entitled It Won’t Be The Last and were confident that they would be able to chart him again.

After the reception the seminar and there was some excellent examples of the songwriting craft from Don Schlitz and Thom Schuyler two of Nashville’s finest and most successful composers.

The CMA has passed the baton to the European outlets but whether they have the will, or the cash, to run with it will probably decide whether country music expands in one of the world’s largest markets or simply carries on the same old way. Those working in the industry in Britain will be looking carefully to see if there is any action now that the talking has finished.

NEWS FROM JAPAN

"BY OPTIMISTIC PROSPECTS" on the market of the music industries of Japan for the year 2000 and the next three years, the following expectations are reported:

1. It seems that the sales of video software in this country will exceed a big milestone of 1,000 billion yen ($8.7 billion), about 2.5 times the total of 1992," says a report titled The Investigation For The Prospect Of The Music Industries Of Japan For The 21st Century in the Record Industry Association of Japan (RIAJ) report.

2. It is estimated in the report that the music industry in Japan is largely dependent upon the increase of the purchasing power of the middleclass. So, the marketing policy to expand middleclass users will be the most important point. On the contrary to the audio market, the market of the video software is not heavily depending upon the young users that the sales in the 21st century for the video software will not be influenced by the declining tendency of the proportion of the younger generation in the total population in this country. From such point of view, we suppose, if we take the most optimistic standpoint, the total sales of video software in 2005 will increase to $3.5 billion, almost three times over 1992. However, if we take a pessimistic standpoint, the total sales in 2005 will remain within about $1.8 billion, up only 30% over 1992.

3. The survey also showed that sales of video software will increase in 2005, but unlike the past, the sales of video software in 2005 will be released not only in Japan but also in the United States. In other words, the sales of video software in 2005 will be released in the United States.

4. In addition, the survey also showed that the sales of video software in 2005 will be released not only in Japan but also in the United States. In other words, the sales of video software in 2005 will be released in the United States.

5. The survey also showed that the sales of video software in 2005 will be released not only in Japan but also in the United States. In other words, the sales of video software in 2005 will be released in the United States.

6. The survey also showed that the sales of video software in 2005 will be released not only in Japan but also in the United States. In other words, the sales of video software in 2005 will be released in the United States.

LOCAL 45s TOP 10

1 AINOMAMAN-WAGAMAMAN-BOKUWA KIMIDAKEO KIZU TSUNUGI-BAKUWA-N" (B'z)
2 YAH YAH YAH (Pony Canyon)...Chage & Asakaa
3 KONOMAJI YASUHISA MARSHALL (B Gram)...Deen
4 ROAD (Melled)...The Kebuury
5 TOKYO TOBIRA (Toshiba EMI)...WANDS
6 MARENA-KUROKAMA (Toshiba EMI)...WANDS
7 MUNASAWAGINO AFTER SCHOOL (Toskuma Japan)...LINDBERG
8 DOLPHIN RING (Factory)...April
9 SUREKHAIYUKI UNJUNYU (Zain)...-T-Bolan
10 WATAKUSHI NO NATSU (Warner Music Japan)...Chisato Moritaka
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<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOOKING THROUGH PATIENT EYES</td>
<td>Whitney Houston</td>
<td>Columbia (74751)</td>
</tr>
<tr>
<td>2</td>
<td>LOVE IS (FROM &quot;90210&quot;)</td>
<td>Boy George</td>
<td>Columbia (74769)</td>
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<tr>
<td>3</td>
<td>NUTTIN’ BUT A “C” THANG</td>
<td>Peabo Bryson &amp; Regina Belle</td>
<td>Columbia (74769)</td>
</tr>
<tr>
<td>4</td>
<td>CONNECTIONS</td>
<td>Non-Stop &amp; McFly</td>
<td>MCA (54535)</td>
</tr>
<tr>
<td>5</td>
<td>THAT’S THE WAY LOVE GOES</td>
<td>Janet Jackson</td>
<td>Columbia (74771)</td>
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<tr>
<td>6</td>
<td>THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS 90210)</td>
<td>Michael Jackson</td>
<td>Columbia (74771)</td>
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<tr>
<td>7</td>
<td>WHAT’S THAT LOVE CAN DO</td>
<td>Boy Krazy</td>
<td>EMI (93405/PolyGram)</td>
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<tr>
<td>8</td>
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**Top 100 Pop Singles (May 1, 1993)**
REVIEWS by Randy Clark

■ ROD STEWART: “Have I Told You Lately” (Warner Bros. 1613)

Out of the many formats that brought us the multi-grammy award-winning ROD CLAPTON last month, Rod’s redux rendition of the Van Morrison-penned love ballad was recorded live on a Universal Studios soundstage and features his MTV taping of Unplugged. Rod’s emotionally impassioned vocal performance is mixed in virtual studio perfection with Spanish guitar and a live string ensemble. From the Stewart album Unplugged... And Soated, produced by Patrick Leonard.

■ LINDSEY BUCKINGHAM: “Don’t Look Down” (Reprise 6163)

As one of the more pure pop songs from his most recent solo album Out Of The Cradle, there is a hefty dose of Fleetwood Mac production quality to this track, almost to the point that you expect to hear the rest of the old gang chime in. Instead, Lindsey makes clever use of vocal samples and other familiar production gimmicks from the glory days of the group in which Buckingham’s artistic hand was a key (if not the) dominant creative force. Richard Dashut co-produces.

■ THE POSIES: “Dream All Day” (IDG 4520)

This reggae single is well known by millions as the theme to the syndicated television show Cops. The verses and instrumental breaks may be the only part of the track most of us haven’t already heard enough of. With the CD single’s five different mixes, the repetitious chorus could be more of this song than you can stand, but it is the first release from the Kingston, Jamaica group’s self-titled album. Ian Lewis, Touker Harvey & Roger Lewis produce.

■ INNER CIRCLES: “Bad Boys” (Big Beat 5016)

This song is the followup to their hit single “Baby Got Back” that they released in 1992. It features the same production style and features a club-friendly beat with catchy hooks. The song is about the dangers of falling in love with a bad boy. The group’s vocals are layered and harmonized, which creates a unique sound that is both catchy and seductive.

PICK OF THE WEEK:

■ GEORGE MICHAEL & QUEEN: “Somebody To Love” (Hollywood 19907-2)

Who better to stand in the shoes of the late, great Freddie Mercury than George Michael? If you’ll allow me: you’ll read this one. You’ll hear this one, and you’ll like this one. George sings his version of this classic track like he was claiming it for himself. His vocal resemblance to Freddie is remarkable and sounds quite natural with Queen’s lush backing. Artist royalties and record company net profits from this single, the mini-album, and concert video will be donated to the Mercury Phoenix Trust for distribution to AIDS charities worldwide.
REVIEWS by Randy Clark

**DIANA ROSS: LIVE... Stolen Moments**
(Motown 374636340-2)
On one magic night last December at the Ritz Theater in New York, the incomparable Ms. Ross performed an evening of classic jazz and blues tracks dating back to the 1920s, covering songs written by such timeless greats as George and Ira Gershwin, Rogers & Hart, Billie Holiday and many others. The album consists of 18 cuts, with a reprise of album opener, "Fine And Mellow." Naturally, the swingin' backup band are all top-flight jazz players. Produced by Ben Sidran. (Video available)

**BRYAN FERRY: Taxi**
(Reprise 9 45246-2)
Ferry's latest effort (the first in five years) is a collection of songs Bryan has chosen to remake in his own unique fashion. Having proven a popular knock at this with previous covers of John Lennon and Elvis songs for other projects, this 10-cut album features Creedence's "I Put A Spell On You," often-covered classics "Will You Love Me Tomorrow," "Just One Look," "Rescue Me," and the timeless "Amazing Grace." Bryan Ferry and Robin Trower produce.

**AARON NEVILLE: The Grand Tour**
(Atlantic 31 4154 036-2)
The second solo album from the angel-throated brother Aaron Neville is a 13-track collection of sensitive love ballads and pop songs, with tracks written by such notables as Diane Warren (album opener and first single "Don't Take Away My Heaven"), Bob Dylan ("Don't Fall Apart On Me Tonight"), and Leonard Cohen/Jennifer Warnes/Bill Elliot ("Song Of Bernadette"). Other standouts are Chuck Berry's rocker "You Never Can Tell," and Marvin Gaye's "The Bells." Steve Linsey produces.

**THE ROMANTICS: Made In Detroit**
(Westbound CDSWT 705)
Since they've spent who knows how long involved in law suits over past royalties, it hasn't been too inspiring for these rockers to put out new product recently. Their latest is a five-song EP with two of the cuts being raucous covers of Detroit funkmaster, George Clinton's "You And Your Folks," and "I Wanna Know." The three originals are pop/rock ditties in formidable Romance fashion. Welcome former Blondie drummer Clem Burke. Ben Grosse and Joel Martin produce.

**THE CRANBERRIES: Everybody Else Is Doing It, So Why Can't We?**
(Island 314-514 156-2)
Stealing the attention away from the fact this post-modern Irish group is actually a band instead of a vehicle for singer/songwriter Dolores O'Riordan, it's her lilting voice that captivates the curiosity and allows one to notice the subtle musical backing. The 12 original songs explore a mixed range of dreamy, easy-listening and soft, mid-tempo pop songs with only a trace of the band's Irish folk roots. Stephen Street (Smiths, Psychedelic Furs) produces.

**ORANGUTANG: The Rewards Of Cruelty**
(Image 7277 21022-2)
From out of the Boston club scene, heavy metal rockers Orangutang have emerged with a debut EP, a six-song romp kicking off with the garage-flavored "Mr. Chimboletis," which is also the first single. "Leo Tolstoy" is an open-style alternative rock track. Some songs lean slightly more in the direction of Seattle, but the overall angst offered here have lyrical themes ranging from the silly to the observatory, held together with acid-punk guitar licks and poppy melodies. Don Zientara produces.

**BOY ON A DOLPHIN: Words Inside**
(Modern 7 92242-2)
This hard-working band from Sheffield, England combines several different styles of musical backing to display singer/lyricist John Reilly's touching and world-conscious words delivered with his George Michael-ish voice. Accents on the 11-cut debut are the broad usage of African-inspired choruses and worldbeat rhythms, as well as the use of Spanish guitar and Latin beats. The inspirational title track holds a gospel-esque tone. Boy On A Dolphin produce along with various producers.

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REVIEWS by Randy Clark


Listen to this, and you'll realize The Aftermath is for "What The Child" only. This second collection comes complete with luthy jazz horn shots, hard (nearly metallic) beats and potent lyrics. There's nothing immature about this group. Lyrically advanced tracks previously mentioned include, "The Child," "Crewz Pop," "Lyrical Stick Up Kids" and "Who's The Mic Wrecka." Weak kids shouldn't listen to these kids kick rhymes like this.

PAUL JACKSON, JR.: A River In The Desert (Atlantic Jazz 7 8241-2). Producers: Paul Jackson

Lucky is going to be comparing to the playing of George Benson and Earl Klugh, but this man's guitar work covers the entire spectrum of jazz-cum-R&B instrumentalism. Even on the tracks that feature vocals, "I Haven Must Be Like This" (produced by Elle Brown) and "Heaven," there is more playing than on the average adult or CUBrang. Artists like Greg Phillanunas, James Ingram, Jeff Lorber, Cornelius Mims, Harvey Mason and Glen Jones join Jackson and make this a rich experience.

JEFF LORBER: Worth Waiting For (Verse/Forecast 314 517998-2). Producer: Jeff Lorber.

Like Walter Beasley and Greg Osby, Jeff Lorber has learned from the funk dance groove. In Lorber's case, the production work he did with Nu Shooz has given him an instinct for hooks. His strength is cross-pollinating musicians like Paul Jackson, Jr. (guitar), Art Porter (saxes), Paulino Da Costa (percussion), John Robinson (drums) and Dave Koz (saxos). The music should be taken as a whole, rich tapestry that works best listened to in one sitting. The album was indeed worth waiting for.

LUSCIOUS JACKSON: In Search of Manly (Grand Royal GR 001). Producers: Various.

Cookie Pass on the subways of New York with a rap attitude. It's not quite rap or punk. But it's definitely urban. It's hard where it has to be, calcified, white-girl bubblegum with wit and attitude. B-Boy Beats with smoky, white-girl vocals. Tracks of note on this EP include "Keep On Rockin' It" and "Life Of Leisure" stand out. Mike D of the Beastie Boys has acquired himself very well first signing for the label. But group leaders Jill Cunillie and Gabrielle Glaser are distinguished.

PICK OF THE WEEK

TIM DOG: Do Or Die (Ruffhouse/Columbia 9 53237). Producers: Tim Dog, Maurice Mo' Galloges & Others.

So he don't give a phuck! You could say that raps like these destroy the English language, but then you do that listening to Run-D.M.C. But Tim Dog does step back to the future ("I Don't Give A F--", "Grab You Gat."). In a duet with KRS1, Dog sounds the most integrated, but if "I Was A Cop," an urban Robbin Hood tale, is probably the most progressive. Those who would censor, take a close listen to "Hardcore," which says "(l) record company executives ever diss my s- f you're next."
Following their three sold-out performances at The Paramount in New York City recently, produced and directed by Marcel Prince, and her band will be presented with double-platinum plaques by Epic Records to celebrate the sale of more than two million copies of Sade’s Love Deluxe. Pictured at a post-concert party are (l-r): Hank Caldwell, senior vp/black music, Epic; Andrew Hale of the band; Sade; Dave Grier, president, Epic; Stuart Mathewman and Paul Spencer Denman of the band; and Richard Griffiths, executive vp, Epic.

ON A ROLL: He’s as busy as most producer/composer/performers would like to be, and he gets to do such a wide range of projects that he never gets bored. We’re talking about George Duke, who will get a chance to exhibit his multi-skilled acumen when he descends on the mid-July Montreux Jazz Festival. While there, Duke will premiere his jazz symphonic work “Muir Woods Suite” with a 90-piece Lille Symphony Orchestra, which will be augmented by frequent collaborators Stanley Clarke, Billy Cobham, and Airo Moreira. Etore Strada will conduct the orchestra. And as if that were not enough, Duke will have a Montreux reunion with soulful songstress Anita Baker as musical director of her performance during the festival. Duke, his band, and the WDR Horns from Germany’s WDR broadcast web will back Baker through a set of big-band standards. But wait, he’s not finished. Duke will also be wearing his producer hat during the Montreux extravaganza, when he twists knobs for a live album for Giant recording artist Miki Howard.

Since release of his jazz-chart-topping Warner Bros. Records debut Snapshot, Duke has fired off a roll of well-framed projects, including his musical direction of the Disney benefit For Our Children: The Concert, two national tours with his own band and with Stanley Clarke, scoring and producing the soundtrack to the Steve Martin film Leap of Faith, produced albums for Chanté Moore and Everette Harp and tracks for Rachelle Farrell and found time to serve as musical director for Disney’s show to celebrate the new president.

So you say to yourself, “Shouldn’t this man be taking a breather? Shouldn’t he be trying to collect himself for a follow-up to his successful Warner Bros. album?” Not. Before invading Montreux, Duke will perform a pair of benefit shows for UNICEF, on July 2 in London and July 9 in Paris. He’ll be joined by Chaka Khan, James Brown, Herbie Hancock and others. In late April, Duke will be on tour in Japan. But before he goes, he’ll take parting producer shots on tracks on the forthcoming albums by Keith Washington and Gladys Knight; he will executive produce the next Everette Harp album and he will have a song on the soundtrack to the Robert Townsend film Meteor Man. Duke might have given fans a snapshot of his capabilities on his last album. But it’s clear he has a grasp of the big picture.
An eclectic mix of rap styles characterizes the Epic Records release Rap Rhymes!! Mother Goose On The Loose. Artists range from Kid 'N Play to Stacy Q. Pictured top (l-r): Kid 'N Play and Kid Frost. Pictured on the bottom are (l-r): Mellow Man Ace and Tone Loc.

WORD TO THE LOOSE GOOSE: There’s something endearing about a group of modern-day rhyme artists performing fresh versions of classic nursery rhymes over def beats. You can readily find that happening on the Epic Records compilation Rap Rhymes!! Mother Goose On The Loose. Songs such as “Simple Simon,” “Old Mother Hubbard,” “One, Two Buckle My Shoe” and “Cock A Doodle Doo” are performed by artists such as Kid ’N Play, Kid Frost, Tone Loc, Mellowman Ace, James “Jay-E” Early and special guests Stacy Q, David Faustino (Bud Bundy of Fox-TV’s Married With Children), and (this is real, people) Alvin & The Chipmunks. In fact, what would this collection be without an entry from the first rodents of kids TV?

“Nursery Rhymes were the first raps, after all,” quips Mike Gardner, executive director of the project. Gardner, a veteran talent agent and artist’s manager, after seeing four-to-10-year-old rap plebes picking up the beats at rap concerts, decided to put together an album. “Once the word got out to the rap community that the project was being done authentically, I had various hip-hop artists approach me about being on the album—more artists than I had room for.”

Each artist was permitted to use their own producers, allowed to choose their own rhyme and given complete freedom in the studio to come up with takes on the original verses. The only caveat was to stay fairly faithful to the original. Kid ’N Play kick things in gear with “Simple Simon,” the bilingual version of “Cock A Doodle Doo” by Mellowman Ace.

SOUND NIBBLES: - Thump Records is dropping lingo on the compilation Lowrider Soundtrack Volume V, which features a posse of L.A.-based rap and hip-hop artists that have united to promote racial harmony as tensions continue to fester in the wake of the recent verdict by a federal jury in the Rodney King beating case...You may have read it first in the Cash Box rap special, but now it's official. Phat Farm, a boutique featuring hip-hop fashions and accessories, has opened in the Soho district of New York City. The brainchild of rap impresario Russell Simmons, the Farm hosted a party for the chic hoi polloi and cognoscenti, who were treated to a fashion show of the store's clothes line by a quartet of comely models...Boo-Ya T.R.I.B.E. members Samoan Godfather and Kobra Konvict are making cameo appearances in the upcoming Janet Jackson video to the song, "That's The Way Love Goes," which will be on her debut album for Virgin Records.
Joe Sample and Marian McPartland
By Aaron Steinberg

Marian McPartland

"TAKE IT AND DO SOMETHING else to it. That's the way I felt with this album," says pianist Joe Sample, telling me about the making of *Invitation* (Warner Bros.). The record consists of classics you've probably heard over and over, yet it's like-ly you won't realize it. Tunes like "Stormy Weather," "Mood Indigo" and the ever-elastic "Summertime" are turned upside down in this laid-back collection.

When asked about the choices he made, Sample answers, "It had to sound fresh. There's a lot of songs I really like, but I knew that I couldn't move them, I couldn't budge them. Some songs I couldn't get into the genes of and change without destroying the essence of the song—I wanted to add something to the essence of the tune. 'Invitation' and 'A House Is Not A Home' gave me the most trouble. Finally, it just happened."

Speaking about the concept of establishing an individual contribution within a piece of music, I tried to get an impression of Joe's take on the approach of players he comes in contact with. "Well, I have some problems with some of the younger bulls holding onto the past. Fine—but make me feel like this is the first time I'm hearing it. Going back and playing it exactly as it was is to me, very strange. I believe that a period of music is simply a reflection of a society at that particular time—it just pops out of the blue. That's the joy of it and that's what makes it so important. There wasn't any prescription for coming up with things. A style is like a photograph or a painting of a period of time."

For his next outing, Sample hopes to put together a band that picks up where his Crusaders left off, but starting from a soul-gospel-soul christmas departure point. He won't say a word about which players he's considering using.

**ALSO KEEPING A WATCHFUL EYE** over the world of the piano and the scope of jazz is Marian McPartland, whose Piano jazz radio program (weekly on National Public Radio) is in its 16th year. A pianist herself, she has met and played with a wide variety of characters. Performances and conversations with Dave Brubeck can be heard on the brand new *Piano jazz* album (on Jazz Alliance) which features a couple duets on pieces like Brubeck's "In Your Own Sweet Way." I asked if having two pianists play at once as she often does ever makes a mess, "Oh, it's no problem. One plays the chords and baseline or melody or what-have-you. It's not so hard to stay out of the way." (Don't try this at home, folks.)

Taking about some of the people who have been on her show, she fondly spoke of Ahmad Jamal, Herbie Hancock and Dizzy Gillespie. "Having Diz on the show was really something. He said, 'You're playing stiff!' He had me clapping my hands, doing rhythm exercises right on the program. I probably was playing stiff, I was so nervous."

In 1970, she started her own record label called Halcyon. "In those days, people like Miles were the only ones being recorded. So I just decided I'd start my own." Many followed suit. Those albums are being re-issued on CD by Jazz Alliance. And whatever you do, don't ask Marian about persevering in a predominantly male arena. "Oh no! Not that one again! Really, it hasn't gotten in the way. No one's ever said, 'Who's the chick?' At least I didn't ask her age. But she did have the good fortune to participate in the magic of 52nd Street in its heyday, in the same circuit as Charlie Parker, Diz and Art Tatum.

Thinking about artists who have come and gone, she mentioned Fats Waller, Duke Ellington and Bill Evans. And, like Joe Sample, she strongly encourages younger players to set their agendas on finding their own personal identity.

**RE VIEWS**

By M.R. Martinez

**MICHEL PETRUCCIANNI:** Promenade With Duke (Blue Note CDP 077 8 0590928). Producers: M. Petruccianni & Gilles Avinac. His fast fingers fly through a collection of blues, standards, grooves and the best of popular jazz. All in solo homage of Ellington. This giant talent beckons us with personal revelations. Incredibly personal, in fact, yet accessible, Petruccianni demonstrates that the lounge lizard in him lives a "Lush Life"; he follows a "Caravan" of tactual delights; and he often indulges "In A Sentimental Mood." But he can be as smooth as a "Satin Doll." If he is verbose at times, he compensates by being truthful. He tells us how he feels.

**BYRON OLSON:** Sketches of Miles (Angel/EMI CDC 0777 754799 2 8). Producers: B. Olson & Charles Yassky.

We all miss Miles, and this tribute to his playing and influence on the music is set against Byron Olson's arrangements for chamber players and jazz soloists. The music, even with Davis' engaging minimalist blues riffs (Sketches of Spain and Kinda Blue), has an antiseptic feel to it. The juxtaposition of open playing (with an especially fine turn by trumpeter Randy Brecker on "Ghost Trumpet") and new classical arrangements make this a unique project. It illustrates that good music transcends time. Miles grumbles from the grave.
ARTIST SPOTLIGHT

Vanessa Rubin

By Felicia Scarangello

TAKING RISKS while keeping your feet secured to the ground is a pretty good way to live one's life. This philosophy seems to appeal to young jazz vocalist, Vanessa Rubin. Prepared with a Bachelor of Arts degree in Journalism from Ohio State University, she worked in the New York City public school system while exploring the New York City jazz scene. A decade later she recorded Soul Eyes on RCA/Novus. This debut album, stocked full of veteran musicians, was garnished with rave reviews.

Now, a year later, Vanessa has released Pastiche (RCA/Novus), an adventurous endeavor. "I did a lot more decision making," Rubin remarks. "It took more chances this time and trusted myself more." She co-produced this album and is working with an array of new musicians, aside from trumpeter Eddie Allan and saxophonist Roger Byam, who play on Soul Eyes as well.

New York City's B. Smith's was the sight of the RCA release party celebrating Pastiche. Since this is not a review, only one word will be said about her performance—PERSONALITY. Vanessa believes, "It is important for people to be able to associate a personality with an artist." She adds, "A lot of people have enjoyed me more live than on the record." Perhaps this is the reason that Pastiche, while not a live album, has a live sound. Vanessa explains, "I did a lot of actual singing while the band was playing. There really wasn't a lot of overdubs. Those were actual live tracks, while Soul Eyes contained a mixture of live tracks. I went back and did some overdubbing on the first one, because as an artist you keep going back because you want everything to be perfect, and perfect is relative to a lot of things. Artists are always going back and saying 'Oh, I wish I had done it this way' or 'Oh, I wish I had done it that way.'"

Vanessa decided Pastiche would be different and imperfect. This time she decided to leave what she thought of as "imperfections" on the recording because "life is not perfect, music is not perfect, and jazz is a constant state of trying to create, improve and search for something new." While growing up in Cleveland, Vanessa recalls, upon listening to a lot of records, "Everything seemed so perfect." She labeled Sarah Vaughan as one of these perfectionists. That is, until she noticed a flaw on a live recording at a live festival. "In a studio you can go back and fix things, but with a live performance, it is what it is for the moment." It was at this time that Vanessa realized the sparkle of capturing a moment. "That's what makes something that is captured at the moment so fantastic—the magic of that moment."

She is passionate about her work and loves to talk about it. "I've been doing a lot of radio interviews," she informs, listing tons of stations. Soon she will be in Washington, D.C. for Duke Ellington's birthday party.

Pastiche contains a great deal of original material. "I had to start doing some songs that people hadn't heard a million times," she says, "but it's nice to have [standards] in there too." She is trying to establish her own unique sound in a mass of talented jazz artists. "I want people to be able to identify my sound," she says, which is constantly in a state of development. With her personality, persistence and Pastiche, her sound will have no problem getting around.

INDIE

Back To Blow Out Your Face Again

By John Carmen

HATS OFF ONCE AGAIN to Rhino. Plundering the vaults, a time-honored tradition at the Rhino company, has produced another winner. This time, it's a retrospective from Boston's J. Geils Band, a double-CD entitled Houseparty.

In the wake of the Pixies, Belly, Lemonheads and a slew of lesser alternative lights, it would seem that Boston has always been the home of alternative rock. But before the punk explosion broke, the taste in the sweaty bars was for the blues, and J. Geils were the pioneers. Indeed, the '70s saw quite a few Boston-based blues bands land deals, but only Geils pierced the public's consciousness outside the confines of Rte. 128.

Signed in the wake of one of the most catastrophic hyps in music biz history (apparently, MGM Records felt with enough grease, the public would buy the idea that Boston was the next San Francisco, and created a "Bosstown sound" which featured some of the most forgettable combos in history. Anybody recall Ultimate Spinach?). J. Geils vindicated the Boston scene nicely, and the first disc in this set chronicles the band's early days. Most of disc two is culled from the band's three live records, which were its bread and butter. In vocalist Peter Wolf's words, "After the first two albums, people came up to me and said, 'You guys are so much more intense live, why not cut a live album?'" That album, Full House, was played like a 45 would be on Top 40 on Boston radio stations, and went on to become a staple of rock radio in other markets.

Also given a fair amount of play on disc two is the band's '80s pop side, which landed them their only #1 single, "Centerfold," and album Freeze-Frame. A big deal at the time, these sides don't really hold up to the blues covers and bluesy originals which, in tandem with their hyper performers, made their rep. Listening to Geils steamroll through Otis Rush, Contours and Willie Dixon, picking up the beat to move college kids feet is a real treat. And with Wolf's solo career stalled, and his former mates doing precious little (keyboardist Seth Justman did produce a Debbie Harry solo), a reunion seems inevitable. Although when the band was inducted into Boston's Rock Hall of Fame, Wolf declined to attend with the others. If Aerosmith can come back, then why not the true bad boys of Boston? Get with it guys, a dose of Geils can't hurt at all.
Country News Box

VH-1 TO LAUNCH VH-1 COUNTRY—As of April 23, 1993, VH-1 has joined the ranks of the country music world with the launch of VH-1 Country Countdown, a weekly series highlighting the chart-breakers of country music video. Grammy winner Lyle Lovett will host the initial two episodes. The series will air on Fridays at 4:00 p.m. and Saturdays at 9:00 p.m. (ET) VH-1's Country Countdown joins This Is VH-1 Country as regularly scheduled programming.

HARD ROCKIN' IN THE MUSIC CITY—Jock Weaver, the former president and CEO of Hard Rock International, the London-based stock exchange company that owned Hard Rock Cafes in London, New York, Dallas and Cancun, is establishing a diversified entertainment company in Nashville. "The Nashville Country Club is an entertainment company with an exclusive focus on the country music entertainment industry," Weaver said. "The company expects to grow by developing food, beverage, merchandising, retailing and relating country music-oriented operations." Initial plans call for the local Nashville Country Club groundbreaking to take place within a matter of months.

WILLIAM MORRIS ACQUISITION FINALIZED—The William Morris Agency, Inc. and Charles Dorris And Associates, Inc. have finalized an agreement which brings the Charles Dorris Agency into the WMA fold. Recognizing the importance of Christian music, WMA is further strengthening its commitment by acquiring the Charles Dorris Agency. Speaking for William Morris, vice-president and co-head of Nashville office Paul Moore said, "This acquisition positions WMA as the preeminent agency in the Christian music business. We are the only major agency to dedicate a department to the service of Christian music. We are excited about Charles Dorris joining our organization. This is the culmination of a long-term plan for expansion in Christian music and in the Nashville office."

PROMOTION EXPANSION FOR JAYSON—Jimmy Jay, president, and vice-presidents/co-owners, Jerry Davis and Jimmy Neal, of Jayson Promotions, Inc., with corporate headquarters located in Hendersonville, TN, have announced the opening of a western region branch office in Greeley, CO. Bill Hall will be the western representative of Jayson Promotions, Inc. The western office will specialize in production and talent consulting for fairs, rodeos and special events. It will be located at 1220 11th Avenue, Suite 201, Greeley, CO 80631. (303) 356-0506.

PUBLISHING GROWTH—Coinciding with the company's growing recognition in the music publishing community, Warner/Elektra/Asylum Music, Inc. has officially changed its name to WarnerSongs, Inc. according to Pete Fisher, publishing director. A joint venture involving Warner/Chappell Music and Warner Bros. Records/Nashville, the firm includes three publishing companies: WarnerBuilt Songs, Inc. (BMI), WarnerActive Songs, Inc. (ASCAP) and WarnerSource Songs, Inc. (SFSC). WarnerSongs is located at 1815 Division Street, Nashville, TN 37203. (615) 327-8422.

BMG Music Publishing has purchased the Lillybilly Music catalogue of noted writer/artist John Hiatt. Hiatt has also re-signed an exclusive long-term, co-publishing agreement with the publishing company. The announcement was made by Nicholas Firth, president of BMG Music Publishing Worldwide.

ARTIST SPOTLIGHT

Restless Heart’s Big Iron Horses Kicks Off Summer Tour

By Joseph Stanley

EIGHT YEARS AGO, Restless Heart released their first album on RCA records. Their first effort racked up three Top Ten singles on the country charts. The top single from that project, “Back To The Heartbreak Kid,” is still a staple on many adult contemporary stations. What their first album mainly did, though, was to put the young band squarely in the eyes of country music fans. The early groundwork that was done with Restless Heart paid off in a major way with their second album, Wheels, which racked up four consecutive number one singles and earned them their first gold record. Their next three albums got them three more number ones, four more Top Tens, and two more gold records.

Notwithstanding all this success, before their latest release, Big Iron Horses, Restless Heart was at a place where things could have gone very differently for them. "This could have been our last shot," says band member Paul Gregg. "If we hadn't come through on this album there was a chance that the label would have dropped us. With nothing to lose, so to speak, we decided to go to the edge and do what we had always wanted to do—make a record that was the best representation of the band as we saw it. It worked. I think it's the best album we've made to date."

Adding to the difficulties faced by the band at that time were the gloom-and- doom predictions that followed the leaving of Larry Stewart to follow a solo career. Drummer/singer John Dittrich admits that they did audition for a new lead singer. "But no one quite fit. Then we started hearing a few whispers in the industry, things like, 'Without Larry Stewart, they're dead.' Well, that really clinched it. That's when we said, 'Damn the torpedoes! Full speed ahead! We'll do this four-piece, win, lose, or draw.' It really did cause us to reach deep down in ourselves and come up with something new.'"

And something new is what they produced, literally. Big Iron Horses was produced by the band members and Josh Leo. They have each taken turns with lead vocals on the album, showcasing their considerable vocal talents. Five of the tracks on the album were written or co-written by band members. There is a sense of "purpose rediscovered" on the album, and a freshness that Gregg says had been missing. "Things were so structured around Larry Stewart as lead singer. The changes have allowed us all to play a greater role in the creative process, and the band is stronger for it." The changes paid off with a Grammy nomination for the single, "When She Cries."

Restless Heart kicked off their Summer 1993 tour in Highland Heights, Ohio. They go out with a new show, "Something completely different," says Gregg. They have added two members to the band, Dwayne Rose and Chris Hicks. Through May the band will be playing dates in Texas, Alabama, and the Carolinas. "We want to get the crowd more into the show and do what music is intended to do—uplift people's spirits."
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**Top 100 Country Singles Chart May 1, 1993**

**#1 Single:** Radney Foster

**To Watch:** Mary-Chapin Carpenter #1

**High Debut:** Deborah Allen #46

**#1 Indie:** Jamie Harper #55
COUNTRY MUSIC

By Brad Hogue

SINGLES

OUT OF THE BOX

**PAM TILLIS** "Cleopatra, Queen Of Denial" (Arista)

Producers: Paul Worley/Ed Seay

Writers: P. Tillis/B. Dipiero/ J. Buckingham

Album: Homeward Looking Angel

Here's a catchy tune from Arista's gold-selling Pam Tillis. The third single release from Homeward Looking Angel, "Cleopatra, Queen Of Denial" gives us a tongue-in-cheek look at romantic estrangement. The song is complete with Egyptian guitars and all!

OUT OF THE BOX

**SAMMY KERSHAW** "Haunted Heart" (Mercury)

Producers: Buddy Cannon/Norro Wilson

Writers: Buddy Brock/Kim Williams

Album: Haunted Heart

The title cut from his new album, "Haunted Heart" indeed conjures apparitions of the heartbroken kind. The melody here sets the mood with a good-ole gospel/bluegrass beat, and radio should certainly befriend Kershaw's new Casper.

ALBUM

**PEARL RIVER** Find Out What's Happening (Liberty)

Straight outta the box, Pearl River is giving the established country bands a reason to Find Out What's Happening. Hailing from the Philadelphia, Mississippi area Pearl River includes Jeff Stewart (lead vocals), Ken Remington (drums), Chuck Ethridge (guitars), Bryan Culpepper (keyboards/vocals), Joe 'Cat' Morgan (guitars/vocals), and Derek George (guitars/vocals). Their lead single, "Fool To Fall" is bound to garner due attention with nine select cuts remaining for future release. "I Wanna Be In The Picture" initiates the disc with energetic soulful playing and blues-tinged harmonies present throughout the album. Remember, this band was discovered by Glen Campbell Music’s Marty Gambin, the man who opened the door for million-selling Alan Jackson. In their own words, Pearl River's got a "Good Thing Going." Jerry Crutchfield produces.

By Joseph Stanley

ALBUMS

**DOLLY PARTON** Slow Dancing With The Moon (Columbia)

Dolly Parton's latest album is nothing short of amazing. At a time when most artists who were popular in Dolly's heyday have faded to dim memories, Dolly is still going strong. This new collection could easily be called "The Essential Dolly Parton," for it covers a range of style and emotion from every period of her career, as well as one song, "What Will Baby Be," that explores the deepest roots of country music, the Celtic and Scottish music of the Middle Ages. The album begins in high gear with "Romeo," a fun, bawdy tune that tells us what the ladies are really whispering about over at the bar. "(You Got Me Over) A Heartache Tonight" is more traditional country and "Put A Little Love In Your Heart" gives a radio to rock 'n' roll. Especially good are the title cut and "Whenever Forever Comes." The album closes with a stirring gospel anthem. This album will surely rank as one of Dolly's best ever.

**LARRY STEWART** Down The Road (RCA)

The smooth vocal sound that helped to carry Restless Heart to seven #1 hits and three gold records is holding up well for Lary Stewart as he continues his solo career. The sound of Down The Road is much more traditional than Stewart has done before, but the emotional power of his vocals carries over well to the traditional sound. "She's Alright Already" kicks off the album with pure western swing. The harmonies are strong and cohesive (not surprising, as Stewart does many of his own back-up vocals), and the musicianship, especially on the steel guitar, is excellent. As during his time with Restless Heart, Stewart's greatest strength lies in the ballads. Stewart's voice just lends itself to telling stories in song. The best on the album are "When I Close My Eyes," "She Needs Me," and "The Boy Down The Road." Scott Hendricks and Larry Stewart produce.

**LARRY BOONE** Get In Line (Columbia)

Larry Boone's latest offering, Get In Line, is country rock at its best. The title cut is charged with an energy that pops and crackles throughout the entire album. Though the lyrics call to mind sawdust-covered floors and cowboy boots, the guitar work throughout is reminiscent of the Memphis sound of the late '50s and early '60s. There is clear evidence of the Jerry Lee Lewis/Carl Perkins school of rockabilly, especially in "Daddy's Honky Tonk Heart" and "Hotel Coupe de Ville." There is a heavy blues connection on this album as well, as in "Call Me When The Sun Goes Down" and "She's A Yum Yum." There is one ballad in the collection, but the true strength of the project is in the boogie-woogie blues beat of the other tunes.
COUNTRY MUSIC

By Joseph Stanley

HIGH DEBUT

1. DEBORAH ALLEN—"If You're Not Gonna Love Me"—(Giant)—#46

MOST ACTIVE

1. MARY CHAPIN CARPENTER—"The Hard Way"—(Columbia)—#41
2. MARTY STUART—"Hey Baby"—(MCA)—#50
3. ALABAMA—"Hometown Honeymoon"—(RCA)—#23
4. TANYA TUCKER/DELBERT McCLINTON—"Tell Me About It"—(Liberty)—#42
5. VINCE GILL—"No Future In The Past"—(MCA)—#29

POWERFUL ON THE PLAYLIST—The action cools off somewhat this week on our Top 100 Country Singles Chart with the biggest movers knocking off only (only?) 11 places on the chart. Mary-Chapin Carpenter takes "The Hard Way" up 11 to #11, while Marty Stuart's "Hey Baby" also moves 11 to take over the #50 slot. Alabama stays right in the thick of things this week, moving up another nine notches with "Hometown Honeymoon" to land at #23. Tanya Tucker and Delbert McClinton move up seven spots with — "Tell Me About It" coming in at #42 this week. Vince Gill rounds out the top five with "No Future In The Past" taking six steps up to #29.

RADIO NEWS—Country Salutes Harley Davidson: The American Motorcycle is a one-hour radio special hosted by Travis Tritt and featuring Country's Harley-riding stars. The show will include Alan Jackson, Doug Stone, Wynonna Judd, Dwight Yoakam, Sammy Kershaw, and Terry McBride of McBride and the Ride as they share their thoughts on the spirit of American freedom and adventure that is embodied in these finely crafted machines. The show also includes songs by Dwight Yoakam, Alan Jackson, Travis Tritt, Kathy Mattea, McBride and the Ride and Willie Nelson. The special is available on compact disc and was produced by Ron Huntsman Entertainment Marketing, Inc. CISS-FM/TORONTO ANNOUNCES PROMOTIONS—As a result of the overwhelming response to the successful launch in January of CISS-FM, Toronto's only FM country radio station, Gordon Rawlinson, president of Rawlco Communications, Ltd., is pleased to announce the promotion of Keith James to executive director of communications for CISS-FM, and Sandy Davis to general manager of CISS-FM. Keith James has been the station's general manager for the past year. Sandy Davis transfers to Toronto from Rawlco's Ottawa station, Majic 100.

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. MONEY IN THE BANK—John Anderson (BNA)
2. WHEN YOU STOP LOVING ME—George Strait (MCA)
3. GET IN LINE—Larry Boone (Columbia)
4. NOW YOU'RE TALKING—Dixiana (Epic)

CMT Top Ten Video Countdown

1. Alan Jackson ... Tonight I Climbed The Wall (Arista)
2. Tracy Lawrence ... Alllis (Atlantic)
3. Mark Collie ... Born To Love You (MCA)
4. Aaron Tippin ... My Blue Angel (RCA)
5. Lee Roy Parnell ... Tender Moment (Arista)
6. Brooks & Dunn ... Hard Workin' Man (Arista)
7. Reba McEntire/Vince Gill ... The Heart Won't Lie (MCA)
8. John Michael Montgomery ... I Love The Way You Love Me (Atlantic)
9. Little Texas ... I'd Rather Miss You (Warner Bros.)
10. Doug Stone ... Made For Lovin' You (Epic)

—compliments of CMT video countdown, week ending April 21, 1993.

OTHER VOICES IN CARNEGIE HALL—Following her recent sold-out show at NYC's Carnegie Hall supporting her Elektra debut, Other Voices, Other Rooms, Elektra Entertainment recording artist Nanci Griffith celebrated at a party held in her honor at The Russian Tea Room. Pictured (l-r) are: Steve Ralbovsky, senior vice-president, A&R, Elektra Entertainment; David Bither, senior vice-president and general manager, Elektra Entertainment; Griffith; Bob Krausnow, chairman, Elektra Entertainment; Emmylou Harris; and Natalie Merchant of 10,000 Maniacs.

HEAVIER METAL TIME—First comes Gold, next comes Platinum. So far the year 1993 has given Diamond Rio lots to gleam about including a second consecutive nomination for the ACM's Top Vocal Group of the Year. Pictured (l-r) are: Monty Powell, producer; Gene Johnson; Dana Williams; Jimmy Olander; Tim DuBose, Arista Records VP/GM; Brian Prout; Marty Roe; Dana Truman; and Ted Hacker, manager. (Photo Credit: Beth Gwinn)

DELIVERING THE MUSIC—Mercury Nashville's Ronny Coxentertained label executives at his recent video debut and album release party at Nashville's Belcourt Cinema. Pictured (l-r) are: Mike Lawler, John Grady, Luke Lewis, Anne Weaver, Harold Shedd, Sandy Neese, Cox, manager Chuck Morris, and Steve Miller.
INDIE FEATURE PICK

MARSHALL TUCKER BAND
“Walk Outside The Lines” (Cabin Fever Music)

Written by country sensation Garth Brooks, “Walk Outside The Lines” is a Country & Western shuffle tailor-made for the Marshall Tucker Band. A lively fiddle courses through its veins and adds to its delight.

INDIE CHART ACTION—Stuart’s Jamie Harper leads the independent artists on this week’s Cash Box Top 100 Country Singles chart with her latest single, “New Baby Blues” moving up to #56. Lion’s Del Pritchett slides up to #57 with “Closing The Door,” and American Image’s Eddie Bond moves on to #58. Bill Wilkerson, Jr’s current Stargem single, “You’re My One And Only You,” jumps three spots to rest at #59.

INDIE NEWS BRIEFS—Marty Martel & Midnight Special Productions says: Don’t miss the Hall Of Fame Shows at the Grand Palace Theatre-Branson, MO on May 22 & 23, 1993 at 3:00 p.m. & 8:00 p.m. (Two shows daily). For tickets call (800)-5-PALACE. The shows will feature two days of 24-carat gold entertainment with appearances by Ralph Emery, Jimmy Dickens, Bill Monroe, Kitty Wells, Pee Wee King, and Grandpa Jones, among others. For more information call Marty Martel at (615) 822-6713.

Lee Smith recently formed Musician’s Biz to cater to the needs of traveling musicians and music industry personnel. For a fee, Ms. Smith will gather bills and mail, etc. and send them to their clients on the road. If requested, she will make arrangements such as coordinating banking arrangements, buying & delivering gifts or even arranging for a client’s car to be worked on. Musician’s Biz also offers a phone answering service. Prior to her move to Nashville, Smith worked at a number of booking agencies on the East Coast. References are available. For more information call (615) 876-5812.

COUNTRY “GENTS”—Charlie Waller & The Country Gentlemen are having a great 1993 thanks to their fans and supporters. The legendary Waller & “The Gents” have been invited to appear on the Grand Ole Opry’s “Super Star Spectacular” during Fan Fair at the Opry House on June 9, 1993 with such acts as Garth Brooks, Joe Diffie, Collin Raye, and Billy Ray Cyrus. The Gentlemen are making their first appearance in Branson, MO at The American Music Show Theatre June 13 and 14. For more information or open dates call: Len Holshlaw/Lendel Agency at (703) 347-2496.
Phil Driscoll

Straight Talk About His Latest Album And The Place Of Today's Christian Performer

By Joseph Stanley

IN 1978 Phil Driscoll left the world of secular music, a world where he played, toured and wrote with such greats as Joe Cocker, Steven Stills, and Leon Russell, to pursue a career in the Christian music field. This radical change grew out of his love for Christ, as Christ's love for him brought him back from the brink of destruction through drugs and alcohol. Fifteen years later and with the March release of his latest album, 16 albums later, Phil Driscoll is regarded as one of the most influential and talented Contemporary Christian entertainers today. In January of this year he performed at the Presidential Inauguration of Bill Clinton. He has been the recipient of three Dove Awards for Instrumental Album of the Year and was nominated twice for Grammy Awards.

It was quite a shock to listen to Driscoll's latest album, but a very pleasant shock. Driscoll's forte has always been the trumpet. On his new album, though, the horn takes a decidedly backseat place to his vocals and to the evangelical message he wants to share.

During the Gospel Music Association's 1993 Convention in Nashville, Cash Box got the chance to sit down with Phil and talk about his career, his new album, and his philosophy of the Christian musician's place in the music industry today.

Cash Box: As simply as you can make it, who is Phil Driscoll?
Phil Driscoll: Phil Driscoll is a rock and roll musician who is classically trained and who loves to play the trumpet. I'm a trumpet player/singer, which is a real dichotomy. In the old days I wrote and played with Joe Cocker, Blood Sweat and Tears; I went on the road with them. I started doing the studio thing and subsequently became involved with the drugs—basically with that whole lifestyle. In 1978, though, I had a very real experience with Jesus Christ. That changed my life. Because of that experience, though the style of music has not changed, the message I try to convey in the music has changed drastically. I just use what I have learned in the musical side of my life to communicate what I feel is important to me.

C.B.: How do you feel personally about the new album, _The Picture Changes_?

P.D.: To me...I've made records before and it's like, who can know when you've hit upon what you really needed to do in an album. On this one, though, I feel we've really broken some new ground for Phil Driscoll. I find that to be very exciting.

C.B.: This is your first album in which the focus has been vocal rather than instrumental. What is the major difference in you that makes this album so different?

P.D.: The mind set was different this time. On all my other albums I was mainly a trumpet player. I went through the personal struggle of, "Okay, when am I gonna play and when am I gonna sing?" The thing that changed this time was that we made the decision going into the studio that we were only gonna use the trumpet when it really yelled for it. We just found the best players we could find, and if there is a solo in there it's probably a guitar solo.

C.B.: You came from the rock arena to the Contemporary Christian scene. How do you view the reverse, the crossing over of Contemporary Christian performers to the mainstream?

P.D.: I have one thing to say about that: We're shooting ourselves in the foot. If you were a football player and you became a Christian, would you then play only Christian football? Or would you play football period, but as a Christian? I am in the Christian marketplace, but I sometimes wonder if, instead of saying, "Let's make a Christian record," why we don't just say "Let's make a record, as Christians," and let the chips fall where they may.

C.B.: Do you see the ministry of Contemporary Christian Music today as being to the believers or to non-believers?

P.D.: I think that right now it is mainly to believers, and there is the fallacy. If we are really going to touch the world we are going to have to be able to put the music where the world is going to hear it. That is the challenge for Christian music today. My first record was for Word in 1969. That was then, as now, a Christian label. Through the years, though, I've watched CBS take Priority, I've seen MCA form Songbird; all kinds of secular music companies have formed or bought Christian divisions. Even so, it never seemed to be as viable as it could be because it was always like, "This kind of music is for them, and this music is for them over there..." The more I think about it the more I became convinced that if we're gonna do what we want to do, if we're gonna make the world a better place, if we're gonna touch people with God's love and communicate from a Godly perspective how we can live a better, happier life, our music must get into the real world. When we do that, though, we're gonna catch some flack for it. When Jesus was here the "religious" people stayed on Him because he spent so much time with sinners. I got some flack for doing the inauguration. People asked me, "Hey, Phil, why are you doing this? Have you lost your faith?" And I said, "No! I'm trying to share my faith."

C.B.: Can the transition be made, though, without compromise?

P.D.: There is the key to the whole matter. What we compromise to gain, we will surely lose. If we get input that says, "You can't say that. You can't put that in there," and the message is so watered down that no one knows if you're talking about the love between a man and his wife, a man and God, or between two monkeys, you've lost the cause. But we must also remember that Christians are human, and that they deal with things daily that Christian music tends to ignore. Our music must communicate a message. The only thing that got me out of drugs was music that worshipped God.

C.B.: Is there a danger of soft pedaling the moral issues, a danger of not taking a stand?

P.D.: If a Christian artist plays music just for the sake of the music and does not take a stand, again, the cause is lost. People will think that the artist doesn't think his music is as good as the world's and they will begin to think the same way. On the new album I didn't say Jesus or God in every song, but the message of hope and love is still there. We sometimes have to take the religion out of the way to get the world to see the spirituality behind it. If we can manage not to compromise the message, yet remove the dogma and just show God's love we can win more people through music than through any other means. There are kids out there doing drugs, kids not doing drugs but living immoral, amoral lives; one way or another they are going to be hurt by it down the road. If we can show these kids God's love we can help a generation of young people that needs help more than any one before it. And what about the people in their 20's and 30's who are "successful," yet they still feel an emptiness inside? Can we not communicate to them a message of God's love for them? God's plan for our lives? That there is more to life than just a career? Music is like God. It communicates spiritual power. We hear a lot about the negative power of music—and it is there—but there is also a tremendous positive power. I'm not at all for censorship of secular music. That is a hoax. What we must do instead is to counter that darkness with the light of Jesus Christ. That is the bottom line. Christian music is the vehicle for that power of light; we must make the vehicle bigger.
Gospel Review

THE WILLIAMS BROTHERS The Best Of and More-Live (Blackberry)

Although this trio can rock your socks off with their studio projects, it's in a live setting that this group really shines. They have picked a fitting title for this album, as it includes such age-old favorites as, "He'll Understand," "I Won't Let Go Of My Faith," "Prayer Made The Difference," "Jesus Will Never Say No," and "Jesus Will Fix It." Of the new material here, be sure to check out the slamming, "Nothing Blocking My View," featuring a scorching lead by Melvin Williams, and the smooth, soulful, "It Was You," which features a guest vocal performance by the Rev. Paul Morton, Sr.

CLC YOUTH CHOIR Live... In The Spirit (Command)

Once in a while there comes an album that seems to transcend the bounds of tradition while remaining traditional, an album that is "Contemporary Christian," but manages to go beyond the musical styles of Contemporary Christian music. It is even rarer that an album comes along that combines these two feats. The CLC Youth Choir has put together a package of the best praise and worship music available today. The powerful choral sound is set off by inspired solo performances and rounded off with superb musicians who could stand alone as a great jazz combo. Especially good on this album are: "You Don't Know," "Holy, Holy, Holy," "Jesus, You're Everything," and "No Greater Love."

NEWSONG All Around The World (Benson)

Even before the release of this album, Newsong set the adult contemporary market abuzz with the title cut, "All Around the World," as it was selected by an independent consumer group as a hot item for AC stations. The rest of the album is a continuation of the power demonstrated in the title cut. The sound is one that anyone can enjoy regardless of their usual tastes. This collection combines the energy of rock with the thoughtful and thought-provoking lyrics normally associated with softer music. There is a lot of feeling in the ballads, especially in "Fingers and Noses" and "Hero of the Faith." The excitement in "It's A Wonderful Life" and "All Around The World" is infectious. Newsong has definitely put together a winner.
The Totals Are In—ACME '93 Ranked 'Second To None'!

CHICAGO—More than 254 companies occupied nearly 97,000 net square feet of exhibit space at the Sands Expo Center in Las Vegas (March 11-13) for the 1993 American Coin Machine Exposition. Registered attendance was 8613 and this figure included 4248 qualified operators, according to ACME Show Committee chairman Bill Cravens, who pronounced this event the largest in the convention's history.

"Programs aimed at increasing operator attendance were a primary objective for ACME '93," observed AAMA president Bill Rickett. The Coin-Op Olympics (which saw 150 ops competing), along with Radio Stewart began and the Operator's Cocktail Reception proved to be popular events for operators.

"Redemption City," a 3,000 square foot redemption center, was a first this year, and a definite highlight of the show. Twenty-one companies displayed more than 40 pieces of redemption equipment, and were joined by 11 suppliers of redemption merchandise in this special exhibit. Surrounding "Redemption City" were 161 booths that housed manufacturers of redemption equipment and merchandise. The "Running Redemption With Profit In Mind" seminar, presented by Sue Monday (Spirit Design Group, division of Century Vending), Rhonda Fletcher (Bonita Marie International), and trade notable Frank Seninsky, was attended by nearly 250 operators (a record-setting attendance at an ACME seminar). Various other ACME educational programs also produced record crowds.

As evidence of ACME's international growth, this year's show attracted nearly 700 visitors from 38 countries, with 253 Canadian attendees and 300 coming in from Mexico.

Commenting on the success of the educational programs, Carol Lally of Play Meter Magazine (a co-sponsor of ACME), said "the educational benefit of ACME to operators continues to play a vital role in show planning. ACME will continue to provide outstanding seminars that help operators compete and succeed in their coin-op businesses."

The 1994 American Coin Machine Exposition will be held at the Rosemont/O'Hare Exposition Center in Rosemont, IL (suburban Chicago) during the period of Thursday, March 17 through Saturday, March 19.

Atari Promotes Bob Stewart To Mfg. V.P.

CHICAGO—Hide Nakajima, president of Atari Games, announced the promotion of Bob Stewart to vice president of manufacturing.

Stewart, who began his career at Atari Games twelve years ago, assuming the responsibility of gaining experience from owning his own fabrication company for precision metals and plastics. He furthered his way up the ranks from supervisor to manager, and most recently, director of manufacturing. He is directly responsible for 125 employees at Atari's manufacturing operation including sub and final electro-mechanical assembly and automated computer components. In his new capacity, Stewart intends to expand Atari's contract manufacturing base and to continue to improve product quality, reliability and factory response time.

"Bob is a valuable and dedicated employee, and we are fortunate to have a man of his caliber and experience work with us," stated Nakajima. "I have every confidence that Bob will contribute to Atari's continuing progress in manufacturing, reliability and quality."

AMOA And Four Record Labels Host Big National 'Spring Into Action' Jukebox Promo

CHICAGO—New releases by country stars George Jones and Joe Diffie as well as upcoming pop artists Shawn Colvin and Take That will be featured in a "Jukebox Spring Into Action" promotion that will take place this May-June at thousands of jukebox locations nationwide. This 1993 event marks the fifth year of the promotion which involves jukebox operators and major record labels.

The effort is being jointly undertaken by the Amusement and Music Operators Association along with Sony Nashville and RCA, MCA and CBS Records. AMOA members own/service approximately half of the nation's estimated 250,000 45rpm and CD jukeboxes.

The artists and songs (all available on 45rpm and CD) in the promotion are: "Wrong's What I Do Best" / "Tonight The Bottle Let Me Down" by George Jones (MCA), from the CD Walls Can Fall; "Honky Tonk Attitude" / "Just A Regular Joe" by Joe Diffie (Sony Nashville), from the CD Honky Tonk Attitude; "It Only Takes A Minute" / "It Only Takes A Minute-Remix" by Take That (RCA), from the CD Take That & Party; and "I Don't Know Why" / "The Dead Of The Night" by Shawn Colvin (CBS), from the CD Fat City.

The promotion includes the placement of 20,000 posters, 250,000 table tents and special jukebox title strips at some 10,000 AMOA operator member jukebox locations. These materials highlight the featured artists and songs.

Operators may purchase the featured records from their one-stops, who in turn will provide the materials at no extra charge.

Coordinating the "Jukebox Spring Into Action" package is Sam Atchley, AMOA's record label liaison.

Each week an estimated 75-80 million Americans hear music on a jukebox and 1993 marks the 104th anniversary of the jukebox.
It's Post-ACME Showtime At Atlas!

CHICAGO—Attendance ran as high as 375 at this year's post-ACME regional show, hosted by Atlas Dist. in its Chicago facilities. Operators enjoyed plenty of food, beverages and a full array of the latest in new equipment, which was on display throughout the day-long event. Manufacturer reps were present for one-on-one dialogue; and then there were door prizes, which included such goodyes as television sets, barbecues, portable phones and cordless drills. This year’s event had special meaning in that it provided the opportunity for Atlas execs Jerry Marcus and Ed Pellegrini (along with their staff) to express personal gratitude on being chosen “Distributor of the Year” at the recently held ACME convention. To cap the festivities, Atlas hosted a thank-you dinner for manufacturers at the noted Zum Deutschen Eck restaurant.

Pictured in the accompanying photos are: (photo 1, l-r) Atlas’ Aaron Dlugie with Larry Glick and Terry Gold of Just Games; (photo 2, l-r) Leprechaun’s Bill Cravens with Howie Rubin; (photo 3, l-r) Jerry Marcus, Chicago op Ed Velasquez, Ed Pellegrini and Pioneer’s Dave Droulli at the Pioneer juke; and (photo 4, l-r) Barry O’Brien (Standard), Jerry Marcus and John Doyle (Standard) displaying Standard Changemaker’s “Distributor of the Year” award, which was presented to Atlas at this event!
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DIGAMART OWNERS- Is your Digamart "dome" scratched, broken, in need of replacement? Call Stone Amusement Co. for prices/quantity discounts. Kyle Copeland, 1-800-WM STONE.

FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starlites, 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/Starlites Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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