COVER STORY

Laurie Roth: Shootin’ For Urban Mainstream

LAURIE ROTH’S HIGH ENERGY debut single “Baby, Do The Right Thing,” released last month, is from the upcoming album Always Best Friends, which will be released by Sentimental Music International in May. The album is produced by Dick St. Nicklaus, of Kingsmen (“Louie, Louie”) fame, and Steve Peterson.

This is the second venture for Roth, the first was an independently produced album titled Behind The Mask, which was released in 1990 and sold over 15,000 copies in the Pacific Northwest. This success led to the formation of Sentimental Music International which was started a year-and-a-half ago by David Sterling and Roth. Sentimental is in the process of grooming four additional acts as well as securing a major distribution deal.
TRIBECA TUNES UP: Tribeca, the motion picture/television production company founded by Robert De Niro and Jane Rosenthal, has entered the music business with the formation of Tribeca Music. "Tribeca Music is a natural extension of our company," Rosenthal said. "We will initially focus on the acquisition and distribution of soundtrack albums, growing the label to the point where we will sign artists."

Philip Sandhaus, president of artist management company Philip Sandhaus Productions and formerly VP of creative operations for David Bowie's Isolar Management, has been named executive vice president of Tribeca Music and will oversee all phases of the operation, which will be a full-service company. Sandhaus said Tribeca will provide a unique approach for filmmakers. "We will offer both access to the Sony Music catalogue and roster and personal attention to the marketing, promotion and distribution of their soundtracks worldwide," Sandhaus stated. Company's first release will be the soundtrack for the company's feature A Brux Tale, directed and co-starring De Niro.

BOBBY BROOKS FOUNDATION FOUNDED: Friends and music industry associates of the late Bobby Brooks, the talent and booking agent at Creative Artists Agency (CAA) who died in a helicopter crash in 1990, have established the Bobby Brooks Foundation, a charitable organization dedicated to fighting illiteracy and heightening the awareness of some of the inherent problems in the American educational system.

On March 29 the Bobby Brooks Foundation will hold its first major fund-raising event, a music industry party on Academy Awards night, to be held in the atrium of the CAA building. It will be an informal affair, an evening for music industry professionals to gather together on the film industry's big night. Tickets are $75 per person. All proceeds from the evening will be donated to the Foundation.

NEW MUSIC, NEW DATE: The New Music Seminar '93 kicks off the new year with a new staff, new dates and a new location for this year's convention. Mark Josephson has been named president; Nat Rew, general manager; Lora Ballato, director of sales; Dave Loy, director of New Music Nights Festival.

Dates have been set for July 20-24 and the location is the Sheraton New York, located at 811 7th Avenue. For further information or to register, contact: NMS '93, 212-673-4343.

CELEB CONNECTION AIDS RED CROSS: Celebrity Connection, leader in celebrity coordination for charitable organizations, has volunteered to replenish the supply of celebrity auction items stolen from the American Red Cross in Fontana, CA, according to CC owner Barry Greenberg.

"When we heard about this unconscionable theft we immediately contacted Linda Zerbe at the American Red Cross. I call upon all of my friends in public relations, management and agencies to help us in replenishing the celebrity auction items so that the American Red Cross may go ahead with its April 18 auction," Greenberg said. Auction items may be sent to: The American Red Cross (CC), Inland West Chapter, 8561 Rosena, Fontana, CA 92335.

Columbia recording artist Michael Bolton recently donated $25,000 to the Harlem School of the Arts, a sum which was matched by his label. The donation comes from a portion of the proceeds of the sales of his triple-platinum album, Timeless (The Classics). Pictured (l-r): Darryl Durham, executive/artistic director, Harlem School of the Arts; Bolton; Fred Ehrlich, vp/general manager, Columbia; Louis Levin, Bolton's manager.

MILT PETTY is no longer affiliated with Cash Box.
1. INFORMER (Ariat East 97112) ..... Snow 5 10
2. NUTHIN' BUT A 'G' THANG (G-Eazy/Dee 53819/Interscope) ..... Dr. Dre 6 7
3. I'M EVERY WOMAN (FROM "THE BODYGUARD") ..... Whitney Houston 1 10
(Arista 19119) ..... Whitney Houston 1 10
4. ORDINARY WORLD (Capitol 44908) ..... Duran Duran 2 10
5. BED OF ROSES (Jambalaya 864 850/Mercury) ..... Bon Jovi 4 8
6. DON'T WALK AWAY (Giants 186) ..... Jade 7 13
7. A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751) ..... Peabo Bryson And Regina Belle 3 9
8. I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1) ..... Whitney Houston 18 6
9. THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PGL) ..... Boy Krazy 11 8
10. TWO PRINCES (Epic Associated 74904/Epic) ..... Spin Doctors 13 7
11. MR. WENDAL (Chrysalis 24810) ..... Arrested Development 9 13
12. COMFORTER (Gasoline Alley/5456/MCA) ..... Shal 14 8
13. 7 (Paxley Park 5581/Warner Bros) ..... Prince & The NPG 10 17
14. HIP HOP HOP HOP (Tommy Boy 554) ..... Naughty By Nature 8 7
15. HERE WE GO AGAIN (Capitol 44685) ..... Portrait 16 16
16. FOREVER IN LOVE (Arista 1-24) ..... Kenny G 20 13
17. THE RIGHT KIND OF LOVE (FROM "CONFIDENTIAL HILLS 90210") (Giant 19718) ..... Jeremy Jordan 19 4
18. CAT'S IN THE CRADLE (Stardog 86488/Mercury) ..... Ugly Kid Joe 23 5
19. SWEET LOVE (Uptown 5456/MCA) ..... Mary J. Blige 21 4
20. FREAK ME (Kia 64656/Elktra) ..... Silk 22 3
21. MAN ON THE MOON (Wanner Brothers 19862) ..... R.E.M. 30 6
22. LOVE IS (FROM "90210") (Giant 18000) ..... Vanessa Williams & Brian McKnight 39 8
23. ANGEL (SBK 504046/ERG) ..... Jon Secada 37 2
24. I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Musicland 16714) ..... Whitney Houston 12 18
25. I'M SO INTO YOU (RC 62451) ..... SWV 27 6
26. REAL THE WORLD (Epic 74790) ..... Michael Jackson 26 14
27. BAD GIRL (Maverick/Sire 18055/Warner Bros) ..... Madonna 33 9
28. GET AWAY (MCA 54511) ..... Bobby Brown 22 3
29. HAT 2 DA BACK (LaFace 2-4043/Atlantic) ..... TLC 31 6
30. IF I EVER LOSE MY FAITH IN YOU (A&M 0111) ..... Sting 76 2
31. REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 6676/Elktra) ..... Digable Planets 31 15
32. I GOT A MAN (Island 864 306/PLG) ..... Positive K 36 13
33. RUMP SHAKER (MCA 54368) ..... Wreckx-N-Effect 37 21
34. DITTY (Next Plateau 3500) ..... Paperboy 38 13
35. IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518) ..... Shal 25 22
36. RHYTHM IS A DANCER (Arista 1-2437) ..... Snap 29 30
37. I FEEL YOU (Route 16000/Eprix) ..... Depech Mode 43 3
38. NOTHIN' MY LOVE CAN'T FIX (Impact 54563/MCA) ..... Joey Lawrence 55 3
39. REAL LOVE (Island/MCA 54540) ..... Mary J. Blige 42 28
40. SAVING FOREVER FOR YOU (Giants 18719) ..... Shanie 24 21
41. I SEE YOUR SMILE (Epic 74457) ..... Gloria Estefan 44 4
42. IN THE STILL OF THE NIGHT (Motown 2193) ..... Boyz II Men 33 16
43. DAZZY DUKES (TMR 3089/Belmont) ..... Daule 48 10
44. GIVE IT UP, TURN IT LOOSE (MCA 18055/Warner Bros) ..... En Vogue 34 15
45. GOOD ENOUGH (MCA 54517) ..... Bobby Brown 40 23
46. THE CRYING GAME (FROM THE CRYING GAME) (SIRKING 50437) ..... Boy George 67 2
47. NO MISTAKES (MCA 54564) ..... Patty Smyth 39 18
48. SIMPLE LIFE (MCA 54561) ..... Elton John 40 23
49. QUALITY TIME (Island 42105/RCA) ..... Hi Five 49 14
MUSIC REVIEWS

By Randy Clark

CASH BOX  MARCH 27, 1993

SINGLES

All hail the latest release from his Royal Badness' platinum album. This soulful, mid-tempo ballad is further enhanced by a tantalizing, stylishly spiritual vibe we have grown to expect from the prince with the funk. What with shooting a video for every song on the album, Prince's music is taking on the image of a more powerful domineering visual. One almost needs to see his vision in order to fully connect. Fortunately, he and the NPG are about set to go on tour.

MICK JAGGER: "Don't Tear Me Up" (Atlantic PRCD 3015)
With first-released single "Sweet Thing" hanging in there on the pop Top 100 chart, next out is this early-Stones-sounding rock ballad. With similarities in sound and production style dating back to "You Can't Always Get What You Want," Mick's 30-plus years of making records have clearly solidified a sound, and with his Wandering Spirit album near at the top of the albums chart after only a few weeks, it is proof that he is still viable today.

JENNIFER MULDAUR: "Black Clouds" (Warner Bros. PRO-CD-6280)
There's a familiar-sounding name. Yes, Jenni comes from a family with a musical heritage. She is the daughter of Geoff and Maria ("Midnight At The Oasis") Muldaur. The first single from her debut album is a self-penned, torchy, acoustic-driven rock ballad with both CH and AC possibilities. One would expect high things concerning her background and the fact she was signed and produced by the Grammy-winning Russ Erickson (Eric Clapton, Steve Winwood) Tilesman.

FREDDIE MERCURY: "Time" (Hollywood PRCD-10308-2)
This song has had a few incarnations. Originally composed by Dave Clark for his 1988 musical of the same name, it was also included on Freddie's posthumously released Great Pretender album. The tune is a vocally sweeping ballad, as classic Mercury in the "Bohemian Rhapsody" style, and is a sure-fire, Queen-like retro-blast. Now, the song comes back to life through the hands of producer Nile Rodgers as a single. Who had Freddie's dead? Certainly not Hollywood Records.

JACKIE O. PROJECT: "Oh My Love (Sure)" (Warner Bros. PRO-CD-6360)
Nothing from the past, just a new album from one of the original band members. And a great deal of redundancy can be heard on such tracks as "Oh My Love (Sure)," which can be directly compared to "Love Is In The Air," written for a very particular female type. The Project's output has not been as well received as the past, but their sound is still a welcome addition to the current scene.

THE JEFF HEALEY BAND: "Lost In Your Eyes" (Atlantic ASCD-2522)
Jeff Healey's abilities and technique on guitar would be impressive without his visual handicap. The Grammy-nominated (1989) Canadian trio's latest album Feel No. (The lead) has already yielded impressive rock radio rotation with Healey tearing up the frets on its rip-rockin' first release "Cruel Little Number." Now this bluesy ballad written by Tom Petty shows Jeff as a frontman who can carry a torch song as well. Joe Hardy co-produces the band.

MICHAEL PENN: "Free Time" (RCA R1) 62454-2
Could this colledge/alternative/folk-rocker be making a stab at mainstream pop? The current release from his Free For All album has been reworked and remixed by Butch Vig who breathed some much needed spark and life into the production. The track itself has an experimental, 60's-ish pop flavor and sounds like it could have come off the Beatles' Rubber Soul album. What the hell, may as well rob the best. Original tracks were produced by Penn and Tony Berg.

ALBUMS

RAY CHARLES: My World (Warner Bros. 9 26735-2)
As one of my all-time faves, it's hard for me to dislike anything brother Ray does, especially if he's working live. But as far as this latest album goes, it's the most memorable track and even more of the new tunes, but Ray's unique way of covering other artist's songs, like Leon Russell's "A Song For You" and Paul Simon's "Still Crazy After All These Years." Then again, these are the type of songs that end up on compilation albums, if you can wait. Richard Perry produces.

LENNY KRAVITZ: Are You Gonna Go My Way (Virgin 96964-2)
After a notable stint as a producer and collaborator on several projects of late (Vanessa Paradis' debut album, duet with Mick Jagger, co-writing with Steven Tyler) Kravitz' newest (11 cut solo effort this third) spans the intricacies of retro-rock, borrowing from everyone from Jimi Hendrix ("My Love") to John Lennon ("Just Be A Woman") to early Prince ("Sugar") and plenty in-between. I, hey, he could be compared to much worse, let's just call him innovative. Lenny produces.

MOTH MACABRE: Moth Macabre (Interscope 72327-2)
Moth Macabre (new from the cold of Minnesota) to the frothy spirit of California with their version of underground, alternative pop/rock. The young band has a knack at being equally aggressive and soothing in their musical foray, while still managing to have roots in pop beats and simplistic grooves. Lyrically, you might need to be either from another planet to comprehend, or worry about that once you make it then the distortion attack. Tracks are written and produced by Daniel Presley.

DISTURBANCE: We Come Out At Night (Zoo 72415-10149-2)
Compared to so many other types of music that could be considered disturbing, this tame by comparison. What we have here is your basic clean, tight, hard-edg'd band playing commercially correct rock 'n roll with all the standard trims—guitarist (Mr. Big, Bon Jovi, et al). Yawn. Stopping in Minneapolis on their trek. West from Orlando, the group was sufficiently more noticeable in Tennessee than they would have been in Hollywood. Their 17-cut debut is produced by Tom Harding.

FRANK BLACK: Frank Black (AAD/Elektro 9 61367-2)
Okay, some of you already know. But for those who don't... there is no Frank Black. Simply put, it's Pixies frontman, Charles Thompson living out yet another identity fantasy. Much the same way he does musically on this particular solo album (plenty of guest musicians littering this silly, pseudo-punk effort). Under his various guises, it's very easy for Thompson to sound off, and his expressive outlet at the moment seems to be music. A fans-only album.

POP SINGLES LOOKING AHEAD

CASH BOX  MARCH 27, 1983

1. IF I EVER LOSE MY FAITH IN YOU (A&M) ... Sting
2. WALKING (RCA) ... 21 Guns
3. SEND FOR ME (Motown) ... Gerald Alston
4. NEVER DO YOU WRONG (MCA) ... Stephanie Mills
5. LOVING YOU (Motown) ... Doug Stone
6. CAN I LOVE U LIKE THIS? (Virgin) ... After 7
7. ROCK ME (Great Jones) ... Kitty Kat
8. ALL ABOUT LOVE (Hollywood) ... The Party
9. FAST ENOUGH FOR YOU (Elektra) ... Phish
10. WAIT FOR ME (Charisma) ... Countess Vaughn
11. AT LONG LAST (Dee American) ... Swell
12. TAKE THE TIME (A&M) ... Dream Theater
13. INDEPENDENT (Hollywood) ... Sacred Reich
14. DOMINO (Atlantic) ... Genesis
15. CROOKED OFFICER (Rap-A-Lot) ... Geto Boys

Pick of the Week:

STING: Ten Summoner's Tales (A&M 31451 0070 2)

Preceded by a hit single, Sting's latest album makes its chart debut at #1. This collection of 11 yes, that's right, tracks are yet another texture added to the complex tapestry woven by this musical master of poetic/pop storytelling. Sting plays light-hearted trickery on some tracks ("Love Is Stronger Than Justice") with conviction equal to those in which he pulls his listeners in for a more impassioned journey ("Shape Of My Heart"). All in all, it would be difficult to get a bad album out of Mr. Sumner, and on his latest work, he does not please or amaze. Hugh Padgham and Sting produce.
They can walk: Rutherford, Banks and Collins (l-r)
FROM THE CLASSIC ROCK junkie's nostalgia about the early Peter Gabriel days to younger audiences who hear "I Can't Dance" and couldn't imagine Phil Collins going technorave anyway, Genesis has gotten critical flack from all camps in spite of consistent chart success. So, when Mike Rutherford came in on call-waiting on the Cash Box speaker phone, I wondered, before speaking, if the critics get to him or he laughs (forgive me) all the way to Tony Banks.

Regardless, Rutherford isn't defensive but mellow and rather charming. He kind of knows the scene. He likes Nirvana and Pearl Jam—or at least "the songs [he] likes, [he] likes a lot!" And he liked Sting's new album. Rutherford was calling from a remote area of England and said the bad weather made it ideal to stay home and write for Mike and the Mechanics. He described the new material as "atmospheric. I'm not worrying too much about being a rock 'n' roll band," Rutherford said.

The new Genesis two-volume CD set, Genesis Live: The Way We Walk (Atlantic) includes the two phases of their two-decade-long career as "the longs" and "the shorts." The sticker blurbs even refer to the newer Volume 1 as "smash hits" and the limited edition Volume 2 as "classics."

"They said in the press in England," Rutherford remarks, "that they're going to stop making singles which, I think, in many ways, is a great thing. Because I've been saying for many years, what happens to the many bands that make great music, but don't make the songs that work as singles?"

So they can't dance and they can't sing. The band at least deserves a trophy for Collins' Miami Vice appearance and for his psychotically autobiographical 'In The Air Tonight,' alone—rumored to be a true story about how Collins allowed a man who had attempted to rape his wife drown. It's not in the compilation. This was Genesis at its hippest and stretches like "The Lamb Lies Down On Broadway" (featured on Volume 2 in a medley), is Genesis as the epitome of progressive rock.

Rutherford was asked about the incident in which Peter Gabriel had been skydiving, and by sheer coincidence, landed just outside the window of a recording studio where Tony Banks was mixing a Genesis track. Divine intervention suggesting a reunion of the originals? Yes did it with their Union album. "I think you have to have a reason to do it," Rutherford contends. "And right now I just can't think of it." Gabriel is reportedly on very good terms with the band, but Rutherford insists another collaboration is not on anyone's agenda.

About the future of Genesis, Rutherford says casually, "We don't have one conversation about what we're gonna do [in the future]—we just do it." Like Genesis or not for their new direction, but how can you avoid, when listening to the range on The Way We Walk, some appreciation for where they've gone?

"I think the more you know," closes Rutherford, "the more you know you don't know."
Shadooby, Shattered, Shattered.

By John Carmen

"WE OPERATE OUT OF my house," says Shattered Music founder and owner Bob Petterson. "The only way we stay above water is through trade shows, selling memorabilia. I sold a Beatles Let It Be poster, a framed original, to Rick Rubin's girlfriend. That should hold us for a while."

In true indie fashion, Shattered Music is totally self-contained. Petterson began his label one-and-a-half years ago with an E.P. by the Orange County rock troupe, the Clintns. "They were produced by Dan Matovina, who did House of Freaks," says Petterson. With a little help from some backers, and his two rock 'n' roll stores, Petterson has expanded his catalogue of late with such diverse artists as the late slide guitar whiz/bluesman Gerry Groom, who was a protege of Duane Allman, L.A. rockers Gilt Lily, who are fronted by former TV star Carrie Hamilton and former Little Caesar guitarist Loren Molinare, and a projected Badfinger boxed set, put together by Matovina, who was allowed to dig through Apple Records' files for rare photos. "I'll get permission from the estates of the two Badfinger members who committed suicide to use stuff no one's ever heard," muses Petterson. Matovina is also writing a book on the Beatles' proteges which will be included in the set.

Presently, Shattered is concentrating on its Gerry Groom CD. Groom's deep blues are augmented on guitar by former Rolling Stone Mick Taylor, and his re-makes of blues chestnuts breathe some new life into songs that seemed to have been covered to death. Sadly, Groom passed away of cancer, but his legacy will live on through this remarkable recording, whose story is almost as amazing as the music on it. "Paul III, this totally insane local musician, walked into one of my stores, and was wigged out by this rare footage I had from Exit On Main Street," says Petterson. It should be noted that Petterson is one of the most avid collectors of Stones collectibles and bootlegs in the world, specifically in the late '60s/early '70s era that some consider their most fruitful. Coincidentally, that is the same time period in which Mick Taylor was a member of the band. "I'll have this tape of Mick and Groom and myself on bass, and I had to put it out, Stones fan that I am."

Ill has since joined Gilt Lily and did a techno re-mix for their first single, "I'm A Boy," which will appear on the CD. He's also the band's bass player and cheerleader, and in his inimitable style points out, "I am now ready for world domination. I am king!"

Petterson is still looking to expand his roster and catalogue, possibly even putting out a live recording of Mick Taylor and friends from a live gig at L.A.'s premier blues nightclub, King King (with Ill on bass again, naturally. The man's everywhere, an unstoppable force, or shameless self-promoter depending on how you look at it). In Petterson's words, "If we can stay above water, we're doing all right. That's my objective for today."

RIAA Reports Units and Dollar Sales Up

By M.R. Martinez

THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) reported a $9 billion value for all audio and video product sold in the U.S. during 1992, a more than 15 percent increase over the $7.8 billion tally reported in 1991, according to the RIAA's year-end summary of such figures. The Washington, D.C. trade group says that the 1992 figures mark a 10-year growth in recording sales. Attributing the rosier tally in 1992 to a surge of sales in the second half, particularly during the holiday season, RIAA president Jay Berman commented: "These healthy numbers are particularly encouraging because we're seeing increases of well over 10 percent in both units and dollar value."

With the rise of the compact disc continuing to drive both dollar and unit increases, total unit shipments (the net after returns) was 895.5 million, an 11.8 percent rise over the 801 million unit shipments reported last year. The CD album increased its market share to 22.8 percent to $5.3 billion, up from $4.3 billion reported in 1991. Unit shipments were also up to 407.5 million, a 22.3 percent increase from the 333.3 million reported in 1991. CD singles also showed a marked increase, rising 28.5 percent to $451.2 million from the $351 million reported in 1991. The RIAA said in its report that CDs are likely to continue increasing their market share given the fact that only 42 percent of U.S. households (52 percent if car units are counted) have CD players. CD player unit sales were up 16.4 percent in 1992.

The cassette single showed remarkably substantial increases in both dollar and unit sales. Cassette singles earned $298.8 million in 1992, a 29.7 percent increase over the $230.4 million reported in the previous year. Unit sales rose 22.6 percent to 84.6 million, up from the 69 million reported in 1991. Cassette album dollar and unit increases were negligible, with 1992 earnings coming in at $3.1 billion, up 3.2 percent from $3 billion in 1991. Unit sales unit shipments rose 1.7 percent to 366.4 million from 360.1 million reported in 1991. However, cassettes continue to account for 47 percent of all unit shipments of full-length albums.

Music video dollar sales were up 33.3 percent to $157.4 million in 1992, compared to the 1991 tally of $118.1 million. Unit shipments were also up, reaching to 7.6 million, a 24.6 percent jump from the 6.1 million reported in 1991. The RIAA attributed growth in this market to several superstar releases in 1991. Long-form releases by artists such as Prince, Bruce Springsteen, Guns N' Roses, Metallica, Michael Bolton and others paced the field.

The vinyl album continues to become an anachronism in the recording industry's total sales picture. Dollar and unit sales for vinyl albums and EPs declined more than 50 percent. Dollar collections on vinyl fell to $13.5 million, from $29.4 million, a decline of 54.1 percent. Unit sales were down 52.1 percent to 2.3 million, compared to 1991 figures of 2.8 million units. The vinyl single unit shipments also declined, dropping 10 percent to 19.8 million, compared to 22 million in 1991.
TALENT REVIEW

Aspects Of Love
By Robert Adels

Barrie Ingham (l) and Sarah Brightman
WILSHIRE THEATRE, BEVERLY HILLS, CA—The only theatrical composer with his own label (Really Useful Records/PolyGram) has earned that distinction by building a loyal audience with shames like Phantom Of The Opera, Cats and Evita. Now, with the national tour of Aspects Of Love, Andrew Lloyd Webber is being loyal to himself.

Conventional wisdom says that a show which ran less than a year on Broadway has no business on a 28-city U.S. itinerary during a recession. But Webber is convinced that Broadway’s verdict on a musical should not be binding on an entire nation. And after putting his money where his music is, Aspects should prove right.

Thanks to the often understated direction of Robin Phillips, the show has been re-conceptualized from “arena spectacle” to “chamber charmer.” Through minimal but innovative staging, Aspects is re-tooled down to a level of intimacy that reveals rather than overshadows its score and storyline. While “a small Webber show” may still be a contradiction in terms, this musical is definitely the composer’s most intimate yet.

Aspects Of Love is a musical about the most intimate kind of intimacy: free love. But instead of the San Francisco-inspired, low-rent hippy variety, the subject here is the rise and fall of its wealthier and classier predecessor—the British-born, champagne-priced sexual revolution of The Bloomsbury Group.

For the tour’s Los Angeles run, Sarah Brightman sumptuously portrays actress Rose Vibert, whose simultaneous lovers include three men and a woman over the action’s 17-year time frame. Webber’s complex and demanding score keeps Sarah even busier than her character’s datebook—but Ms. Brightman still finds time to outshine her Phantom legend by delivering her most compelling performance to date.

(The intrigue is only heightened by the fact that Ms. Brightman is the former Mrs. Webber, playing a part that may or may not resonate with certain aspects of their own real-life relationship.)

As her eldest lover George, Barrie Ingham turns in the musical equivalent of a James Bond performance: dashing, daring but always in control. While Ron Bohmer as younger lover Alex is a bit “over the top” for this production, the cast generally succeeds at tuning sexual caricatures into people you truly come to care about.

This is one Andrew Lloyd Webber score that definitely improves with repeated listenings. Yet even first impressions of “Love Changes Everything” and “Seeing Is Believing” offer all the immediate pleasures you’d expect from the composer of “Music Of The Night” and “Memory.”

With the arrival of Aspects Of Love, Andrew Lloyd Webber now has three shows currently playing Los Angeles (the record-breaking Phantom and the renovated Joseph And The Amazing Technicolor Dreamcoat). It’s all the more amazing when you realize this is happening in the movie capital of the world, not the stage-friendly Big Apple.

The press is already poised to herald Sir Andrew’s next stage spectacle (the first musical version of the film classic Sunset Boulevard) as well as Ms. Brightman’s new solo album (for A&M). But in the meantime, this Aspects road tour and its Really Useful/PolyGram London cast album provide their own reasons to celebrate “Webbermania” on a national scale.

TALENT REVIEW

Elvis Costello & The Brodsky Quartet
By Hilarie Grey

UCLA ROYCE HALL, LOS ANGELES, CA—The Juliet Letters, the extraordinary collaboration between cynical rock poet Elvis Costello and The Brodsky Quartet—violinists Michael Thomas and Ian Belton, violist Paul Cassidy and cellist Jacqueline Thomas, is an absorbing exploration of the endless variety of shapes that a letter can assume. A newspaper item about a professor in Verona who took on the task of answering letters addressed to “Juliet Capulet” inspired the song sequence, which was performed for the first time on an American stage at UCLA’s Royce Hall.

The “letters” in the Juliet cycle (Warner Bros. Records) are individual, detailed character studies ranging from short sketches (the poignant child’s note, “Why?”) to complex, ever-changing works (“I Thought I’d Write To Juliet,” in which a cynical writer ponders a soldier’s letter). In conveying the range of emotions played out by the “writers,” Costello does some great vocal stretching, which was heightened by his energetic live performance. Whether adopting a brash, circus-barker-like persona for the outrageous piece of junk mail, “This Offer Is Unrepeatable,” or giving a sensitive (and even romantic) reply to the “Juliet” correspondent on “Expert Rites,” the singer carried off each portrait with great sensitivity.

The Brodsky Quartet, the object of much acclaim for their classical recordings (including their celebrated Shostakovich cycle) had a chance to stretch and experiment on the project as well, providing a dazzling array of textures which surround, contrast and propel the lyrics through their character transformations. On “Who Do You Think You Are?” for example, an accordion-like, flowing sound creates the seaside backdrop for a jaded young man writing a missive to his estranged lover. The tempo slows as his true loneliness is revealed—a beautiful effect, particularly in concert.

The most moving piece of the evening may have been “Jacksons, Monroe, and No One,” a composition based on the childhood recollections of brother and sister Michael and Jacqueline Thomas (the title refers to a law firm which is a recurring image of childhood hope and adult disillusionment). The strong and beautiful forward melodic motion of the piece was augmented by Michael and Jacqueline’s joint explanation, which offered humorous insight into the writing process.

Taking in The Juliet Letters live on stage was a particular pleasure because of the exuberance of the performers, who were clearly enjoying themselves, as well as the response of the enraptured audience. The music’s abundant humor—like Michael Thomas’ recurrent Loony Tunes-recalling flourish on “I Almost Had A Weakness”—was enhanced by the evocative performance style of the Brodskys as well as Costello’s in-character motions and facial expressions. Jacqueline Thomas’ wild cello solo, which Costello explained as the “flying furniture” segment of the cycle, was a stunning centerpiece to “Romeo’s Scorn.”

As an added bonus at the conclusion of the song sequence, the crowd was treated to many encores in which the quartet paid striking tribute to the work of Tom Waits, Jerome Kern and Kurt Weill. A dramatic arrangement of The Beach Boys’ “God Only Knows” was particularly engaging, and a preview of a yet unrecorded Costello-Michael Thomas composition, “The King & The Unknown Sea,” offered the promise of future collaboration.

Adding to the feeling in the audience that The Juliet Letters cycle was a special experience was the knowledge that only three other stops were scheduled for the U.S. tour. There is a videocassette version now available for those unfortunate masses who missed out, which should also hold fans over until the prolific Costello unveils his next musical surprise.
TALENT REVIEW

Brian May
By Felicia Scarangello

BEACON THEATRE, NEW YORK, NY—"It was many years ago that I set foot in this theatre with a group called Queen," Brian May said to his not so patiently waiting fans at New York City's Beacon Theatre. Fans of Queen's innovative guitarist, Brian May had been waiting six years for this moment. Queen's last tour was in 1987. Since then Freddie Mercury tragically died of AIDS. Also the band reached a new generation with the soundtrack to Wayne's World which contained "Bohemian Rhapsody," bringing it back on the charts. "Brian! Brian! Brian!" the awaiting fans hollered. "We love you," shouted a few teenagers in the audience, while testing their balance on the third tier balcony ledge.

The Brian May Band, started the party with the pulsating title track from his new solo album "Back To The Light." He continued with a slew of other songs from the release, including "Driven By You" and "Love Token." During "Love Token" his two blonde back-up singers (Shelly Preston and Cathy Porter) in retro 60's bellbottoms, played out a cat fight with attitude. "You are a long-haired guitar playing, turkey, Mother F**ker..." one of the girls screeches at Brian, followed by pretty much of the same from the other. Part of the act, of course. Later Brian refers to them as "the velvet tongued angels."

The European hit "Too Much Love Will Kill You" followed. This beautiful and driven ballad was sung with Brian illuminated in a tuscia light, accompanied only by his keyboardist. It is almost Easter. Perhaps that accounts for the neon pink and green Springtime Crayola Crayon light show.

"Resurrection" incorporated chanting with drum solos and hints of "Bo-Rap" (short for "Bohemian Rhapsody," as any true Queen fan would know). Brian pleasantly surprised everyone with the Yee-Haw Southern sound of "Let Your Heart Rule Your Head."

"The Brian May Band," accompanied by Guns N' Roses is heading West now. Their first United States tour ends April 6th at The Palace in Los Angeles, CA. Tried and true Queen groupies and youngsters, who hadn't heard Brian May's original multi-layered guitar sound until wacky Wayne's World, will find something to please them in the band's eclectic mix of sound. If you make it to a show your ears will be pleased, but sport some shades for the annoying light show.

By Fred L. Goodman

Leeds Levy

FOLLOWING LEEDS: After 10 years of wowing the publishing world by transforming MCA Music into one of the industry's leaders, Leeds Levy left the top spot of that company last year and disappeared for a while. He has surfaced recently with his own pubbery, Leeds Entertainment, located in Brentwood on San Vicente Boulevard.

"When my dad (Leeds Music founder Lou Levy) heard where the office was located," quips Levy, during an exclusive interview with Cash Box, "he said, 'All thieves return to the scene of the crime.' In the 1940s, when he managed the Andrews Sisters and was married to Maxine Andrews, the sisters had a house on Saltair, right off San Vicente."

Being the son of such a prominent and respected man in the field of popular music, Leeds Levy not only had a terrific mentor, but also had some great perks along the way. As he puts it: "The Rascals played my bar mitzvah."

After graduating college where he studied anthropology, Levy made his decision to follow his father's path instead. "I grew up watching Your Hit Parade and Sea Hunt," he remarks. "I knew I'd go into one of those two areas." When he was offered an entry position at ASCAP, he grabbed it.

After a two-year stint with ASCAP, Levy was hired in 1977 to run the Elton John-Bernie Taupin catalogue at Rocket. Trying to get covers on those songs was not a simple task. "Elton is a stylist," Levy says. "He writes melodies with his voice, not his hands. Therefore, it was difficult to get covers since he would do the definitive version. We had to re-demo a lot of the material."

The following year Levy joined MCA Music as assistant to the president, where he restructured and reorganized the company "from top to bottom." In 1981 he was appointed president of MCA, and over the next decade, the pubbery's revenues grew from $12 million to over $70 million.

Of course, Levy is shooting for similar success with Leeds Entertainment. "The concept of Leeds Entertainment," he states, "is taking all those pluses I learned along the way—contacts, knowledge—and applying them to my own company. Building my own family of copyrights." He has already started doing that with the acquisition of the blues and R&B catalogue of Jimmy Radcliffe, an artist/writer of the late '50s who had recordings by Lou Rawls, Etta James, Ray Charles and Nancy Wilson, as well as his own. Levy has also signed singer/writer/actress Abbey Lincoln, whose current Verve album, Devil's Got Your Tongue, features mostly self-penned tunes.

Acquiring catalogues is one thing, but exploiting them is the tough part. Although Levy has been highly successful during his career in matching songs with artists, he still claims, "It's impossible to get into somebody's mind and figure out what it is they want."
The Player Plays On Home Screens

By B. Gregory

Tim Robbins

THE FOIBLES OF HOLLYWOOD is the theme of this totally offbeat film that marks the triumphant return of Robert Altman (M.A.S.H., Nashville) to mainstream directing.

The film stars Tim Robbins (Bull Durham & Bob Roberts) as your average shammy film executive, replete with Giorgio Armani suits and constantly putting Bina in his mouth. The film covers two weeks in his life and all the Hollywood types that encompass it.

The list of Hollywood personalities that make cameo appearances in the film are the best since Around The World In 80 Days. Burt Reynolds, Jack Lemmon, Cher, Susan Sarandon, Whoopi Goldberg, Fred Ward, Bruce Willis, Julia Roberts, just to name a few, pepper this film with star power.

Another standout in the film is Peter Gallagher (Sex, Lies And Videotape) as Robbins' competing film executive who has one of the best lines in the film. When asked why he's attending an AA meeting he replies, 'I'm not alcoholic, but that's where all the deals are being made.'

The film also has Robbins caught up in a murder. Not to give any of the plot away, but the parallel between crime and Hollywood is well punctuated in this film. In a way the film says that in Hollywood, people can get away with murder, one way or another.

The true star of the film is Robbins, who carries the picture on his shoulders with great ease. This is a star-making vehicle for Robbins, who seems to get better and better with each role. Robbins, who lives in New York and disdains the Hollywood scene, got his character down to a tee and through his eyes we see just how jaded and cynical the film business can be.

The Player is a must-see for anyone who ever wondered about what goes on behind the doors of the people who make the films we go to see. Now that it's out on home video, take advantage of seeing one of the most interesting films of 1992.

Lean By Jarre

By John Redmann

Jarre () and Lean

MAURICE JARRE has released his classic tribute to the film artistry of Sir David Lean, Lean By Jarre, on CD/cassette/home video and laser disc.

The collaboration between Lean and Jarre began in 1962 and lasted for 28 years until Lean's death in 1990. Jarre's musical themes have become signature works, earning him three Academy Awards for best film music for Lawrence of Arabia (1963), Doctor Zhivago (1966), and A Passage To India (1985).

The video and laser disc features footage of Jarre conducting the world-famous Royal Philharmonic Orchestra edited together with clips from Lean's most famous films.

Milan Entertainment/BMG released Lean By Jarre after the tremendous success of the 1990 Three Tenors in Concert video featuring Luciano Pavarotti, Placido Domingo and Jose Carreras. Tenors was the first classical video to sell in excess of a million copies, with some retail outlets boasting sales higher than videos for rock and pop superstars.
By M.K. Martinez

Keia/Elektra recording act Silk’s debut album Lose Control recently earned gold. But they’re not done. The group is keeping the hot streak with the current single “Freak Me.” Pictured at a presentation of gold plaques to the group are (l-r): Gary Casson, senior vp, business affairs, Elektra; Gary Glenn (Big G) of the group; Kenny Hamlin, senior vp of Elektra sales; Jonathan Raskob of the group; Joe Morrow, vp of black music marketing, Elektra; Rick Alden, senior vp of promotion, Elektra; Gary Jenkins (Lil G) of the group; Keith Sweat, president of Keia; and Timothy Cameron and Jimmy Gates, Jr. of the group.

NEW SIGNINGS: So, maybe they’re not exactly new. But not widely reported is the signing of Bobby Ross Avila to Perspective Records, the label owned by hit makers Jimmy “Jam” Lewis and Terry Lewis and distributed by A&M Records. Avila’s first single under the pact will be “La La Love” (hitting radio March 24) from his My Destiny album, coming to retail on March 30, according to label prez Sharon Heyward. Jam and Lewis produced seven of the 15 songs on this label debut. The plan is to take this artist and his music straight to da youth, a campaign that kicks in March 29 at a San Jose high school. A performance tour is scheduled to jump off April 20. The 17-year-old singer specializes in the broad blend of pop, R&B, hip-hop, gospel and New Jackisms that has been the multiplex arena of Jam and Lewis. Having co-written the entire album, Avila will perform several of the tracks in Spanish, making him an odds-on bet, with the Jam/Lewis connection, to make substantial inroads into the “Spanglish” market...On the new signing tip, well maybe not new, producer/songwriter hit duo L.A. Reid and Daryl Simmons have inked a long-term, worldwide deal with Warner Chappell Music.

SAMPLES: Atlantic Records group Levert next week drops its fifth album, For Real Tho, this week. The 11-song collection’s first single, “Good Ole' Days,” is already a programming staple at urban radio and is making its way into the Top 100 pop single universe...Regina Belle and Peabo Bryson carried a RIAA gold single for February with the single “A Whole New World” from the Walt Disney platinum soundtrack to the movie Aladdin...The first gold video single of the year went to Prince and the New Power Generation’s “Sexy MF” Reprise/Paisley Park Records...Virgin Records act After 7 has earned gold for their Take My Time album which the group is currently touring to support...Gasoline Alley/MCA act Shai got gold for their debut album If I Ever Fall In Love.
DEATH WATCH: On the law watch, RCA Records artist Gregory D's song "Buck Jump Time" is being blamed in a New Orleans court for a murder. At a house party in the Big Easy, while someone was playing Gregory's song which is about the different "wards" or districts in the city, rival gangs went to the street and gunplay took place. During a March 10 trial, the youth accused of the murder was acquitted by a jury, which said that Gregory's song was the catalyst for the disruption. In a statement from RCA, the rap artist said he regrets that a life was lost, but "wonders just how a recording prompts murder, if the person (committing it) isn't already homicidal."

PRECIOUS METALS: Paperboy's Next Plateau/Polycram debut single, "Ditty," was certified gold by the RIAA in February. Also certified gold was Eazy-E's EP, 5150 Home 4 Tha Sick (Priority Records). EastWest Records acts Das EFX capped platinum during the month for their debut album Dead Serious.

REVIEWS


This album is as much rock and rave as it is spoken/sang lyric. From the Material/Immaterial girl Madonna's label comes an eclectic mix of music, fronted by the single "Black Noise." But unlike the single, the music textures lend themselves more to Body Count than to gangsta, mack daddy or Afro-centric grooves. The centerpiece of this 15-track collection is "The Joker E Double," which harkens to the progressive rock era. The title track and "Money In The Depth of The Plagueless Man" aptly fit this bill. There's as much music as their is rap on this album. And because of their progressive look and manic funk, they might not immediately catch on in the streets. But listen to "Mind Temppest," which sports a sample from Public Enemy's "Welcome to The Terrordome," and you'll get some of that old-fashioned feel.


Before you finish listening to the first nine tracks of this album, the homies slinging the rhymes may have have been recruited as poster boys for unsafe sex. JCD and company leave little to the imagination on this 20-track collection of steamy, largely misogynistic vignettes, which would definitely be rated NC-17 if these were a movie. Over a variety of smooth musics, tracks like "Get Naked," "Big Bitch," Bon Appetit" (figure it out), "Tell Ya Bout A Bitch" and "Over Pussy" cover the spectrum of sex and the various consequences of being oversexed. Carefully coched in some of these raw stories are messages, but this album is, so to speak, tongue-in-cheek. And that hits it on the head.
Nashville News

BUSINESS IS BOOMING—According to a survey of 300 corporate executives and relocation consultants, Nashville, TN has made significant improvements in its perception as a Southeastern business address, outpacing Memphis, Birmingham and Louisville. The telephone survey, which was conducted in December 1992 by the Philadelphia-based InterSearch research firm, is the second study conducted for PARTNERSHIP 2000, the economic development campaign launched in 1989 by the Nashville Area Chamber of Commerce. “This follow-up study finds that Nashville has improved its business reputation among executives more than any other Southeastern city in the past two years,” says Richard Cardin, the Nashville business executive who chairs PARTNERSHIP 2000. “While Nashville’s overall business reputation continues to trail behind Atlanta and Charlotte, we’re only slightly behind Raleigh-Durham. We have clearly moved ahead of comparable cities in the Southeast.”

LIGHTS OUT—Nashville’s annual celebration of the arts has a new name this year: Summer Lights in Music City. In cooperation with the Nashville Convention and Visitors Bureau, Music City is being included in the name to broaden the festival’s identity as a Nashville event. The Summer Lights in Music City festival will take place June 3-6, and is produced by The Greater Nashville Arts Foundation. Pro Tours, Inc., a Nashville-based entertainment company, is the official festival management company. The Summer Lights festival’s mission is to build public support for the Nashville arts.

A DAY IN THE LIFE—On May 7, 1993, 100 of the world’s leading photojournalists will take over 150,000 photographs in 400 locations all over the United States and the world. They will capture the lives of those people most intimately involved with country music; from the front-porch fiddlers to the front-page stars. Collins Publishers San Francisco launches its newest book in the critically-acclaimed Day in the Life series, A Day in the Life of Country Music. Scheduled to be shot in 24 hours on May 7, 1993 and published on November 9, 1993, A Day in the Life of Country Music promises to capture on film one of the world’s fastest-growing and most colorful industries. Continuing in the tradition of Collins’ most recent release, A Day in the Life of Hollywood, A Day in the Life of Country Music will be the second in the series to focus on an industry rather than a state or country.

ALL THESE YEARS—ASCAP recently held a #1 party for “All These Years” written by Mac McAnally, published by Beginner Music and performed by Curb Records’ Sawyer Brown at their Nashville ASCAP offices. Pictured (l-r) are: Mike Curb of Curb Records; Jim Scholten; Nicholas (son of Scholten); Greg Hubbard, Mark Miller, Duncan Cameron, all of Sawyer Brown; McAnally; and ASCAP’s Merlin Littlefield.

WE’VE GOT WHAT’S HOT—ASCAP recently held their Country Radio Seminar luncheon at the Opryland Hotel in Nashville, TN featuring Liberty recording artist Suzy Bogguss and MCA recording artist Run C&W. Pictured (l-r) backstage before the show are: Back row, Vince Gill (filling in for Russell Smith and also known as cousin Sonny Burns); Bernie Leadon (Crashen Burns); Vince Melamed (G.W. “Wash” Burns); Jim Photoglo (Side Burns); ASCAP’s Rick Lillemoen; and Jan Ford. Front row, CRS Chairman Erica Farber; Bogguss; and ASCAP’s Connie Bradley.

NASHVILLE NOW Celebrates 10th Anniversary—Nashville Now, The Nashville Network’s live weeknight talk/variety series recently celebrated its 10th anniversary with a nostalgic two-hour show. Pictured (l-r) during the special telecast are: Paul Corbin, director of programming; co-host Reba McEntire; host Ralph Emery; Lorrie Morgan; and Gov. Ned McWherter of Tennessee.
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<td>I'M NOT WORTHY</td>
<td>Scotty Owens</td>
<td>Liberty</td>
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<tr>
<td>73</td>
<td>LEVIN'S BEEN A LONG TIME COMIN'</td>
<td>Shenandoah</td>
<td>Liberty</td>
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<tr>
<td>74</td>
<td>TOOK IT LIKE A MAN, CRIED LIKE A BABY</td>
<td>Evergreen</td>
<td>Liberty</td>
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<td>75</td>
<td>HIGH ON A MOUNTAIN TOP</td>
<td>Marty Stuart</td>
<td>Liberty</td>
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<td>76</td>
<td>BOOM! IT WAS OVER</td>
<td>Robert Ellis Orrall</td>
<td>Liberty</td>
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<tr>
<td>77</td>
<td>NOBODY LOVES YOU WHEN YOU'RE FREE</td>
<td>Roberta McEntire</td>
<td>Liberty</td>
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<td>78</td>
<td>ROCK ME IN THE CRADLE OF LOVE</td>
<td>Deborah Allen</td>
<td>Liberty</td>
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<td>79</td>
<td>IN A WEEK OR TWO</td>
<td>Diamond Rio</td>
<td>Liberty</td>
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<tr>
<td>80</td>
<td>LET ME KNOW</td>
<td>James Thornton</td>
<td>Liberty</td>
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<tr>
<td>81</td>
<td>THE SUN ALSO RISES</td>
<td>Pat Minter</td>
<td>Liberty</td>
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<tr>
<td>82</td>
<td>GOLDEN YEARS</td>
<td>Holly Dunn</td>
<td>Liberty</td>
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<tr>
<td>83</td>
<td>MONKEY BUSINESS</td>
<td>Theron Sandy</td>
<td>Liberty</td>
</tr>
<tr>
<td>84</td>
<td>BEST MISTAKES I EVER MADE</td>
<td>Rick Vincent</td>
<td>Liberty</td>
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<tr>
<td>85</td>
<td>LET GO OF THE STONE</td>
<td>John Anderson</td>
<td>Liberty</td>
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<td>86</td>
<td>WHAT'S MY WORLD COMING TO</td>
<td>Jack Robertson</td>
<td>Liberty</td>
</tr>
<tr>
<td>87</td>
<td>CAN I TRUST YOU WITH MY HEART</td>
<td>Travis Tritt</td>
<td>Liberty</td>
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<tr>
<td>88</td>
<td>TANGLED UP IN TEXAS</td>
<td>Billy Burnette</td>
<td>Liberty</td>
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<tr>
<td>89</td>
<td>TAKE IT BACK</td>
<td>Reba McEntire</td>
<td>Liberty</td>
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<td>90</td>
<td>POOR MAN'S ROSE</td>
<td>Stacy Dean Campbell</td>
<td>Liberty</td>
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<tr>
<td>91</td>
<td>I WILL STAND BY YOU</td>
<td>Corbin/Hanner</td>
<td>Liberty</td>
</tr>
<tr>
<td>92</td>
<td>WILD MAN</td>
<td>Ricky Van Shelton</td>
<td>Liberty</td>
</tr>
<tr>
<td>93</td>
<td>STARTIN' OVER BLUES</td>
<td>Joe Diffie</td>
<td>Liberty</td>
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**SINGLES OUT OF THE BOX**

**DIAMOND RIO** "Oh Me, Oh My, Sweet Baby" (Arista)  
Producers: Monty Powell & Tim DuBois  
Writers: Marvin Garvin/Tom Shapiro  
Album: Close To The Edge

Hand it to Diamond Rio on this one for portraying a country character in comic desperation. From their smash album, Close To The Edge, the Diamond boys are at it again with intricate harmonies and excellent musicianship. Good stuff!

**FEATURE PICKS**

**MARK COLLIE** "Born To Love You" (MCA)  
Producer: Don Cook  
Writers: Mark Collie/Don Cook/Chick Rains  
Album: Mark Collie

"Born To Love You" is quite believable coming from Mark Collie. Though it's somewhat repetitive, the hook's there—let's see how it does.

**TOY CALDWELL** "I Hear The South Calling Me" (Cabin Fever)  
Producer: James Luther Dickinson  
Writers: R.C. Bannon/J. Bettis  
Album: Toy Caldwell

The music industry recently lost this legendary performer. Ironic as it seems, "I Hear The South Calling Me" was released only days before Caldwell's death. This single deserves airplay on quality alone, doubly so as a tribute to Toy.

**ALBUM**

**WILLIE NELSON** Across The Borderline (Columbia)  

This is Shotgun Willie Nelson at his best! Across The Borderline is a project which includes performances by Paul Simon, Bonnie Raitt, Sinad O'Connor, and Bob Dylan, among others. Matching the performances are the actual songs. Peter Gabriel's "Don't Give Up," Willie Dixon's "I Love The Life I Live," Paul Simon's "American Tune" and "Graceland," and Lyle Lovett's "Farther Down The Line" are but some of the masterfully crafted selections included in the project. While Willie Nelson has had some definite highs and lows in his historic career, Across The Borderline will stand the test of time as one of the ultimate highs. Twenty years from now, this project will still be hailed as one of the most important releases of 1993. Don Was produces.

**SINGLES OUT OF THE BOX**

**TRAVIS TRITT** "t-r-o-u-b-l-e" (Warner Bros.)  
Producer: Gregg Brown  
Writer: Jerry Chesnut  
Album: t-r-o-u-b-l-e

Travis Tritt's latest release shows all the signs of being another hit. The title track from his latest CD is a honky tonk spelling lesson that we all will recognize. When the lady that walks in looks too good it always spells "t-r-o-u-b-l-e."

**FEATURE PICKS**

**BILLY BURNETTE** "I Still Remember How To Miss You" (Capricorn)  
Producer: Mark Wright  
Writers: Burnette/Allen/Van Hoy  
Album: Coming Home

Billy Burnette's second release combines a toe-tapping, two-stepping, rockabilly beat with heartfelt vocals that bring back memories of bluegrass music on a Saturday night. It makes for a sound that's pure country listening.

**JOHN MICHAEL MONTGOMERY** "I Love The Way You Love Me" (Atlantic)  
Producer: Doug Johnson  
Writers: Victoria Shaw/Chuck Cannon  
Album: Life's A Dance

As much as we all love the crying songs, it’s still good to know that love does work sometimes. Montgomery’s "I Love The Way You Love Me" is a sweet song about blissful romance that just makes you feel good.

**ALBUM**

**BROOKS & DUNN** Hard Workin' Man (Arista)

Put on Hard Working Man and pass the fattest Kix Brooks and Ronnie Dunn have taken country Tex-Mex like it's never been done before. This collection of mild and wild tunes is a feast for the ears. The title track sums it up well for just about everybody—"I'm gettin' really good at barely gettin' by." "Mexican Minutes," though, will make you forget it all and wish you were there. Just close your eyes, and you'll find yourself in the Lost Cantina with Miss Heartbroke in "We'll Burn That Bridge." This album covers all the bases. There are the drinking songs, "Heartbroke Out Of My Mind," crying songs, "She Used To Be Mine," the leaving songs, "That Ain't No Way To Go," and last but definitely not least, the loving song, "Our Time Is Coming." The songwriting is fresh and original, the music crisp and especially with the fiddle playing, very engaging. It's good to see this duo still going strong.
By Joseph Stanley

HIGH DEBUTS
1. JOHN MICHAEL MONTGOMERY—"I Love The Way You Love Me"—(Atlantic) —#44
2. RICKY VAN SHELTON—"Just As I Am"—(Columbia) —#45

MOST ACTIVE
1. DOLLY PARTON—"Romeo"—(Columbia) —#30
2. LEE ROY PARNELL—"Tender Moment"—(Arista) —#33

POWERFUL ON THE PLAYLIST—Dolly Parton takes the honors as this week’s top mover, jumping eight spots to put "Romeo" in at #22 on the Cash Box Top 100 Country Singles chart. Arista's Lee Roy Parnell takes his latest single, "Tender Moment" up six from last week to #33.

CASH BOX: The Nashville Record Review to be distributed via compact disc: TNRK’s weekly countdown series, The Nashville Record Review, which is now heard on 295 radio stations in the United States will begin distribution via compact disc beginning with the April 3-4 edition. Steve Soule, vice president, affiliate relations, Group W Satellite Communications commented on the change: "The Review has increased its line-up from 204 to 295 stations in 14 months. With the introduction of the CD format we will increase distribution, particularly in major markets... ABC Radio Networks will provide programming for In Flight Phone's live airborne audio system. The system will digitally transmit nine channels of stereo programming to passengers on commercial and corporate aircraft. ABC Radio Networks is the largest radio network in the U.S.

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. WELCOME TO THE CLUB—Tim McGraw (Curb)
2. UNDER MY SKIN—Six Shooter (Curb)
3. HONEY TONK ATTITUDE—Joe Diffie (Epix)

Note: Cash Box would like to print more radio news. Send press releases to Brad Hogue, Nashville Editor, 50 Music Square West, Suite #804, Nashville, TN 37203

CMT Top Ten Video Countdown
1. Tanya Tucker — It's a Little Too Late (Liberty)
2. Clint Black — When My Ship Comes In (RCA)
3. George Strait — Heartland (MCA)
4. Pam Tillis — Let That Pony Run (Arista)
5. Mark Chesnutt — Ol' Country (MCA)
6. Mary-Chapin Carpenter — Passionate Kisses (Columbia)
7. Billy Ray Cyrus — She's Not Crying Anymore (Mercury)
8. Radney Foster — Nobody Wins (Arista)
9. Brooks & Dunn — Hard Workin' Man (Arista)
10. Kathy Mattea — Standing Knee Deep in a River (Mercury)
—compliments of CMT video countdown, week ending March 17, 1993
GENTLEMAN JACK HOLLINGSWORTH has been performing country and gospel music for the past 25 years, and with the release of his current album, Country Radio, he is already taking his musical career to new levels. Jack's first charting single, "I Want To Go Back," an original Warner Mack song, opened the doors for his latest single, "Country Radio," which is currently at #80 with a bullet on the Cash Box Top 100 Country Singles chart. "It's hard sometimes for an independent to break into the business," says Jack, "but the performing bug has really bit me." Having been bitten for quite some time now, Hollingsworth's musical credits include concert openings for Hank Williams, Jr. and Mel Tillis, performances at the Starlight Theatre in Branson, MO, and several performances at the World's Fair in New Orleans, in addition to performing with and for former Governor Jimmy Davis for his annual homecoming in Jonesboro, LA. "Feel very fortunate to have done those shows and warmed up for Hank Jr. and Mel Tillis," Hollingsworth admits. "That kind of exposure was really good for me." Even more exposure is expected for Hollingsworth, as his booking agent, Billy Doaton, has scheduled appearances in the works for Miller & Co., Crook & Chase, and Nashville Now, in addition to the Grand Ole Opry's Gospel Hour. "I have gospel music too, and try to incorporate that into my shows," says Jack. "Things are going real well, and if it wasn't for Cash Box magazine, we wouldn't have been this far." Fans write to Gentleman Jack Hollingsworth at P.O. Box 920163, Vicksburg, MS 39182, and look forward to hearing more from this artist.

LIBERTY ARTISTS FIND OUT WHAT'S HAPPENING—Pearl River and Skip Ewing got together recently at the Country Radio Seminar to discuss their upcoming releases on Liberty Records. Ewing and Pearl River both have new singles coming out this month. Pictured (l to r) are: Bryan Culpepper; Ken Fleming; Joe "Cat" Morgan; Skip Ewing; Chuck Ethridge; Derek George; and Jeff Stewart.

LET ME KNOW

James Horton

Dear Music Director & Program Directors,
Thanks for playing my music and giving me the opportunity to Debut in Cash Box Magazine with my single release Cut #3 off my album "Jackie My Jackie".
Any radio stations who did not receive my CD album and would like to have it please call or write me.

Thank you Again.

James Horton

ATLANTIC DOES CRS—Atlantic recording artists John Michael Montgomery, Danny Shirley, and Neal McCoy take time out for another of those CRS Artist/Attendee photos with KRAK's Larry Parega and KRAK's Sherry Garrett.
FOSTER ENCORES—Radney Foster enanced his highlght performance at the New Faces Show at the Country Radio Seminar by hopping up to the Unistar suite and belting out another four songs to cap the evening's festivities. Joining Foster are his managers Bill Simmons, Larry Fitzgerald, and Unistar's Ed Salamon.

Mercury's Sammy Kershaw and Coyote Calhoun of WAMZ in Louisville get friendly at the Mercury Suite during CRS festivities.
GLENN JONES: The Gospel in His Soul

By Gregory S. Cooper

GLENN JONES WAS BORN into a musical family of seven boys and two girls. His mother is a missionary and two of his brothers are elders (ministers) in the “House of God” denomination. “They have their beliefs and I have mine,” says Jones. “They don’t condemn me nor do they condone what I do. They have always supported me in whatever I did. So music was always a regular part of our family diet. I have always been around music, particularly Gospel music.”

Jones’ background includes associations with the Rev. Julius Cheeks who asked him to put together a band to go out on the road with him. Glenn would serve as music director. “I also was presented with my first Gospel album by Rev. James Cleveland when I was 15 years old.”

In those days Jones used several musicians and singers that he had worked with most of the time on just about anything that he did. It was there that as a young man he met a young woman named Genobia Jeter, a relationship that has lasted all of his life. In fact, he married her in July of 1991.

After a series of secular successes Jones teamed up with co-writer Bernard Belle. They used to do a lot of sessions together and talked about a working relationship. This collaboration led to Jones co-writing 10 of the 11 tunes on his latest release on the Atlantic Records label. Hits include “I’ve Been Searching,” “Nobody Like You,” “Here We Go Again,” and others. Jones prefers to sing about relationships as he has been with Genobia for more than 10 years.

Another major accomplishment was his principal role in the hit Off-Broadway musical Sing, Mahalia, Sing. “It was an unexpected audition with noted choreographer George Faison,” relates Jones. “Two days later I received a callback and we went directly into rehearsals.”

Jennifer Holliday was cast in the lead role with other Gospel celebrities. Richard Smallwood was musical director. His singers were also featured actors, actresses, and singers including Lynette Hawkins-Stephens and others.

“In a lot of ways I tend to be family-oriented,” says Jones. “I like to come across as being a very sincere person that clearly knows the meaning of the word commitment.”

LEGENDARY R&B SINGER TO RECORD A GOSPEL ALBUM—Oti Clay, noted for his work with the Sensational Nightingales, as well as hit R&B recordings during the mid-60’s for such labels as Atlantic/Cotillion, One-der-ful, and Hi Records, will be releasing an all new gospel album. The album will be released on the San Francisco, CA-based Blind Pig label. The project was originally released by Clay in 1990 on his own label, Echo Records, Blind Pig plans to add several unreleased tracks, reschedule the songs, and release the album with a new title in early May 1993.

BLACKBERRY RECORDS SIGNS NEW DISTRIBUTION PACT—Blackberry Records, headed by Williams Brothers group members Doug and Melvin Williams, along with Henry Green, has signed a distribution agreement with Jackson, MS-based Malaco Records. Blackberry was one of the labels caught up in the recent Spectra Distribution bankruptcy fiasco. The first project to drop under the new agreement is the Williams Brothers’ The Best Of And More album.

AND ON A SAD NOTE—Cash Box is saddened to hear of the death of Lois Davis, mother of Sparrow Records recording artist Tramaine Hawkins. Mrs. Davis died in their native Oakland, CA.

COMPLETE GOSPEL LISTING NOW AVAILABLE—The Gospel Music Industry Roundup ’93, a one-stop source to everything you need to know about the gospel music industry, is now available. Information listed will include record companies, management and booking agencies, radio stations and retail outlets, gospel artists, events and choir competitions, plus a whole lot more about the gospel industry. For more information call 213-856-6293.

FOREFRONT’S NEW CODE NO SECRET—ForeFront Communications recently announced the signing of Code Of Ethics to a long-term recording contract. ForeFront will re-release the COE debut, Visual Paradox, in March. A new album will follow in June. Pictured are (l-r): COE mgr. Don Wren, Rick Brainer, Scott Kiffer, ForeFront’s Dan R. Brock, Barry Blazs, and Amy Wilson, also of ForeFront.

IF YOU CAN’T STAND THE HEAT...don’t make a video called “Fire of Your Love” with hot new Benson artist Pam Thum. The production called for a lot of fire—so much that local Ocala, FL firefighters were called to the scene by concerned motorists. Pictured are (l-r): producer Jordan Klein, Jr.; Pam Thum; Roy Canterbury of Cool River Productions; Troy VanLiere and Rodney Hatfield, directors of A&R and marketing respectively for Benson Music Group.
Gospel Review

- **65 DBA The Great Awakening (Integrity Music)**
  This label, which has gained its notoriety in the venue of praise and worship music, departs from the safety of that realm, tackling something of an avant garde nature. This British group mixes rock, pop, Euro-house, and rave beats, creating one highly innovative collection of music. It will be interesting to see the response this label receives from their departure from the norm.

- **The Five Blind Boys of Alabama feat. Clarence Fountain Deep River (Elektra Nonesuch Explorer series)**
  This legendary group returns to the recording scene in grand fashion. This recording touches on a number of musical bases; blues, traditional, a cappella, even a dab of contemporary. The quality of this project is not surprising after one glance at the credits. Produced by Booker T. Jones (of Booker T. and the MG’s fame), the list of musicians reads as a music’s who’s who: Ndugu Chanler, Eric Gale, Jerry Peters, James Jamerson, Jr. along with Jones.

- **Various Artists The World’s Greatest Gospel, Volumes I and II (HOB)**
  These two discs take you on a trip down Gospel’s memory lane. Featured are some of gospel’s golden gems delivered by many top name artists from the genre’s golden era of the ’50s and ’60s. “Old Apple Tree” by Shirley Caesar; “Will The Circle Be Unbroken” by the Staple Singers; “When Trouble Comes (Stretch Out)” by the Institutional COGIC Radio Choir; “How I Got Over” by Clara Ward; “Carry Me Home” by Albertina Walker, are just a few of the classics featured.

GMA Evening Concerts Feature Top Performers

**THE GOSPEL MUSIC ASSOCIATION** has announced the line-up for the “Evening Concerts” that will be a part of Gospel Music 1993. The concerts will take place this year at the Nashville Convention Center at 7:00 p.m. on the evenings of March 29, 30 and 31.

Energetic singer/songwriter Al Denson will host Monday night’s concert and will perform along with Angelo & Veronica, Bobby Jones and New Life, Michael James, Wes King, The Fairfield Four, and Maia Amada.

Multi-talented comedian/musician Mark Lowry will host Tuesday night’s concert and will be joined by Out of the Grey, Bill & Sarah Gaines, Legend, Paul Overstreet and Rhythm & News.

Wednesday evening will be hosted by the creative husband and wife team of Dick and Mel Tunney. They will be joined by Margaret Becker, Jim Cole, The True Tones, Newsboys, and Mid South. All GMA registrants are invited to attend the Evening Concerts and each evening will also be open to the public.

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**TOP BLACK GOSPEL ALBUMS**

**CASH BOX** MARCH 27, 1993

| 1 | WE WALK BY FAITH (TyeRoc 1400) | John P. Kee & New Life Community Choir | 1 | 20 |
| 2 | U KNOW (Savoy SC-14812) | Anointed Peace Sisters | 3 | 25 |
| 3 | WHEN THE MUSIC STOPS (Sparrow 1324) | Darrell Coley | 2 | 32 |
| 4 | MY MIND IS MADE UP (Word 48784) | Rev. Milton Brunson | 4 | 48 |
| 5 | IN LIVING COLOR - "LIVE" (Blackberry 2203012) | Melvin Williams | 5 | 15 |
| 6 | I SING BECAUSE I'M HAPPY (Savoy 71002) | Georgia Mass Choir | 6 | 15 |
| 7 | I'M GOING THROUGH (Savoy 7106) | Rev. Clay Evans | 9 | 9 |
| 8 | HE'S WORKING IT OUT FOR YOU (Word/48785) | Shirley Caesar | 10 | 58 |
| 9 | HE THAT BELIEVETH (Light 750769) | Chicago Mass Choir | 8 | 15 |
| 10 | FOCUS ON GLORY (Benson 8335) | Hezekiah Walker | 7 | 21 |
| 11 | I'M GLAD ABOUT IT (Savoy 14804) | Rev. T. Wright | Chicago Mass Choir | 11 | 52 |
| 12 | TESTIMONY (Sparrow 1281) | The Richard Smallwood Singers | 14 | 7 |
| 13 | PERFECTION CHURCH (Salah 7509) | Marvin Winans | 12 | 10 |
| 14 | "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455) | Ruby Terry | 15 | 10 |
| 15 | STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180) | Rev. Ernest Davis, Jr. | 20 | 22 |
| 16 | LIVE IN DETROIT (Malaco 6001) | Rev. James Moore | 13 | 39 |
| 17 | ALIVE AND SATISFIED (Benson 2541) | Thomas Whiffield | 18 | 48 |
| 18 | SEND YOUR ANOINTING (TM 2001) | TM Mass Choir | 21 | 4 |
| 19 | THE COUNTRY BOY GOES HOME (Malaco) | Wille Neal Johnson | 16 | 39 |
| 20 | GOD GETS THE GLORY (Malaco 6002) | Mississippi Mass Choir | 17 | 58 |
| 21 | HANDEL'S MESSIAH: A SOULFUL... (Reprise 26960) | Various Artists | 19 | 11 |
| 22 | IT'S IN THE PRAISE (CGI 51461111) | Calvin Bernard Rhone | 24 | 15 |
| 23 | THANK YOU JESUS (Savoy 4811) | New York Restoration Choir | 25 | 37 |
| 24 | FILL ME (Tribute 36413) | Keith Dobbins and the Resurrection Mass Choir | 29 | 37 |
| 25 | DAWN OF A NEW ERA (Benson 0056) | GMWA National Mass Choir | 26 | 4 |
| 26 | I'LL NEVER FORGET (Savoy 7107) | Dr. Charles Hayes | 28 | 4 |
| 27 | SALUTE TO THE CARAVANS (CGI 0004) | Various Artists | 29 | 9 |
| 28 | WITH ALL MY HEART (Sparrow 1325) | Sandra Crouch | 23 | 20 |
| 29 | USE ME (Ar 10181) | James Bignon and Deliverance | 27 | 25 |
| 30 | THROUGH THE STORM (Tribute 0046) | Yolanda Adams | 7 | 30 |
| 31 | CHILDREN OF THE KING (Malaco 4454) | Mississippi Children's Choir | 33 | 21 |
| 32 | HOLD ON (Word 53176) | Greater Victory Temple | 36 | 4 |
| 33 | LOVE (Light 730806) | Beau Williams | 32 | 10 |
| 34 | BEETTER DAYS AHEAD (Malaco 4457) | Dorothy Norwood | Deb | 34 |
| 35 | LIVE AND ANOINTED (Malaco 6012) | The Jackson Southernaires | 31 | 32 |
| 36 | NOW I CAN SEE (Malaco 6011) | Florida Mass Choir | 37 | 29 |
| 37 | KEEP LOVE ALIVE (CGI 0038) | Heaven Sent | 35 | 7 |
| 38 | PH FACTOR (Word 43715) | PH Factor | 40 | 4 |
| 39 | KEYS TO LIFE (Tribute 790113) | Ben Tankard | 34 | 21 |
| 40 | GOIN' BACK (Paradise 20009) | Tri-State Mass Choir | 39 | 4 |
**Gospel Music**

**Top 30 Gospel Singles**

**CASH BOX • MARCH 27, 1993**

1. WHEN GOD IS IN THE BUILDING (Savoy 14812) The Anointed Pace Sisters 1 11
2. WE WALK BY FAITH (Tyscot 1430) ................. John P. Kee 2 15
3. HE'S WORKING IT OUT (Word 48789) ............. Shirley Caesar 4 30
4. BE WITH ME JESUS (Blackberry 22033) .......... Melvin Williams 6 10
5. IN MY NAME (Word 7864) ......................... Rev. Milton Brunson 3 15
6. MY MIND IS MADE UP (Word 7864) ............... John P. Kee 3 9
7. I SHALL BE DONE (Sparrow 1234) ................. Daryl Coley 7 30
8. MY MIND IS MADE UP (Word 48794) ............ Rev. Milton Brunson 13 30
9. STAND STILL UNTIL HIS WILL IS CLEAR (Art 1018) ... Rev. E. Davis, Jr. 9 29 2
10. JESUS IS THE LIGHT (Benson 8535) .............. Hezekiah Walker 10 30
11. THANK YOU JESUS (Savoy 14811) ............... The New York Restoration Choir 14 30
12. WHAT HE'S DONE FOR ME (Sparrow 1447) ........ Richard Smallwood 11 30
13. USE ME (Art 1018) .................................... James Bignon 14 6
14. Hallelujah (Warner Alliance 6561) ............... Handel's Messiah 9 19
15. I'M GOING THROUGH (Savoy 14811) ............... Rev. Clay Evans 26 2
16. HE THAT BELIEVETH (Light 750769) ............. Chicago Mass Choir 15 10
17. TROUBLE DON'T LAST ALWAVS (Savoy 14004) .... Rev. Timothy Wright 16 6
18. IT'S IN JESUS (Tribute 5445) ............... D Harper/ NJ Mass Choir 13 15
19. LET EVERYTHING PRAISE HIM (Benson 2451) .... Thomas Whittfield 19 15
20. WHEN THE MUSIC STOPS (Sparrow 1234) ........ Daryl Coley Debut
21. JESUS SAVES (Selah 7509) ................................... Marvin Winans 30 2
22. I STOOD ON THE BANKS (Malaco 6009) ........ Rev. James Moore 17 30
23. I KNOW I'VE BEEN CHANGED (Savoy 14007) .... Shunt Pace Rhodes 24 30
24. ALL IS WELL (Savoy 5425) ......................... G.M.W.A./S.L.C. 18 19
25. NOW I CAN SEE (Malaco 6011) ...................... Florida Mass Choir 21 23
26. GOD IS MOVING (Sparrow 3213) .................. Sandra Crouch 20 19
27. MASTER CAN YOU USE ME (Savoy 14804) ........ Rev. Timothy Wright 25 30
28. Goin' Up Yonder (Tribute 790113) ................. Ben Tankard 23 10
29. THAT'S WHAT THE LORD IS TO ME (MYD 10001) .............. Gerald Hinton & The Redeemers 27 13
30. I GIVE YOU JESUS (Shoknath) ....................... Valarie Boyd 28 6

**News From Japan**

**Total Video Software Shipments**

To wholesalers here in 1992, according to JVA (Japan Video Association), were $2,433 million, 7.7% down from the prior year. Video cassettes (1/2 inch and 8mm) were $1,290 million, 2.1% down while video disks came in at $591 million, a 2.9% drop from last year. The proportion of cassettes vs disks was $56 to 4.34. Total shipments in monetary percentages looked like this: "for retail sales," 41.9% as opposed to 39.8% in '91, "for rentals," 34.4% to 34.5% for '91 while "miscellaneous use" was 23.7% to '91's 25.8%, and "sales and rentals" was 37.2 to 62.8 (33.9 to 66.1) in dollars and 62.3 to 37.7 (58.3 to 41.7 for '91) in volume.

Total shipments of cassettes in volume '92 was 4% up over '91. 1/2 inch represented 27.53 million units while 8mm came in at 0.57 million. Video disks (LD and VHD) shipped 21.3 million units while video single disks did 1.31 million. Total shipments in volume represented a 1.8 drop from volume in the previous year.

Video software according to genres came in as follows: 1. Cassettes (1/2 inch) with music cassettes 29.7% of total; movies 29%; children 25.5%; and animation 6.9%. 2. Rental cassettes: movies 82.8%; animation 8.3%; children 5.1%. 3. LD & VHD disks, Karaoke 63.1%; movies 12.2%; animation 8.8%; music 8.2%. JVA attributed a drop of Karaoke by 34% as the main reason for the turn in video disks.

**The Association Of Home Taping Royalties**

AHTR began March 3, 1993 with admission to the Education Ministry. Miyuki Ishimoto, JASRAC (Japanese Association of Rights of Authors, Composers and Publishers) president has been named president of AHTR also. Collection of home taping royalties from audio manufacturers and distributing them to copyright holders (composers, authors, artists and record manufacturers) will be the main concern of AHTR Association was established by JASRAC, RIAJ (Record Industries Association of Japan) and JAA (Japanese Association of Artists) through an amendment of the copyright law to institute the "Home Taping Royalties System" which passed The Diet December, 1992 (Cash Box, 12-12-92).

**According To RIAJ**

total shipments of audio and video software here in January 1993 represented $324 million, 6% up over January, 1992 which is a volume of 27.901 million units, 9% up over same period. Audio disks showed $236 million, 18% up over same period a year ago and CDs recorded $235 million, also 18% up. Video went down 11% to $66 million while cassettes dropped 17% to $18 million from the comparable month of the prior year.

**Two Major Software Manufacturers**

Victor Music Industries and Nippon AVC under JVC (Japan Victor Company) have merged and a new company dealing with all round software including planning, producing and movie sales, music and video softwares of entertainment has been established. New company is yet to be named but Jun Deguchi, president of Victor Music Industries will also serve as its president.

**Local 45s Top 10**

**TWLW**

1. YAH YAH YAH (Pony Canyon)...Chage & Ask
2. TOKINO TOBIRA (Toshiba Emi)...WANDS
3. ROAD (Mediac)...The Koburyu
4. MAKENAIDE (Pony)...ZARD
5. BOKURAGA UMARETA ANGINYOYUNI (Pony Canyon, Fun House, Sony Record)...Used To Be A Child
6. BOKUTACHI NO SHIPPAI (Warner Music Japan)...Dougri Morita
7. OSAEKIRENAI KONOKIMOGI (Kaish)...T-balanc
8. DOKOKU (Pony Canyon)...Shiza Aiko
9. CHOTTO (Toshiba Emi)...Maki Daikoku
10. YASASHII AME (Victor)...Kyoiko Kozumi

**Local CDs Top 10**

1. STEEPS (Laser Disk)...Keizo Nakashiki
2. ENCOUNTER (JVC House)...SongLike Talking
3. SPEEDY AGE (Pony Canyon)...Hikaru Genji
4. BODYGUARD (BMG Victor)...Whitney Houston
5. TEN SUMMERSERIS TALES (Polydor)...Singly
6. ARE YOU GOING TO MY WAY (Toshiba EMi)...Lenny Kravitz
7. TAIYOU NO KIMI MIKAZUKI NO BOKU (Polydor)...Souichi Taniguchi
8. SPECIAL BEST COLLECTION (Victor)...Mariko Takashiki
9. THE SWINGING STAR (Epic Songs)...Dreams Come True
10. JULIANA TOKYO VOL. 4 TRANS LIVE PARTY (Vexx Tran)...Omnibus
NSM Intros “PayBack Plan” For Reducing Parts Prices To Zero In Many Cases

CHICAGO—NSM’s latest incentive for attracting first-time buyers of its jukebox product is the “NSM PayBack Plan” which allows operators who purchase a new NSM jukebox on or after April 1, 1993 to receive a $100 PayBack Certificate. The Certificate can be applied as cash towards the purchase of a host of NSM parts and accessories, including amplifiers, service kits, laser players, even an entire HideAway system. Operators can either use their Certificates as they receive them or accumulate them for use as total payment for the parts they need. As stated by NSM-America president Russ Strahan, “We’re really just trying to encourage operators to try an NSM—the product will do its own selling from there on our.”

NSM trade manager George Haydocy feels the Plan is a great incentive for providing a long-term benefit to operators who are considering a switch to NSM. “Our PayBack Plan makes it possible for operators to bring in the spare parts they need on an ‘as you go’ basis, either free of charge entirely or at a substantially subsidized cost,” he said.

Haydocy noted that NSM distributors are very excited about the Plan. “I can’t tell you how pleased I was to hear the enthusiastic comments we received from our distributors when we first told them about the NSM PayBack Plan,” he added.

Parts and accessories available under the NSM PayBack Plan include CD decoders, laser players, amplifiers, control & credit units, microphone & microphone cables, DataPrints (which electronically collect popularity and cash information from NSM jukeboxes), 100 CD changer assemblies and more. Operators are instructed to contact their nearest NSM distributors for a complete listing of available parts and other specifics about the Plan.

Strahan emphasized that the Plan is considered long-term and that NSM-America intends to continue it as long as it is successful. He stressed that “any discontinuance would come with notification that would give operators more than ample time to cash in their Certificates.”

Trade Meets Valley’s ‘Fairly Honest Ernie’ At ACME ’93!

CHICAGO—“Fairly Honest Ernie” is the main character in a comprehensive promotion program being conducted by Valley and designed to boost earnings for Valley dart machine operators.

Here are the particulars. A new “Play the Computer” feature has been added to the factory’s new Cougar dart machines, whereby players can now compete against the computer (choosing from five different skill levels). Only, instead of merely utilizing a computer-play button on the machine, Valley decided to make their computer “Ernie” and has subsequently developed a dynamite promotional package geared to call attention to the new feature.

There are huge “Fairly Honest Ernie” cardboard characters that attach to the side of the machine challenging patrons to play (“Eh Mate, interest you in a friendly game?” ...“With a score like that it could be unplugged”...); cardboard marquees that sit atop Valley machines (space permitting); posters, stickers and other paraphernalia, along with table tents designed to sit on bar tables and counter tops. Everything in the package is aimed at enticing customers to play the new feature on the dart machine and encouraging first-timers to play, since all of the “how to” basics are also included.

Valley management advised that the promo packet may well be made available to operators in April, possibly as part of new machine shipments.

The “Fairly Honest Ernie” feature will be part of an update kit for owners of older model Cougar Darts. This means operators do not necessarily have to buy a new machine to take advantage of the feature—all they need do is install the kits on the models they have.

Along with “Ernie,” Valley has engineered various new games on the Cougar machines, including two more game choice additions to “01” games—701 and 901. Players now have their choice of four “01” games—301, 501, 701 or 901. There is also a new game called “Mark 21,” a no-score type of cricket game.

Further information may be obtained through Valley distributors or by contacting Valley Recreation Products, 333 Morton St., Bay City, MI 48707.

Say hello to “Fairly Honest Ernie” in the accompanying photos!

Data East’s The Adventures Of Rocky & Bullwinkle & Friends

CHICAGO—Fresh on the heels of Star Wars (which produced their “largest run” to date), Data East Pinball announced the availability of their newest pinball, The Adventures Of Rocky & Bullwinkle & Friends. The theme comes straight out of Frostbite Falls, where Rocky and Bullwinkle—along with their pals Dudley Do-Right and Mr. Peabody and Sherman—bring their popular brand of “nothing up my sleeve” zaniness to the pinball world.

The game’s head designer, Tim Seckel, reminds us that “The Rocky & Bullwinkle title is popular with all age groups—baby boomers, college kids and children. In addition, this game has many unique features not only for the novice, but the very skilled pinball player as well.”

Let’s zero in on some of the specifics of this model, such as the soundtracks from the original episodes along with the popular Rocky & Bullwinkle musical theme and the eye-catching art design depicting animation from many of the favorite Rocky & Bullwinkle programs. The factory utilizes its outstanding dot matrix for entertaining display effects as a further enhancement for players.

With a wide variety of game play options, players can use the drop target shots to save Nell from Snidely Whiplash’s deadly saw table. Collect all of Bevis and Natasha’s B.O.M.B.’s to get ready for Tri-ball action or collect Bullwinkle’s three hats for a special backglass display. It’s challenging...it’s entertaining...it’s a pinball delight, encased in a spacious cabinet with a large lighted start button and solid state flipper.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc. at (408) 286-7080.

Data East’s The Adventures Of Rocky & Bullwinkle & Friends
Midway’s NBA JAM

CHICAGO—As further evidence of the soaring world wide popularity of basketball, broadcasts of NBA games are currently beamed into more than 100 different countries to an audience of millions of viewers!

NBA JAM, the new video game from Midway Manufacturing Company, represents a major breakthrough in technology, licensing and major sports league cooperation. It is the first official, NBA-licensed, coin-operated amusement game, and it captures the high-energy artistry of the major superstars from each of the league’s 27 teams.

One to four players can experience all of the realism of this exciting sport in a two-on-two fantasy match-up that takes full advantage of the latest advancements in revolutionary Scanorama digitized graphics. For depth and smoothness of on-screen movements the game employs a new scaling chip technology, as well as a Spectrumview palette that delivers four times as many colors as previous games. In addition, there are JAM-CAM live action windows that provide dazzling visual displays of some of the most awesome signature moves by the biggest stars of the NBA.

Player controls include a joystick and three action buttons—one for shooting or blocking; another for passing or stealing; and a special turbo button that accentuates the non-stop highlight film quality action and responsiveness of the athletes on screen. Players have the added challenge of mastering special joystick and button combinations to cause their pros to leap higher, run faster or perform some of the most spectacular slam dunks and jams to ever grace the courts!

To satisfy the public’s ongoing fascination with sports statistics, there is an Autostat feature that records everything from rebounds, steals and blocks to assists, field goal percentages, dunks and three-point efficiency.

Tournament guidelines and sign-up sheets are included in every machine.

Further information may be obtained through Midway distributors.
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Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.35 per word. Please count words carefully. Be sure your Classified Ad is sent to the Los Angeles publication office, 646 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week’s issue.

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SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Cecile) immediately! AM. SAMMY: Task Force Harrier. ATARI: Road Riot S/D; Relief Pitcher; Tetris. BALLY: Super High Impact; Tri Sport. DATA EAST: Caveman Ninja; Tumble Pop; Capt. America; Viper Trail. FABTEK: Raimen. IREM: Hammerin Harry; Dragon Breed. I.VIC: Birdie Try. KONAMI: Lightning Fighter; Simpsons; Sunset Riders; Turtle In Time. LELAND: Dragon Lair II; Indy Heat. LEPRECHAUN: Mutant Fighter. MERIT IND.: Tic Tac Trivia. NINTENDO: Super System—Practically new Nintendo system where youngsters go who are familiar with the Nintendo “Home Game” system. A bargain at $1,195 as they are practically new. SEGA: Spiderman; Clutch Hitter. SMART IND.: Jackpot; Clean Sweep. SNK: Beast Buster. STRATA: Hot Shot Tennis; Rim Rockin Basketball. TAITO: Battle Shark; Space Guns. PINBALLS: PREMIER: Operation Thunder; Terminat or 2; Hurricane. USED KITS: Atomic Punk $395; Arabian Fight $395; Brute Force $50; Cabal $55; Desert Assault $59; Guardian of the Hood $495; Knights of the Round $695; Main Event $25; Pac Mania $15; Pig Out $25; Pump Shot $95; Rampart $95; Wrestle Fest $295. SNK Neo-Geo Six Game Model with large screen, large cabinet and six of the top games. Exactly like new, these games and cabinets will last for several years with contemplated frequent good games from SNK. A real bargain at $1,995. NEO GEO PAKS Slightly used (cartridges): $10 each: Magician Lord; Nam 1975; Super Spy: $75 each: Cyberlip; Ninja Combat; Baseball Stars; Sengokoi; King of Monster; Football Frenzy. $100 each: Alpha Mission II. $125 each: Super Baseball 2000. $250 each: Art of Fighting. $275 each: World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Cecile for Games and Kits. New Orleans Novelty Co., 3030 N. Arnonut Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


FAN CLUBS

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

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(615) 329-2898