Clint Black: Getting It The Hard Way

WHEN CLINT BLACK finally graduated from performing in the Houston, Texas nightclubs to major label status, he became "A Better Man," as his debut single was the only debut song by a new male country artist to hit #1 in 15 years. After Killin' Time for a little while, his first album yielded five #1 singles—a feat unprecedented in any style of music, and remained at the #1 position for 32 consecutive weeks. Those singles pushed Black's debut album to double-platinum status, and he was soon named Best New Male Vocalist by both the Country Music Association and the Academy Of Country Music, in addition to winning a host of other awards. Black was the only artist to receive both the ACM Best New Male Artist and Male Vocalist Of The Year awards in the same year.

Now a multi-million-selling RCA recording artist, Black has continuously demonstrated he's a force to be reckoned with. A tireless performer, Black performed over 150 dates in front of over 1.5 million people in 1992 alone. With a road crew of 52, six buses, five trucks and one of the most elaborate productions in the concert business, the Texas Troubadour has added four band members to his show, meaning an array of 10 musicians will join him on stage in support of his latest album, The Hard Way.
AIDS DANCE-A-THON: The fifth annual AIDS Dance-A-Thon has been set for Sunday, April 18 at the Los Angeles Sports Arena. Seven thousand people are expected to attend. Madonna and R.E.M.'s Michael Stipe have sent out appeal letters for participants.

Because of space limitations, admission to the Dance must be limited to pre-registered participants who bring a minimum of $75 in contributions with them to turn in at the Dance. Dancers can be sponsored and individuals can be registered by calling 213-466-9255.

The Dance-A-Thon is a benefit for AIDS Project Los Angeles. This year a portion of the funds raised will also go to ACT UP/LA, Aid for AIDS, Being Alive, Bienestar/GLLU, Minority AIDS Project and Rue's House.

NEW NARM BOARD & OFFICERS: The National Association of Recording Merchandisers has announced Board Officers for the coming year. They are: President—Stephen Strone, Handleman Co., Troy, MI; Vice President—Scott Young, Wherehouse Entertainment, Torrance, CA; Treasurer—Ann Lief, Spec’s Music & Movies, Miami, FL; and Secretary—Barney Cohen, Valley Record Dist., Woodland, CA. Newly elected to the Board is Rachel Friedman, J&R Music World, New York, NY. Directors continuing terms are: Arnie Bernstein, The Musicland Group, Minneapolis, MN; Mary Ann Levitt, The Record Shop, Sausalito, CA; John Salstone, M.S. Dist., Elk Grove, IL; Carl Rosenbaum, The Flip Side, Palatine, IL; Robert Schneider, Western Merchandisers, Amarillo, TX; and Mark Siegel, Blockbuster Music Corp., Burbank, CA.

11TH T.J. MARTELL CHARITY CELEBRATION: Celebrity participants from music, TV and film are being recruited for the T.J. Martell Foundation's annual Rock N' Charity Celebration in L.A. May 16-23. Highlight of the week is celebrity softball Sunday, May 23, the only event open to the public.

Other events will include a tennis match Sunday, May 16; first celebrity billiards tournament Tuesday, May 18; a Golf Classic May 20 and bowling tournament May 22. A western party and silent auction is scheduled for May 21. Proceeds from all events will benefit the T.J. Martell Foundation/Neil Bogart Memorial Fund. For more information contact: Sue Gold at Gold Public Relations, Inc., 213-851-2561.

RCA Records and Chicago's B96 recently joined forces to raise money for the Ronald McDonald Foundation through a promotion that involved a dance compilation CD. One dollar from each disc sold went to the Foundation, raising $5,000 for the charity. Pictured (l-r) are: Tom Matheson, general manager, B96; Dean Gostowski, board of directors, McDonald's Corp.; Chris Hensley, senior director, field promotion, RCA; Ronald McDonald; and Dave Shakes, program director, B96.

Atlantic’s Cooper At AmFAR

AmFAR's BOARD OF DIRECTORS has selected Atlantic Records' senior vice president/general manager/West Coast, Paul Cooper as a member of their National Council.

Cooper joins fellow National Council members Warren Beaty, Phil Donohue, David Geffen, Richard gere, and Barbra Streisand among others, as a leader in the fight against AIDS. By lending their names, National Council members make a public statement of moral support of AmFAR's cause and mission.
SINGLES

- **RAY CHARLES:** "A Song For You" (Warner Bros. PRO-CD-5977)
  With all due respect to the original rendition of this Leon Russell classic, when Brother Ray does a take on another artist's work, it's a compliment to be sure. Flattery aside, what you might want to watch out for is, if he did it better. Cause you can damn well bet he did it more soulful. This arrangement features a rich string section, a bluesy piano, and the passionately evocative vocals of one of the greatest song stylists of our time. Richard Perry produces.

- **CHRIS ISAAK:** "Can't Do A Thing (To Stop Me)" (Reprise PRO-CD-6000)
  This has got to be about the closest sounding single to his one big hit "Wicked Game" Chris could come up with. Trying to reinclaim ground by imitating himself might seem like the logical thing to do, but using the same instruments and production style makes this song only come off more like an attempt at re-creating what once was (without the hook strength). The cut should at least be appreciated by his fans. Isaak's career champion Erik Jacobsen produces.

- **TREY LORENZ:** "Just To Be Close To You" (Epic ESK 74934)
  The man whose career was launched by singing alongside Mariah Carey on her *Unplugged* special has been enjoying solo success with a few of the singles from his self-titled debut album (which Carey championed and produced). This latest release is a Lionel Richie-penned R&B ballad showing Lorenz' vocal versatility on renditions of both the album cut (Mariah mix), a relaxed hip hop mix by Mark C. Rooney and Mark Morales, and a smooth a cappella album version.

- **THE FLUID:** "Mister Blameshifter" (Hollywood PRCD-10296-2)
  The grunge sound, with all its punk angst became a staple for the Sub Pop label, and it was Seattle (Nirvana and Pearl Jam) that got all the glory. This Denver-based band had also been signed there prior to their current Hollywood Records debut *purplemelliflakemusic*, due out next week. This group doesn't exactly shatter the grunge mold, but record companies still haven't found another style to exploit yet. Mike Bosley and The Fluid produce.

- **AEROSMITH:** "Livin' On The Edge" (Geffen PRO-CD-4498)
  This pre-release single is from these time-tested rockers' upcoming lp *Get A Grip*, their first studio album in nearly four years. Although the group rarely attacks socio-political issues, the song brings up topics that run the gamut of nearly everything that's gone wrong in the world, with Steven Tyler screaming in admirable fashion and the rest of the boys sounding as solid and in your face as ever. Rock jocks should be proud to spin this track which, hard as it may be to believe, kicks open the door to the third decade of these guys making records (debut Jan. '73). Brendan O'Brien mixes the Bruce Fairbairn production.

ALBUMS

- **LIZ LARIN:** *Test Your Faith* (Atlantic 7 82414-2)
  Larin's solo debut effort is an ambitious 10 tracks of various pop and rock styles. Her proficiency as a multi-instrumentalist (she plays guitar, bass, keyboards and percussion), songwriter, and singer shines on several cuts, including the title track, and first single "The Color Red." Vocal similarities to Annie Lennox (in her Eurythmics days) may lead to a few comparisons, and clearly they could share some of the same fans. Al Nalli produces.

- **PRESENCE:** *Inside* (Smash 162-888 003-2)
  This English alternative rock/pop band is the latest creation of Laurence Tolhurst, former keyboardist of The Cure. Although specific "Cure" comparisons could be negligible, the overall sound can be attributed to many different bands emerging from England by way of MTV in the mid '80s (Simple Minds, Tears For Fears, even U2). The 12 lyrically poetic cuts range musically from the ethereal and dance-ish to the solemnly romantic. Presence produces themselves.

- **BUTTHOLE SURFERS:** *Independent Worm Saloon* (Capitol CDP 7 98782-2)
  These guys have somehow survived as a band since the early '80s, touring moody and sporadically releasing an album or two on as many indie labels. Signing with a major label and recording a 17-song album with a big name producer (John Paul Jones, legendary bassist from Led Zeppelin) you'd think should push this hardcore thrashin' punk band either into the limelight or into obscurity. Be warned: This is the outer limits of what alternative is supposed to be. Yee-ha!

- **MARS LASAR:** *The Eleventh Hour* (Real Music RM-0002)
  Adult Alternative goes galactic with Australian keyboardist/composer Mars at the helm of his synthesized sophomore album. Using a blend of texturized real sounds (violins and woodwinds) big synthetic pads, world beat rhythms, voice patches, and soft-spoken, nearly subliminal messages, Lasar creates an atmosphere of cosmic inner/outer spaciousness. The 16-track musical mission boldly goes where no composer has gone before. Produced and arranged by Mars Lasar.

- **ST. THOMAS:** *Electric City* (TNT 0001-2)
  Here's something new. Both a new band, and new label. Although metal radio has already jumped onto their first released single, "I Hate... Pt.1" (an angry, hard-thrashin' mosh-pit romp, which sounds off by throwing lyrical Molotov cocktails at everything from the media, to money and power, censorship, to war and politics in general). Okay. The rest of the 12 songs have a different edge. So it may come as a pleasant surprise to some that a new group has the guts to exercise their right to some dynamics in style. Even though the group still calls themselves "hard rock," each track has its own individual lure. Dito Godwin produces.

PICK OF THE WEEK:

- **AEROSMITH:** "Livin' On The Edge" (Geffen PRO-CD-4498)

PICK OF THE WEEK:

- **ST. THOMAS:** *Electric City* (TNT 0001-2)
U2: The “Mysterious” Middle East

MO' ROCKIN': The coming flavor of the month seems to be that of El Morocco and the Middle East. With the patriotic stigma of Desert Storm passing with Bush, and “ethnic” decidedly in for the globally networking 90s, trends are starting to look east to El Morocco. From U2's “Mysterious Ways” video to the Oscar-winning Aladdin soundtrack, the Middle East was unveiled to American pop culture last year and is spreading beyond belly dancers and falafel. The high-fashion circles have put in similar predictions for spring fashion, while travel sections call Morocco the place to be, and even New York nightclubs are getting in on the game with Time Cafe's Moroccan-themed Faz backdropping a monopoly of society pictures not to mention the veteran mid-towner El Morocco and the occasional belly-dancing stints at Soho’s chic-ery, Casa La Femme.

As far as new music, however, the diva of the subcontinent is decided of Otra Haza. While in the late '80s she crossed Yeminite folk song over to chart-topping house music with “Im Nin Alu,” she has now returned with a new, sensual album Kirya (Shanachie/EastWest). If you want the real thing, scan the World Beat section of your local record store or ask a multi-vedowed NYC cabbie.

CONCERTS: You kind of need a twin—or rather a quadruplet—when Prince, Sade, Belly/Velocity Girl (Sire/Sub Pop), House of Pain/Rage Against the Machine (Epic/Sony), Cell (Geffen/DGC), Bronski Beat and Mephiskaphiles (Nervous) all play the same nights, as they did the other week.

PRINCE AND SADE did the blockbusters of course—Prince doing his last Radio City date for the unpronounceable Paisley Park (Warner Bros.) album with special guest Lenny Kravitz (Virgin). Sade ruled the Paramount touring for her newest Love Deluxe (Epic) with Me Phi Me opening, though they both deserve spankings: Sade for not performing the song from the cameo she made in Absolute Beginners, and Me Phi Me for being so hooked on his lost cap that Spike Lee gave him, and talk of positivity to not perform “Sad New Day.” Special mention must be given to lighting designer Phillip “KY” Cabot who augmented the mood-dominated sublimity of Sade’s outpourings. Opening with a cascade of blue-light rain and proceeding with schemes abstractly representing seasons and landscape, Cabot provided an evocative slide show of Sade’s emotional travels.

OTHER BANDS that moved through Manhattan last week include Ugly Kid Joe (Mercury), Jimmy Mcgriff, Dinosaur Jr./Ride (Sire/Warner Bros.), Quicksand/Therapy? (Polydor/A&M), Chia Pet (Shimmy Disc), Falafel Mafia (Nervous), Drivin-N-Cryin’ (Island), Fastbacks (Sub Pop), and Mudhoney.

Coming Up: 808 State (Tommy Boy), Roseland, April 17; Jesus Jones/Stereo MCs (EMI/Gee Street), Roseland, April 22; Lemonheads (Atlantic), Academy, April 27.

By Neil Alumkal

Cash Box WEST COAST

All the goodies included in the re-issued Dark Side Of The Moon package.

LET'S DO THE TIME WARP AGAIN: Capitol Records is celebrating the 20th anniversary of the release of Pink Floyd's Dark Side Of The Moon album, one of the biggest selling records of all time, by releasing a limited edition commemorative box set.

Interestingly, despite worldwide sales of over 25 million copies, the landmark album only ever received “gold” certification, as platinum certification did not come about until 1976, and did not apply retroactively. Capitol has completely re-mastered the album for the occasion, and is kicking off the release in fashionable retro-style.

Teaming up with classic rock station KLSX for a remote simulcast of the album, invited industry guests were treated last week to a listening party complete with laser show, wireless headphones and beanbag chairs at a party with Timothy Leary and original moonwalker, astronaut Buzz Aldrin at the Wilshire Ebell Theater in Los Angeles. Meanwhile, the public was also invited to show up at the party site and participate in the festivities by tuning in and cranking up their car radios and watching a light show put on in the sky.

Chart statistics on the album are incredible, and arguably may never be broken. Although “Money” was the only #1 single to come from the effort in the U.S., no singles were ever released in the U.K. The album stayed on the chart for 741 weeks (Sgt. Pepper was less than 200) only to re-emerge the following month, although it was only #1 for one week. Dark Side Of The Moon continues to be a catalog mainstay.

YO-YO-YO, I WANNA HOLD YOUR HAND: An issue is rising over rights allegedly given to two entrepreneurs to record an album of songs by The Beatles to be done by various rap artists in the hip-hop style.

Copyright owner Michael Jackson is contesting the permission reportedly granted by the former creative director of his ATV Music, the publishing company handling much of the Beatles catalog which Jackson bought for $60 million several years ago. After a widely publicized dispute regarding the commercial use of the song “Revolution” for a Nike ad, ATV is politely walking on egg shells regarding the exploitive usage of the catalog. Current creative director Martha Williams issued a statement saying “We have not licensed any project concerning rap and the Beatles catalog, nor are there any plans to do so in the future.”

Despite cease and desist orders sent from ATV, the pair continues, hold their ground on the “Beatlerap” project and plan to take the matter further. Watch for details. Yo, strawberry fields forever, peace. Next week...

By Randy Clark
Satanic Canines?
By John Carmen

IT MAY BE SAID that '70s-styled punk rock in 1993 is less-than-relevant, the equivalent of Merseybeat in 1977. After all, the original punks were rebelling against a static mainstream whose musical fare was sterile for the most part and undurable to anybody that wanted a little noise in their aural menu. But today, there are so many sub-genres catering to every conceivable taste. A mainstream doesn't really exist.

Nor does the original sound of punk. Put on Never Mind The Bollocks or Ramones today, and man, do they sound quaint compared to speedmetal, or grindcore, or dance-hall, whatever modern youth's cup of poison of the minute seems to be. But there are some who still stick to the roar of hard-rock minus metal posing, and the premier in this tiny genre are New Jersey's Devil Dogs.

A big deal in Spain, Japan and Australia, The Devil Dogs are a virtual unknown in the U.S. A trio made up of guitarist/smarmmeister Andy Gortler, bassist Steve Baise and drummer Joe Vincent, the Devil Dogs are embarking on a European tour to push their Crypt compilation, 30 Sizzling Slabs.

If you long for the era when guitar solos were brief and to the point, where songs said it and left in under three minutes (the doctrine of the godfather, Phil Spector), and melodies over din, the Dogs are your best friend. Reminiscent of the Dictators, Johnny Thunders' Heartbreakers, the Ramones, Rezillos and every suburban/garage kid band who'd just visited CBGB for the first time, the Devil Dogs' bark and bite are very much all right. Their originals are in the snot-nose vein of the original punksters, rave-ups like "Pussywhipped" and "354" as well as their masterpiece "Brand New Chevy" rank right along with the masters. Their covers of punk classics like DMZ's "Ball Me Out" don't quite fare so well, even at breakneck speed, the first versions are best still, and when the Dogs roll through Beach Boys and Freddie Cannon, you don't ever forget that sometimes less raucho works better.

Live in L.A., the Devil Dogs were about 50/50, their overt Jerseyisms went either over the heads of the assembled or were ignored altogether. Bassist Baise is the group's standout, in the great John Entwhistle tradition, he's the band's premier soloist, and his harmonies were spot-on as well. The boy has a future beyond punk, as do the other Dogs, but whether or not they choose this well-worn path is the real issue.

Court, Subcommittee Consider Copyright Issues
By M.R. Martinez

THE REDEFINITION OF COPYRIGHT protection for musical works is being advanced on two fronts. Last week, the U.S. Supreme Court agreed to decide whether owners of copyrights on musical works can stop people from performing parodies of the compositions for profit. The justices are set to hear an appeal by the 2 Live Crew, which a lower federal court ruled had violated federal copyright law when it recorded and distributed a send-up of Roy Orbison's hit "Oh, Pretty Woman."

On another front, RIAA president Jay Berman and others in the recording industry testified before the House Judiciary Subcommittee on Intellectual Property and Judicial Administration on the issue of performance rights on sound recordings, attempting to fill a gap in the U.S. Copyright Law which allows the exploitation of recordings without payment to or permission of record companies or performers. Advanced digital technology, which allows digital cable audio services to deliver CD-quality music on a subscription basis, bypassing record company and performer accounting avenues.

The Supreme Court case could have broad impact on pop music and on political satire. If the nation's highest court accepts the lower court view, then commercial musical parody doesn't qualify for an exception to copyright law. Under current law, copyright owners may refuse permission to reproduce musical work, and if use is allowed, they may charge a fee. But the copyright law permits satirical use is "criticism, comment, news reporting, teaching...or scholarship." The U.S District Court in Cincinnati said that 2 Live Crew's "Oh, Pretty Woman" parody did not qualify as commentary.

Lawyers for the Luke Records rap group headed by Luther Campbell said the ruling was significant because Nashville, Tenn., where Acuff-Rose Music, Inc. which administers the Orbison song is located, is covered by the Cincinnati court. Luke lawyers claim that the court's interpretation of fair use is narrower than that of federal appeals courts in Los Angeles and New York. 2 Live Crew offered to pay appropriate royalties for use of the music in their lyrical parody, but Acuff-Rose refused. A decision in the case isn't expected until next year.

The hearing involving digital audio subscriptions, according to Berman's testimony, in behalf of the Recording Industry Assn. of America, hinged on the issue of protecting income due to the industry from all forms of use of recordings. "If the U.S. recording industry is to continue to be one of the shining stars of our nation's economy and cultural heritage, as well as a primary source of audio programming, this fundamental unfairness must be remedied," Berman commented during the March 25 hearings.

Subcommittee chairman William J. Hughes (D-N.J.) called the hearing in response to challenges posed to the present system by technological advances, as well as the need to address U.S. laws in the context of international copyright negotiations. Joining Berman in testimony were Nic Garnett, director general of the International Federation of the Phonographic Industry, and music representatives Mark Tully Massagli of the American Federation of Musicians and Bruce York of the American Federation of Television & Radio Artists.
CERRITOS CENTER FOR THE PERFORMING ARTS, CERRITOS, CA—"Star-free" national tours of Broadway musicals are usually unreliable marketing tools for original cast albums. But the unique history of Grand Hotel: The Musical and the high-quality of its current bus-and-truck company have coalesced into an entertaining exception.

Due to unprecedented legal bickering between its creators, the RCA/Victor BMG cast album of Grand Hotel wasn’t released until the show’s Tony-winning Broadway run had ended. By the time the original cast was re-assembled in BMG’s Studio A for the session (in April of last year, almost three years after the show’s opening night), an untimely death had already claimed original leading man David Carroll.

A less Broadway-committed label might have chosen to cancel the entire project. But BMG’s sense of history and the power of the show itself harmonized to produce a posthumous cast album with current-run excitement.

The original cast welcomed new leading man Brent Barrett with open arms to create the Grammy-nominated album. Now audiences are likewise welcoming the all-new, no-name cast of the show’s current touring company (produced by Music Theatre Associates and the Troika Organization).

Designed to play short runs in a long list of successive bookings, the current Grand Hotel is by necessity not as grand as the New York original. The revolving door cast, cast and orchestinations have all been downsized—but the company’s consummate professionalism and loyalty level more than compensate. With its original Santa Luquasto costumes and jazz-hot/German-hetty score intact, this Grand Hotel is grandioso in all essential respects.

The show is a people-watcher’s paradise set in Berlin just before the rise of Hitler. This musical stage adaptation of MGM’s classic 1932 film drama owes almost as much to the legacy of Broadway’s ‘70s smash Cabaret in its re-creation of gloom-and-doom backdrop for its life-affirming storyline.

The album’s Hydra-like legal problems were the unfortunate result of a score with two heads and three faces. The showstoppers (like the Charleston-jazzy “Maybe My Baby Loves Me” and the male-bonding extravaganza “Let’s Take A Glass Together”) were written by the legendary Kismet team of Robert Wright & George Forrest. But the score’s romantic and dramatic climaxes were penned by Tony-winning Nine composer Maury Yeston. The new production goes even further than the original in ironing out the musical differences and presenting a more cohesive whole.

The sound design of George Huckins combined with the audio expertise of the Cerritos Center facility and staff allow audiences to hang on every note and word. It’s rare to find such attention to detail in a long-running musical, let alone in a week-long production.

The road show’s ensemble cast is uniformly excellent, with standout performances by leading man Jean-Claude Alten and supporting female Amanda Watkins. While most touring companies rely on the name value of a celebrity ill-suited to their part, here’s a happy exception that casts the show itself as the true star.

The current incarnation of Grand Hotel is the best marketing tool a cast album could have.

THE PALACE, HOLLYWOOD, CA—On their third Morgan Creek album, American Standard, Mary’s Danish has synthesized the best of the eclectic grab-bag of influences which made them an alternative favorite into a tuneful, hard-rocking, and still completely original sound. The six-member L.A. band, with big, brass guitars and heavy rhythms surrounding the passionate close harmonies of vocalist Julie Ritter and Gretchen Seager, offered an energetic set at Hollywood’s Palace which effectively mixed hard- rock grit with finesse.

Opening with the heavy, pumping bass-driven indictment of phony evangelism, “God Said,” the band immediately set the fans who packed the dance floor rolling, moshing and stage diving. Explosive tunes like the freight train-speed romp “Porcupine,” and “Leave It Alone,” the appealingly angry, raucous exercise which should become a hard-rock classic, kept the adrenaline flowing.

Although the majority of songs in the set were plucked from American Standard, Mary’s Danish also brought out the bite in some older tunes. A sonic wall of guitar augmented Seager’s wailing vocal on “Shanty Dig,” (from 1989’s There Goes The Wondertrack) while the quirky, edgy movement of “Juliet’s Blanket” (from 1991’s Circa) was transformed into a tuneful guitar blowout.

This is not to say that Mary’s Danish has lost its range of influences in the new, heavy mix. On the contrary, the granite-solid setting incorporated everything from jazz to funk. “The Living End” moved from smoky blues into a dramatic, near-psychedelic bridge. “Weeping Tree” was a showcase for contrasts as well, with thoughtful, quiet verses (augmented by Ritter’s gentle accordion backdrop) set against intense guitar passages. The band also turned in a pounding cover of Jimi Hendrix’s “Foxy Lady,” replacing Circa’s horns with angular guitar blasts.

At the heart of this bone-crunching music machine are the dynamic vocal personalities of Seager and Ritter, whose strong and brash blend is a growing, emotionally charged flipside to B-52’s Kate Pierson and Cindy Wilson. Solo turns were offered as well, with Ritter turning in a compelling performance of “O Lonely Soul, It’s A Hard Road,” with Janis Joplin-esque intensity in her gestures.

The band also showed great poise during the show’s only ugly moment, when a few scuffling, stage-jumping fans toppled several band members during “Don’t Crash The Car Tonight.” Drummer James Bradley, Jr. vampied gracefully while the band re-grouped, guitars were re-tuned, and Seager admonished the crowd with surprising good humor. The band eventually finished off the song, and even returned for additional encores.

Personally as well as musically, Mary’s Danish demonstrated a combination of style and power which set them far above the “standard” of typical pop-alternative bands.

TALENT REVIEW

Grand Hotel
By Robert Addis

Mary’s Danish
By Hilarie Grey

CASH BOX APRIL 10, 1993 8
SOMETIME BACK IN THE EARLY ’70S David Bowie, roiling from the effects of a three-day rock festival in the UK, penned a stirring account called “Unwashed And Slightly Dazed” that chronicled the hand-to-mouth conditions of those wild extravaganzas of yesteryear. In all likelihood Bowie would have felt a pang of nostalgia had he attended SXSW ’93, for the conditions—discounting the elements of time and space—were eerily similar. In many ways the pop-fest/semi-nar is an urbanized and departmentalized bastard grandchild of Woodstock—sans the outdoor plumbing.

Centered at the recently constructed Austin Convention Center in Texas the event involved 3,500 registrants with assists from at least another thousand “unofficial guests” who intermingled at every opportunity. Rock, folk and worldbeat groups played around the clock and represented every state in the Union plus Finland, Hungary, Germany and Great Britain. In addition to live music there were spoken word performances by major label celebs Exene Cervenka and Robyn Hitchcock.

Though it was impossible to attend more than a handful of the scheduled seminars, a few of the more germane topics included “International Publishing,” “A&R Demo Reviewing” and “Songwriting: The Creative Process.” Luckily it was not all dry goods; there were nutty debates about Texas Hot Sauce and groupies. The latter discussion featured world-famous rock runabout Pamela Des Barres who revealed her unsavory antics of yesteryear.

In keeping with the lighter side of things, there were miles of aisles of merchandising. Whether you wanted to buy or browse there was everything from BMI to the latest in T-shirt designs to survey. Plus many groups who played during the shindig also had CDs and accessories for sale. Certainly the organizers were accomplishing.

Of course the backbone of the event is music. Whatever your preference—be it lava-fed, bubbling R&B or jalapeno hot Tex-Mex—it was abundant and thoughtful. No small army could have managed to check out every band that played, but it was grand fun trying. This year several guests trucked around on roller blades in a futile attempt to be two places at once and it’s anyone’s guess as to what like schemes will be tried next year. The clubs of Austin, while they may good naturely try and outy pe each other all week, interface smoothly throughout SXSW and comprise a mutually beneficial support system.

Both the clubs and event volunteers were eager to help you; regard- less of whether your guest was the nearest vegetarian restaurant or compatible ATM machine. If the organizer’s mission was to make the four-day fete a conducive environment to meet new people, hear new music and learn new things, then they succeeded admirably. The convention, held annually in the Texas state capital, is rapidly setting the standard that all other music seminars are judged. No doubt David Bowie would be the first to agree.

**UK**

By Mick Green

**THERE HAS NOT BEEN ONE** single item dominating the music scene in Britain during March but the Singles chart has been grabbing a lot of the head- lines.

The truth of the matter is that with so many singles being released, all too often the debut appearance of a record is the highest it goes, making it very difficult for the retailers to know just what to stock and the chart totally volatile. With this in mind the Breakers Chart was introduced but so far without affecting anything very much.

This, in turn, has led the British companies to reconsider the number of singles they are releasing and the number of formats they release them in. EMI Records has decided not to release any singles in support of the next clutch of new albums it is about to promote.

Probably tinkering with the way the charts are promoted will not affect the charts in the way the industry would like, but is the impor- tance of the Singles chart past its sell-by date and is it relevant anymore. That said, since the labels starting releasing less singles it seems to be improving...less is better perhaps!

At the end of March new acts Jamiroquai (“Too Young To Die”) and Therapy? (“Shortsharpshotch”) were just outside the Top Ten and seemed to have got a foothold at last. But the older established acts Michael Jackson (“Give In To Me”) and Annie Lennox (“Little Bird/Love Song For A”) helped give the chart a more varied outlook. The “S" Factor held the top three places with Shaggy (“Oh Carolina”), Snow (“Informers”) and Shabba Ranks (“Mr. Lovammor”) respectively—which is one of the most suc- cessful times for reggae.

From a British point of view, how- ever, it must be nearly six months since we had a locally produced Number One and it may be up to a couple of the older acts—Cliff Richard and David Bowie—to redissect the balance. Cliff had his 62nd Top Ten British hit when debut at Number 8 with “Peace In Our Time”—this is a record matched by no other pop act. Bowie got his new Arista career off to a flying start when he notched up his 23rd Top 10 hit with “Absolute Begin- ner...”—nothing neither of these two guys are!

Richard and Bowie may have been around a long while but one album that is causing a lot of waves was recorded before either of them were born. This is the Ultimate Glenn Miller collection and with it just outside the Top Ten it is the oldest material ever to chart— being recorded from between 49 and 54 years ago.

**COURTING SUCCESS?** The courts are still playing a prominent part in the British music industry. Local inde- pendent radio finally won its two- year battle with PPL when the Copyright Tribunal rejected most of the record industry’s argu- ments for higher airplay royalties.

After 24 months and more than a million pounds spent on legal fees the PPL is left with total yields almost unchanged. Latest news is that the record industry is digging even deeper into its coffers to fund more legal fees and appeal against the rulings.

The Midem problems look like ending up in court again. This time Tring International is suing The Midem Organisation for ex- pelling it—particularly because they did it in front of TV and press coverage.

In a Paris court they are claim- ing a total of around 200,000 pounds. Apparently, the action was taken because of a statement made by Midem saying they stand by the expulsion despite a court ruling that reinstated Tring.

The Performing Rights Society in Britain has also got itself into a lot of trouble with chang- es of the executives not yet finalized and rumors that there could be legal action from inde- pendent radio stations. On top of that, several major acts have made public the fact that they are unhappy about the length of time that it takes to get their money from royalties. U2 manager Paul McGuinness is thought to be near hauli ing the PRS before the European Commission over roy- alties he believes are outstanding.

The Virgin Group is also in the news with its legal rows with British Airways but is to buy out T vanity’s 50% stake in Virgin Airlines into its coffers to fund the first national popular/rock music commercial station.

**OTHER NEWS:** Following the US launch about a year ago, BMG is to launch a children’s label, for kids up to nine years old, called BMG Kids UK from this May.

The CMA is planning a major presentation after Easter in an at- tempt to raise the profile of country music in Britain. Around 40 CMA board members are flying in, and this is the first time that such a thing has been at- tempted outside the USA...it may be a coincidence but it only we seem to have a lot more country albums released here. It is es- timated that despite the Brit Awards generating half a million extra sales the extra business fell short of last year. K.d. lang seems to have been the main person to gain with her Ignore album re-entering the Top 10 and selling an extra 100,000 copies.
"Soul"-ful Robert Kraft

By B. Gregory

Robert Kraft

AT AGE 38, ROBERT KRAFT has already had a career in music that someone 20 years older would envy. He has had songs recorded by such artists as Bette Midler, The Manhattan Transfer, Roberta Flack and Los Lobos. He has produced albums for Midler, Johnny Mathis and even Bruce Willis.

1992 was a very good year for Kraft. His song "Beautiful Maria Of My Soul" from the film The Mamba Kings was nominated for best song at this year's Academy Awards. The song lost to Kraft's longtime friend, Alan Menken and his song "A Whole New World" from Aladdin, but Kraft, who produced the album version of Monken's The Little Mermaid, has only praise for his fellow composer. "I am so in awe of his ability. I'm flattered to be on the same category with him. He's just nailing it, he's writing great songs and there's no competition between us."

For Kraft, the nomination was the highest honor. "Unless you've been nominated, you don't know how great it is for that five-week period between the nomination and the awards. All the attention, all the fawning. So there's this great period between late winter and early spring where you are on top of the world."

Kraft has been extremely busy during this period, but not composing more music. Right after The Mamba Kings Kraft was approached by director/producer Brian Henson to create a new record label, Jim Henson Records, and also take on the title of vice president of music for Jim Henson Productions. When asked why he would change directions at this point in his career, Kraft stated that he had become interested in children's music while he was producing The Little Mermaid soundtrack and that during that period he also became a father. "It's very rewarding to be able to relate to the kids. My five-year-old is proud that his father knows Kermit and Miss Piggy and that really means something to me. I'm thrilled that I get to work for a great company like Jim Henson Productions."

Kraft acknowledges the fact that Walt Disney Records practically owns the children's music market, but he feels there is room in this market for more than one company. "They do fantastic work at Disney, but there is room for more creativity and more things for people to do, which is exactly what we're doing at Henson."

Kraft says Jim Henson Records will do "Muppet"-oriented material such as the upcoming Muppet Beach Party Album, but he is especially excited about an album that will be released in conjunction with this fall's premiere of the Henson-produced TV series City Kids on ABC. "It's going to be a teenage, hip-hop album that young people will really get into and it will remind a lot of people of the TV show Fonym. Another upcoming album is Old Brown Ear is Back, a collection of songs that Jim Henson recorded in London, many years ago as one of his favorite characters, Rowlf, the piano-playing dog. Kraft found the songs when he was cataloging the vast Henson song library. "I found these 14 songs and added a full orchestra to them that I think kids and their families will love."

Kids and families are a market that until recently was untapped and Kraft is fully aware of that. "Baby boomers, my contemporaries, are having kids and with the success of films like Home Alone, Hollywood is just now realizing that. This puts the Jim Henson company in a unique position to burst into the 21st century with a Walt Disney-like juggernaut on family entertainment."

Kraft is extremely pleased at leading the way in this new market of "Family Music." But don't rule out his return to writing and producing more film scores. "This is my day job, and right now it's taking up all my time, but if a studio or producer wants me to write another score I'll make the time to do it."

So Robert Kraft has the best of both worlds musically. A respected composer, producer, songwriter, and a leader on the cutting edge of family music that will hopefully appeal to the child in all of us for a long time to come.
By M.R. Martinez

The L.A. Music Relief Committee recently delivered a $10,000 check to the community (see story below). Pictured at the delivery are (l-r): Anthony Jiles, urban field manager for PGD Distribution; Oscar Fields, senior vp, sales, marketing and distribution, Motown; Hank Wylie, product development manager for urban, UNI Distribution; Joey Quarles, senior director of product development, black music, UNI; Alvin Burkhalter, owner of V.I.P. Records, in South Central L.A.; Lisa Session, product development coordinator, BMG; Tyrone Metcalfe, field sales manager, black music marketing, WEA; Velma Union, accountant, L.A. Music Relief Committee; Sam Ginsberg, general manager, Abbey Road; and Andy Collar, black music marketing manager, Sony Music Distribution.

MONEY, NO LIP SERVICE: There are some in the industry who are attempting to put money where their lip service has already been. The L.A. Music Relief Committee, comprised of a myriad of professionals, from the senior executive ranks to field staff, has been collecting money to help re-establish a major community-based record retail store in South Central that fell victim to fire damage and looting during the April-May uprising last year. To date, the committee has raised $10,000, and also aids various stores in the re-stocking and re-fixturing of some stores. A work-relief program for some employees was instituted by MCA Records. The program provides six weeks of temporary employment for many of those who were ousted from jobs because of the fire, looting and violence.

One recipient of the helping hand extended by the industry was South Central's three-record store chain V.I.P. Records, which sustained heavy damage at two of its locations. Store owner Alvin Burkhalter recently received $10,000 from the committee and also got $20,000 in credit so that he could re-stock the music. Other stores that have benefited from the committee's efforts include Ruby's Records, Mid-City Records, Delicious Records and Spin-Off Records, all of which suffered extensive damage and theft last year.

A RETURN, NOT A COMEBACK: Like the character Norma Desmond, the aging actress in Sunset Blvd., who said, "This is not a comeback; I'm making my return," Kool & The Gang has returned from a three-year recording absence with the JRS/Mogull Entertainment's Unite, an album that is distinctly theirs, but offers up some fresh twists, grooves and energy. Tracks like "Dance" harken to the "Jungle Boogie" "Hollywood Swinging" days, while "Summer" is essentially a reprise of the mellow jazz character the group exhibited on "Summer Madness." The post-disco, pop era that pushed the act to consistent platinum sales is represented by tracks such as "Pretty Little Miss" and "Heart." But the Gang's young blood, including lead vocalists Shawn McQuiller, Odeen Mays, Jr. and Sennie Martin keep it hip-hop funky, especially on the Godfather of Soul tribute, "Brown." Unite is a worthy return.

RHYTHM & BLUES
FOREVER IN LOVE (Anita 12482) · Kenny G · 38 · 12
NO ORDINARY LOVE (Epic 74736) · Sade · 77 · 19
CONFUSED (Qwest 18721) · Tevin Campbell · 79 · 18
PUNKS JUMP UP (Columbia 74735) · Mad Cobra · 88 · 2
HURTS ME (MCA 54528) · Jaci Mc Gee · 44 · 15
PICK IT UP (Luke 454) · Home Team · 48 · 16
CRASSY LOVE (A&M 0094) · C.C. Peniston · 81 · 14
AIN'T NOBODY LIKE YOU (Elate 18819) · Milt Howard · 86 · 3
WHO GOT THE PROPS (Nervous 20026) · Black Moon · 51 · 5
EVERYTHING'S GONNA BE ALL RIGHT (MCA 54523) · Father M.C. · 96 · 14
LOVE SHOULDA BROUGHT YOU HOME (La Face 2-3044) · Teni Braxton · 87 · 22
NO RHYME, NO REASON (Warner Bros. 18750) · George Duke · 52 · 18
GIVE IT TO YOU (MCA 60433) · Martha Wash · 46 · 7
TIME 4 SUM AKSIION (RCA/Columbia) · Redman · 50 · 3
PUNKS JUMP UP (Epic 64667) · Brand Nu blance · 54 · 3
I GOT A THANG 4 YA (Perspectives 0009) · Lo-Key · 55 · 26
LOVE'S TAKEN OVER (Blas 53421) · Chante' Moore · 57 · 22
IF I EVER FALL IN LOVE (Gasoline 54548) · Shal · 76 · 22
HERE WE GO AGAIN (CAPITOL 44066) · Portrait · 89 · 21
BABY I'M FOR REAL (Virgin 12594) · After Seven · 58 · 19
SAVING FOREVER FOR YOU (Motown 18719) · Shanice · 78 · 19
GANGSTA (MCA 54555) · BeV DeVoe · 58 · 18
MAKE LOVE TO ME (Alpha Int. 797001) · Lorenzo · 60 · 18
ALL DAY ALL NIGHT (MCA 54744) · Stephanie Mills · 61 · 18
ALL RIGHT NOW (MCA 54513) · Patti LaBelle · 62 · 17
IN THE STILL OF THE NIGHT (Motown 374631) · Boyz II Men · 80 · 16
HEAD BANGER (Motown 74700) · EMPD · 63 · 15
GO AHEAD AND CRY (Atlantic 87419) · Rude Boys · 64 · 14
MR. & MRS. JONES (Capitol) · Freddie Jackson · 82 · 14
WHO'S THE MAN (MCA 54543) · Heavy D & The Boyz · 83 · 10
IT MUST BE LOVE (Motown 20194) · Good Girls · 90 · 10
IT'S A SHAME (Ruff House 74836) · Kris Kross · 84 · 9
3 THAT (Parlay Park 18924) · Prince · 65 · 9
I WAS KING (Motown 2187) · Eddie Murphy · 91 · 3
GANGSTA BITCH (Tommy Boy 541) · Apache · 66 · 3
ITS GONNA BE A LOVE (Anita) · Gene Rice · 85 · 3
COME A LITTLE CLOSER (RC) · Mary J. Blige · 68 · 3
SEND FOR ME (Motown 11002) · Gerald Alston · 70 · 3
WHAT ABOUT YOUR FRIEND (MCA) · Chante' Moore · 72 · 3
HEY LOVE (Jive 40217) · Mr. Lee · 73 · 3
BORN TO BREED (Warner Bros.) · Montel Love · Debut
WHERE DO WE GO (Reprise 18784) · Simple Pleasure · 75 · 2
WICKED (Promo) · Ice Cube · 100 · 1
FUNKY CHICK (Elektra) · Lords of Thunder · 98 · 1
THE RIGHT KIND OF LOVE (Giant 18718) · Jeremy Jordan · 49 · 3
WHO IS IT (Epic) · Michael Jackson · Debut
EastWest recording artists Kam, Da Youngstas and Snow recently joined fellow WEA artists The Pharcyde, the Jungle Brothers, Intro and others at special NY Live College Night at the City Club in New York. The College Night was sponsored by W.U.S.P., the WEA Urban Street and University Program, which focuses on college radio. In the picture above are (l-r): Tarik, Da Youngstas; Stuart Johnson, field marketing rep, black music, WEA; Kevin Gibbs, northeast regional promotion manager, EastWest; Snow; Kam; Karen Mason, national director of marketing, EastWest; Qu’Ran, Da Youngstas; and Michelle Joyce, national urban coordinator. In the picture below standing are (l-r): Producer/manager D.J. Eddie “F” Ferrell; Atlantic northeast R&B promotion manager Lynne Poole; Kenny Greene of Intro; Atlantic national promotion director of black music Van James, Buddy Wike of Intro; and Sharon Washington, Atlantic manager of black music publicity. Pictured kneeling are (l-r): Jeff Sanders of Intro; and Richard Nash, Atlantic senior vp of black music division.

REVIEWS

**HEAVY D & THE BOYZ: Blue Funk (Uptown/MCA UPTD-10734). Producers: Various.**

This is perhaps one of the most diverse albums—musically and content-wise—that will get played on radio and still enjoy underground play. Heavy D and crew come up pop style on tracks like “Truthful” and the dancehall raver “Girl.” But they get harder on tracks like “It’s A New Day.” The title track is a tongue-in-cheek version of the hard style, but it is merely a prelude to the fun, funky closer of this 13-track collection, “A Bunch Of Niggas.” The Big Belly Lover is in full spectrum effect on this tome.

**JUST-ICE:**


This is gangsta rap, pure and simple. The music, the rap style and, of course, the subject matter go straight to the heart of darkness in the inner city without illuminating the angst that eclipses their souls. The violent rap is boastful, if not germane to current sociological issues. But Just-ice and his crew attempts to keep the music lively, if not danceable. Best tracks include “Girls N’ Guns,” “Freestyle,” and the dancehall cut “Give Mi Pass.”

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**TOP 30 RAP ALBUMS**

**CASH BOX • APRIL 10, 1993**

1. **THE CHRONIC** (Interscope/57128/Priority) . Dr. Dre 1 7
2. **3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF** (Chryssla 21929) . Arrested Development 2 42
3. **12 INCHES OF SNOW** (Acoo East 92027/AQ) . Snow 9 2
4. **HARD OR SMOOTH** (MCA 10966) . Wreckx-N-Effect 4 14
5. **THE PREDATOR** (Priority 57128) . Fugees 5 1
6. **STRICKLY 4 MY N.I.G.G.A.Z.** (Interscope 92209) . 2Pac DEBUT
8. **NINE YARDS** (Next Plateau/FRF 1012) . Papertboy 14 2
9. **WHERE AM I AT?** (Perspective 10036/F) . Focus 16 16
10. **WHU? THEE ALBUM** (RapHouse 52967/Columbia) . Youngsta DEBUT
11. **MACK DADDY** (Def American 26765) . Sir Mix-A-Lot DEBUT
12. **HOUSE OF PAIN** (Tommy Boy) . House Of Pain 13 27
13. **BACK TO THE HOTEL** (Profile 1473) . N.DEEP 17 33
14. **DEAD ENDZ KIDZ DOIN’ LIFETIME BIDS** (Soul 10733/MCA) . Youngsta DEBUT
15. **THA TRIFLIN’ ALBUM** (Capitol 99354) . King Tee 2
17. **SKILLS DAT PAY DA BILLS** (Island 510577/P) . Positive K 2
18. **WHAT? THEE ALBUM** (RapHouse 52967/Columbia) . Youngsta DEBUT
19. **GUERRILLAS IN THE MIST** (Atco EastWest 92026) . Da Lench Mob 19 19

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**TOP 30 RAP SINGLES**

**CASH BOX • FEBRUARY 20, 1993**

1. **THROW YOUR GUNZ** (UM/Ral 74766/Columbia) . Onyx 2 5
2. **GET THE POINT** (RapHouse 74884/Columbia) . C.E.B. 3 4
3. **NOTHIN’ BUT A “G” THANG** (Deathrow/Interscope 53819/Priority) . Dr. Dre 1 9
4. **TIME 4 SUM ASKIN’** (RapHouse 74794/Columbia) . Redman 6 3
5. **HIP HOP MORRAY** (RapHouse 53819) . Naughtly By Nature 5 4
6. **IT WAS A GOOD DAY** (Priority 53819) . Ice Cube 2 2
7. **FUNNY CHILD** (Pendulum/Elektra) . Lords Of The Underground 10 2
8. **MURDER SHE WROTE** (Mango 53013/Island) . Chaka Demus & Pliers 4 2
9. **CROOKED OFFICER** (Mango 53018) . Geto Boys 9 2
10. **DOWN WITH THE KING** (Profile 5391) . Run-D.M.C. 20 1
11. **SALLY GOT A ONE TRACK MIND** (Chesney/Mercury 864 850) . Diamond Nuercios 18 2
12. **V.S.O.P.** (Ruthless/Reprise 40061) . Above The Law 8 2
13. **I GET WRECKED** (RapHouse/Columbia 74875) . Apache DEBUT
14. **BREAKER 1/9** (Relativity 1339) . Common Sense 2 2
15. **BORN 2 B.R.E.ED.** (Warner Bros. 018691) . Monie Love 15 2
16. **MR. WENDAL** (Chryssla 24810) . Arrested Development 7 8
17. **INFORMER** (Atco EastWest 96112) . Snow 11 11
18. **TYPICAL REASON** (Columbia 74865) . Prince Markie Dee DEBUT
19. **PEACE TREATY** (EastWest 90908) . Kam 23 2
20. **WHO’S THE MAN?** (Uptown 54543/MCA) . Heavy D & The Boyz 12 8
21. **YABADABADO** (Select 36049) . Chubb Rock 14 5
22. **FLIP DA SCRIPT** (Rowdy/Arista 500D) . Da King & I DEBUT
23. **EVERYTHING’S GONNA BE ALRIGHT** (Uptown 54524/MCA) . Father M.C. 22 11
24. **IT'S A SHAME** (RapHouse 74836/Columbia) . Kris Kross 17 2
25. **GETTIN’ IT ON** (Atlantic 67959) . Shawnie Rank 29 2
26. **DITTY** (Next Plateau 300012) . Paperboy 27 7
27. **MR. LEAVE ME ALONE** (Next Plateau 79601) . Brand Nu.Bus 5
28. **REBIRTH OF SLICK** (Pendulum 64074/Elektra) . Digable Planets 19 19
29. **I GOT A MAN** (Island 864305/P) . Positive K 28 16
30. **FREEDOM GOT AN A.K.** (Atco EastWest 90909) . Da Lench Mob 16 7
RYMAN Renovation Set!

NASHVILLE—The course has been set to renovate the interior of the historic Ryman Auditorium, for 31 years home of the Grand Ole Opry in downtown Nashville. The goal is to have the Ryman open by June 1, 1994, as an active performance venue and museum, according to its owner, Gaylord Entertainment Co. In 1989-90 Gaylord invested more than $1 million to clean, stabilize and restore the exterior of the red-brick Gothic structure and to re-roof it. The total renovation of the Ryman is estimated to exceed $8 million. Work on the support building is to begin early this summer, and the building's current museum tours will continue until early autumn. The interior work will start next winter, leading to a rededication in time for 1994's International Country Music Fan Fair. "When finished, the Ryman will have approximately 1,500 prime seats, and I believe it instantly will become one of America's coveted performance locations," said E.W. Wendell, president and CEO of Gaylord Entertainment, which also owns the Grand Ole Opry and the entertainment attractions of Opryland USA.

In Other News...

ATTENDANCE RECORDS WERE BROKEN at the 24th Annual Country Radio Seminar, held March 3-5, 1993 at Nashville's Opryland Hotel and Convention Center, as the total attendance for the record-breaking event hit 1,994 attendees. The attendance broke last year's record-setting mark of 1,703 and shattered the previous record of 1,414 set in 1990. Next year's CRS—the 25th Anniversary—will be held March 2-5, 1994, at the Opryland Hotel & Convention Center. Plans are already in the works.

THE FARM AID VI BENEFIT CONCERT will be televised live from Ames, Iowa, on Saturday, April 24, on TN: The Nashville Network. Coverage of Farm Aid VI will be presented as part of a series of special programming commemorating The Nashville Network's 10th anniversary. TN: will televise eight hours of Farm Aid VI live from 4:00 PM until 12:00 midnight (all times Eastern). A benefit to raise funds for America's family farmers, Farm Aid VI will include performances by Willie Nelson, John Mellencamp and Neil Young, co-founders of the non-profit organization. Additional performers include Paul Simon, Travis Tritt, Marty Stuart, Tammy Wynette, Ricky Van Shelton, John Conlee, Delbert McClinton, El Dorado, Alice In Chains, Soundgarden, Charlie Daniels Band, Don Was with Ringo Starr, Levon Helm, and Jonell Mosser, Bryan Adams, Dwight Yoakam, Jay Hawks, The Pipefitters with Lou Diamond Phillips, and The Highwaymen (Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson). Since Farm Aid was founded in 1985, the organization has granted over $10.5 million to more than 100 farm groups, hotlines, churches, and service organizations in 43 states, according to Carolyn Mugar, executive director of Farm Aid.

FINDING THE TALENT—The final date for receipt of entries to this year's Alabama June Jam Talent Search, sponsored by Bama jams and jellies, has been extended to April 12, 1993. The talent search winner will open for country music supergroup Alabama before 60,000 people or more at June Jam XII, June 12th, 1993. To enter the first round of the June Jam Talent Search competition, send a cassette with three of your performances and a $25 check or money order to: ATTN: Talent Search, Alabama June Jam, P.O. Box 929, Fort Payne, AL 35967.

Music City Music is another event for aspiring talents. The Nashville Entertainment Association (NEA) has scheduled July 7 & 8, 1993 for its third annual showcase event which gives unsigned country artists/groues the opportunity to perform before audiences of industry executives. Unsigned (no major label affiliations) self-contained artists should write the NEA for an application at P.O. Box 121948, Nashville, TN 37212, or call (615) 327-4308.

LOVELESS LIVE—Epic Nashville recording artist Patty Loveless recently gave a 90-minute live concert broadcast from The Roxy In L.A., which was carried on over 190 radio stations. Pictured (l-r) at Sony Music Nashville's post-broadcast party at Spago are: Loveless; Michael P. Schulhof, Sony Music Entertainment chairman; and Roy Wunsch, Sony Music Nashville president.

ANOTHER ONCE—ASCAP recently held a #1 party for "Once Upon A Lifetime" at their Nashville offices. The song was written by Frank Myers and Gary Baker, published by Dixie Stars Music, Josh Nick Music and Zomba Enterprises, recorded by Alabama. Pictured (l-r) are: Bob Beckham of Dixie Stars Music, Frank Myers, Nicholas Mylers, ASCAP's Merlin Littlefield, Josh Myers, Baker, producer Larry Lee and Mike Hollandsworth of Zomba Enterprises.

MATTEA LIVE—Kathy Mattea was greeted by her Mercury Nashville family after her recent performance at The Roxy in L.A. Pictured (l-r) are: Mercury Nashville artist Randy Sharp, president Luke Lewis, Mattea, vice president of promotion Anne Weaver, and artist/actor Ronny Cox.
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

APRIL 10, 1983

#1 SINGLE: Clint Black

TO WATCH: Sawyer Brown #1

HIGH DEBUT: Diamond Rio #3

#1 INDIE: Kevin Charles #47

Total Week ▲
Last Week ▼

1. WHEN MY SHIP COMES IN (RCA 62429-2)(CD) ............ Clint Black 3 10
2. IT'S A LITTLE TOO LATE (Liberty 79000)(CD) .......... Tanya Tucker 2 11
3. LEARNING TO LIVE AGAIN (Liberty 79033)(CD) ........... Garth Brooks 5 9
4. OL' COUNTRY (MCA 54539)(CD) ......................... Mark Chesnutt 4 12
5. LET THAT PONY RUN (Anita 2505)(CD) .................. Pam Tillis 6 12
6. HARD WORKIN' MAN (RCA 62403-2)(CD) ............... Brooks & Dunn 7 9
7. SHE'S NOT CRYIN' ANYMORE (Mercury 827)(CD) ....... Billy Ray Cyrus 8 11
8. THE HEART WONT LIE (MCA 54599)(CD) ......... Reba McEntire & Vince Gill 9 7
9. NOBODY WINS (Anita 2512)(CD) ...................... Rodney Foster 11 11
10. TONIGHT I CLIMBED THE WALL (Anita 2514)(CD) ............ Alan Jackson 7 13

STAND A KNEE DEEP IN A RIVER (Mercury 829)(CD) ..... Kathy Mattea 12 12

12. SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 825)(CD) ....... Sammy Kershaw 15 8
13. MENDING FENCES (RCA 6219-2)(CD) ...................... Restless Heart 14 11
14. HEARTLAND (MCA 54561)(CD) .......................... George Strait 11 1
15. BORN TO LOVE YOU (MCA 54515)(CD) ............. Mark Collie 16 10
16. MY BLUE ANGEL (RCA 62403-2)(CD) ............... Aaron Tippin 17 9
17. I'LL RATHER MISS YOU (Warner Brothers 18668)(CD) ............ Little Texas 18 10
18. HEARTS ARE GONNA ROLL (Curb 1099)(CD) .......... Hal Ketchum 19 7
19. ALBIS (Atlantic)(CD) ................................... Tracy Lawrence 20 6
20. NOW I PRAY FOR RAIN (Atlantic CDX49)(CD) ......... Neil McCoy 22 8

ROMEO (Columbia 74786)(CD) ........................ Dolly Parton 21 8

22. YOU SAY YOU WILL (MCA CDX50)(CD) ........... Trisha Yearwood 31 5
23. LIKE A RIVER TO THE SEA (Anita 2510)(CD) ............. Steve Wariner 23 8
24. LOOK WHO'S NEEDING WHO (Step One 457)(CD) ...... Clinton Gregory 24 7
25. TENDER MOMENT (Anita 2529)(CD) .............. Lee Roy Parnell 26 5
26. HIGH ROLLIN' (Epic 74866)(CD) .................. Gibbon Miller Band 27 7
27. SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD) ....... Tracy Byrd 28 9
28. MADE FOR LOVIN' YOU (Epic 74868)(CD) ............ Doug Stone 29 6
29. TRUE CONFESSIONS (Columbia 74845)(CD) ........... Joy White 34 10
30. LOOK AT YOU GIRL (Curb 70692)(CD) ......... Chris LeDoux 39 7

AIN'T THAT LONELY YET (Epic)(CD) .......... Dwight Yoakam 32 4
31. I LOVE THE WAY YOU LOVE ME (Atlantic CDX52)(CD) ....... John Michael Montgomery 33 3
32. PASSIONATE KISSES (Columbia 74795)(CD) .......... Mary-Chapin Carpenter 10 12
33. ALRIGHT ALREADY (RCA 62474)(CD) ........... Larry Stewart 35 5
34. WHAT A WOMAN WANTS (RCA 62420-2)(CD) ............ Lari White 36 7
35. SHOULD'VE BEEN A COWBOY (Mercury 843)(CD) ........... Toby Keith 37 6
36. HONKY TONK ATTITUDE (Epic 74911)(CD) .......... Joe Diffie 42 2
37. THE CHANGE (Anita 2508)(CD) .......................... Michelle Wright 38 6
38. JUST AS I AM (Columbia 74896)(CD) ............. Ricky Van Shelton 41 3
39. HONKY TONKIN' POOL (BNA 62432)(CD) .......... Doug Supernaw 40 6
40. TROUBLE ON THE LINE (Epic 74911)(CD) .......... Sawyer Brown 51 2
41. I HAD A CHEESE HEART (Liberty 6032)(CD) .......... Ricky Lynn Gregg 43 5
42. HEARTACHE (Liberty 79069)(CD) .................. Suzy Bogguss 44 2
43. T.R.O.U.B.L.E. (Warner Brothers 71858)(CD) ............. Travis Tritt 46 2
44. WHY BABY WHY (Liberty 79599)(CD) ............ Palomino Road 25 11
45. A LITTLE BIT OF HER LOVE (RCA)(CD) .......... Robert Ellis Orrall 54 2
46. THE TEARS IN MAMA'S EYES (Stargram)(CD) .......... Kevin Charles 49 13
47. EVERYTHING COMES DOWN TO MONEY AND LOVE (Curb/Capricorn) 18614)(CD) ............... Hank Williams, Jr. 48 7
48. LOVE ON THE LOOSE, HEART ON THE RUN (Stargram)(CD) .......... McBride & the Ride 56 2
49. BYE BYE (Atlantic)(CD) .................................. Linda Davis 60 5
50. BLAME IT ON YOUR HEART (MCA 54601)(CD) ....... Patty Loveless 60 2

COPENHAGEN (Step One 451)(CD) ..................... The Gritzmanizers 53 4
52. DRIVE TIME (BNA)(CD) ................................... Lisa Stewart 52 4
53. OH, MY, OH, SWEET BABY (Arista CDX51)(CD) ....... Diamond Rio 51 4
54. THE WINTER (Interstate 40)(CD) .................. Frank Pilgrim 58 8
55. I FOUND SOMEBODY (Playback 0002)(CD) ............. Petrola 57 7
56. WHAT MADE YOU SAY THAT (Mercury 622)(CD) ......... Shania Twain 58 10
57. BACK WHEN (Columbia CDX52)(CD) .................. Vorn Goshin 68 8
58. SOMEBODY'S STEALIN' (MCA 54604)(CD) ............ J.R. Randolph 67 1
59. WISH I HAD MY WAY (Shrink)(CD) .................. Del Prichett 65 4
60. AMERICA, I BELIEVE IN YOU (Liberty 79632)(CD) ....... Charlie Daniels 69 3
61. I'M NOT WORTHY (Killer)(CD) ........................ Scotty Ovens 76 4
62. SHE NEVER COULD DANCE (Gallery II 0002)(CD) .......... Suddi 67 7
63. WHAT PART OF NO (RCA62407)(CD) ..................... Lorrie Morgan 70 14
64. YOU'RE ONE AND ONLY YOU (Stargram)(CD) .......... Bill Wilkerson, Jr. 81 2
65. WISH I COULD GO FISHING (Framlington)(CD) ............ Jack Reno 84 2
66. THE SUN ALSO RISES (Killer)(CD) .................... Pat Minter 86 3
67. ONCE UPON A LIFETIME (RCA 62428-2)(CD) .......... Alabama 71 12
68. HONKY TONK WALKIN' (Mercury 8323)(CD) .......... Kentucky Headhunters 72 11
69. ALL THESE YEARS (Curb 1031)(CD) .......... Sawyer Brown 73 17
70. GET ME JUST AS CLOSE TO HER AS YOU CAN (Interstate 40)(CD) .......... Marion Hammers 74 16
71. FANTASIES OF YOU (Stargram)(CD) ............. Doc Randolph 75 11
72. JUST ONE NIGHT (MCA 54645)(CD) .......... McBride & the Ride 77 18
73. SHE KNOWS HOW I FEEL ABOUT LOVE (Killer KCG3)(CD) .......... Largent Brothers 78 18
74. PUSH THE TRIGGER (Killer KCG6)(CD) ...................... Johnny Eagle 78 10
75. GRANDFATHER'S CLOCK (Killer)(CD) ....................... Scott Pennell 79 9
76. RODEO MAN (Fushlach)(CD) .......................... Legacy 80 8
77. QUEEN OF MEMPHIS (Atlantic CDX42)(CD) .......... Confederate Railroad 82 19
78. DRIVE SOUTH (Liberty 79030)(CD) .................. Suzy Bogguss 83 17
79. MY STRONGEST WEAKNESS (MCA/Curb 10529)(CD) .... Wynnonna 87 14
80. MONKEY BUSINESS (Seaside Rails)(CD) ..................... Theron Sanders 88 3
81. LEAVIN' BEEN A LONG TIME COMIN' (RCA 62407)(CD) ....... Shenandoah 92 17
82. IT TAKE ME LIKE A MAN, CRIED LIKE A BABY (Evergreen 1170)(CD) .......... Michael Cashen 93 9
83. HIGH ON A MOUNTAIN TOP (MCA 54850)(CD) ............ Marty Stuart 94 13
84. BOOM IT WAS OVER (RCA 62357)(CD) .................. Robert Ellis Orrall 95 19
85. NOBODY LOVES YOU WHEN YOU'RE FREE (BNA 62431)(CD) ...................... The Remingtons 96 9
86. ROCK ME IN THE CRADLE OF LOVE (Giant 5818)(CD) .......... Deborogh Allen 97 14
87. IN A WEEK OR TWO (Anita 2457)(CD) .......... Diamond Rio 98 16
88. GOLDEN YEARS (Warner Brothers)(CD) .................. Holly Dunn 99 3
**SINGLES OUT OF THE BOX**

**Randy Travis** “An Old Pair Of Shoes” (Warner Bros.)
Producer: Kyle Lehning
Writers: Jerry Foster/Art Masters/Johnny Morris
Album: Greatest Hits Vol. 1

Traditional country from one of the new traditionalists, “Old Pair Of Shoes” provides all the necessary elements for a hit, including lyrics which could have been sung by the legends.

**Pearl River** “Fool To Fall” (Liberty)
Producer: Jerry Crutchfield
Writers: Wood Newton/Larry Stewart
Album: Find Out What’s Happening

With songs like this and harmonies like these, Pearl River’s tenure as new faces will be short-lived. “Fool To Fall” brings to mind another little band that navigated the rivers of popular music, and remembering correctly, they had a hit or two also. Good stuff!

**ALBUM**

**Deborah Allen** Delta Dreamland (Giant)

Deborah Allen and company reveal an engaging view inside the intricacies of human emotion on Delta Dreamland. Following the lead single, “Rock Me,” radio will next be treated to the subtle balladry of “If You’re Not Gonna Love Me.” Unusual for a current artist, Allen wrote or co-wrote all selections on the album, (applause, applause!) which range from the soothing groove of “Chain Lightning,” to the crying heartbreak of “All The Loving And The Hurting Too.” If Delta Dreamland is any indication of what Allen has in store for the country community, then stand back. Rafe VanHoy produces, with Allen as co-producer.

**SINGLES OUT OF THE BOX**

**Mary-Chapin Carpenter** “Hard Way” (Columbia)
Producer: John Jennings & Mary-Chapin Carpenter
Writer: Mary-Chapin Carpenter
Album: Come On Come On

Like its predecessors, Mary-Chapin’s newest single has class. It’s an inventive inspiration to do a tid-bit of soul-searching.

**Corbin/Hanner** “Any Road” (Mercury)
Producer: Harold Shedd/Joe Scallie/Jim Cotton/Corbin/Hanner
Writer: Corbin/Hanner & Kevin Harring
Album: Just Another Hill

This duo has been growing stronger with each single, and “Any Road” will take ‘em even further. Good harmonies and a strong hook should garner some attention once radio catches on.

**ALBUM**

**Ricky Lynn Gregg** Ricky Lynn Gregg (Liberty)

Liberty’s newest catch, Ricky Lynn Gregg hails from the turf of Texas with a sound that’s indeed big and wide. A stew of country, blues and rockabilly, Gregg’s Liberty debut certainly pushes the envelope a bit. Styles range from the rockin’ debut single, “If I Had A Cheatin’ Heart” to the vulnerability of “No Place Left To Go” and “Cheyenne.” Gregg is authentic and catchy. Chuck Howard produces.
SINGLES
OUT OF THE BOX

**CONFEDERATE RAILROAD** “When You Leave That Way, You Can Never Go Back” (Atlantic)
Producer: Barry Becton
Writers: Steve Clark/Johnny MacRae
Album: Confederate Railroad

Confederate Railroad’s latest single will no doubt add to their growing popularity. This ballad about a life of regrets will pull at the heartstrings, especially now when there is such a focus on family values. The harmonies are very clear and the music is above average. It’s a very good ballad.

FEATURE PICKS

**GUY CLARK** “Boats to Build” (Asylum)
Producer: Guy Clark/Miles Wilkinson
Writers: Guy Clark and Verlon Thompson
Album: Boats To Build

Legendary songwriter Guy Clark shows once more how legends are made with this folksy, optimistic song about change and the old adage, “Life goes on.” It’s clear that Clark is not about to rest on his laurels when he’s got boats to build.

**MARTY BROWN** “It Must Be The Rain” (MCA)
Producer: Richard Bennett
Writer: Marty Brown
Album: Wild Kentucky Skies

This rocking little tune makes it finally possible to tap your feet in time with the heartbreak. It’s unusual and gratifying to find a song that deals with a heartache without sounding overly sentimental and saccharine sweet. Great song!

*CORRECTION:* Editor’s Note: Celinda Pink was incorrectly credited to Atlantic Records in last week’s reviews. Pink is a Step One artist.

ALBUM

**SAMMY KERSHAW** Haunted Heart (Mercury)

Sammy Kershaw’s latest album is his best effort yet. The songs on this collection have a wide range of themes and sounds. The album begins with a hot little number called, “A Memory That Just Won’t Quit.” It has a slightly Cajun feel that makes it hard to get it out of your head. The next tune, though, takes the writing honors for the collection hands down.

“Queen Of My Double Wide Trailer” is small-town life in a nutshell and is sure to bring a smile. “Neon Leon” and “Cry, Cry Darlin’” are bluesy, giving the musicians a chance to strut their stuff. The ballads are everything ballads should be. “Still Loving You” and “I Can’t Reach Her Anymore” are especially good. The title track is not the strongest song on the album, but it is a solid tune and a good choice for the first single. Buddy Cannon and Norro Wilson produce.

CMT Top Ten Video Countdown

1. Mark Chesnutt OF Country (MCA)
2. Radney Foster Nobody Wins (Arista)
3. Billy Ray Cyrus She’s Not Cryin’ Anymore (Mercury)
4. Clint Black When My Ship Comes In (RCA)
5. Brooks and Dunn Hard Workin’ Man (Arista)
6. Reba McEntire Vince Gill The Heart Won’t Lie (MCA)
7. Kathy Mattea Standing Knee Deep In A River (Mercury)
8. Restless Heart Mending Fences (RCA)
9. Alan Jackson Tonight I Climbed The Wall (Arista)
10. Tracy Lawrence Alibis (Atlantic)

-compliments of CMT video countdown, week ending March 31, 1993.
WHAT A HOOT!—Gene Hoots, from Mattoon, Illinois, has gone from starting the nation's first Burger King Drive-In Restaurant to writing country songs. He started picking out tunes on a piano at his grade school when he was nine years old. At 17, he led a band playing local dances.

Now, after getting sidetracked for 40 years in the restaurant business, two of his compositions are about to break nationally on Fraternity Records, America's oldest continuously operating independent record label. Jack Renette sings "I Wish I Could Go Fishing" and "I Hate This Lovin' You," two of the more than 75 copyrighted songs written by Hoots since he started songwriting in 1990.

The road to musical success has been shorter but just as bumpy as his 40 years in the restaurant field. His Burger King Drive-In has no connection with the nationally known chain. He was first, and repeated attempts by the larger company to come into his home territory have failed, and while Hoots had no desire to go national with his restaurant, his music is a different story. "I made six trips to Nashville, made over 60 demos, and talked with as many publishers who would talk to me," Gene said. "It wasn't until I read Shad O'Shea's book, Just For The Record, that I finally understood what I had to do. It's both fun and exciting, and it's a whole lot easier than flipping burgers."
A LITTLE FAITH—Martha Sharp, senior vice president of A&R and Jim Ed Norman, president of Warner/Reprise/Nashville are pictured here with new signee Faith Hill, who will release her debut disc in the fall.

OH BROTHER—Former Kentucky HeadHunters Ricky Lee and Doug Phelps have signed to Asylum Records as Brother Phelps. Pictured at the signing (l-r) are: Doug Phelps; Jeff Davis, manager; Kyle Lehning, Asylum president; Steven Sharp, senior director of national promotion, Asylum; and Ricky Lee Phelps. (Photo Credit: Don Putnam)

WRANGLED MAVERICKS—MCA recording group The Mavericks recently signed an exclusive booking agreement with Entertainment Artists, Inc. Pictured (l-r) are: Rob Battle, vice president EA; Bobby Reynolds, The Mavericks; Dan Wojcik, president EA; Raul Malo, The Mavericks; and Tim Tye, vice president EA.
A Tradition Of Growth And Change

By Joseph Stanley

SINCE THE FIRST CENTURY, Christians began meeting from house to house in the synagogues, marketplaces, and eventually in the caves and tombs which offered them protection from persecution. The music of the faith has been “contemporary.” In those times it was contemporary with the “psalms, hymns, and spiritual songs” which the Jewish converts brought with them.

As time passed, the music of the church maintained its roots in the 1st century but it also kept pace with the music of whatever era it found itself. Beethoven, Bach, Handel and Wagner are names that are found in nearly every hymnal. Though they seem archaic today, we must remember that in their day they were the “contemporary” musicians of the time. They turned their genius to write songs of praise and worship to God. One of the most surprising examples of “contemporary” songs of worship is that the melody of “Amazing Grace” was originally a popular British pub tune.

In the 20th century we can see the way the music of the faithful has developed almost inseparably from secular music. The growth of blues, from which came jazz, rock, and R&B that we know today stemmed directly from the black spiritual songs sung in churches and fields and homes at the turn of the century. As the Black Gospel movement grew, it gave us the mass choirs, groups like the Dixie Hummingbirds, and the Gospel greats, Mahalla Jackson, Andrae Crouch and Rev. James Cleveland.

On the other end of the spectrum, the bluegrass and mountain music spawned country music and its own Gospel giants, The Jordanaires, The Chuck Wagon Gang and The Lewis Family.

When rock ‘n roll hit the scene, though, artists with conviction and faith found the way rather difficult. To the Gospel establishment, rock music was wholly secular. Artists like Phil Driscoll and others found their way into the secular music industry. Eventually it became clear to all that, just as with “Amazing Grace,” contemporary music could be a powerful medium to further the cause of Christ. Jesus Christ, Superstar and Lightshine made their impact felt on and off Broadway.

In 1974 a group called Second Chapter of Acts released an album. Soon after, other artists followed. Phil Driscoll found his way back to Christian music. Names that before had been familiar to only Gospel music lovers found their way into the mainstream of music: Sandy Patti, Michael W. Smith, Amy Grant. In the late 1980s a group called Stryper, playing a harder brand of Christian music than had ever been considered 10 years before, found themselves at #1 on the pop charts with “Honestly.”

Today, Contemporary Christian artists such as Amy Grant, Michael W. Smith, Michael Card and Steven Curtis Chapman carry the message of God’s love and hope to sold-out concert halls and on the airwaves with a sound that appeals to their ears and a message that appeals to their souls. It is further proof that the message of Christ will always be contemporary.
Gospel Review

Tavani Urban Missionaries (Broken)

Linda is formerly "Peaches," of the hit R&B duo of the '70s, Peaches and Herb. Stephen has written songs for such notables as Smokey Robinson and others. Together they form the husband and wife team of Tavani. The title of their debut gospel project is fitting. The music in this package is quite urban, with hot, heavy-hitting R&B-flavored jams. To add to the excitement, the duo has called on some of their friends. Marcus Miller, Michael Omartian, Michael Ruff, Rose Stone, Paul Jackson, Jr. and Kirk Whalum, all join in to help on this album.

D.O.C. Pullin' No Punches (StarSong)

If you can believe it, this posse has grown tremendously on an artistic edge from their Grammy-nominated debut album, So How Ya Livin'. On this release the hip-hop grooves are on a harder edge, the material comes out of the box with more force, and the vocal performances are top-notch. This project can only enhance the group's ever-rising stature within the industry along with their growing allegiance of fans.

Sam Levine Something To Believe (Brentwood Jazz)

This label has made a name for itself in the quickly expanding Christian Jazz arena. Featured here is Sam Levine, recognized as one of Nashville's top session players. Enclosed within the confines of this musical groove are a number of original jams along with such standards as "Let Us Break Bread Together," "Amazing Grace," "People Get Ready," and "What A Wonderful World." The latter features a guest vocal appearance by the famed Fairfield Four. This album is just another addition to the Brentwood label's growing list of quality recordings.

New Releases...

1. THE BEST OF AND MORE—LIVE (Blackberry)—The Williams Brothers
2. TALES OF WONDER (StarSong 8247)—White Heart
3. THIS SIDE OF HEAVEN (StarSong 8275)—Keith Brown
4. INTO THE SON (Myrrh)—Dakoda
5. SAINTS & SINNERS (ForeFront 8275)—Michael Anderson

TOP BLACK GOSPEL ALBUMS

1. WE WALK BY FAITH (Tyson: 1403) John P. Kee & New Life Community Choir 1 22
2. U KNOW (Savoy SC14812) Anointed Peace Sisters 2 27
3. IN LIVING COLOR—LIVE(Blackberry 2203012) Melvin Williams 5 17
4. WHEN THE MUSIC STOPS(Savoy 1324) Darryl Coley 3 34
5. MY MIND IS MADE UP (Word 498764) Rev. Milton Brunson 2 50
6. I'M GOING THROUGH (Savoy 7106) Rev. Clay Evans 8 11
7. HE'S WORKING IT OUT FOR YOU (Word/Epic 498765) Shirley Caesar 8 24
8. STAND STILL UNTIL HIS WILL IS CLEAR(Air 10180)
9. I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir 9 17
10. TESTIMONY(Savoy 1293) The Richard Smallwood Singers 10 9
11. LIVE WITH THE SOUTH WEST LOUISIANA MASS CHOIR (Malaco 4455) Ruby Terry 16 12
12. I'LL NEVER FORGET(Savoy 7107) Dr. Charles Hayes 23 6
13. SEND YOUR ANOINTING(TM 2001) TM Mass Choir 17 17
14. PERFECTING CHURCH (Salah 7509) Marvin Winans 11 12
15. LIVE IN DETROIT (Malaco 6009) Rev. James Moore 18 41
16. HE THAT BELIEVETH (Light 750769) Chicago Mass Choir 13 17
17. FOCUS ON GLORY (Benson 8535) Hezekiah Walker 12 23
18. DAWN OF A NEW ERA (Benson 0056) GMWA National Mass Choir 22 6
19. I'M GLAD ABOUT IT (Malaco 14804)
20. IT'S IN THE PRAISE (CGI 514611) Calvin Bernard Rhone 20 17
21. WITH ALL MY HEART (Savoy 1325) Sandra Crouch 21 22
22. THE COUNTRY BOY GOES HOME(Malaco 6010) Willie Neal Johnson 25 41
23. FILL ME (Tribute 3643) Keith Dobbins'/Resurrection Mass Choir 19 9
24. THANK YOU JESUS (Savoy 14811) New York Restoration Choir 26 39
25. ALIVE AND SATISFIED (Benson 2841) Thomas Whitfield 15 50
26. USE ME (Ar 10181) James Bignon and Deliverance 31 27
27. GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 28 60
28. BETTER DAYS AHEAD (Malaco 4457) Dorothy Norwood 30 2
29. SOMETHING ON THE INSIDE (Malaco) Vanessa Bell Armstrong 29 2
30. PH FACTOR(Word/Epic 53175) PH Factor 33 6
31. SALUTE TO THE CARAVANS (CGI 0004) Various Artists 27 11
32. GAIN' BACK (Paradise 27008) Tri-State Mass Choir 40 6
33. HANDELS MESSIAH: A SOULFUL... (Warner/Reprise 26980) Various Artists 24 13
34. HOLD ON (Word/Epic 53176) Greater Victory temple 34 6
35. THROUGH THE STORM (Tribute 0946) Yolanda Adams 32 9
36. NOW I CAN SEE (Malaco 6011) Florida Mass Choir 38 31
37. LIVE AND ANOINTED (Malaco 6012) The Jackson Southernaires 35 34
38. TRUST IN JESUS(Tyson) Mark Hubbard 39 33
39. SEMINAR '91 (First) Edwin Hawkins 40 5
40. THE BEST AND MUCH MORE(Blackberry) Williams Brothers
## ARTIST SPOTLIGHT

### Pam Thum

*By Joseph Stanley*

**PAM THUM**, like so many of today's Contemporary Christian artists, was born into a family whose musical inclinations run as deeply as their faith. Her parents are missionary evangelists who travel through this country and overseas with a small group of associates. In addition to their preaching, they sing and present Christian dramas. Pam began to perform at the age of two, and a year later she made her first record. Being taught on the road by her mother, the messages of Christ and music were taught to her along with reading, writing, and arithmetic.

"I'm in awe of how my parents raised me, because I didn't just see Jesus in church," Pam recalls. "They brought Him into every part of my life, and taught me that he's my best friend.... My singing became an offshoot of my life with Christ. I got to go on a stage and sing about Him, too."

Pam began performing as a solo artist in college, leaving after two years to pursue her ministry. In 1987 Tracy Balin recorded one of Pam's songs, "We Are An Army." It quickly moved into the Top 10 on the Christian charts and led to a songwriting deal with the McSpadden Music Group. In March of 1992 Thum's management got a demo tape to Benson, and two months later they signed her to a recording contract.

Her debut release on Benson, a self-titled project produced by Robert White Johnson and Bill Cuomo, is based on solid rock tracks combined with deep, powerful, Christ-centered lyrics.

Pam sums up the philosophy that's behind her ministry in this way: "I had a little girl come up to me after a concert and tell me that when I sang she felt like she was being hugged by Jesus. That touched me so deeply it brought tears to my eyes.... When people hear a song of mine, I want them to feel touched by Jesus."

Trading Places—The Newsboys' lead singer John James takes over the video camera to film drummer/vocalist Peter Furler singing lead for their new video, "Out Of My System." In the background are: (l-r) Jibba, on guitar, keyboardist Corey Pryor, and Kevin Mills, the band's new bassist.

**TOP 30 GOSPEL SINGLES**

| #  | Title                                           | Artist                           | Label            | Weeks | Peak
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<td>1</td>
<td>WHEN GOD IS IN THE BUILDING</td>
<td>(Savoy 14812) The Anointed Pace Sisters</td>
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<td>2</td>
<td>WE WALK BY FAITH</td>
<td>(Tyscot 1433) John P. Kee</td>
<td>17</td>
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<td>3</td>
<td>HE'S WORKING IT OUT</td>
<td>(Word/Epic 48785) Shirley Caesar</td>
<td>32</td>
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<td>4</td>
<td>JESUS SAVES</td>
<td>(Salah 7503) Marvin Winans</td>
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<td>5</td>
<td>STAND STILL UNTIL HIS WILL IS CLEAR</td>
<td>(Air 10180) Rev. E. Davis, Jr.</td>
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<td>6</td>
<td>I'M GOING THROUGH</td>
<td>(Savoy 7107) Rev. Clay Evans</td>
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<td>7</td>
<td>IN MY NAME</td>
<td>(Word 7684) Rev. Milton Brunson</td>
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<td>8</td>
<td>JOY</td>
<td>(Savoy 7102) Georgia Mass Choir</td>
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<td>9</td>
<td>WHEN THE MUSIC STOPS</td>
<td>(Sparrow 1234) Daryl Coley</td>
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<td>10</td>
<td>STEP BACK, LET GOD DO IT</td>
<td>(Savoy 7107) Dr. Charles Hayes</td>
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<td>11</td>
<td>MY MIND IS MADE UP</td>
<td>(Tyscot 6808) John P. Kee</td>
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<td>12</td>
<td>BE WITH ME JESUS</td>
<td>(Blackberry 2200) Melvin Williams</td>
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<td>13</td>
<td>IT SHALL BE DONE</td>
<td>(Sparrow 1234) Daryl Coley</td>
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<td>14</td>
<td>SEND YOUR ANOINTING</td>
<td>(TM 2001) TM Mass Youth Choir</td>
<td>DEBUT</td>
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<td>15</td>
<td>HALLELUJAH</td>
<td>(Warner Alliance 6521) Handel's Messiah</td>
<td>21</td>
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<td>16</td>
<td>WHAT HE'S DONE FOR ME</td>
<td>(Sparrow 1447) Richard Smallwood</td>
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<td>17</td>
<td>LIVE IN ME JESUS</td>
<td>(CGI 51416111) Calvin Bernard</td>
<td>DEBUT</td>
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<td>18</td>
<td>LEANING ON JESUS</td>
<td>(Faith) Edwin Hawkins</td>
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<td>HE THAT BELIEVETH</td>
<td>(Light 750769) Chicago Mass Choir</td>
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<td>20</td>
<td>THANK YOU JESUS</td>
<td>(Savoy 14811) The New York Restoration Choir</td>
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<td>21</td>
<td>JESUS IS THE LIGHT</td>
<td>(Benson 8535) Hezekiah Walker</td>
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<td>22</td>
<td>I STOOD ON THE BANKS</td>
<td>(Malaco 6009) Rev. James Moore</td>
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<td>23</td>
<td>USE ME</td>
<td>(Air 10180) James Bignon</td>
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<td>24</td>
<td>LET EVERYTHING PRAISE HIM</td>
<td>(Benson 2451) Thomas Whittle</td>
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<td>25</td>
<td>IT'S IN JESUS</td>
<td>(Tribute 5445) D. Harper/New Jersey Mass Choir</td>
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<td>26</td>
<td>MY MIND IS MADE UP</td>
<td>(Word 48784) Rev. Milton Brunson</td>
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<td>27</td>
<td>TROUBLE DON'T LAST ALWAYS</td>
<td>(Savoy 14804) Rev. Timothy Wright</td>
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<td>28</td>
<td>GOD IS MOVING</td>
<td>(Sparrow 3213) Sandra Crouch</td>
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<td>29</td>
<td>ALL IS WELL</td>
<td>(Savoy 5425) G.M.W.A./Salt Lake City</td>
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<td>30</td>
<td>NOW I CAN SEE</td>
<td>(Malaco 6011) Florida Mass Choir</td>
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**CASH BOX** APRIL 10, 1993 24
AAMA Appoints Associate Director

CHICAGO—The appointment of Elaine B. Kite to the newly created position of associate director of the American Amusement Machine Association was announced by AAMA president Bill Rickett. Commenting on the appointment, Russ Strahan, chairman of the AAMA Transition Committee, said "We are happy to have a professional on board with Elaine Kite’s expertise. She brings with her more than 10 years of solid association experience, including marketing, public relations, government relations and general management."

AAMA will be relocating its offices from Woodbridge, Virginia to the Chicago area in July of this year.

Kite’s previous experience includes a tenure as director-communications for the Equipment Leasing Association where she managed the association’s communication programs and increased advertising revenue by more than 30 percent within the first six months. Prior to that, she was associate director-communications for the Cosmetic, Toiletry, and Fragrance Association, where she was instrumental in developing and implementing an international marketing plan, which increased the association’s publications revenue from $220,000 to $1.1 million in less than three years.

“Elaine Kite has the can-do attitude and marketing and media relations experience to lead AAMA in its increased effort to promote the industry,” stated Robert C. Fay, AAMA’s executive vice president. “She will also play an integral role in AAMA’s July, 1993 relocation to Chicago.” Fay stressed that “in addition to managing the marketing, public relations and government relations areas, Kite will assist with the annual trade show as well as AAMA’s Charitable Foundation.”

Along with her communications experience, Kite is an accomplished editor and writer whose work has been published in the trade as well as the corporate press. At present, she is in the process of establishing residence in the Chicago area.

By Camille Compasio

ONE OF THE CIRCUMSTANCES that prevented my attendance at ACME '93 was the death of my dear, wonderful father, who is now at rest in the company of his beloved wife and son. I'll miss you, Dad.

SOME OF THE FEMALE SHOWGOERS we spoke with, who were so involved in pre-convention preparations, they were not aware of the number of "women in coinbiz" who had changed positions and company affiliations until they got to the exhibit floor and wondered "what is she doing in this booth?"

Shelby Sax, formerly of Data East Pinball, was most visible at the Capcom exhibit in her capacity as administrative assistant in the firm’s coin-op products division. It’s a safe bet she’s enjoying California living. Right, Shel? Mary Hermanson, formerly with Konami, now serves as sales and marketing administrator at Jaleco. Darlene Lamz, formerly with Jaleco, has joined Data East Pinball in the capacity of executive sales administrator.

THE FIRST POST-CONVENTION call to the Cash Box office came from Jerry Marcus of Atlas Dist.—and it afforded us the opportunity to congratulate him (along with Ed Pellegrini and the entire Atlas staff) for being singled out to receive the AAMA “Distributor of the Year” award! Did he see anything interesting at the show? Yes—such as the Flip ‘n Win and Wheel ‘em in redemption pieces, along with a good lineup of product in the Namco and Sega exhibits. Capcom showed some interesting stuff and he made special mention of SNK’s outstanding NEO GEO system which has some new titles including Three Count Bout that should really appeal to ops.

THE NEW ROWE NOSTALGIA LASERSTAR CD juke, intro’d at ACME, got a terrific reception in the factory’s exhibit, according to voepo Joel Friedman. This model was totally designed, engineered and built by Rowe, incidentally; and, we understand, the re-designed sound system is among its most outstanding features. Delivery is scheduled for April...Joel also proudly noted that Rowe once again received the 1992 “Best Jukebox of the Year” award, which was voted upon by U.S. operators. Our congratulations!

WHILE THE NEW AMERICAN SAMMY CORP. team in the U.S. is composed of seasoned members of the trade, ACME ’93 marked their first convention under the new banner. As you know, American Sammy Corp. transferred its entire U.S. operation from California to Elk Grove Village, IL early this year. Their new 6-button, 2-player, vertical, shoot-em-up kit was unveiled at ACME and pronounced “one of the best shoot-em-up games on the floor,” by many showgoers, from what sales and marketing manager Natalie Kulig tells us! The name of the game is Diatek. A key message being conveyed by the new team is, “we are not just another kit company...we have ambitious future plans and some phenomenal projects just around the corner...we will be putting a great deal of effort into dedicated and redemption equipment...” So, keep your eye on American Sammy Corp. Right, Yoshi, Rick, Jim, David, et al! Natalie also noted that the firm recently acquired 32-bit hardware which makes for very interesting future possibilities.

AS WE WERE WRAPPING UP this week’s column various post-convention distrib showings were in progress. Among them—C.A. Robinson’s big events in San Francisco (3/24) and Los Angeles (3/26); with the latter preceded by the distrib’s annual cocktail/dinner party on March 25 at Matteo’s on Westwood Blvd.; and the daylong Atlas Dist. gathering in Chicago.
American Laser Games Intros Mad Dog II Two-Player

CHICAGO—A two-player version of American Laser Games' Mad Dog II: The Lost Gold was introduced by the factory at the recently held ACME convention in Las Vegas. According to Stan Jarocki, ALG's director of marketing and sales, "The two-player version will enable operators to increase their revenue on Mad Dog II...and provide a more competitive experience for players as they try to best their friends."

The two-player version of Mad Dog II: The Lost Gold will follow the same story line as the original. Players get half a map to hidden gold treasure from a dying prospector and obtain the other half from a mission padre. A choice of three guides—Buckskin Bonnie, The Professor or Shooting Beaver—assist players in reaching the treasure; and the choice of guides determines the different scenarios players will encounter. Along the way, there are the sharpshooting henchmen of the notorious Mad Dog McCree, as well as renegade Indians, banditos and other bad guys that stand between the player and the gold.

Further information about this new piece may be obtained through factory distributors.

New Modification Kits

The Albuquerque, New Mexico-based factory has also introduced a modification kit which allows operators to change Leland's Dragon Lair II to any of ALG's cinema action products.

Dragon's Lair II utilizes a Sony 1430 Laser Disc Player, which is also at the heart of ALG game units. The modification kit includes all necessary electronic components and parts to accept ALG software kits. The ALG games which will be available in these modification kits include Space Pirates, Who Shot Johnny Rock? and Gallagher's Gallery.

"The modification kit allows the operator to change an older game into a fresh money maker at a fraction of the cost for a new game," stated Stan Jarocki. "We think this will satisfy a need in the market because we've had numerous requests from operators and distributors for this type of conversion kit."

Conversion kits for Dragon's Lair II will be available through American Laser Games' distributors beginning in mid-March.

PLE's Coin-Op "LaserKaraoke" Debuts At ACME

CHICAGO—Among the key attractions in the Pioneer Laser Entertainment exhibit at this year's ACME convention were three complete coin-op LaserKaraoke systems, known as the AMS-50, 101 and 303. The units complement PLE's LaserJuke CD jukeboxes and offer a full range of laser entertainment possibilities for restaurants, bars, clubs and entertainment centers.

Each AMS system includes a commercial LaserKaraoke player or autochanger, 22 laser discs that provide over 600 music videos complete with lyrics (AMS-50 and 303 only); a stereo mixing amplifier; microphone; POP package and an equipment case for greater portability.

"We're excited about bringing LaserKaraoke to the coin-op in-
dustry," commented Bud Barnes, Director of Marketing for Pioneer Laser Entertainment. "Karaoke's proven entertainment potential, matched with our complete systems featuring the reliability and sound clarity of laser discs, will offer everything an operator needs to create a new source of revenue."

Also shown in the PLE exhibit were the LaserJuke CJ-V99 and CJ-V55LR CD players with newly configured front-door graphics. The CJ-V99 offers two separate amplifiers and 54-disc capacity. Convenience options include background music, infrared remote control, an optimizer to minimize delay between songs, a microphone paging system and computer compatibility.

The CJ-V55LR is a "location-ready" unit featuring 4-way and built-in ambiance speakers. It offers 54-disc capacity for a total of over 800 songs. The economical price of this unit is matched with a number of features, including a user-friendly keyboard, rotating menu, and functions such as best hits, auto play, free play and album play.

Future Developments

Pioneer's continued development of laser technology was demonstrated by a U.S. prototype of a CD-recording vending machine currently in use in Japan. The company plans to test market units here in America during the coming months. One of its possible applications includes consumer LaserKaraoke recording venues.

Also displayed at ACME was the LaserActive system, developed by sister company Pioneer Electronics USA, Inc. Employing LD-ROM interactive capabilities, this breakthrough system combines realistic, full-motion video and the superb sound of LaserDisc technology for video games and other applications. Its advantages over CD-ROM include superior audio and video qualities and greater storage capacity, according to the company.

While there are no current plans to bring LaserROM to coin-op, the demonstration at the Pioneer booth offered a glimpse of its future possibilities.
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FAN CLUBS
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