

Musicals Can't Count On Top Act Singles From Cast  
Labels . . . Oldies Blossom On Charts . . . Brief To  
NAB: Keep Up With Change ... Report On IBS Meet...

April 5, 1969

'Brain Drain':  
See Editorial ...  
..MCA Acquires

# Cash Box

75¢

Miller Int'l . . . New Feature: Additions To  
Radio Playlists . . . Mercury Starts Indie Co.  
Under Fach . . . Kapralik Exits Post At Epic . . .



THE FOUNDATIONS: A UNI CORNERSTONE

3

Int'l Section Begins Pg. 51

0689  
R-5





# Your game's not together if you're not up with The Tymes.

Maybe nobody's pulled your coat to what's happening with The Tymes these days. So we'd like you to be our guest.

A short time ago, they came out with their first Columbia album, People. It turned everybody around.

That's because the album's got a mellow new song people had never heard before—and picked up on—"The Love That You're Looking For." And songs they had already learned to like—"People," "The Look of Love" and "God Bless the Child." With every song, The Tymes sang it like The Tymes. Different. Bold. Pretty. The album started them moving up strong.

Then one day, People started to rumble and shake and do—and a single fell out. "The Love That You're Looking For" c/w "God Bless the Child."

Well, the stations picked the winner. "The Love That You're Looking For."

So with happy hearts we've reserviced a new single for the radio stations—"The Love That You're Looking For" c/w "The Love That You're Looking For." All across the country both Top-40 and R&B stations are wearing it out. Which, of course, is the only thing you can do with the solid, fresh and very together music by The Tymes.

If your game's together, you're up with The Tymes, and you'll stay up with The Tymes.

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People / Alfie /  
God Bless The Child / Make Someone Happy  
For Once In My Life / Wichita Lineman



People and "The Love That You're Looking For" 4-44799  
by The Tymes on Columbia Records



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## A Brain - Drain In Many Directions

There's an internal brain-drain taking place in the music business, and as long as the "merger mania" continues so is the likelihood of this new development. While the situation is not a critical matter of top executive talent leaving the business for new careers outside of the music scene, it, nevertheless, poses a multi-direction assessment by the music business.

The head of a sizeable indie label recently confessed that he had lost a top exec with the frank admission that he could not compete with the financial lure of a conglomerate which had sought (and acquired) the music man. Quite frequently, the lure of moving on to a conglomerate music operation is more than direct remuneration in dollars. Stock options can be enticing, for one thing. But, there can also be a non-financial attraction. It can be the opportunity to be the core, if not president, of a large corporation's bid for success in the music field with plenty of working capital to compete with.

Mergers and acquisitions can also create a brain-drain in another way. They can pull exec talent away from a company that is moving into a set-up that already boasts an exec staff capable of handling an acquired company. If, for instance, a label is purchased by a company that already has a top-draw exec staff for its own label operation it

may well mean that something has to give. As recently pointed out in The New York Times, this is a very real trend on the entire business community. Not only on the basis of duplication of function does this free strong personnel, but also on the basis of an individual's or group of individuals' way of doing things. There has been, the newspaper reported, major conflicts of this sort among execs who are teamed-up as a result of mergers-and-acquisitions.

What results is a departure (either prior to or post merger) of top-draw executives who are still in the their prime. They usually wind-up moving into other operations or, more significantly, establishing new companies, with or without the help of conglomerates. In the music business itself there is an example or two of talent that has gone out on its own following the end of their contractual relationships with companies that acquired their operations.

The brain-drain, then, moves in many directions. It can be a severe loss to modest setups in this era of hard to find talent; it can be the spur to the creations of new entities staffed with seasoned personnel. Whatever its direction, the brain-drain is indicative of an industry whose growth has resulted in a continuing demand for skilled personnel who cannot be readily obtained.





# CashBox TOP 100

1	AQUARIUS/LET THE SUNSHINE IN MEDLEY	3/22	3/29
2	DIZZY		
3	TIME OF THE SEASON		
4	GALVESTON		
5	YOU'VE MADE ME SO VERY HAPPY		
6	TRACES		
7	IT'S YOUR THING		
8	RUNAWAY CHILD, RUNNING WILD		
9	MY WHOLE WORLD ENDED		
10	ROCK ME		
11	ONLY THE STRONG SURVIVE		
12	PROUD MARY		
13	TWENTY FIVE MILES		
14	INDIAN GIVER		
15	MENDOCINO		
16	THINGS I'D LIKE TO SAY		
17	DON'T GIVE IN TO HIM		
18	SNATCHING IT BACK		
19	HOT SMOKE & SASSAFRASS		
20	YOU GAVE ME A MOUNTAIN		
21	I'LL TRY SOMETHING NEW		
22	BROTHER LOVE'S TRAVELLING SALVATION SHOW		
23	HAIR		
24	MR. SUN, MR. MOON		
25	TRY A LITTLE TENDERNESS		
26	I CAN HEAR MUSIC		
27	THE LETTER		
28	FIRST OF MAY		
29	BUILD ME UP, BUTTERCUP		
30	THIS GIRL'S IN LOVE WITH YOU		
31	SWEET CHERRY WINE		
32	THE WEIGHT		
33	THE WAY IT USED TO BE		

34	GIMME GIMME GOOD LOVIN'		
35	JOHNNY ONE TIME		
36	IT'S ONLY LOVE		
37	SWEET CREAM LADIES, FORWARD MARCH		
38	MEMORIES		
39	DO YOUR THING		
40	WILL YOU BE STAYING AFTER SUNDAY		
41	IS IT SOMETHING YOU'VE GOT		
42	BLESSED IS THE RAIN		
43	I GOT A LINE ON YOU		
44	MINI-SKIRT MINNIE		
45	HAWAII FIVE-O		
46	THE CHOKIN' KIND		
47	TIME WAS		
48	NO NOT MUCH		
49	WISHFUL SINFUL		
50	TIME IS TIGHT		
51	IN THE BAD, BAD OLD DAYS		
52	DON'T TOUCH ME		
53	LONG GREEN		
54	PLAYGIRL		
55	APRICOT BRANDY		
56	MERCY		
57	THE PLEDGE OF ALLEGIANCE		
58	GITARZAN		
59	TEAR DROP CITY		
60	THE BOXER		
61	TO KNOW YOU IS TO LOVE YOU		
62	I LIKE WHAT YOUR DOING		
63	MY WAY		
64	MOVE IN A LITTLE CLOSER BABY		
65	KICK OUT THE JAMS		
66	DAY AFTER DAY		
67	WHEN YOU DANCE		

70	IDAHO		
71	PINBALL WIZARD		
72	ICE CREAM SONG		
73	IN THE STILL OF THE NIGHT		
74	GOOD TIMES, BAD TIMES		
75	BADGE		
76	GIVE IT AWAY		
77	NOTHING BUT A HEARTACHE		
78	I DON'T WANT NOBODY TO GIVE ME NOTHING		
79	RIVER IS WIDE		
80	GOODBYE COLUMBUS		
81	WHEN HE TOUCHES ME		
82	I LOVE MY BABY		
83	THERE NEVER WAS A TIME		
84	ZAZUEIRA		
85	WHERE DO YOU GO TO MY LOVELY		
86	HAPPY HEART		
87	LOVE IS ALL I HAVE TO GIVE		
88	HAPPY HEART		
89	FOOLISH FOOL		
90	LOVE CAN MAKE YOU HAPPY		
91	ONE EYE OPEN		
92	RHYTHM OF THE RAIN		
93	TRICA TELL YOUR DADDY		
94	YOU CAME, YOU SAW, YOU CONQUERED		
95	THESE EYES		
96	MORE TODAY THAN YESTERDAY		
97	JULY, YOU'RE A WOMAN		
98	IT'S A GROOVY WORLD		
99	A MILLION TO ONE		
100	BACK IN THE USSR		
101	SOUL PRIDE		
102	GRAZIN' IN THE GRASS		

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Million To One (Jobete, BMI)	97	Happy Heart (Miller, ASCAP)	84,86	Memories (Gladys, ASCAP)	38	Sweet Cream Ladies, Forward March (Blackwood, BMI)	37
Apricot Brandy (Nina, BMI)	55	Hawai Five-O (April, ASCAP)	45	Mendocino (Southern Love, BMI)	15	Tear Drop City (Screen Gems/Columbia, BMI)	59
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP)	1	Hot Smoke & Sassafras (Tapier, BMI)	19	Mercy (Peanut Butter/Kaskat, BMI)	56	There Never Was A Time (Shelby Singleton, BMI)	81
Back In The USSR (Maclean, BMI)	98	I Can Hear Music (Trio, BMI)	26	Mini-Skirt Minnie (New Research, BMI)	44	These Eyes (Dunbar, BMI)	93
Badge (Casserole, BMI)	73	Ice Cream Song (Diel, Cotillion, BMI)	70	More Today Than Yesterday (Spiral, BMI)	94	The Way It Used To Be (Maribus, BMI)	33
Blessed Is The Rain (Pocket Full Of Tunes, BMI)	42	Idaho (Gavadima/Genius, ASCAP)	68	Move In A Little Closer Baby (Arnold Jay, ASCAP)	64	Things I'd Like To Say (New Colony/T M, BMI)	16
Box, The (Charing Charing Cross, BMI)	60	I Don't Want Nobody To Give Me Nothing (Dynamone, BMI)	76	Mr. Sun, Mr. Moon (Boon, BMI)	24	This Girl's In Love With You (Blue Seas/Jac., ASCAP)	30
Brother Love's Travelling Salvation Show (Stone Bridge, BMI)	22	I Got A Line On You (Hollenbeck, BMI)	43	My Way (Spanka Don C BMI)	63	Time Is Tight (East/Memphis, BMI)	50
Build Me Up Buttercup (January, Nice Songs, BMI)	29	I Like What You're Doing (East Memphis, BMI)	62	My Whole World Ended (Jobete, BMI)	9	Time Of The Season (Mainstay, BMI)	3
Chokin' Kind, The (Wilderness, BMI)	46	I'll Try Something New (Jobete, BMI)	21	No Not Much (Beaver, ASCAP)	48	Time Was (Metric, BMI)	47
Day After Day (Goombay, Irving, BMI)	66	I Love My Baby (World War III, Downstairs, BMI)	80	Nothing But A Heartache (Felsted, BMI)	75	To Know You Is To Love You (Vogue, BMI)	61
Dizzy (Low Tm, BMI)	17	Indian Giver (Kaskat/Kahoona, BMI)	14	One Eye Open (Catalogue/Der, BMI)	89	Traces (Low-Sal, BMI)	6
Don't Give In To Him (Four Star, BMI)	2	In The Bad, Bad Did Days (January, BMI)	51	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	11	Trica Tell Your Daddy (Unart/New Life, BMI)	91
Don't Touch Me (Pamper, BMI)	52	In The Still Of The Night (Cherio, BMI)	71	Pinball Wizard (Track, BMI)	69	Try A Little Tenderness (Connolly & Roberts, ASCAP)	25
Do Your Thing (Wright/Gerst/Tamerlane, BMI)	39	Is It Something You've Got (Dakar, BMI)	41	Playgirl (George Koester, BMI)	54	Weight, The (Dwarl, ASCAP)	32
First Of May (Casserole, BMI)	28	It's A Groovy World (Andjun, ASCAP)	96	Pledge Of Allegiance, The (Valentine, ASCAP)	57	When He Touches Me (Painted Desert, BMI)	79
Foolish Fool (Chappell, ASCAP)	87	It's Dnly Love (Press, BMI)	36	Proud Mary (Jondora, BMI)	12	When You Dance (Angel, BMI)	67
Galveston (Ja-Ma, ASCAP)	4	It's Your Thing (Brothers Three, BMI)	7	Rhythm Of The Rain (Tamerlane, BMI)	90	Where Do You Go To My Lovely (Unart, BMI)	83
Gimme, Gimme Good Lovin' (Peanut Butter, BMI)	34	Johnny Dne Time (Hill & Range/Blue Crest, BMI)	35	River Is Wide (Saturday, BMI)	77	Will You Be Staying After Sunday (Screen Gems/Columbia, BMI)	40
Gitarzan (Ahab, BMI)	58	July, You're A Woman (Great Montana, BMI)	95	Rock Me (Tousdale, BMI)	10	Wishful Sinful (Nipper, ASCAP)	49
Give It Away (Dakar/BRC, BMI)	74	Kick Out The Jams (Paradox, BMI)	65	Run Away Child, Running Wild (Jobete, BMI)	8	You Came, You Saw, You Conquered (Irving/Jill Bern, BMI)	92
Goodbye Columbus (Ensign, BMI)	78	Letter, The (Earl Barton, BMI)	27	Snatchin It Back (Fame, BMI)	18	You Gave Me A Mountain (Mojaive, BMI)	20
Good Times Bad Times (Superhype, ASCAP)	72	Long Green (Burdette, BMI)	53	Soul Pride (Part 1) (Golo, BMI)	99	You Made Me So Very Happy (Jobete, BMI)	5
Grazin' In The Grass (Chisa, BMI)	100	Love Can Make You Happy (Rendezvous/Tobac, BMI)	88	Sweet Cherry Wine (Big Seven, BMI)	31	Zazuera (Rodra, BMI)	82
Hair (United Artists, ASCAP)	23	Love Is All I Have To Give (Irving, BMI)	85				



**PROVEN HIT!**

**NOTHING  
BUT A  
HEARTACHE**



# The Flirtations



85038

Producer: Wayne Bickerton



Pub: Felsted Music Corp.



**It Only Makes Sense To Follow A #1 Single With Another!!!**

**THE  
FOUNDATIONS  
Smash New Single**

**"IN THE BAD, BAD OLD DAYS"  
[Before you loved me]**

UNI 55117



UNIVERSAL CITY RECORDS

A DIVISION OF MCA INC



## Burk, Arlen Join Board At ASCAP

NEW YORK — With little change, ASCAP has elected a new board of directors for a 2-year term starting April 1. Mitchell Parish, chairman of ASCAP's committee on elections, has certified the results. New additions include Arnold Burk and Harold Arlen. (Con't on Page 35)

## FRONT COVER



Cementing international sales relations, the Foundations have laid a concrete record of sales successes on Both sides of the Atlantic. Formed in London 18 months ago, the septet broke through first with "Baby, Now that I've Found You" on Pye in England and repeated the explosion for Uni in the U. S. Since then, the team scored with "Back on My Feet Again" and have now begun a new streak with "Build Me Up Buttercup" and the new "In the Bad, Bad Old Days" (#51-bullet) this week.

Made up of six musicians and lead vocalist Colin Young, the Foundations are currently considering a world tour which would include a visit to America in the coming summer.

Members of the Uni team which spread the Foundation here are executives (bottom photo) Russ Regan, seated, vice president and general manager of the label; (from left) Rick Frio, national sales manager; Hosea Wilson who heads promotion for Revue Records; and nat'l promo manager Pat Pipolo.

Along with the Foundations, Uni and its Revue & Shamley subsidiaries have Ilugh Masakela, Neil Diamond, Betty Everett and the Strawberry Alarm Clock on their hitmaker list.

### Index

Album Reviews.....	41, 42
Basic Album Inventory.....	32
Bios for D.J.'s.....	36
Coin Machine Section.....	59-66
Country Music Section.....	46-50
International Section.....	51-58
Looking Ahead (Singles).....	20
New Additions To Radio Playlists.....	12
Platter Spinner Patter.....	44
Producers' Profile.....	37
R&B Top 50.....	40
Radio Active.....	28
Record Ramblings.....	18, 43
Singles Reviews.....	22, 24
Talent On Stage.....	31
Tape News Report.....	43
Top 100 Albums.....	31
Tuning In On.....	44
Vital Statistics.....	14, 16

# Musicals Can't Count On Wide Singles Exposure By Cast Labels Top Performers

NEW YORK — Labels that acquire original cast albums are finding it difficult to obtain singles versions of the scores by their key acts.

Instead, these labels are relying more on second-line acts, if not names that are completely new to the disk field. This direction is a marked departure from the recent past when labels with cast LP rights could count on their top performers to hit the market with show songs weeks before the official openings on Broadway, and thus provide valuable pre-Broadway opening promotion. It's been long understood that one of the lures that a company had in acquiring a cast was its assurance that many of its best-selling performers would cut material from the show. Such a guarantee would often involve an instrumental LP of the score by a major conductor and orchestra.

There are several reasons cited for this change from an approach designed to assure show producers that their songs would have the promotional ad-

vantage of strong disk performances. One is that labels, by and large, are making less of a direct financial investment in Broadway shows scores, and are therefore less likely make such guarantees. Also, artist resistance is a likely factor. Many of today's established disk stars are looking into the contemporary music area for material in order to compete for acceptance on the youth market. Unless they are convinced that a particular show song has solid commercial merit, they would rather cut two sides that they feel have a better chance of chart and/or programming impact.

There is also a time factor. As labels show a more cautious attitude on cast LP product, many shows are not assigned labels until shortly before or after their openings, giving labels little time to schedule a series of singles and/or albums of the score.

There have been some examples recently of labels that have released a show song on one side, and a non-show item on the other. Publicly, they have

assigned an "A" side marking on the show song (of which score they have the cast LP rights), but have indicated privately to the trade that it not discount the so-called flip side and "give it a good listen."

Although the increasing use of rock music on the Broadway stage could revive cast LP label commitments on singles coverage by top stars, the more traditional Broadway song seems headed for a rough time in the form of the promotional value of singles exposure by tried-and-true artists.

## MCA Buys Miller Int'l

NEW YORK — MCA, Inc. has acquired Dave Miller's Miller International Schallplatten of Hamburg, Germany, according to Berle Adams, MCA's executive vp. Operation will become an integral part of MCA Records International under Bill Gallagher's direction. No purchase price was disclosed.

"This move was encouraged, Adams said, by the success of MCA Records Limited in the United Kingdom. "With the Miller acquisition," he continued, "MCA Records International solidifies its marketing plans for Europe. 1969 will be the year in which the MCA Record label will emerge in all markets on the Continent, one of the world's most active growth markets for our industry. Special emphasis will be placed on the development of local artists in each country, as well as on MCA's American talent, particularly in France and Italy, where we feel a need exists to establish new directions for promoting and marketing recording artists."

Adams pointed out that in the Miller International acquisition, MCA Inc. has worked out long term employment contracts with key executives of the Miller organization, as well as with Miller himself, who will continue to be active. Miller's executives are Harald Kirsten, managing director of Miller International; Dr. Eric Beurmann, A&R director. (Con't on Page 57)

## Oldies Blossom On Listings; 15 Show On Current Top 100

NEW YORK — Although re-recording of past hits is a popular part-time, it has never been as popular or as successful as it is at present. A check of the Cash Box Top 100 this week will disclose 15 tunes which have seen previous chart action in their original versions. The April 6, 1968 issue listed only 5 such titles.

There is no preference for age, with some of the tunes being only 6 months old and some going back 12 years. Aretha Franklin's "The Weight" and Dionne Warwick's "This Girl's In Love With You" are examples of the former, with the Vogues' "No, Not Much," Paul Anka's "In The Still Of The Night" and Jay and the American's "When You Dance" serving as

examples of the latter.

In addition, this week's new releases are unusually heavy in oldies, with emphasis on established names. The Vogues' "Earth Angel," Percy Sledge's "Any Day Now," Peggy Scott's "Every Little Bit Hurts," Ruby Winters' "Just A Dream" and the Sandpipers' "The Wonder Of You," are among this week's top releases. Other old titles out this week include "This Is My Story," "Lollipop" and "I Idolize You."

All of the 15 Top 100 decks, as well as 6 sides on the Looking Ahead chart are tunes from the rock era (possibly excepting "No, Not Much") and clearly indicate the copyright potential of what was once considered "one-shot" songs.

## IBS: Shooting For Professionalism

WASHINGTON — Convo 30: A Capital Idea! The exclamation point after the title of the Intercollegiate Broadcasting System's 30th annual national convention in the nation's capital and those scattered throughout the thick booklet listing the IBS' schedule of events reflect the enthusiasm displayed by the delegates who attended Convo 30 at the Washington Hilton Hotel from Friday, March 21, to Sunday, March 23.

It was evident, early in the sessions, that many of the young college broadcasters were setting their sights on attaining professional ability in their work, whether or not the student broadcasters intended to go into commercial radio after graduation. Pointed questions aimed at obtaining concrete information which would aid in the collegians reaching professional broadcasting standards were characteristic of all the sessions at Convo 30.

Seven sessions and six workshops were held within the framework of three groups of concurrent sessions and workshops offered during the weekend. A general caucus met on Saturday afternoon, and 26 record companies presented exhibits, as Convo 30 attracted over 700 delegates.

### Session On Announcing

On Saturday morning, a session on "Announcing As A Fine Art" drew a large and interested audience. Moderated by Rod Collins, manager of tape services for the IBS, the panel discussion included Don Bruce, executive producer, airplay division, Pepper-Tanner; Frank Soden, president, Virginia Association of Broadcasters, manager of WRNL-Richmond, Va., and award-winning sportscaster; Ira L. Hull, production assistant, Radio-TV Center, University of Virginia, and former director of morning news at WGII-Newport News, Va.; and Jeffrey

Ullman, station manager of WJRH at Lafayette College in eastern Pennsylvania. In a brief opening statement, Bruce told the delegates that "you have a license to perform, not to educate... education takes place in the classroom." He stated that many college radio personnel are not prepared to compete commercially, and he raised the question as to whether college radio courses are more harmful than helpful. Bruce urged the delegates to be creative and original in their activities; to progress in their broadcasting capabilities. "You're really in broadcasting because it's fun," said Bruce.

Soden, in his discussion of sportscasting, emphasized that enthusiasm and knowledge are essential to the sports announcer. In addition to play-by-play reporting, Soden pointed out that the sportscaster needed the tools to conduct interviews, make "color" commentary, and do a straight sports news show. Soden noted with pride (Con't on Page 38)

## DGG Will Continue To Handle MGM Overseas

NEW YORK — Deutsche Grammophon's European affiliates will continue to handle MGM pop product on the continent. This has been reaffirmed following the decision to bring the DGG line of classical disks into the operation of U.S. Polydor. "It is also not improbable," a statement from Polydor said, "that numerous special Polydor items may be licensed to MGM for this country."

While expressing contentment with MGM's handling of its classical lines, Polydor said it was interested in keeping its product together and that it was to its "own benefit to handle the classics along with popular Polydor."

## Viva Widens Writer Staff; Opens Doors

NEW YORK — Reflecting its growth since starting operations three years ago, Viva Music will increase the flow of copyrights to the music business.

The music publishing arm of Snuff Garrett Productions has worked with a limited writing staff in the past, but, reports Ed Silvers, exec vp and general manager of Viva, the com- (Con't on Page 39)

## New Feature: Additions To Radio Playlists

NEW YORK — In an effort to keep the industry informed about radio's reaction to new product, Cash Box this week is instituting a new feature titled "New Additions To Radio Playlists."

The feature highlights key Top 40 stations all across the country and the new selections they have added to their programming schedule during the past week.

With this feature one can get a bird's-eye view of records that are getting multiple station acceptance and which have regional appeal.

Stations used in this survey are among a large list of leading Top 40 stations in major record markets. We hope to expand this list in future weeks.

## Sinatra's 20% Of WB/7 To Kinney

NEW YORK — Kinney National Service is buying Frank Sinatra's 20% stock interest in Warner Bros./Seven Arts Records. Price is \$22.5 million in cash and convertible debentures. Kinney is acquiring the assets of WB/Seven Arts, Inc., which owns 80% of the label.



Take a sensational new Jim Webb song, coupled with the fresh young talent of Ronny Buskirk, and success is straight ahead.

## “Where’s The Playground Susie”

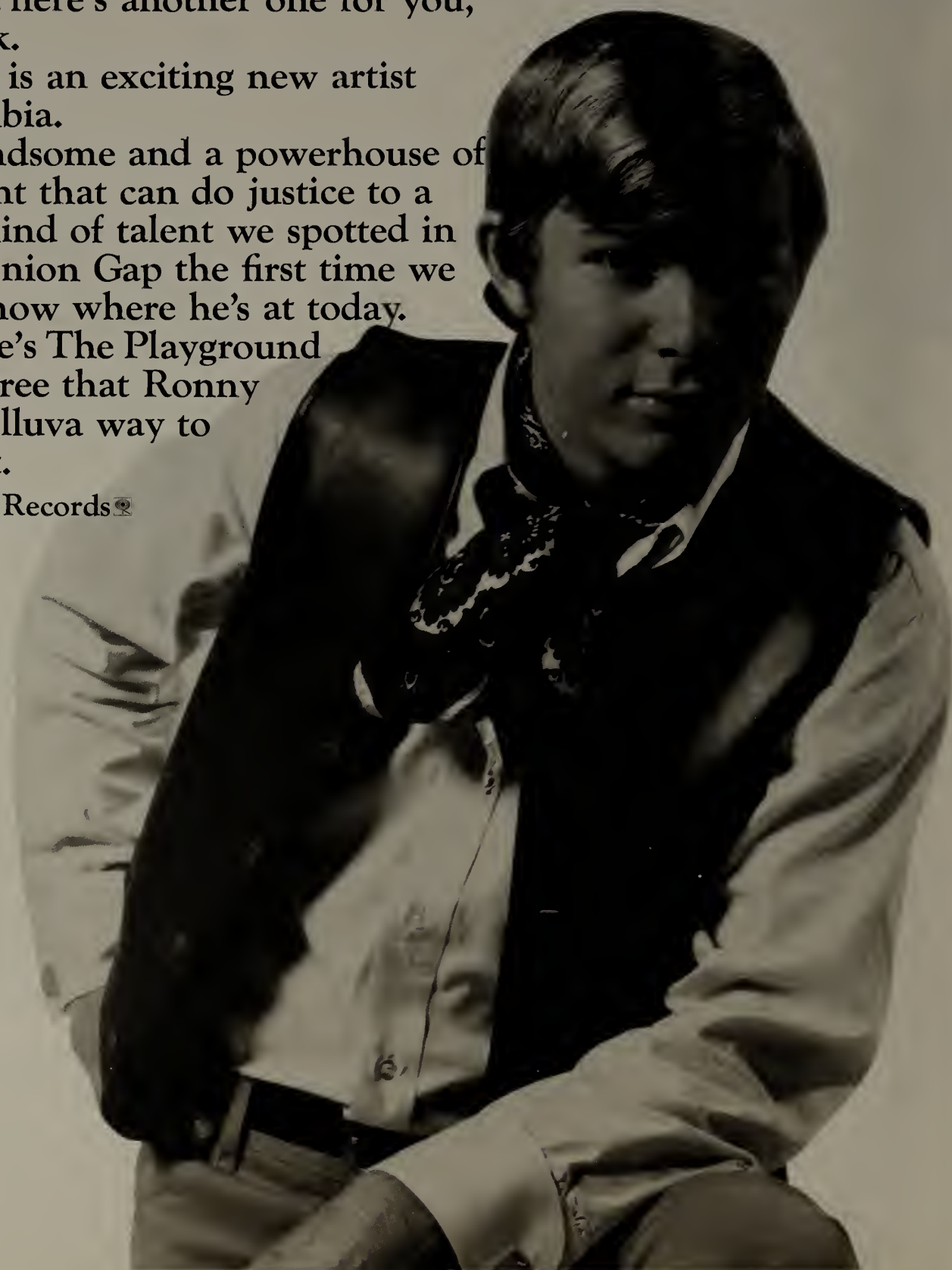
4-44836

In the past, everything Jim Webb’s written you’ve listened to. Well, here’s another one for you, sung by Ronny Buskirk.

Ronny Buskirk is an exciting new artist just signed with Columbia.

He’s young, handsome and a powerhouse of talent. The kind of talent that can do justice to a Jim Webb sound. The kind of talent we spotted in Gary Puckett of The Union Gap the first time we heard him—and you know where he’s at today. When you hear “Where’s The Playground Susie,” you’ll have to agree that Ronny Buskirk picked on a helluva way to make the big time—fast.

Ronny Buskirk On Columbia Records





# Mercury Sets Indie Label In N. Y. Under Charlie Fach

NEW YORK — Intrepid Records, a wholly independent operation owned by Mercury Records, is underway in New York under the direction of vice president and general manager Charles Fach. Irving B. Green, president of Mercury, said that Intrepid will be involved in the contemporary Top 40 music market, with Fach actively seeking masters from independent producers and at the same time developing programs for internal production.

"This operation will make available all of the advantages of a hard running, promotion oriented small label plus the stability that comes from the backing of a major corporation," Fach noted.

National distribution for the new label will be set up by Fach using both Merrec and independent distributors across the country, by, Fach noted "looking very closely at the local promotion men available in each market."

Brown Trout Music, a BMI affiliated publishing operation has also been established as a part of the Intrepid operation.

Fach has been with the Mercury operation for 10 years having started as an eastern regional promotion manager for the company in 1959. He then took the helm as product manager for the Smash and Fontana labels.

## Cohn Is Epic A&R Head

NEW YORK — Larry Cohn has been named director of A&R at Epic Records, according to Clive Davis, president of the CBS label, Epic's parent. Cohn's new function covers an area formerly handled by Dave Kapralik, who has left Epic to concentrate on his own music complex (see separate story).

Cohn, reporting to Davis, will plan and direct A&R activities for the Epic and Okeh labels. He'll supervise the labels' staff producers and work closely with indie producers. Also, Cohn will provide direction for the development of artists and the creation of concepts for albums and singles. He's considered an authority on contemporary, blues and folk music.

Cohn joined Epic six months ago as merchandising manager. In this post, he's maintained constant liaison with A&R and promo and sales.

Before coming to Epic, he had produced recorded anthologies of music in contemporary, blues and folk. Cohn has written articles for national music magazines, including music criticism.



Larry Cohn

## Goody Has Record Year

NEW YORK — Sam Goody, Inc., showed record sales and earnings for the last fiscal year in figures reported last week for the period ending December 31, 1968.

Sales rose more than a million dollars over the previous year reaching \$14,316,196 (against \$13,048,656 in '67) coming to a per share net of \$1.35 (compared to \$1.24 a year earlier.)

## Bellach Exits CBS

NEW YORK — Richard Bellach has resigned as director of finance at CBS Records. He is presently considering new job opportunities.

After five years as Smash/Fontana chief, Fach moved to New York as vice president and director of recorded product. Word of his replacement in this post is expected shortly.

While Fach was product manager for Smash and Fontana the labels enjoyed 8 number one records and 65 chart items with perhaps the top achievement being the launching of the career of Roger Miller. Fach has also been instrumental in the signing of such acts as Sparky and Our Gang and negotiating and distribution deals for Mercury with the first of its indie labels, Virtue and Peachtree.

Further announcements from Intrepid regarding the appointment of a national promotion manager and other key personnel will be forthcoming.

Intrepid will headquarter at 1650 Broadway.

# Kapralik Exits As Epic A&R VP To Resume Indie Music Setup

NEW YORK — Dave Kapralik has left his post as vp of A&R at Epic Records to form Kapralik International, Inc., a complex of artist management, publishing, record and concert production activities. Kapralik is re-assuming active direction of companies he started two years ago and relinquished when he re-joined the CBS disk organization.

Included in Kapralik's plans is the management of one of the hottest performing and recording groups on today's scene, Sly and The Family Stone, and the long sustaining hit duo Peaches and Herb. The newly reorganized company will absorb the activities, artists and executive personnel of Daedalus Productions and Management created and formerly helmed by Kapralik.

### Sly As Producer

The Kapralik complex will further the producing activities of Sly Stone who creates and produces the Sly and The Family Stone recordings. Before becoming an artist himself, Sly produced a succession of hits for the Autumn label with the Beau Brummels, The Mojo Men, Bobby Freeman, and We Five and Harpers Bizarre.

Kapralik's career in the recording industry began 12 years ago when, as a trainee with CBS he rapidly evolved from trainee to national promotion

# Brief To NAB: Radio Must Keep Abreast Of Ever-Changing Music

WASHINGTON, D. C. — Radio has been urged to keep up with change on the music scene with the prospect that unless it maintains a constant awareness the scene will pass it by.

The necessity for this awareness was outlined by Henry Brief, executive secretary of the Record Industry Association of America (RIAA) in an address last week before the convention of the National Association of Broadcasters (NAB).

Citing the "urgency of keeping up with what's going on," Brief said that "things today move so quickly, changes occur so rapidly in our business — and therefore in yours — that unless you maintain a constant awareness, the 'scene' will pass you by."

Brief offered a statistical rundown of the growth of both radio and music industries, America's burgeoning

youth population and the country's "obsession" with looking and acting young.

"The big important difference today," Brief explained, "is that the youth have the money in their pockets with which to exercise their preference in the market place and influence what is made available to them."

### Buyer Is Young

Using audio and visual aids, Brief informed the gathering that the music business' single largest buying group comes from those 18 to 24 years old, that those from 25 to 34 comprise the next largest group. "Better than 90 per cent of all the records are purchased by people from their sub-teens to their middle 40's," Brief noted.

"Being 'in' yesterday," Brief said, "does not mean that you're 'in' today. Not only are there marked changes in the current musical style from what prevailed five years ago; for the most part the people you heard performing today's best sellers were not even around five years ago as record artists; some were not even known a year ago."

Citing RIAA-certified gold record awards as leaning more to recently-established acts, Brief declared that it will probably become "increasingly difficult as time goes on to develop a rigid programming format and adhere to it; to be exclusively a rock station or a so-called good music station, a country station or a jazz station."

Brief said that if "all of us in the record industry adopted the view of sticking only with current hits, nothing new in music would have been produced in the past five years and you would still be programming the same material you were broadcasting five years ago. And I wonder what the market, the sales and profits would be for both our industries today."

Calling attention to changes that mean disks that can run far beyond the previously accepted norm of three minutes or so, Brief said that if radio's policy is "All the Music That Fits We Play," he believed that radio is going to start losing audience to those stations who take a "more liberal, more adventuresome attitude."

### RIAA — NAB Committee

Brief said that a proposed liaison committee composed of top management representing NAB and RIAA, approved by both boards, would be a way of learning from one another, keeping up with what is new and changing, and developing an understanding of what is happening.

Brief said he hoped that the near future would realize the first of a long, continuous series of meetings of this liaison group.

"... continuing contacts of this kind," Brief concluded, "will contribute to increased awareness and greater understanding in both industries and make radio and records truly a concert in sound."

# 3 Producers Launch Label Thru TEC

HOLLYWOOD — Producers Gary Usher, Curt Boettcher and Keith Olsen have formed Together Records as an independent division of Transcontinental Entertainment Corp.

Mike Curb, president of TEC, said the new label will be completely "artist-oriented."

The label itself will devote all its efforts to A&R with its distribution being handled by Forward Records, the independent label that was just set-up last week by Transcontinental, with Bud Fraser as its president.

Together will give artists co-approval of all artwork and ads, in addition to co-approval of all production and product. Together will also offer artists an "advisory office", where a performer can obtain advice and counsel on everything from management to bookings.

The pairing of Usher, Boettcher and Olsen brings together three successful producers. Between them, Usher and Boettcher have earned a dozen gold records for various recordings they have produced. Among the artists produced by the trio: The Association, Byrds, Chad & Jeremy, The Hondells and Tommy Roe.

Usher entered the music business in 1962 when he began writing songs with Brian Wilson, leader of The Beach Boys. Between them, they turned out such hits — and million sellers — as "409", the song that started the hot rod music craze; "In My Room", and dozens of other Beach Boy songs.

manager to director of artist relations. He then succeeded Mitch Miller as director of A&R for both the Columbia and Epic labels. Kapralik was directly responsible for signing the labels artists such as Barbra Streisand, Andy Williams, Paul Revere and The Raiders, Steve Lawrence and Eydie Gorme, Dave Clark Five, Dylan, Simon and Garfunkel and Aretha Franklin were also signed during Kapralik's administration of Columbia's A & R Department. It was also during this period that Kapralik activated and directed Columbia's music publishing organization, April-Blackwood.

After he left CBS two years ago, Kapralik teamed and produced Peaches and Herb. It was then that he also discovered and signed Sly and The Family Stone.

The executive organization of Kapralik International includes Barbara Baccus, administrative vice president and June Reinish, director of publicity. The organization headquarters is at 180 Madison Avenue in New York City. Kapralik has plans to open West Coast offices in the immediate future. He will also announce shortly the appointment of a head of his West Coast operation as well as a general manager of the Kapralik owned music publishing firms.

Usher, a prolific songwriter, has had nearly 50 of his songs recorded for motion pictures and is also the writer of "Don't Give In To Him", the latest Union Gap hit. In addition, he's produced recordings for The Byrds, Simon & Garfunkel, The Hondells and Chad & Jeremy.

Boettcher was responsible for the production of such million-sellers as The Association's "Along Comes Mary" and "Cherish". He was also co-producer of Tommy Roe's million-selling, "Sweet Pea".

Usher, Boettcher and Olsen were also the first producers to use 16 track recording with Chad & Jeremy, Sagittarius and The Millennium. The three also introduced the Moog Synthesizer to Columbia Records with their production of "The Notorious Byrd Brothers".

(Con't on Page 39)



Bud Fraser (center) with the creative team (from left) of Boettcher, Olsen, Usher (seated) and Licata, Forward's national sales manager.

# Hendrix, Kooper And Jeffery To Schroeder

NEW YORK — Three important talents on the music scene today, Jimi Hendrix, Al Kooper and Michael Jeffery have been signed to long term music publishing agreements by Aaron Schroeder.

Jimi Hendrix, one of the nation's hottest contemporary disk attractions whose best selling LP's feature most of his own compositions, has renewed his pact with Schroeder thru the Arch Music Company. All product coming from Hendrix will be issued through the artist's newly formed company, Bella-Godiva Music (an ASCAP affiliate that clears through Arch Music.) Hendrix is also in the process of involving himself in motion pictures and expects to be on the Broadway Show scene shortly. Schroeder said that Hendrix wanted to renew his agreement because of Schroeder world-wide coverage and the firm's ability to "pro-

(Con't on Page 35)



## Transaction, New Foreign Rep Service, Launched In New York

NEW YORK — Transaction Music, Ltd., a New York-based operation set-up to represent overseas disk and publishing firms in the acquisition of American product on an independent basis, has been established.

Mildred Fields is ending a four-year association with Transglobal Music, Ltd., to join the new operation as acquisition manager.

Bob Casper, 1780 Broadway, has been retained as attorney for the firm, and negotiations have begun with several potential European subscribers, announcements of which will follow finalization of agreements. Plans are also under way for a trip abroad to complete a world-wide roster of clients.

An overflow of product resulting from fresh sources of records and copyrights not being fully assimilated gave rise to Miss Fields' decision to structure the new, independent gateway abroad. She feels this augmented flow of untapped product has created a vital need for an agency to supply the demand.

"Optimum results from foreign licensing cannot be achieved without a channel of communication such as Transaction," says Miss Fields, "and we intend to effect this by a deep understanding of each overseas market, its changes and trends both economically and musically."

"Transaction will serve its clients not only as an international liaison, but as a creative arm," she notes.

While the firm will function specifically to represent the overseas company, it will also serve American licensors in his foreign deals by eliminating for him—at no fee—costly cables, trans-oceanic phone calls and shipment of sample product abroad. "Sort of a backyard pipeline," says Miss Fields. "We are also hopeful of a stimulating alliance with stateside

representatives of foreign companies by providing this added link to both licensor and licensee."

"Subscribers to Transaction must be very selectively chosen," she comments, "mindful not only of those overseas companies who are most interested in American repertoire, but of those who are flexible to industry growth and change and aggressive enough to get the most mileage out of the licensed product."

"In short, it is our aim to promote more mutually profitable means of overseas representation and to accelerate the flow of product both ways."

## CBS Electronic Systems Improve TV's Picture & Sound Qualities

WASHINGTON, D.C.—CBS Laboratories will begin producing and marketing two electronic systems for the world-wide broadcasting industry to improve sound and images on home television sets.

The systems, which operate independently and incorporate several advances in solid-state electronics, were shown for the first time last week at the National Association of Broadcasters Convention.

The sound system—called a Dynamic Presence Equalizer—enhances sound signals as they are transmitted to home television and radio sets to eliminate frequency distortion and maintain sound clarity. It will be marketed for less than \$1,000.

The new Image Enhancer system employs techniques used in high-resolution space photography to sharpen television signals automatically as they are transmitted to home television sets. It will market for approximately \$3,500.

Both systems will be produced and marketed on an international basis by CBS Laboratories professional products department. First deliveries of each system are expected this year, according to Dr. Stafford L. Hopwood, Jr., vice president for business development and professional products.

Initial markets will include the more than 10,000 commercial and educational television and radio broad-

## Mercury Sponsoring West Coast Tour Of Rock Acts In 14 Cities

CHICAGO — Mercury Records is taking a flock of its rock acts on the road for a 14-city concert tour centered on the west coast.

Purpose of the promotional tour, known as Mercury's Flying Bear Medicine Show, is threefold, according to tour coordinator Mike Slobin. First, it gives fans the opportunity to see top recording acts at a minimal price. Second, it offers the Mercury family labels (Mercury, Philips, Smash, Fontana, Limelight) the opportunity to expose its talent and to promote its product in the cities involved.

And third, provides recording acts exposure aiding them in building their own careers.

Since early February, Slobin and his San Francisco staff have been busy putting together all the details for the concert tour, which kicks off April 11 at the University of Southern California in Los Angeles. Of the 14 shows, 11 will be at colleges and universities while the remaining three will be tied in through radio stations.

As an example of the deal rock fans will be getting, all tickets for the U.S.C. Show will be \$1.00 each. Two shows will be held at 10,000 capacity Cromwell Field with such acts as the Sir Douglas Quintet (Smash), Buddy Miles Express (Mercury), Group Therapy (Philips) McCoys (Mercury) and Harvey Mandel (Philips), participating. The average price to fans per concert on tour will be \$2.00, with at least 5 and as many as 8 acts performing in any one show. Other groups involved include the Shades of Joy (Fontana), Linn County (Mercury), Tongue and Groove (Fontana) and The Fifty Foot Hose (Limelight).

"Through this unique concept we as a company are displaying our good faith in the acts that record for us," said Mercury president Irving Green, who came up with the original idea for the package tour. "We are giving our groups the opportunity to expose their musical talents and at the same time are allowing the young people to witness a top concert at a nominal price."

Slobin, who has set up a tour office at 365 Corbett Avenue in San Francisco, has a full time staff consisting of Harriet Start, company manager; Mark Dorinson, equipment manager; Nancy Conkle, graphic artists and secretaries and Chan Laughlin advance man.

Dates set so far are 4/11, University of Southern California University Park; 4/12, San Diego State College; 4/13, Ice Palace, Las Vegas Nevada; 4/17, University of California at Irvine; 4/18, California Polytechnic College at Pomona; 4/19, Sound Factory Sacramento, California; 4/20, College of Marin, Kentfield.

Also Diablo Valley College, Pleasant Field California; 4/25, Civic Memorial Auditorium, Bakers Field California; 4/26, Antelope Valley College, Lancaster California; 4/27, San Fernando (California) Valley State College; 5/2, College of San Mateo (California); 5/3 University of the Pacific Stockton California; 5/4, Sierra College, Rocklin California.

## Oscar Cast For Sinatra, Feliciano and Franklin

HOLLYWOOD — Aretha Franklin, Frank Sinatra and Jose Feliciano are three of the potent record acts who have reportedly joined the 41st Annual Academy of Motion Picture Arts and Sciences show to perform Oscar nominated songs on the telecast set for April 14th.

Artists and songs scheduled for the show include Frank Sinatra ("Star"), Jose Feliciano ("Windmills of Your Mind"), Aretha Franklin ("Funny Girl"), Abbey Lincoln ("For the Love of Ivy"), Juliet Prowse will be featured in a production number of the fifth song, the title tune from "Chitty Chitty Bang Bang."

## Worldwide Distributors Chi-Branch Burns

CHICAGO — Worldwide Record Distributors, Dot's Chicago branch was destroyed in an electrical fire last Tuesday (25). The firm, located at 1140 W. Washington Blvd., reported all stock lost in the blaze which completely demolished the building.

According to branch manager Al Avers, the company is now seeking new quarters.

## Kaempfert Adds Two To Decca Gold Hoard

NEW YORK — The RIAA has certified two Bert Kaempfert albums as having passed the one million dollar sales mark. The LP's, both on Decca, are "Wonderland By Night" and "Bert Kaempfert's Greatest Hits." The multi-talented composer/arranger/conductor/recording artist already holds a gold disk for his "Blue Midnight" album, certified last year.

Decca has just issued "The Best Of Bert Kaempfert," a deluxe, two-record set.

## Hill To Col. A&R

NEW YORK — John Hill is the latest addition to the expanding Columbia Records A&R staff, according to A&R vice president Jack Gold. Reporting to East Coast A&R head Jimmy Wisner, Hill will be producing pop dates with such artists as Donald Wilson and Neon. He will also be recording for the label in his own right.

For the last two years, Hill has been a staff writer with April/Blackwood Music and has also been producing for Daylight Productions, an A/B subsid. Among the artists he's cut are Susan Christie, Bill Soden and Margo Guryan, as well as the soon-to-be-released Donald Wilson single on Columbia. "Abraham, Martin and John."



John Hill

cast stations in the United States, Canada and Europe, Dr. Hopwood added.

The Dynamic Presence Equalizer weighs less than 10 pounds and is the first of its kind to be produced for the broadcast industry. It was developed by the CBS Laboratories' Acoustics and Magnetics Department.

### How System Works

In operation, the Dynamic Presence Equalizer uses very precise sensors to examine sound signals automatically on a continuing basis as they are transmitted from broadcast stations to home receivers. When the signal frequency content varies or a deficiency is detected, the system equalizes it and makes the proper adjustment to prevent loss of clarity before the signal reaches home receivers. If the frequency is too low, for example, the quality is boosted to the desired level for home sets. If the signal is too high, it is lowered to a more pleasing level. Conventional methods are unable to accomplish this equalization on a continuing basis automatically—a common problem in audio transmission.

Another frequent problem in the transmission of audio signals is signal weakening, caused by voice and musical instrument frequency ranges. This weakening is compounded when programs have been recorded on tape or are broadcast from remote locations. As the programs are beamed to the home set, their quality and clarity often diminish.

The audio enhancing unit overcomes this problem with its "dynamic presence equalizer"—an electronically controlled circuit that equalizes frequency changes and maintains sound clarity.

As these signals leave the station, they are checked for the presence or lack of critical frequencies. If the frequency requires adjustment, the system automatically equalizes the frequency to improve home reception. It was developed by Renville H. McMann, CBS Laboratories Vice President and Director of Engineering.

During image enhancement, color and monochrome signals are separated electronically as they are transmitted to the home. Conventional enhancement methods which improve picture clarity also increase noise which is objectionable to the viewer.

Comb crispens enables the CBS Laboratories system to perform image enhancement for the first time without increasing noise by selectively filtering the enhancement signal and processing the signal in non-linear (curved line) fashion without disturbing the color information.

A major problem in color television has been the comparative lack of sharpness in color pictures, which do not have the "snap" of black-and-white pictures. Image enhancement compensates for this softness by taking all the elements of a picture and rearranging them so that picture contrast is much sharper. The added sharpness is made possible by the enhancer's ability to perform both vertical and horizontal equalization electronically.

## Neil Reshen Is Sued

HOLLYWOOD — A \$260,000 damage suit has been filed against Neil C. Reshen, Inc., a business management firm, by Leonard Stogel & Associates, Ltd., Heroic Age Publicity Country-Wide Tours, Gregg Yale Inc. and Akbestal Music Inc.

The action, filed in the Supreme Court of the State of New York, County of New York, by Attorney Louis C. Fieland on behalf of the three complainant organizations, alleges that "defendants willfully converted to their own use a substantial portion of the monies collected by them on behalf of each of the plaintiffs..."

Suit asks actual damages in the amount of \$65,000, and exemplary damages at \$195,000.

Complaint further charges that "the defendant corporation failed to perform services required of it (under various agreements with plaintiffs), failed to collect all the gross income due to each of the plaintiffs, failed to maintain a proper book of accounts, and failed to properly account to each of the plaintiffs..."

Stogel, whose personal management firm represents such top acts as the Cowsills, Boyce and Hart, and Lee Michaels, was formerly headquartered in New York, where the Reshen firm served as his business managers for about a year. Stogel recently moved his companies to Hollywood, where the firms are headquartered at 9255 Sunset Blvd.



# The Hit Sound of Atlantic!

## PERCY SLEDGE

### “Any Day Now”

Atlantic #2616

Produced by QUIN IVY & MARLIN GREENE



## THE SWEET INSPIRATIONS

### “Crying In The Rain”

Atlantic #2620

Produced by TOM DOWD





# New Additions To Radio Playlists

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

## WLS — Chicago

Gitarzan — Ray Stevens — Monument  
Boxer — Simon & Garfunkel — Col.  
Pinball Wizard — Who — Decca  
Stand — Sly & Family Stone — Epic  
Earth Angel — Vogues — Reprise  
The Way It Used To Be — Humperdinck  
— Parrott  
Always Keep Me In Your Heart — 4 Aces  
— Radnor



**NEWLEY'S NEWLY-RELEASED LP**, the original soundtrack album on Kapp Records of Anthony Newley's Universal starrer, "Can Heironymus Merkin Ever Forget Mercy Humppe And Find True Happiness?", gave rise to a recent party at the Universal City lot in Los Angeles. On hand for the gathering, which was preceded by a screening of the motion picture, were **Cash Box** vice president Marty Ostrow (l.) and George Albert (r.), president and publisher, who flank actor-singer Newley.

## Cash Box Charts Are Where Its At!

THIS MAGIC MOMENT  
JAY & THE AMERICANS  
.....UNITED ARTISTS  
Rumbalero Music, Inc.  
Progressive Music Pub. Co.  
Quintet Music  
Tredlew Music

YOU GAVE ME A MOUNTAIN  
FRANKIE LAINE.....ABC  
JOHNNY BUSH.....STOP  
Noma Music, Inc.  
Mojave Music, Inc.  
Elvis Presley Music, Inc.

JOHNNY ONE TIME  
BRENDA LEE.....DECCA  
Hill & Range Songs, Inc.  
Blue Crest Music, Inc.

A LOVERS QUESTION  
OTIS REDDING.....ATCO  
Progressive Music  
Eden Music

MEMORIES  
ELVIS PRESLEY.....RCA  
Gladys Music, Inc.

CHARRO  
ELVIS PRESLEY.....RCA  
Gladys Music, Inc.

THE CONSPIRACY OF  
HOMER JONES  
DALLAS FRAZIER.....CAPITOL  
Hill & Range Songs, Inc.  
Blue Crest Music, Inc.

THE ABERBACH GROUP  
241 West 72 Street, New York, N. Y.

## WMCA — New York City

Stand — Sly & Family Stone — Epic  
Time Is Tight — Booker T & MG's — Stax  
New Babe, Since I Found You — Invictas  
— Rama  
The Letter — Arbors — Date  
Boxer — Simon & Garfunkel — Col.  
Buying A Book — Joe Tex — Dial  
Gitarzan — Ray Stevens — Monument  
Love — Mercy — Sundi Records  
Chokin' Kind — Joe Simon — Sound-  
stage 7

## WABC — New York City

Only The Strong Survive — J. Butler —  
Mercury  
Don't Give In To Him — G. Puckett —  
Col.  
Hair — Cowsills — MGM  
Try A Little Tenderness — 3 Dog Night  
— Dunhill  
First of May — Bee Gees — Atco

## KHJ — Hollywood

Boxer — Simon & Garfunkel — Col.  
Chokin' Kind — Joe Simon — Sound-  
Stage 7  
Pinball Wizard — Who — Decca  
Love — Mercy — Sundi  
I Was A Boy — Billy Shields — Harbour  
Hair — Cowsills — MGM

## KIMN — Denver

Where Do You Go To — Peter Sarstedt  
— World Pacific  
It's Only Love — B. J. Thomas — Scepter  
Nothing But A Heartache — Flirtations —  
Deram  
Badge — Cream — Atco  
Sorry Suzanne — Hollies — Epic  
Snatching It Back — Clarence Carter —  
Atlantic  
Boxer — Simon & Garfunkel — Col.  
River Is Wide — Grassroots — Dunhill

## KRLA — Pasadena, Cal.

Boxer — Simon & Garfunkel — Col.  
25 Miles — Edwin Starr — Gordy  
Don't Give In To Him — Puckett — Col.  
Gimme Good Lovin' — Crazy Elephant  
— Bell  
Hawaii Five-O — Ventures — Liberty  
More Today Than Yesterday — Spiral  
Starecase — Col.  
Badge — Cream — Atco  
If This Is Love — From Campbell Gal-  
veston LP — Cap.

## KFRC — San Francisco

It's Your Thing — Isley Bros. — T-Neck  
Boxer/Baby Driver — Simon & Garfunkel  
— Col.  
These Eyes — Guess Who — RCA  
Chokin' Kind — Joe Simon — Soundstage 7  
River Is Wide — Grass Roots — Dunhill

## KJR — Seattle

In The Bad, Bad Old Days — Founda-  
tions — Uni  
It's Only Love — B. J. Thomas — Scepter  
Way It Used To Be — Humperdinck —  
Parrot  
To Know You — Vinton — Epic  
Sidewalks Of The Ghetto — Eternity's  
Children — Tower  
Happy Heart — A. Williams — Col.  
These Eyes — Guess Who — RCA  
Sweet Cherry Wine — T. James — Rou-  
lette

## KLIF — Dallas

Seattle — Perry Como — RCA  
Carolina On My Mind — James Taylor  
— Apple  
Love — Mercy — Sundi  
Any Day Now — Percy Sledge — Atlantic  
In The Bad Old Days — Foundations —  
Uni.  
Love Is Strange — Buddy Holly — Coral  
Atlantis — Donovan — Epic

## CKLW — Detroit

Boxer — Simon & Garfunkel — Col.  
To Know You — B. Vinton — Epic  
Honey Love — Martha & Vandellas —  
Gordy  
Just A Little Bit — Little Milton —  
Checker  
The Way It Used To Be — Humperdinck  
— Parrot  
River Is Wide — Grass Roots — Dunhill  
Born On Bayou — Creedence Cleerwater  
— Fantasy  
Heather Honey — From Tommy Roe  
Dizzy LP — ABC

## WRKO — Boston

It's Your Thing — Isley Bros. — T Neck  
The Way It Used To Be — Humperdinck  
— Parrot  
I Was A Boy (When You Needed A Man)  
— Billy Shields — Harbour  
Turn Around And Love You — Rita  
Coolidge — Pepper  
Wishful Sinful — Doors — Elektra  
Time Is Tight — Booker T & MG's

## WIBG — Philadelphia

Time Is Tight — Booker T & MG's  
— Stax  
Love — Mercy — Sundi Records  
Chokin' Kind — Joe Simon — Sound-  
stage 7

## WDGY — Minneapolis

Hair — Cowsills — MGM  
Do Your Thing — Watts 103 St. Band  
— WB  
No Not Much — Vogues — Reprise  
25 Miles — E. Starr — Gordy  
Bro. Love's — Neil Diamond — Uni  
Gimme, Gimme — Crazy Elephant —  
Bell  
Time Is Tight — Booker T & MG's — Stax

## WIXY — Cleveland

Boxer — Simon & Garfunkel — Col.  
Paxton Quigley's Had The Course —  
Chad & Jeremy — Col.  
Rhythm of Rain — Gary Lewis — Lib.  
Singing My Song — T. Wynette — Epic  
Ice Cream Song — Dynamics — Cotillion  
Honey Love — Martha & Van — Gordy  
Baby I'm Thinking Of You — Billy Jo  
Royal — Col.  
Pinball Wizard — Who — Decca  
Led Zeppelin LP — Atco

**WKNR — Detroit**  
Boxer — Simon & Garfunkel — Columbia  
Time Is Tight — Booker T & MG's — Stax  
These Eyes — Guess Who — RCA  
More Than Yesterday — Spiral Starecase —  
Col.  
It's Only Love — B. J. Thomas — Scepter  
Sorry Suzanne — Hollies — Epic

## WCAO — BALTIMORE

River Is Wide — Grass Roots — Dunhill  
Back In USSR — Chubby Checker —  
Buddah  
Honey Love — Martha & Vandell — Gordy  
Mr. Walker It's All Over — Billy Jo Spears  
— Cap.  
Love Is Strange — Buddy Holly — Coral  
Lollipop — Penny Candy Machine —  
Strobe  
Atlantis — Donovan — Epic  
In The Still Of The Night — Paul Anka  
— RCA  
Saucelito — Al Martino — Capitol  
I Was A Boy — Billy Shields — Harbour

## KQV — Pittsburgh

Sorry Suzanne — Hollies — Epic  
Stand — Sly & Family Stone — Epic  
Gitarzan — Ray Stevens — Monument  
Chokin' Kind — Joe Simon — Soundstage 7  
Earth Angel — Vogues — Reprise  
When He Touches Me — Peaches & Herb  
— Date

## WAYS — Charlotte

The Composer — Supremes — Motown  
Rock Me — Steppenwolf — Dunhill  
River Is Wide — Grass Roots — Dunhill  
Happy Heart — Andy Williams — Col.  
Boxer — Simon & Garfunkel — Col.  
Chokin' Kind — Joe Simon — Soundstage 7  
Pinball Wizard — Who — Decca  
Love — Mercy — Sundi  
I Was A Boy — Billy Shields — Harbour  
Hair — Cowsills — MGM

## WTIX — New Orleans

Any Day Now — Percy Sledge — Atl.  
Mini Skirt Mini — W. Pickett — Atl.  
July You Are A Woman — P. Boone —  
Tetra.  
I Can Hear Music — Beach Boys — Cap.  
You Are The Circus — Sea & Shells —  
Cotillion  
You Better Go — Nancy Wilson — Cap.  
River Is Wide — Grass Roots — Dunhill

## KXOK — St. Louis

Boxer — Simon & Garfunkel — Col.  
I Can Hear Music — Beach Boys — Cap.  
My Way — Sinatra — Reprise  
Mini-Skirt — Wilson Pickett — Atl.  
The Way It Used To Be — Humperdinck  
— Parrot  
River Is Wide — Grass Roots — Dunhill  
It's Only Love — B. J. Thomas — Scepter

## WEAM — Washington, D.C.

Back In USSR — Chubby Checker —  
Buddah  
Is It Something You Got — Tyrone Davis  
— Dakar  
Hawaii Five-O — Ventures — Liberty  
To Know You — Vinton — Epic  
Playgirl — Prophets — Kapp  
Nothing But Heartache — Flirtations —  
Deram  
Who Do You Love — Quicksilver LP —  
Capitol  
These Eyes — Guess Who — RCA

## WDRC — Hartford

Chokin' Kind — Joe Simon — Stage 7  
In Bad Old Days — Foundations — Uni  
Mercy — Ohio Express — Buddah  
Wishful, Sinful — Doors — Elektra  
To Know You — Vinton — Epic  
In The Still Of The Night — Anka — RCA  
I Love My Baby — Archie Bell — Atco  
My Way — F. Sinatra — Reprise

## WFIL — Philadelphia

Hair — Cowsills — MGM  
Love Can Make You Happy — The Mercy  
— Sundi Records  
Will You Be Staying After Sunday —  
Peppermint Rainbow — Decca  
Chokin' Kind — Joe Simon — Sound-  
stage 7  
It's Only Love — B. J. Thomas — Scepter  
Hawaii Five-O — Ventures — Liberty  
My Way — F. Sinatra — Reprise  
Oh, Wow! — Panic Buttons — Gamble

## WQXI — Atlanta

Morning Girl — Neon Philharmonic — WB  
You Are Circus — C & Shells — Cotillion  
I Don't Want Nobody To Give Me Nothin'  
— James Brown — King  
Cissy Strut — Meters — Jubilee  
Boxer — Simon & Garfunkel — Col.  
Pinball Wizard — Who — Decca

## KILT — Houston

Boxer — Simon & Garfunkel — Col.  
I Just Can't Help Believing — Bobby  
Doyle — WB  
Gitarzan — Ray Stevens — Monument  
Atlantis — Donovan — Epic  
Do Your Thing — 103 St. Watts Band  
— WB  
Truck Stop — Jerry Smith — ABC  
You Don't Need Me — Karen Rondell  
— Col.  
When You Dance — Jay & Americans  
— UA  
I Turn Around And Love You — Rita  
Coolidge — Pepper  
Happy Trails LP — Quicksilver Messen-  
— Cap.  
Post Card LP — Mary Hopkin — Apple

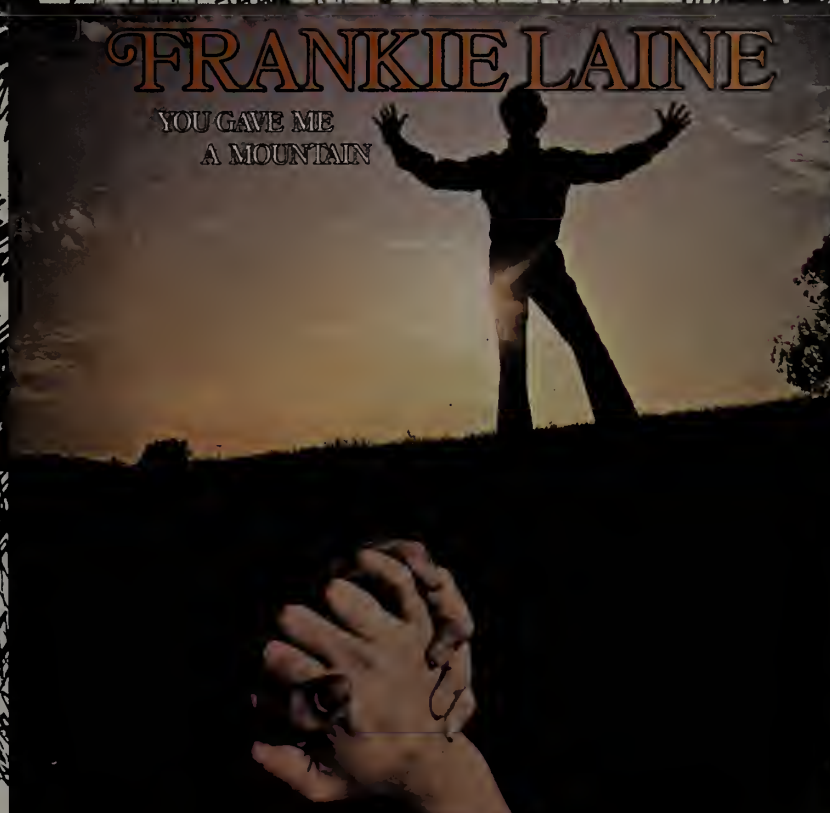
## WQAM — Miami

Mercy — Ohio Express — Buddah  
Sweet Cherry Wine — T. James —  
Roulette  
I Was A Boy — Billy Shields — Harbour  
Playgirl — Prophets — Kapp  
My Way — F. Sinatra — Reprise  
Don't Give In To Him — G. Puckett  
— Col.  
Boxer — Simon & Garfunkel — Col.  
Gitarzan — Ray Stevens — Monument



**Frankie Laine.  
He gave you a mountain  
with his single.**

**Now reach for  
the summit.**



**You Gave Me A Mountain  
ABCS-682**



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# Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

\*New To The Top 100

**#1**  
**AQUARIUS/LET THE SUNSHINE IN MEDLEY (3:50)**  
**5th Dimension-Soul City 772**  
6920 Sunset Blvd., L.A., Calif.  
PROD: Bones Howe 8833 Sunset Blvd., L.A., Calif.  
PUB: United Artists ASCAP  
6920 Sunset Blvd., L.A., Calif.  
WRITERS: James Rado-Jerome Rogni-Galt McDermot  
ARR: Bob Alcibar-Bill Holman-Bones Howe  
FLIP: Don'tcha Hear Me Callin' To Ya

**#2**  
**DIZZY (2:55)**  
**Tommy Roe-ABC 11164**  
1330 Ave. of The Americas N.Y.C.  
PROD: Steve Barri c/o ABC  
449 S. Beverly Dr. Beverly Hills Calif.  
PUB: Low-Twi Music-BMI  
P. O. Box 9687 Atlanta, Ga.  
WRITERS: T. Roe & F. Weller  
ARR: Jimmie Haskell  
FLIP: The You I Need

**#3**  
**TIME OF THE SEASONS (3:32)**  
**Zombies-Date 1628**  
51 West 52 Street, NYC.  
PROD: Rod Argent-Chris White c/o Date  
PUB: Mainstay BMI c/o Al Gallico  
101 West 55 Street, NYC.  
WRITER: R. Argent FLIP: Friends Of Mine

**#4**  
**GALVESTON (2:35)**  
**Glen Campbell-Capitol 2428**  
1750 N Vine H'wood, Calif.  
PROD: Al de Lory c/o Capitol  
PUB: Ja-Ma ASCAP 2552 W 5th St. L.A. Calif.  
WRITER: Jim Webb FLIP: Al de Lory  
FLIP: How Come Everytime I Itch I Wind  
Up Scratching You

**#5**  
**YOU'VE MADE ME SO VERY HAPPY (3:26)**  
**Blood Sweat & Tears-Columbia 44776**  
51 West 52 Street, NYC.  
PROD: James W. Guercio c/o Columbia  
PUB: Jobete BMI 2457 Woodward Ave., Det., Mich.  
WRITERS: B. Gordy Jr.-B. Holloway-P. Holloway-  
F. Wilson FLIP: Blues - Part II

**#6**  
**TRACES-Classics IV Imperial 66352**  
6920 Sunset Blvd. L.A. Calif.  
PROD: Buddy Buie for Bill Lowery  
P.O. Box 9687 N. Atlanta, Ga.  
PUB: Low Sal BMI c/o Bill Lowery  
WRITERS: B. Buie-J. Cobb-E. Gordy  
ARR: Emory Gordy FLIP: Mary Row Your Boat

**#7**  
**IT'S YOUR THING (2:49)**  
**Isley Bros.-T-Neck 910**  
c/o Buddah 1650 Bway, NYC.  
PROD: Isley Bros. c/o Buddah  
PUB: Brothers Three BMI (same address)  
WRITERS: Isley Bros. FLIP: Don't Give It Away

**#8**  
**RUN AWAY CHILD, RUNNING WILD (4:30)**  
**Temptations-Gordy 7084**  
2457 Woodward Ave. Detroit, Mich.  
PROD: Norman Whitfield c/o Gordy  
PUB: Jobete BMI (same address)  
WRITERS: N. Whitfield-B. Strong  
FLIP: I Need Your Lovin'

**#9**  
**MY WHOLE WORLD ENDED (3:15)**  
**David Ruffin-Motown 1140**  
2457 Woodward Ave., Detroit, Mich.  
PROD: Fuqua-Bristol c/o Motown  
PUB: Jobete BMI (same address)  
WRITERS: Fuqua-Bristol-Sawyer-Roach  
FLIP: I've Got To Find Myself A Brand New Baby

**#10**  
**ROCK ME (3:40)**  
**Steppenwolf-Dunhill 4182**  
449 S. Beverly Drive, Bev. Hills, Calif.  
PROD: Gabriel Mekler  
1826 Laurel Canyon Blvd. H'wood, Calif.  
PUB: Truesdale BMI 449 S. Bev. Dr. Bev. Hills, Cal.  
WRITER: John Kay FLIP: Jupiter Child

**#11**  
**ONLY STRONG SURVIVE (2:35)**  
**Jerry Butler-Mercury 72898**  
35 E. Wacker Drive, Chicago, Ill.  
PROD: Gamble Huff 250 S. Broad St. Phila., Pa.  
PUB: Parabut BMI 1501 Bway, NYC.  
Double Diamond BMI c/o Gamble Huff  
Downstairs BMI 5412 Osage Ave. Phila., Pa.  
WRITERS: Gamble-Huff-Butler  
ARR: Bobby Martin-Thom Bell  
FLIP: Just Because I Really Love You

**#12**  
**PROUD MARY (3:07)**  
**Creedence Clearwater-Fantasy 619**  
1281 30th St., Oakland, Calif.  
PROD: Jon Fogerty (Fantasy)  
PUB: Jon Dora-BMI  
1281 30th St., Oakland, Calif.  
WRITER: J.C. Fogerty ARR: Jon Fogerty  
FLIP: Born On The Bayou

**#13**  
**TWENTY FIVE MILES (2:59)**  
**Edwin Starr-Gordy 7083**  
2457 Woodward Ave. Detroit, Mich.  
PROD: Bristol-Fuqua c/o Gordy  
PUB: Jobete BMI (same address)  
WRITERS: Bristol-Fuqua-Starr  
FLIP: Love Is My Destination

**#14**  
**INDIAN GIVER (2:30)**  
**1910 Fruitgum Co.-Buddah 91**  
1650 Broadway, NYC.  
PROD: Kasnetz-Katz Assoc.  
200 W. 57th St., NYC.  
PUB: Kaskat Music & Kahoona Tunes-BMI  
200 W. 57th St., NYC.  
WRITERS: B. Gentry-R. Cordel-B. Bloom  
FLIP: Pow Wow

**#15**  
**MENDOCINO (2:40)**  
**Sir Douglas Quintet-Smash 2191**  
110 W. 57 St. NYC.  
PROD: Amigos de Musica c/o Smash  
PUB: Southern Love Music-BMI c/o Smash  
WRITER: Douglas Sahn  
FLIP: I Wanna Be Your Momma Again

**#16**  
**THINGS I'D LIKE TO SAY (2:19)**  
**New Colony Six-Mercury 72858**  
35 E. Wacker Drive, Chicago, Ill.  
PUB: New Colony/T.M. Music BMI c/o Peter H. Wright  
185 N. Wabash Ave., Chicago, Ill.  
WRITERS: R. Rice-L. Kummel  
FLIP: Come And Give Your Love To Me

**#17**  
**DON'T GIVE IN TO HIM (2:25)**  
**Gary Puckett & Union Gap-Columbia 44788**  
51 West 52 Street, NYC.  
PROD: Jerry Fuller c/o Columbia  
PUB: Four Star BMI 9220 Sunset Blvd. L.A. Cal.  
WRITER: G. Usher ARR: Al Capps  
FLIP: Low Down

**#18**  
**SNATCHIN' IT BACK (2:39)**  
**Clarence Carter-Atlantic 2605**  
1841 Broadway, NYC.  
Rick Hall P.O. Bx 2238 Muscle Shoals, Ala.  
PUB: Fame BMI c/o Rick Hall  
WRITERS: Clarence Carter-George Jackson  
ARR: Rick Hall & Staff  
FLIP: Making Love (At The Dark End Of The Street)

**#19**  
**HOT SMOKE & SASSAFRASS (2:30)**  
**Bubble Puppy-International Artists 128**  
P.O. Box 14130, Houston, Texas  
PROD: Ray Rush c/o Int'l Artists  
PUB: Papier BMI (same address)  
WRITERS: Cox-Prince FLIP: Lonely

**#20**  
**YOU GAVE ME A MOUNTAIN (3:45)**  
**Frankie Laine-ABC 11174**  
1330 Ave. of the Americas, N.Y.C.  
PROD: Jimmy Bowen  
6565 Sunset Blvd., Los Angeles, Calif.  
PUB: Mojave-BMI  
713 18th Ave. So., Nashville, Tenn.  
WRITER: M. Robbins ARR: Jimmie Haskell  
FLIP: The Secret Of Happiness

**#21**  
**I'LL TRY SOMETHING NEW (2:18)**  
**Diana Ross & The Supremes & The Temptations Motown 1142**  
2457 Woodward Ave. Detroit, Mich.  
PROD: F. Wilson-D. Richards c/o Motown  
PUB: Jobete BMI (same address)  
WRITER: William Robinson  
FLIP: The Way You Do The Things You Do

**#22**  
**BROTHER LOVE'S TRAVELLING SALVATION SHOW (3:08)**  
**Neil Diamond-UNI 55109**  
8355 Sunset Blvd., L.A., Calif.  
PROD: Tommy Cogbill-Chips Moman c/o Armada  
PUB: Stone Bridge BMI c/o Pryor-Braun-Cashman-  
Sherman, 437 Madison Ave., NYC.  
WRITER: Neil Diamond  
FLIP: A Modern Day Version Of Love

**#23**  
**HAIR (3:28)**  
**Cowsills-MGM 14026**  
1350 Ave of the Americas, NYC.  
PROD: Bill & Bob Cowsill  
9255 Sunset Blvd. L.A. Calif.  
PUB: United Artists BMI 729 7th Av. NYC.  
WRITERS: Rado-Ragi-MacDermot  
FLIP: What Is Happy

**#24**  
**MR. SUN, MR. MOON (2:29)**  
**Paul Revere & Raiders-Columbia 44744**  
51 West 52 Street, NYC  
PROD: Mark Lindsey  
9125 Sunset Blvd., L.A., Calif.  
PUB: Boone BMI Box 200 Des Moines, Iowa  
WRITER: M. Lindsey ARR: M. Lindsey  
FLIP: Without You

**#25**  
**TRY A LITTLE TENDERNESS (3:59)**  
**3 Dog Night-Dunhill 4177**  
449 S. Beverly Drive, Bev. Hills, Calif.  
PROD: Gabriel Mekler c/o Dunhill  
PUB: Connelly Robbins ASCAP  
c/o Harry Fox 460 Park Ave, NYC.  
WRITERS: Campbell-Woods-Connelly  
FLIP: Bet No One Ever Hurt This Bad

**#26**  
**I CAN HEAR MUSIC (2:38)**  
**Beach Boys-Capitol 2432**  
1750 N Vine, L.A. Calif.  
PROD: Carl Wilson c/o Capitol  
PUB: Trio BMI 1619 Bway, NYC.  
WRITERS: Ellie Greenwich-Phil Spector-  
Jeff Barry FLIP: All I Want To Do

**#27**  
**THE LETTER (3:15)**  
**Arbors-Date 1638**  
51 West 52 Street, NYC.  
PROD: Roy Cicali-Lorri Burton for Deman  
Prod. 211 E 53 St. NYC  
PUB: Earl Barton BMI  
1121 S. Glenstone, Springfield, Mo.  
WRITER: W.C. Thompson ARR: Joe Scott  
FLIP: Most Of All

**#28**  
**FIRST OF MAY (2:47)**  
**Bee Gees-Atco 6657**  
1841 Broadway, NYC  
PROD: Robt. Stigwood & The Bee Gees  
67 Brook St. London W1, England.  
PUB: Casserole BMI 221 W 57 St. NYC.  
WRITERS: B.R. & M. Gibb  
FLIP: Lamplight

**#29**  
**BUILD ME UP, BUTTERCUP (2:56)**  
**Foundations-UNI 55101**  
8255 Sunset Blvd. L.A. Calif.  
PROD: Tony Macaulay c/o UNI  
PUB: January BMI 25 W 56 St. NYC.  
WRITER: M. DeAbo FLIP: New Direction

**#30**  
**THIS GIRL'S IN LOVE WITH YOU (4:13)**  
**Dionne Warwick-Scepter 12241**  
254 West 54 Street, NYC  
PROD: Burt Bacharach-Hal David  
c/o Fred E. Ahlert Jr. 15 E 48 St., NYC  
PUB: Blue Seas ASCAP & Jac ASCAP  
WRITERS: Bacharach-David  
ARR: Don Sebesky  
FLIP: Dream Sweet Dreamer

**#31**  
**SWEET CHERRY WINE (3:59)**  
**Tommy James & Shondells-Roulette 7039**  
17 W 60 Street, NYC.  
PROD: Tommy James c/o Roulette  
PUB: Big Seven BMI (same address)  
WRITERS: T. James-R. Grasso  
FLIP: Break Away

**#32**  
**THE WEIGHT (2:52)**  
**Aretha Franklin-Atlantic 2603**  
1841 Broadway, NYC.  
PROD: Jerry Wexler-Tom Dowd c/o Atlantic  
PUB: Dwarf ASCAP 640 5th Ave, NYC.  
WRITER: Jaime Robertson ARR: Arif Marden  
FLIP: Tracks Of My Tears

**#33**  
**THE WAY IT USED TO BE (3:09)**  
**Engelbert Humperdinck-Parrot 40036**  
529 W 25 Street, NYC.  
PROD: Peter Sullivan for Gordon Mills  
London England.  
PUB: Maribus BMI c/o Walter Hofer  
1780 Bway, NYC.  
WRITERS: Cassano-Conti-Argenio  
(English lyrics) Cook-Greenway  
ARR: Mike Vickers FLIP: A Good Thing Going

**#34**  
**GIMMIE, GIMMIE GOOD LOVIN' (2:00)**  
**Crazy Elephant-Bell 763**  
1776 Bway, NYC.  
PROD: J. Levine-A. Resnick for Kasnetz Katz 200  
W. 57St. NYC.  
PUB: Peanut Butter BMI 1650 Bway, NYC.  
Kahoona BMI 200 W. 57 Street, NYC.  
WRITERS: J. Levine-R. Cordell  
ARR: Joey Levine FLIP: Hips & Lips

**#35**  
**JOHNNY ONE TIME (3:10)**  
**Brenda Lee-Decca 32428**  
445 Park Ave, NYC.  
PROD: Mike Berniker c/o Decca  
PUB: Hill & Range BMI 1619 Bway, NYC.  
Blue Crest BMI P.O. Box 162 Madison, Tenn.  
WRITERS: A.L. Owens-Dallas Frazier  
ARR: Marty Manning  
FLIP: I Must Have Been Out Of My Mind

**#36**  
**IT'S ONLY LOVE (2:53)**  
**B. J. Thomas-Scepter 12244**  
254 West 54 Street, NYC.  
PROD: Chips Moman 827 Thomas St. Memphis, Tenn.  
PUB: Press BMI 905 16th Av S. Nashville, Tenn.  
WRITERS: M. James S. Tyrell  
FLIP: You Don't Love Me Anymore

**#37**  
**SWEET CREAM LADIES, FORWARD MARCH (2:13)**  
**Box Tops-Mala 12035**  
1776 Broadway, NYC.  
PROD: Chips Moman-Tommy Cogbill  
827 Thomas St. Memphis, Tenn.  
PUB: Blackwood BMI 1650 Bway, NYC.  
WRITERS: B. Weinstein-John Stroll  
FLIP: I See Only Sunshine

**#38**  
**MEMORIES (3:04)**  
**Elvis Presley-RCA 8044**  
1133 Ave of the Americas, NYC.  
PUB: Gladys ASCAP 1619 Bway, NYC.  
WRITERS: Strange-Davis FLIP: Charro

**#39**  
**DO YOUR THING (2:50)**  
**Watts 103 Street Rhythn Band-WB/7 Arts 7250**  
4000 Warner Blvd. Burbank, Calif.  
PROD: Chas. Wright-Fred Smith  
4219 Normal St. L.A. Calif.  
PUB: Wright-Gerstel BMI c/o Chas. Wright  
Tamerlane BMI 6290 Sunset Blvd. L.A. Cal.  
WRITERS: Chas. Wright & Associates.  
FLIP: A Dance, A Kiss And A Song

**#40**  
**WILL YOU BE STAYING AFTER SUNDAY (2:22)**  
**Peppermint Rainbow-Decca 32410**  
445 Park Ave., NYC.  
PROD: Paul Leka for Heather Prod.  
PUB: Screen Gems/Columbia BMI  
711 5th Ave. NYC.  
WRITERS: A. Kasha-J. Hirschhorn  
ARR: P. Leka FLIP: And I'll Be There

**#41**  
**IS IT SOMETHING YOU'VE GOT (2:40)**  
**Tyrone Davis-Dakar 605**  
c/o Atlantic 1841 Bway, NYC.  
PROD: Willie Henderson c/o Dakar  
PUB: Dakar BMI 2203 Spruce St. Phila., Pa.  
WRITERS: Barry Dispenza-Carl Wolfolk  
ARR: Willie Henderson FLIP: Undying Love

**#42**  
**BLESSED IS THE RAIN (3:09)**  
**Brooklyn Bridge-Buddah 95**  
1650 Bway., NYC.  
PROD: Wes Farrell, 39 W. 55 St., NYC.  
PUB: Pocket Full Of Tunes BMI c/o Wes Farrell  
WRITER: Tony Romeno FLIP: Welcome Me Love

**#43**  
**I GOT A LINE ON YOU (2:37)**  
**Spirit-Ode 7115**  
6922 Hollywood Blvd., Hollywood, Calif.  
PROD: Lou Adler (Ode)  
PUB: Hollenbeck-BMI  
2423 Benedict Canyon, Beverly Hills, Calif.  
WRITER: Randy California  
FLIP: She Smiles

**#44**  
**MINI-SKIRT MINNIE (2:42)**  
**Wilson Pickett-Atlantic 2611**  
1841 Bway, NYC.  
PROD: Rick Hall P.O. Bx 2238 Muscle Shoals, Ala.  
PUB: New Research BMI c/o Nicholas A. Pukish  
37 Club Grounds, N. Drive, Florissant, Mo.  
WRITERS: Lindell Hill-Geo. Jackson-Earl Cagle  
ARR: Rich Hall FLIP: Back In Your Arms

**#45**  
**HAWAII FIVE-O (1:57)**  
**Ventures-Liberty 56068**  
6920 Sunset Blvd. L.A. Calif.  
PROD: Joe Saraceno c/o Liberty  
PUB: April ASCAP 1650 Bway, NYC.  
WRITER: Mort Stevens ARR: Geo. Tipton  
FLIP: Soul Breeze

**#46**  
**THE CHOKIN' KIND (2:39)**  
**Joe Simon-Sound Stage 7-2628**  
531 W. Main St. Hendersonville, Tenn.  
PROD: JR Entrp. P.O. Bx 6128 Nashville, Tenn.  
PUB: Wilderness BMI 913 17th AvS. Nashville, Tenn.  
WRITER: Harlon Howard ARR: Bergen White  
FLIP: Come On And Get It

**#47**  
**TIME WAS (2:35)**  
**Canned Heat-Liberty 56097**  
6920 Sunset Blvd. L.A. Calif.  
PROD: Skip Taylor-Canned Heat c/o Capitol  
PUB: Metric BMI c/o Liberty  
WRITERS: Wilson-Hite Jr. Vestine-Taylor-De la Parra  
FLIP: Low Down

**#48**  
**NO NOT MUCH (2:45)**  
**Vogues-Reprise 1803**  
4000 Warner Blvd. Burbank, Calif.  
PROD: Dick Glasser 6760 Hillpk Dr. L.A. Cal.  
PUB: Beaver ASCAP, 1650 Bway, NYC.  
WRITERS: Stillman-Allen ARR: Ernie Freeman  
FLIP: Woman Helping Man

**#49**  
**WISHFUL SINFUL (2:55)**  
**Doors-Elektra 45656**  
1855 Bway, NYC.  
PROD: Paul A. Rothchild c/o Elektra  
PUB: Nipper ASCAP (same address)  
WRITER: Krieger ARR: Paul Harris  
FLIP: Who Scared You

**#50**  
**TIME IS TIGHT (3:14)**  
**Booker T & MG'S-Stax 28**  
926 E McLemore Memphis Tenn.  
PROD: Booker T Jones c/o Stax  
PUB: E. Memphis BMI (same address)  
WRITERS: B.T. Jones-Al Jackson  
D. Dunn-Steve Cropper  
FLIP: Johnny I Love You

**#51**  
**IN THE BAD, BAD OLD DAYS (3:24)**  
**Foundations-UNI 55117**  
8255 Sunset Blvd. L.A. Calif.  
PROD: Tony MacAulay c/o Pye Records.  
London, England.  
PUB: January BMI 25 W 56 St. NYC.  
WRITERS: T. MacAulay-J. MacLeod  
FLIP: Give Me Love

**#52**  
**DON'T TOUCH ME (2:30)**  
**Bettye Swan-Capitol 2382**  
1750 N Vine, L.A. Calif.  
PROD: Wayne Shuler c/o Capitol  
PUB: Pamper BMI  
1192 Mile Pike, Good Lettersville, Tenn.  
WRITER: Hank Cochran ARR: "Tank" Jernigan  
FLIP: My Heart Is Closed For The Season

**#53**  
**LONG GREEN (2:48)**  
**Fireballs-Atco 6651**  
1841 Broadway, NYC.  
PROD: Norman Petty Bx 926 Clovis, New Mex.  
PUB: Burdette BMI Bx 1326 Seattle, Wash.  
WRITER: Lynn Easton FLIP: Light In The Window

**#54**  
**PLAY GIRL (2:06)**  
**Thee Prophets-Kapp 962**  
136 East 57 Street, NYC  
PROD: Carl Bonafede-Don Belloc-Lon Douglas  
Chicago, Ill.  
PUB: 4 Star BMI 9220 Sunset Blvd. L.A. Cal  
WRITERS: Linda & Keith Colley  
FLIP: Patricia Ann

**#55**  
**APRICOT BRANDY (2:00)**  
**Rhinoceros-Elektra 45647**  
1855 Bway, NYC.  
PROD: Paul Rothchild c/o Elektra  
PUB: Nina BMI (same address)  
WRITERS: D. Weis-M Fonsara  
FLIP: When You Say You're Sorry

**#56**  
**MERCY (2:20)**  
**Ohio Express-Buddah 102**  
1650 Bway, NYC.  
PROD: J. Levine-A. Resnick  
for Kasnetz Katz Assoc. 200 W 57 St NYC  
PUB: Peanut Butter BMI 1650 Bway, NYC  
Kaskat BMI 200 W 57 St. NYC  
WRITERS: Levine-Feldman FLIP: Roll It Up

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" WILL I FIND LOVE " B/W  
" LITTLE GREEN APPLES "

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RECORDS



**\*New To The Top 100**

**#57**  
**THE PLEDGE OF ALLEGIANCE (4:13)**  
**Red Skelton-Columbia 44798**  
 51 West 52 Street, NYC.  
 PUB: Valentina ASCAP  
 Gateway E. Bldg. Suite 500 L.A. Calif.  
 FLIP: The Circus

**#58\***  
**GITARZAN (2:59)**  
**Ray Stevens-Monument 1131**  
 530 W Main St. Hendersonville, Tenn.  
 PROD: Fred Foster-Ray Stevens-Jim Malloy  
 c/o Monument  
 PUB: Ahab BMI 114 Lincoln Ct. Nashville, Tenn.  
 WRITERS: Ray Stevens-Bill Everett  
 ARR: R. Stevens  
 FLIP: Baggly Bagpipes-That's My Bag

**#59**  
**TEAR DROP CITY (2:01)**  
**Monkees-Colgems 5000**  
 1133 Ave of the Americas, NYC.  
 PROD: Boyce-Hart c/o Colgems  
 PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.  
 WRITERS: Boyce-Hart ARR: Boyce-Hart  
 FLIP: A Man Without A Dream

**#60\***  
**THE BOXER (5:10)**  
**Simon & Garfunkel Columbia 44785**  
 51 West 52 Street, NYC.  
 PROD: Simon-Garfunkel-Halle c/o Columbia  
 PUB: Charing Cross BMI 40 E 54 St. NYC.  
 WRITER: P. Simon FLIP: Baby Driver

**#61**  
**TO KNOW YOU IS TO LOVE YOU (2:21)**  
**Bobby Vinton-Epic 10461**  
 51 West 52 Street, NYC.  
 PROD: Billy Sherrill c/o Epic  
 PUB: Vogue BMI  
 2444 Wilshire Blvd. Santa Monica, Calif.  
 WRITER: T. Spector ARR: Bill McElhiney  
 FLIP: The Beat Of My Heart

**#62**  
**I LIKE WHAT YOU'RE DOING (2:50)**  
**Carla Thomas-Stax 24**  
 926 E McLemore St. Memphis, Tenn.  
 PROD: Don Davis (same address)  
 PUB: East Memphis BMI (same address)  
 WRITERS: Betty Crutcher-Homer Banks-R. Jackson  
 FLIP: Strung Out

**#63**  
**MY WAY (4:35)**  
**Frank Sinatra-Reprise 0817**  
 4000 Warner Blvd. Burbank, Calif.  
 PROD: Don Costa 8961 Sunset Blvd. L.A. Cal.  
 PUB: Spanka BMI 200 W 57 St. NYC.  
 Don C BMI c/o Lee Colton  
 9777 Wilshire Blvd. L.A. Cal.  
 WRITERS: Anka-Francois-Revaux  
 ARR: Don Costa FLIP: Blue Lace

**#64**  
**MOVE IN A LITTLE CLOSER BABY (2:37)**  
**Mama Cass-Dunhill 4184**  
 449 S. Beverly Drive, Bev. Hills, Calif.  
 PROD: Steve Barri c/o Dunhill  
 PUB: Arnold J ASCAP c/o Arnold Capitanelli  
 300 West 55 Street, NYC.  
 WRITERS: O'Conner-Capitanelli  
 ARR: Jimmie Haskell FLIP: All For Me

**#65**  
**KICK OUT THE JAMS (2:37)**  
**MC 5 Elektra 45648**  
 1855 Broadway, NYC.  
 PROD: Jac Holzman-Bruce Botnick c/o Elektra  
 PUB: Paradox BMI (same address)  
 WRITERS: Mc5 FLIP: Motor City Is Burning

**#66**  
**DAY AFTER DAY (2:20)**  
**Shango-A&M 1014**  
 1414 N La Brea, Hollywood, Calif.  
 PROD: Jerry Riopelle c/o A&M  
 PUB: Goombay-Irving BMI c/o A&M  
 WRITERS: Margo Lin-Riopelle-Reynolds  
 FLIP: Mescalito

**#67**  
**WHEN YOU DANCE (2:52)**  
**Jay & The Americans-United Artists 50510**  
 729 7th Ave, NYC.  
 PROD: Jay & The Americans for Jata Entrp.  
 1619 Bway, NYC.  
 PUB: Angel BMI P.O. BX 153, Roslyn, NY.  
 WRITER: A. Jones ARR: Thomas Kaye  
 FLIP: No I Don't Know Her

**#68**  
**IDAHO (3:03)**  
**4 Seasons-Philips 40597**  
 35 E Wacker Drive, Chicago, Ill.  
 PROD: Bob Gaudio Presented by Bob Crewe  
 1501 Bway, NYC.  
 PUB: Gavadima ASCAP 1501 Bway, NYC.  
 Genius ASCAP 1841 Bway, NYC.  
 WRITERS: B. Gaudio-J. Holmes ARR: B. Gaudio  
 FLIP: Something's On Her Mind

**#69\***  
**PINBALL WIZARD (2:55)**  
**The Who-Decca 732465**  
 445 Park Ave, NYC.  
 PROD: Baron Lambert  
 58 Old Compton St. London 1, England.  
 PUB: Track BMI 200 W 57 St. NYC.  
 WRITER: Peter Townhend FLIP: Dogs Part Two

**#70**  
**ICE CREAM SONG (3:15)**  
**Dynamics-Cotillion 44021**  
 1841 Bway, NYC.  
 PROD: Tommy Cogbill c/o Atlantic  
 PUB: Dleif BMI  
 c/o Theodore White 1721 Field St. Det. Mich.  
 Cotillion BMI 1841 Bway, NYC.  
 WRITER: Ronnie Shannon FLIP: The Love That I Need

**#71**  
**IN THE STILL OF THE NIGHT (2:38)**  
**Paul Anka-RCA 0126**  
 1133 Ave of the Americas, NYC.  
 PROD: Don Costa 751 N.Fairfax L.A. Calif.  
 PUB: Cherio BMI c/o Lee V Eastman  
 39 W 54 Street, NYC.  
 WRITER: Parris ARR: Teddy Randazzo  
 FLIP: Pickin' Up The Pieces

**#72\***  
**GOOD TIMES, BAD TIMES (2:43)**  
**Led Zeppelin-Atlantic 2613**  
 1841 Bway, NYC.  
 PROD: Jimmy Page c/o Led Zeppelin  
 London, England  
 PUB: Superhype ASCAP  
 c/o Steingarten Wedeen Weiss 444 Mad. Av. NYC.  
 WRITERS: Page-Jones-Bonham  
 FLIP: Communication Breakdown

**#73\***  
**BADGE (2:43)**  
**Cream-Atco 6668**  
 1841 Broadway, NYC.  
 PROD: Felix Pappalardi by Arr.  
 W/Robert Stigwood 6 MacDougal St. NYC.  
 PUB: Casserole BMI 1841 Bway, NYC.  
 WRITER: Eric Clapton FLIP: What A Bringdown

**#74**  
**GIVE IT AWAY (2:45)**  
**Chi-Lites-Brunswick 55398**  
 445 Park Ave NYC.  
 PROD: Carl Davis-Eugene Record c/o Brunswick  
 PUB: Dakar BMI 2203 Spruce St. Phila, Pa.  
 BRC BMI 445 Park Ave NYC.  
 WRITERS: C. Davis-E. Record  
 ARR: Sonny Sanders FLIP: What Do I Wish For

**#75**  
**NOTHING BUT A HEARTACHE (2:40)**  
**Flirtations-Deram 85038**  
 c/o London 539 W 25 St. NYC.  
 PROD: Wayne Bickerton c/o Decca House  
 9 Albert Embankment London SE1 London, Eng.  
 PUB: Felsted BMI c/o London  
 WRITERS: Bickerton-Waddington  
 ARR: Johnny Harris FLIP: How Can You Tell Me?

**#76**  
**I DON'T WANT NOBODY TO GIVE ME NOTHING (3:05)**  
**James Brown-King 6224**  
 1540 Brewster Ave, Cinn. Ohio.  
 PROD: James Brown (same address)  
 PUB: Dynatone BMI (same address)  
 WRITER: J. Brown  
 FLIP: I Don't Want Nobody To Give Me Nothing  
 (Part II)

**#77\***  
**RIVER IS WIDE (2:30)**  
**Grass Roots-Dunhill 4187**  
 449 S Beverly Dr. Bev. Hills, Calif.  
 PROD: S. Barri c/o Dunhill  
 PUB: Saturday BMI 1841 Bway, NYC.  
 WRITERS: B. Knight-E. Admire  
 ARR: J. Haskell FLIP: You Gotta Live For Love

**#86\***  
**HAPPY HEART (3:12)**  
**Andy Williams-Columbia 44818**  
 51 West 52 Street, NYC.  
 PROD: Jerry Fuller c/o Columbia  
 PUB: Miller ASCAP 1350 Av of the Americas, NYC.  
 WRITERS: J. Rae-J. Last ARR: Al Capps  
 FLIP: Our Last Goodbye

**#87\***  
**FOOLISH FOOL (3:19)**  
**Dee Dee Warwick — Mercury 72880**  
 35 E. Wacker Dr., Chicago, Ill.  
 PROD: Ed Townsend c/o Chappell  
 PUB: Chappell ASCAP 609 5th Ave., NYC  
 WRITER: E. Townsend ARR: Rene Hall  
 FLIP: Thank God

**#88\***  
**LOVE (CAN MAKE YOU HAPPY) (3:19)**  
**Mercy-Sundi 6811**  
 c/o Jamie 919 N Broad St. Phila, Pa.  
 PROD: Gil Cabot Entrp. P.O. BX 7229 Tampa, Fla.  
 PUB: Rendezvous/Tobaç BMI & Dandalion BMI  
 919 N Broad Street, Phila, Pa.  
 WRITER: J. Sigler Jr. FLIP: Fire Ball

**#89**  
**ONE EYE OPEN (2:47)**  
**Maskman & Agents — Dynamo 125**  
 240 W. 55 Street, NYC.  
 PROD: BBC, Washington, D.C.  
 PUB: Catalogue BMI 240 W. 55 St., NYC.  
 Den BMI 930 F. St. N.W. Washington, D.C.  
 WRITERS: H. Bethea-J. Burston  
 FLIP: Yaw'll

**#90**  
**RHYTHM OF THE RAIN (2:12)**  
**Gary Lewis-Liberty 56093**  
 6920 Sunset Blvd. L.A. Calif.  
 PROD: Snuff Garrett  
 6922 Hollywood Blvd. H'wood, Calif.  
 PUB: Tamerlane BMI 6290 Sunset Blvd.L.A. Cal.  
 WRITER: J. Gommoe ARR: Al Capps  
 FLIP: Mr. Memory

**#91**  
**TRICA TELL YOUR DADDY (3:07)**  
**Andy Kim-Steed 715**  
 c/o Dot 1507 N Vine, H'wood, Calif.  
 PROD: Jeff Barry 300 E 74 St.NYC.  
 PUB: UNART BMI 729 7th Ave, NYC.  
 New Life BMI 1619 Bway, NYC.  
 WRITERS: J. Barry-M. Sanders  
 ARR: Ron Frangipane  
 FLIP: Foundation Of My Soul

**#92\***  
**YOU CAME, YOU SAW, YOU CONQUERED (3:54)**  
**Ronettes — A&M 1040**  
 1416 N La Brea, H'wood, Calif.  
 PROD: P. Spector 9130 Sunset Blvd. H'wood, Cal.  
 PUB: Irving & Gill Bern BMI c/o A&M  
 WRITERS: P. Spector-T. Wine — I. Levine  
 ARR: P. Botkin Jr. FLIP: Oh, I Love You

**#93\***  
**THESE EYES (3:45)**  
**Guess Who-RCA 0102**  
 1133 Ave of the Americas, NYC.  
 PROD: Jack Richardson c/o Nimbus 9  
 Bahamas Ltd. P.O. BX 566 Freeport Grand Bahamas  
 PUB: Dunbar BMI 1133 Ave of the Americas, NYC.  
 WRITERS: Bachman-Cummings  
 FLIP: Lightfoot

**#94**  
**MORE TODAY THAN YESTERDAY (2:48)**  
**Spiral Starecase-Columbia 44741**  
 51 West 52 Street, NYC.  
 PROD: Sonny Knight c/o Columbia  
 PUB: Spiral BMI c/o E.W. Zaidins  
 200 West 57 Street, NYC.  
 WRITER: P. Upton ARR: Al Capps  
 FLIP: Broken-Hearted Man

**#95\***  
**JULY YOU'RE A WOMAN (3:01)**  
**Pat Boone-Tetragrammaton 1516**  
 359 N Canon Dr. Beverly Hills, Calif.  
 PROD: J. Yester-Yanovsky c/o Tetragrammaton  
 PUB: Great Montana BMI  
 6922 H'wood Blvd. H'wood, Calif.  
 WRITER: J. Stewart FLIP: Break My Mind

**#96**  
**IT'S A GROOVY WORLD (3:18)**  
**Unifics-Kapp 985**  
 445 Park Ave, NYC.  
 PROD: Guy Draper, Guydra Prod.  
 c/o Wm. Morris Agency 1350 6th Ave, NYC.  
 PUB: Andjun ASCAP c/o Wm. Morris  
 WRITER: Guy Draper ARR: Richard Rome  
 FLIP: Memories

**#97**  
**A MILLION TO ONE (2:37)**  
**Brian Hyland-Dot 17222**  
 1507 N Vine, H'wood, Calif.  
 PROD: Ray Ruff c/o Dot  
 PUB: Jobete BMI 2457 Woodward Av.Det Mich  
 WRITER: Phil Medley ARR: Dick Hieronymus  
 FLIP: It Could All Begin Again (In You)

**#98\***  
**BACK IN THE U.S.S.R. (2:52)**  
**Chubby Checker-Buddah 100**  
 1650 Bway, NYC.  
 PROD: John Madera Entrp.  
 250 S Broad St. Phila, Pa  
 PUB: Maclen BMI 1780 Bway, NYC.  
 WRITERS: Lennon-McCartney  
 ARR: Tom Sellers FLIP: Windy Cream

**#99\***  
**SOUL PRIDE (2:10)**  
**James Brown-King 6222**  
 1540 Brewster Ave, Cinn. Ohio.  
 PUB: Golo BMI (same address)  
 WRITERS: J. Brown-A. Ellis  
 FLIP: Soul Pride Pt 2

**#100\***  
**GRAZIN' IN THE GRASS (2:56)**  
**Friends Of Distinction-RCA 0107**  
 1133 Ave of the Americas NYC.  
 PROD: John Florez c/o RCA  
 6363 Sunset Blvd. L.A. Calif  
 PUB: Chisa BMI 9155 Sunset Blvd. L.A. Calif  
 WRITER: Philemon Hou ARR: Ray Cork. Jr  
 FLIP: I Really Hope You Do

## ATTENTION !

Due to Holiday Friday,

April 4 (Good Friday)

The Deadline for all

advertising copy will be

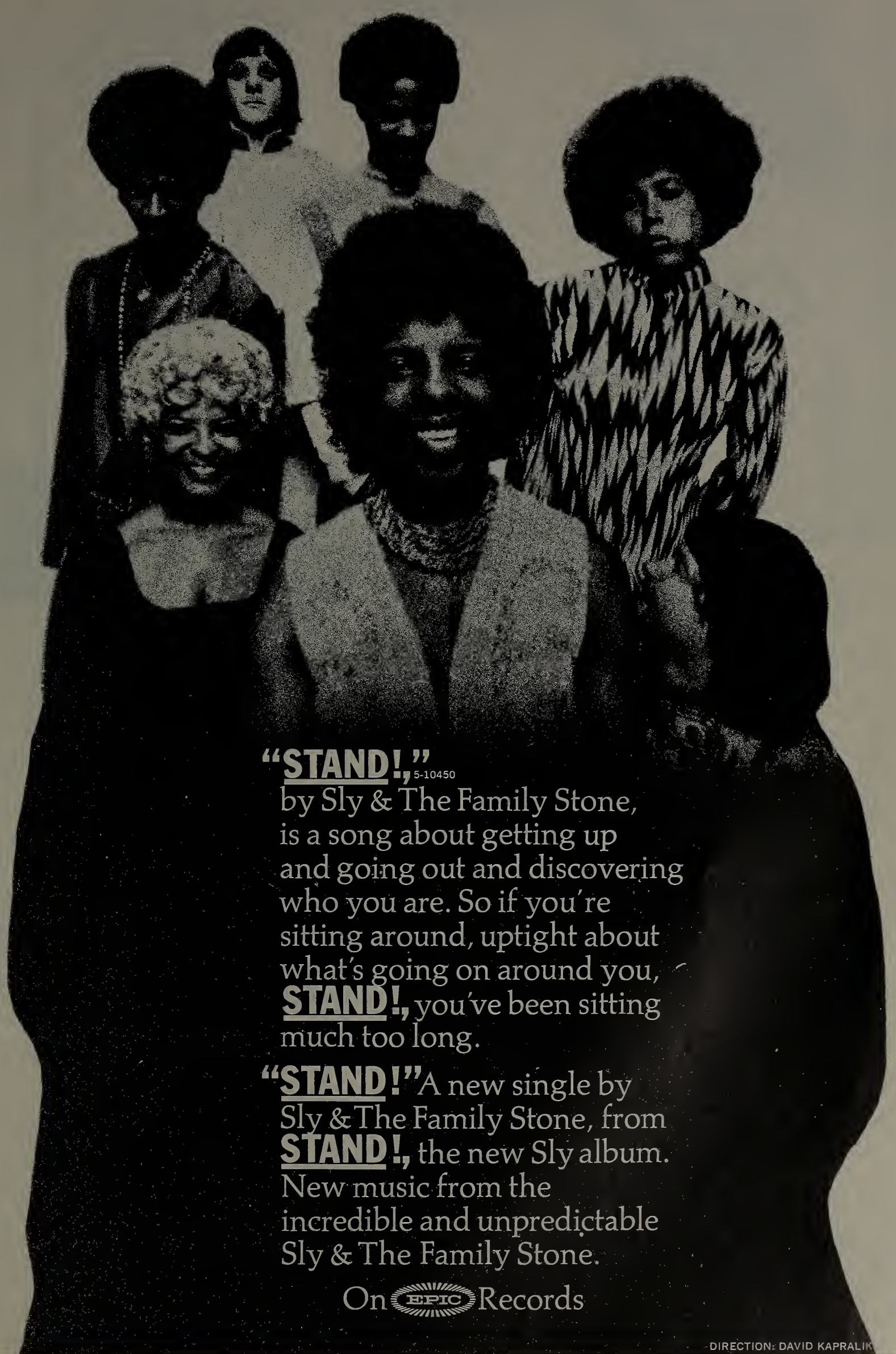
Wednesday, April 2.

Please adjust your ad

Schedules.







**"STAND!"**<sup>5-10450</sup>

by Sly & The Family Stone,  
is a song about getting up  
and going out and discovering  
who you are. So if you're  
sitting around, uptight about  
what's going on around you,  
**STAND!**, you've been sitting  
much too long.

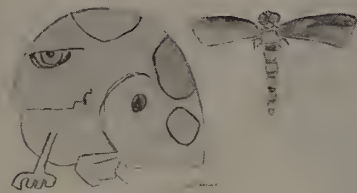
**"STAND!"** A new single by  
Sly & The Family Stone, from  
**STAND!**, the new Sly album.  
New music from the  
incredible and unpredictable  
Sly & The Family Stone.

On  Records



## NEW YORK

### Conceptual Art



Courtesy of Diane Gardiner of Rogers, Cowan & Brenner, we present the West Coast version of conceptual art. After you are through devouring the information in the rest of the book, you can cut out the drawing above and the explanation that follows and place it in a place of easy reference. In Diane's words:

"On the days when everything is going well, you can pretend that you are the frog — the world is your dragon-fly. When you feel rotten, the situation is the opposite.

"Perhaps there will be days when you do not wish to project personally into the picture. Then you may imagine that the frog and the dragonfly are other people in other situations.

"You have won the game when you find yourself believing that the dragonfly is about to eat the toad. . ."

Thank you, Diane.

VIEW FROM BROADWAY — Tim Hardin back into the Cafe Au Go Go today (31), on the heels of two new

LPs. MGM has issued "Tim Hardin 4," a collection of old tracks, while Columbia has the new "Suite For Susan & Damion." . . . Chambers Brothers, back from Europe, headline the Fillmore, April 4 & 5 . . . Man, skedded for the Scene this week, will not appear til a later date . . . Jerry Jeff Walker returns to the Bitter End on Apr. 2 . . . Palisades Park opens April 6 . . .

Ex-CB staffer Allan Dale freelancing the Eastern Scenes column for TV/ Movie Backstage and the New York News Report in the Baltimore Folk Forum. News and other accessories can be sent to 460 Lafayette St., N.Y.C.

Although the Jazz series at the Fillmore has been cancelled, jazz is still alive and well at the Scene on Sunday afternoons, in co-operation with Jazz Interactions. Instead of bemoaning the death of jazz, come live with it.

Art Wayne, now writing for Fusion,

called to let us know about the latest hits out of the Aiouette compound, which include "Gimme Gimme Good Lovin'" by the Crazy Elephant, "Good Weather Machine" by Charlotte Russe, "Dance To The Rhythm Of Love" by Patti La Beile and the Blue Belles, "Mercy" by the Ohio Express, "Hurting Each Other" by Ruby & the Romantics and "Welcome Back" by Patti Drew.

"Under Branches," the next Association single from Warner Bros., marks Jules Alexander's first contribution to the group since he rejoined it last month. The deck will run 4 min. and 25 sec (longest Association deck yet) and was co-written by Skip Carmel. Group walked off the Sullivan show recently because they weren't allowed to perform the tune. We heard it in concert and think its aimed for the top.

Jefferson Airplane bassist Jack Casady finally getting some of the recognition he deserves. He was named best pop bass player in the Jazz & Pop Magazine Poll.

Picks of Mick Jagger and Anita Pallenberg, shot by Cecil Beaton, are from the WB/7A flick, "Performance."

New Shadow Mann single to be written by Tommy James . . . Ex-Big

Brother members Peter Albin and David Getz touring Europe as part of Country Joe & the Fish. New LP due in May . . . Lee Salomon, head of William Morris' niteclub dept, working with recording artists to prepare them for club work . . . Kama Sutra re-releasing (for the third time) "Mind Excursion," by the Tradewinds. With a little open-mindedness from AM people, it should hit this time. Great record.

Pete Bennett, while waiting for a new Rolling Stone single, working on the Mick Jagger-produced "Something Better" by Marianne Faithful, and the recent #1-in-England deck, "If Paradise Is Half As Nice" by Amen Corner, both shaping into hits.

Eddie Deane of Sunbury/Dunbar riding with "These Eyes" by Guess Who (RCA) and Niisson's "Puppy Song" from Mary Hopkin's "Post Card" LP . . . Academy Award winner Estelle Parsons out with her first single, "Don't Make Waves" b/w "Twenty-Nine Years Of The Single Life," on Probe Records . . . Ed Wright of U.A. up with his new assistant, Stu Greenberg. Ed is pushing on Bobby Womack's "I Left My Heart" (Cont'n on Page 43)



## HOLLYWOOD

### Sweet Cream Ladies

Rolling Stone, the bi-weekly news mag dedicated to music and culture (whose current issue on "American Revolution 1969" gets our nod as required reading for parents, professors, national guardsmen and anyone else who cares to be informed) recently did a special on Groupies — described as "the all-purpose girls who pursue the rock and roll stars from dressing room to dressing room and from motel to motel."

It reminded us that way back on Feb. 19, 1966 this column was in the form of an open letter to all practicing or promising love goddesses. Suggesting that musicians were not nearly so fascinating as, let's say, the guys who represent the trade magazines.

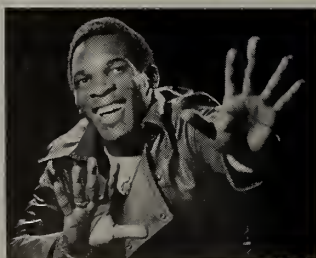
Despite what we felt was a persuasive set of arguments we have, to date, received not a single communication from even a middle aged Groupie goddess. We noted, even back in '66, that Groupies were not a "now" phenomenon (we must therefore take issue with Rolling Stone's conclusion that "they are an index of emerging contemporary values in the U.S. explainable in no other way." It would not surprise us to discover that the minstrel in King Arthur's day

enjoyed more prolific evenings than knights). Incidentally, while we were growing up in the thirties Groupies were known as "bandboxes." In 1935 we recall Ozzie Nelson singing "She Left Me for the Leader of a Swing Band," a puzzlement since Nelson was, at the time, a leader of a swing band. Fred Astaire sang "I'd Rather Lead a Band" ("If I could be the wealthy owner of a large industry/I'd say 'no, not for me'" etc.) and Cole Porter reported "If you're looking to subject her —

anything holding an amplified Fender, Moog synthesizer or paid up card in AF of M.

Rolling Stone included bios with photos of the most compelling and celebrated misguided maidens. At least two looked like future Sophias, Tuesdays, Ann-Margrets. Or even "West Coast Girls of the Week."

When will they ever learn? When will they ever learn? First that a musician is, at best, a guy with a special talent (some haven't even that) who most always manages to maintain an unflinching high opinion of himself. Not that we can really blame him. He's been in some big towns. And heard him some big talk. He also observed the girls out front giving him the glad eye.



O.C. Smith



Melody Patterson



Honeyes

become a big band director" and the "debutramps" will swoon for "The Leader of a Big Time Band."

So, as you see, nothing has changed. Except that now there are more musicians than ever. And gals go for

So if he starts to think that he's Rock Burton (even though he looks like Native Diver) why spoil the illusion?

We're most anxious to hear from any Groupie out there who'd like to

dispute our contention that EVEN disk jockies are more worthy of their affections. Neatness and spelling don't count. Just include phone number, photo and dimensions. In a plain brown envelope, please. Incidentally, we play a rather mean banjo.

A doleful obit for Enrico Banducci's Hungry i, a victim of off color flicks, flesh peddling clubs, flu, weather, parking facilities and the high price of entertainers. Banducci noted he was "slightly bitter" over the Internal Revenue's padlocking of his new \$400,000 emporium at Ghiradelli Square in S. F. — for failure to pay \$23,000 in withholding taxes. The original club (in the N. Beach area) was where we first encountered such talents as the Kingston Trio, Mort Sahl, Bill Cosby, Lennie Bruce and Peter, Paul and Mary. Banducci's success lead to the founding of a half dozen competing coffee bistros. "The talent is playing one against the other," said Banducci. "And they're killing the business."

West Coast Girl of the Week — teenager Melody Patterson who got her start as "Wrangler Jane" on F Troop when she was barely 15 and is now a fem jock with the Armed Forces Radio Services. A native of L.A., Melody has been dancing, singing and reading for local plays since she was five. As for men, she likes them "mature, intelligent and understanding of the demands of my career. And let's be honest — how many of these can I find?" (Cont'n on Page 43)

## CHICAGO

Local songster Jimmy Damon, pacted by Decca a few months back, was feted by the label at a cocktail party in the Ambassador East Hotel last Wednesday (26). Occasion marked the release of Jimmy's new single, coupling the Anthony Newley tune "I'm All I Need" (from the flicker "Heironymus Merkin . . .") with "That's The Way It Was," penned by Jimmy Webb. Songster's popularity here in Chicago has risen steadily through his

nightly performances at the popular Cousins Club, and his new Decca single will no doubt create a similar situation across the country. Jimmy is gifted with a great voice, warm personality and all the makings of a big star — and to think, he almost became a dentist! . . . George Shearing has been booked into London House for three weeks beginning April 15. Room's current headliner is Brother Jack McDuff . . . Little Fort Record Co., based in Waukegon, Ill., is readying the first release on its newly formed subsidiary label, Ex-Plo, to be distributed locally by Summit . . . Godfrey Cambridge and vocalist Azie Mortimer

make up the new Mister Kelly's bill, opening March 31 . . . Promo man Mike Leventon is working on A&M albums "The Winter Consort" by Paul Winter, "The Flying Burrito Bros." and "The Black & White Of It Is Blues" by Joanne Vent . . . Ten Years After, Junior Wells and Buddy Guy headline the 4/11-12 bill at the Kinetic Playground . . . Sherman House patrons are enjoying a rare treat these days — Peggy Lee, who's been absent from this area for much too long a time, opened in the hotel's College Inn last week . . . Audio Fidelity's Lee Brooks is reporting some nice action in the midwest with the current Bev-

erly Wright LP "Grass Doesn't Grow As High As The Tree" and "The Sacred Mushroom" (Parallax) . . . Happy Birthday to recordbiz photog Joe Gino of United Photographers, who's celebratin' this week! . . . The Platters are scheduled for another tour of Japan April 8-25 . . . Among newies happening out at United Record Dist. are the latest Alvin Cash offering "Moanin' And Groanin'" (Toddlin Town), "You Are The Circus" by Sea & The Shells (Cotillion) and "Now I Know" by The Mandells (Trans World Sound) . . . Vikki Carr is scheduled for an upcoming engagement in the Empire Room of the Palmer House.





RAY GRAY

**LITTLE BO-PEEP  
LOST HER BOOGIE  
AND DIDN'T KNOW  
WHERE TO FIND IT  
LEFT IT ALONE  
AND GOT ON THE PHONE  
AND SAID  
"TIME WAS"  
IS THE ANSWER BABY!  
CANNED HEAT'S NEW SINGLE  
(TIME WAS #56097)  
WILL PUT THE BOOGIE  
BACK INTO ANY PEEP!  
PRODUCED BY: SKIP TAYLOR & CANNED HEAT**



Liberty Records   
Entertainment from  
Transamerica Corporation





# Looking Ahead

<b>1 BUYING A BOOK</b> (Tree — BMI) Joe Tex (Dial 4090)	<b>14 MORNING GIRL</b> (Acuff-Rose — BMI) Neon Philharmonic (Warner Bros./7 Arts 7261)	<b>27 LAS COSAS</b> (Gil/Pecos — BMI) Rene & Rene (White Whale 298)	<b>39 NEVER GONNA LET HIM KNOW</b> (Green Light — BMI) Debbie Taylor (GWP 501)
<b>2 TRACKS OF MY TEARS</b> (Jobete — BMI) Aretha Franklin (Atlantic 2603)	<b>15 THEN SHE'S A LOVER</b> (Russell-Cason — ASCAP) Bobby Russell (Elf 90027)	<b>28 SHE'S NOT THERE</b> (Al Gallico — BMI) The Road (Kama Sutra 256)	<b>40 FIRST TRAIN TO CALIFORNIA</b> (Yugoth — BMI) Cryan Shames (Columbia 44759)
<b>3 CISSY STRUT</b> (Marsaint — BMI) Meters (Josie 1005)	<b>16 LILY THE PINK</b> (Felicia — BMI) Irish Rovers (Decca 32444)	<b>29 GOD KNOWS I LOVE YOU</b> (Metric — BMI) Nancy Sinatra (Reprise 0813)	<b>41 TUNESMITH</b> (Johnny Rivers — BMI) The Bards (Parrott 337)
<b>4 WITH PEN IN HAND</b> (Unart — BMI) Vikki Carr (Liberty 56092)	<b>17 WE CAN'T GO ON LIKE THIS</b> (Metric — BMI) Unchained Mynds (Buddah 111)	<b>30 HOME TO YOU</b> (Nina — BMI) Earth Opera (Elektra 45650)	<b>42 DID YOU SEE HER EYES</b> (Unart — BMI) Illusion (Steed 712)
<b>5 YOU ARE THE CIRCUS</b> (Cotillion — BMI) C & The Shells (Cotillion 44024)	<b>18 LOOK WHAT WE HAVE JOINED TOGETHER</b> (Bomac — BMI) Sugar Blues (Bell 766)	<b>31 ANY DAY NOW</b> (Plan Two — ASCAP) Percy Sledge (Atlantic 2616)	<b>43 A LONG WAYS FROM HOME</b> (Cherio/Chisa — BMI) Hugh Masakela (Uni 55116)
<b>6 SOMETHING'S ON HER MIND</b> (Gavadima/Genus — ASCAP) Four Seasons (Philips 40597)	<b>19 CASATSHOK</b> (Al Gallico — BMI) Alexandrow Karazov (Jame 1372)	<b>32 ALWAYS KEEP ME IN YOUR HEART</b> (MCA — ASCAP) Four Aces (Radnor 301)	<b>44 SABRE DANCE</b> (Leeds — ASCAP) Love Sculpture (Parrott 335)
<b>7 I LEFT MY HEART IN SAN FRANCISCO</b> (General — ASCAP) Bobby Womack (Minit 32059)	<b>20 LOVE IS JUST A FOUR LETTER WORD</b> (Witmark — ASCAP) Joan Baez (Vanguard 35088)	<b>33 NOVEMBER SNOW</b> (Wingate — ASCAP) Rejoice (Dunhill 4176)	<b>45 SHA-LA LOVE</b> (Su-Ma — BMI) Uniques (Paula 320)
<b>8 ONLY YOU</b> (Wildwood — BMI) Bobby Hatfield (Verve 10634)	<b>21 NEW BABE (SINCE I FOUND YOU)</b> (Big Bucks — BMI) Invictas (Rama Rama 7779)	<b>34 CALIFORNIA GIRL</b> (Jack — BMI) Tompall & Glaser Bros. (MGM 14036)	<b>46 AS THE YEARS GO PASSING BY</b> (Lion — BMI) Albert King (Atlantic 2604)
<b>9 EMMARETTA</b> (Ganja — ASCAP) Deep Purple (Tetragrammaton 1519)	<b>22 SWITCH IT ON</b> (Dandelion/James Boy — BMI) Cliff Nobels & Co. (Phil LA Of Soul 324)	<b>35 AFTER THE SMOKE IS GONE</b> (Sherlyn — BMI) Steve Alaimo & Betty Wright (Atco 6659)	<b>47 LOVE THEME FROM "LA STRADA"</b> (MCA — ASCAP) Roger Williams (Kapp 975)
<b>10 BABY MAKE ME FEEL SO GOOD</b> (Camad — BMI) Five Stairsteps & Cubie (Curtom 1936)	<b>23 TURN AROUND &amp; LOVE YOU</b> (Screen Gems/Columbia — BMI) Rita Coolidge (Pepper 443)	<b>36 YESTERDAY I HEARD THE RAIN</b> (Dunbar — BMI) Nino Tempo & April Stevens (Bell 769)	<b>48 "SEATTLE"</b> (Screen Gems/Columbia — BMI) Perry Como (RCA Victor 9722)
<b>11 TELL ME WHY</b> (Inta-Somethin — BMI) Frijid Pink (Parrott 334)	<b>24 I WAS A BOY (WHEN YOU NEEDED A MAN)</b> (Blackwood/Prosody — BMI) Billy Shields (Harbour 304)	<b>37 TRUCK STOP</b> (Papa Joe's Music House — BMI) Jerry Smith (ABC 11162)	<b>49 I STAND ACCUSED</b> (Jalynne/Curtom — BMI) Al Wilson (Soul City 773)
<b>12 LOOK HOMEWARD ANGEL</b> (Vimar — BMI) Velvet Crests (Harbour 303)	<b>25 VIRGINIA GIRL</b> (Jetstar — BMI)	<b>38 CAROLINA IN MY MIND</b> (Apple — ASCAP) James Taylor (Apple 1805)	<b>50 SING A SIMPLE SONG</b> (Daly City — BMI) Sly & Family Stone (Epic 10407)



A new Royal entry's making its debut.  
A single

# 'Nobody Loves You But Me'

By **Billy Joe Royal** 4-44814

It's positively destined to be  
the biggest single he's ever done.

COLUMBIA RECORDS



# ROY HAMILTON

**“the  
dark  
end  
of the  
street”**

AGP 113



Produced by  
CHIPS MOMAN  
and  
TOMMY COGBILL



**Today From Bell Records!**

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## Picks of the Week

**MARY HOPKIN** (Apple 1806)

**Goodbye** (2:23) (Maclen, BMI — Lennon, McCartney)

A bit of the "Those Were the Days" flavoring lingers in Mary Hopkin's new cutie. Melodic lilt with a tap-dance track and some powerful instrumental work add solidarity to the sparkling vocal and give it the immediate ear-appeal to break the side for top ten showings. Flip: "Sparrow" (3:10) (Same credits)

**SLY & THE FAMILY STONE** (Epic 104501)

**Stand!** (3:06) (Daly City, BMI — Stewart)

A completely new group with each effort, Sly & the Family Stone turn yet another face on the latest. Harmony and lyrics take over the emphasis on this track, replacing the melodic magnetism of "Everyday People" and setting up a dance and/or listen along powerhouse which should have the act climbing back into the breakout spotlight. No flip info supplied.

**THE GRASSROOTS** (Dunhill 4187)

**The River is Wide** (2:30) (Saturday, BMI — Knight, Admire)

The Grassroots have shown uncanny ability to come up with material that reached the twilight zone between smash and minor hit so that their selections have an easily recognized memorability plus the freshness of a solid new treatment. Once more, the team's work and choice give them a hearty side with strong top 40 prospects. Flip: "(You Gotta) Live For Love" (2:10) (Trousdale, BMI — Entner, Grill)

**THE VOGUES** (Reprise)

**Earth Angel** (2:35)

Talk about oldies being revived, "Earth Angel" is about as far back as a team can go in the rock era — and that's what the Vogues have done for their new side. Penguins' classic is served sweetly with an easy-going charm and just a bit of flair for extra teen impact. Well worked ballad with skyrocket power. Flip info not included.

**PETER, PAUL & MARY** (Warner Brother-7 Arts)

**Day Is Done** (3:22) (Pepamar, ASCAP)

The audience sing-along ballad debuted on last week's "Smothers Brothers Show" brings Peter, Paul and Mary back to the singles market with their first outing since "Too Much of Nothing." Live feeling and teen-oriented lyric give this new side a solid programming and sales potential. Flip information not included.

**PERCY SLEDGE** (Atlantic 2616)

**Any Day Now** (3:48) (Plan Two, ASCAP — Hilliard, Bacharach)

Performing somewhat differently from the Percy Sledge trademark sound, the artist delivers a dynamite side in this strong revival of the Chuck Jackson oldie. Many pop programmers may be surprised to notice Burt Bacharach's early work, giving this outing the blues and pop spread to light the sales fuse for the new Sledge side. Flip: "The Angels Listened In" (2:31) (Paxwin, BMI — Smith, Faust)

**LOS BRAVOS** (Parrot 3023)

**Dirty Street** (2:56) (Cote D'Azur, BMI — Diaz)

Material that might have been incorporated in LP's by the Moody Blues is given an added boost by the electric-charged vocal work of Los Bravos. Excellent ballad with a solid rhythmic undercurrent and magnificent lead give the team a powerful "Bring a Little Lovin'" comeback. Flip: "Two People in Me" (3:14) (Popdraw, ASCAP — Hillman, Curtiss)

**NAZZ** (SGC 006)

**Not Wrong Long** (2:20) (Screen Gems/Columbia, BMI — Rundgren)

All the work put into this group proved itself worthwhile in the long run since "Hello It's Me" finally broke through to establish a solid groundwork for the new Nazz single. New track is a pressurized rock effort with just enough progressive additive to put "Not Wrong Long" into contention for both top forty and FM surges. Flip: "Under the Ice" (5:33) (Same credits)

**LITTLE MILTON** (Checker 1217)

**Just A Little Bit** (2:20) (Armo, BMI — Thornton, Washington, Bass, Brown)

Oldie selection is set in a new light by Little Milton's outstanding vocal performance and a solid instrumental handling that loads this track with instant blues/pop appeal. The powerhouse offering is sure to gain solid sales and exposure in r&b areas and is a likely pop side. Flip: "Spring" (3:53) (Kirchstein/Conrad, BMI — Banks)

**THE FANTASTIC FOUR** (Soul 35058)

**I Feel Like I'm Falling in Love Again** (2:59) (Jobete, BMI — Dean, Weather- spoon, Barnes)

Solid return from the Fantastic Four brings them into the blues/rock picture with the follow-up entry for "I Love You Madly." Team powerhouses its way with a dynamite vocal backed by pounding mid-speed rhythm support. Track is a winner with the power to break open saleswise. Flip: "Pin Point It Down" (2:58) (Jobete, BMI — Gaye, Story, Gordy)

**BETTY EVERETT** (Uni 55122)

**I Can't Say No to You** (2:38) (Screen Gems/Columbia, BMI — Stone)

Heavy receptions for this song in Betty Everett's "There'll Come a Time" album have given it a headstart toward gaining the momentum to carry it into the winner's circle. Power-packed performance with a splendid vocal and excellent chorus support to make the ballad a heavy hitting track. Flip: "Better Tomorrow Than Today" (2:33) (Lamaja, BMI — Sullivan)

**PEGGY SCOTT** (SSS Int'l 767)

**Every Little Bit Hurts** (3:28) (Jobete, BMI — Cobb)

Often recorded, "Every Little Bit Hurts" has seldom achieved the sheer impact and force that is reached in this rendering by Peggy Scott (of the Peggy & Jojo duo). Brutal vocal splendor and the material's own power make this an instant action side for blues and top forty breaks. No flip information supplied.

## Picks of the Week

**RUBY WINTERS** (Diamond 258)

**Just a Dream** (2:48) (Ace/Maureen, BMI — Clanton, Matassa)

Jimmy Clanton ballad oldie is redone in a new manner that turns it into a solid soul side with the sheen to spread from blues breakouts into a pop drive. Hearty vocal work is ably supported by some flashy percussion and a splendid string backup. Likely to happen. Flip: "I Don't Want to Hurt Nobody" (2:42) (Papa Don/Wren, BMI — Schroeder, Boyce)

**MERRILEE RUSH** (AGP 112)

**Your Loving Eyes Are Blind** (2:13) (Press, BMI — James, Spreen, Carson)

The sultry vocal magnetism of Merrilee Rush is amplified by an extremely fine production on her latest effort. The material echoes slightly in the "Angel of the Morning" manner without being heavily duplicative. Given the same recognizable strength without carbon copy iteration, the side promises to become a heavy pop hit. Flip: "Everyday Livin' Days" (2:10) (Earl Barton, BMI — Penn, Carson)

**THE SANDPIPERS** (A&M 1044)

**The Wonder Of You** (2:38) (Duchess, BMI — Knight)

Right on top of the easybeat oldies, the Sandpipers come up with one of the team's most commercial recent sides in this Ray Peterson revival. Always a splendid sounding group, the newest single adds just the right touch of teen appeal to set sales wheels in motion. Flip: No info given.

**THE SWEET INSPIRATIONS** (Atlantic 2620)

**Crying in the Rain** (2:26) (Screen Gems/Columbia, BMI — Greenfield, King)

Vocally, the Sweet Inspirations have got to be one of the strongest teams around; as is amply shown on this excellent side. The production and material are stunning as well. Only rhythmic lift is missing on the superb r&b re-vamping of this oldie; but that is overcome by the sheer performing impact. Flip: "Everyday Will Be Like A Holiday" (2:29) (East, BMI — Jones, Bell)

**MARTHA REEVES & THE VANDELLAS** (Gordy 7085)

**(We've Got) Honey Love** (2:36) (Jobete, BMI — Morris, Moy)

Vibrant Motown rock side gives Martha Reeves and the Vandellas renewed blues and pop dance sales impact. Team's sparkling performance and the familiar Detroit sound combine forces again in a strong outing which should see solid discotheque and AM exposure to open sales valves. Flip: "I'm in Love (& I Know It)" (2:25) (Jobete, BMI — Cosby, Dean, Wonder, Weatherspoon)

**J.J. JACKSON** (Warner Brothers-7 Arts 7276)

**But It's Alright** (2:55) (Pamelarosa, BMI — Jackson, Tubbs)

The biggest J.J. Jackson hit comes back in this new W-7 issue that shows the side still as powerful as ever. Solid rhythmic impact and a standout vocal performance of the few-year-back smash retain the blues and rock impact to break open all over again. Flip: "Ain't Too Proud to Beg" (2:29) (Jobete, BMI — Holland, Whitfield)

**EARTH OPERA** (Elektra 45650)

**Home to You** (2:36) (Nina, BMI — Rowan)

Sturdy progressive play has already started the action for this LP track taken from Earth Opera's "Great American Eagle Tragedy" set. Side has flavorings of Buffalo Springfield and a material resemblance to some of the early Stones ballads to give this track enough power to break into AM teen programming. Solid shot. Flip: "Alfie Finney" (2:34) (Nina, BMI — Dillon)

## Newcomer Picks

**ALEXANDROW KARAZOV** (Jamie 1372) **DIMITRI DOURAKINE** (Philips 40604) **Casatschok** (2:43/2:58) (Gallico, BMI — Rubaschkin)

Middle-of-the-road stations have already jumped on this Russian folk-dance styled instrumental song. The lively side was first released in the U.S. by Alexandrow Karazov, who has the jump; but the European original from Dimitri Dourakine (now a heavy in France and Belgium) stands a good chance of making a run for the money. Flips: Karazov- "Jacobuska" (2:34) (Gallico, BMI — Cahelo)/Dourakine- "Toi Toi Toi" (2:22) (Gallico, BMI — Perdone)

**BILLY DAVIS** (Cobblestone 731)

**Stanky (Get Funky)** (2:45) (Kama Sutra, BMI — Davis, Jones)

Straight-ahead dance track that maintains its medium-paced rhythm and flashes a fuming vocal for extra excitement. This heavy blues side booms in with enough impetus to set sales skyrocketing for Billy Davis on the r&b front and bring plenty of action from top forty spinners as well. Flip: "I've Tried" (2:23) (Kama Sutra/Bun Bud, BMI — Davis, Jones)

**THE WORLD (WE WISH)** (Cobblestone 744)

**Laughter — Pt. 1** (2:26) (Kama-Rippa, ASCAP — Louis)

Nothing is as contagious as laughter, and when the gaiety is joined to a bubble-gum beat and rhythmic charm that never stop, the result is a side that has instant receptivity. Scheduled for April 1 release, the side has already excited pre-issue attention at several strong stations. Sales firecracker ready to pop. Flip: "Part 2" (2:30) Same credits.

**RONNIE BUSKIRK** (Columbia 44836)

**Where's the Playground Suzie?** (2:55) (Ja-Ma, ASCAP — Webb)

Spotted as a standout track in Glen Campbell's "Galveston" LP, this Jim Webb song should become the vehicle to establish Ronnie Buskirk as a heavy newcomer. The exceptional material is matched by a very fine vocal on a ballad that can be expected to break with teen and easy listening tremors. Flip: "It's Getting Better" (3:03) (Screen Gems/Columbia, BMI — Mann, Weil)

**GEORGIA CLAY** (Sire 4108)

**Sherry Cherry Train** (2:26) (Bleu Disque, ASCAP — Steinburg, Sandler)

Interesting combination of the vamp from "Walkin' the Dog" and vocals smacking of bubble gum. The side carries an immediate impact which should grab dance fan favor right off the bat and spark sales that will put the side into a best seller pattern. Flip: "I'll Never Go Back To Minneapolis" (2:34) (Rippling Waters, BMI — Gottehrer, Steinberg, Sandler)



## To All My Friends...

When you listen to this album, you will hear something that I've wanted to do for a long time.

Everyone has their own way of doing things, and singing R & B is no different - I had to do it my way.

The songs chosen are just a few of the many, many I list amongst my favorites, so when asked to record this LP, I jumped at the opportunity.

I hope you will enjoy experiencing with me the joy and excitement I felt in recording Rhythm and Blues - my way.

Happiness,  
Dionne Warwick



SRM/SPS 573

BlueJacProductions / Produced By ChipsMoman And DionneWarwick / ScepterRecords





# CashBox Record Reviews

## Best Bits

**PEPPERMINT TROLLEY COMPANY** (Acta 834)  
**The Last Thing On My Mind** (2:55) (Deep Fork, ASCAP — Paxton) The "Baby, You Come Rollin' Across My Mind" team adds a bit of countrified guitar work to this rock realization of the Tom Paxton folk song. Styling earns an extra listen. Flip: "Memphis City Letter" (1:55) (Mecuph/Bresnahan, BMI—Kempf) Harder track that could steal the show.

**THE MARBLES** (Cotillion 44029)  
**The Walls Fell Down** (3:00) (Casserole, BMI — B.R.M. Gibb) Good showings with a BeeGees side before ("Only One Woman") has set the pace for the Marbles' pattern. Team returns with a full-bodied handling of this fine material for a likely rock spotlight. Flip: "Love You" (3:03) Same credits.

**ETERNITY'S CHILDREN** (Tower 476)  
**The Sidewalks of the Ghetto** (2:57) (Press, BMI — Christopher) All the independent parts of this record carry the power to make it an explosive sales side. Vocal and instrumental showings are superb and the material is likely to attract soul covers. Flip: No information supplied.

**NEIL YOUNG** (Reprise 0819)  
**Everybody Knows This is Nowhere** (2:13) (Cotillion/Broken Arrow, BMI — Young) Taken from his current LP, this side shows ex-Buffalo Springfielder Neil Young in a light that should attract considerable FM exposure. Could spread pop. Flip: "The Emperor of Wyoming" (2:14) Same credits.

**ERICA, EROS & YOUNG** (Decca 732476)  
**Maybe Mexico** (2:44) (Cotillion/Danel, BMI — Walker) Material from the "Mr. Bojangles" man, and a performance loaded with instant impact should set this side up for extra attention from teen and many FM programmers. College campus tours have already given the set an underground reputation in advance of this premiere side. Flip: "Beautiful Day" (2:46) (Duchess, BMI — Adelson)

**SRC** (Capitol 2457)  
**Turn Into Love** (3:00) (Beechwood, BMI — SRC) Impressive progressive rock team returns for a second-single go-round. Powerfully presented track gives the SRC strong programming potential for AM and FM teen formats. Flip: "Up All Night" (3:05) (Same credits.)

**CHRIS WILSON** (Tomorrow's Productions 0002)  
**It's Just The Night** (2:20) (Planetary/Martino, ASCAP — Wilson) Attractive pop ballad with the rhythmic pulse and delightful string support to entice winning responses from top forty selectors. Exposure could turn the side into a breakout. Flip: "What's the Excuse" (3:05) (Same credits.) Intriguing lyrics for FM consideration.

**SMOKESTACK LIGHTNIN'** (Bell 777)  
**I Idolize You** (3:09) (Saturn, BMI — Turner) Coming on with a "You've Made Me So Very Happy" mannerism, this second single slows the Smokestack Lightnin' from a galloping rock to a muscular blues-ballad style. Enough FM action may break this effort AM-wise. Flip: "Something's Got a Hold On Me" (2:57) (Figure, BMI — Woods, Kirkland, James)

**THE VALENTINOS** (Jubilee 5650)  
**Two Lovers History** (3:24) (Welwom, BMI — M & C Womack) Extra sweet and softly soulful side here carries the growing power to earn respect through more-than-one-play impact. Given the extra listening attention this could grow into a monster. Flip: "You've Got The Kind Of Love That's For Real" (2:25) Same credits.

**AL MARTINO** (Capitol 2468)  
**Sausalito** (3:05) (Blendingwell, ASCAP — Cashman, Pistilli, West) Delightful ballad from Al Martino and the "Mary in the Morning" team. Bright melodic flow guarantees solid receptions from MOR and easy listening stations and the teens could break the new Martino outing. Flip: "Take My Hand For A While" (2:46) (Gypsy Boy, BMI — Sainte-Marie)

**TONY BENNETT** (Columbia 44824)  
**A Place Over The Sun** (2:52) (Damila, ASCAP — Moran, Castro) Sweet Brazilian samba selection with a sparkling arrangement and the lyrical enticement to score on the easy listening front. Flip: "Whoever You Are, I Love You" (2:27) (Blue Seas/Jae/E.H. Morris, ASCAP — Bacharach, David) Ballad from "Promises, Promises."

**THE DUPREES** (Heritage 811)  
**Two Different Worlds** (3:13) (Princess, ASCAP — Fresch, Wayne) Stunning group sound gives this revival of the long-standing ballad first popularized by Don Rondo a solid shot at captivating teen and adult audiences. Flip: No info supplied.

**P.C. LTD.** (Fontana 1643)  
**Sunny Was a Fool** (2:52) (Bob-Cor, BMI — Pauly) Pretty arrangements highlight a delightful soft-sound side. Team is aimed at the easy listening crowd, but has a Lettermen life that could capture teen-type spotlights. Flip: "Here We Come" (2:18) (Bob-Cor, BMI — D&V Ippolito)

**CHAD MITCHELL** (Amy 11054)  
**What's That Got To Do With Me** (3:00) (Wild Indigo, BMI — Glover) Contemporary ballad with a bit of blues-waltz pepper and a stunning arrangement. Delightful for MOR programming and a possible choice to break-up teen fare. Flip: "Bus Song" (2:46) (Beechwood, BMI — Kirkman)

**MANTOVANI** (London 20045)  
**Delilah** (2:04) (Francis, Day & Hunter, ASCAP — Reed, Mason) Rekindling of the not-too-far-back Tom Jones hit gives Mantovani one of his rare singles dates. Track is sure to see jukebox and soft-spin attention. Flip: "Both Sides Now" (3:13) (Siquomb, BMI — Mitchell)

**JOHNNIE SPENCE** (RCA 0141)  
**Marry Me! Marry Me!** (3:05) (Croma, ASCAP — Colby, Marnay, Stern) Movie title theme that is delivered with the enchanting "Love Is Blue" feel and a bell-chorus hook. Enough easy listening attention might spark multi-market breaks. Flip: "My Time Has Come" (2:41) (Croma, ASCAP — Colby, Baselli, Canfora)

**BILLY VAUGHN** (Dot 17229)  
**The Windmills of Your Mind** (2:24) (United Artists, ASCAP — M & A Bergman, LeGrand) Academy Award nominee that has become a heavily recorded tune adds another sparkling rendition to its growing easy listening/MOR catalog. Programmer prospect. Flip: "The Way That I Live" (2:35) (Famous, ASCAP — Newell, Ortolani)

**PAUL DESMOND** (A&M 1050)  
**Ob-La-Di, Ob-La-Da** (2:10) (Maclen, BMI — Lennon, McCartney) Instrumental reading of the Beatles song that features saxist Paul Desmond wailing with soft percussion support. Lively change-of-pace for middle-of-the-road consideration. Flip: "Autumn Leaves" (3:00) (Morley, ASCAP — Kosma, Mercer)

**BOBBY RUSSELL** (Vista 473)  
**The Ballad of Smith & Gabriel Jimmy-boy** (2:30) (Walt Disney, ASCAP — Russell) Movie song in the Bobby Russell ballad manner could receive active attention when "Smith" reaches the theater circuits. Flip: No info.

**BROOK BENTON** (Cotillion 44031)  
**Touch 'Em with Love** (2:17) (Tree, BMI — Hurley, Wilkins) Extension of the characters and sounds of "The Weight" with a clearer message. The coldness and isolation of the Big Pink story evokes a new near-Gospel impact on a heavy side for blues and pop play. Flip: "She Knows What to Do for Me" (3:37) (Ten-East I Found It, BMI — Rebenack, Hill)

**DYKE & THE BLAZERS** (Original Sound 86)  
**We Got More Soul** (2:48) (Drive-In/Westward, BMI — Christian) Continual noisemakers, the "Funky Broadway" crew has a side here which could bring them back into the spotlight on a national basis. Great dance side and some stand-out vocalwork. Flip: "Shotgun Slim" (2:22) Same credits.

**THE WATERS** (Hip 8012)  
**Day In & Out** (2:06) (East/Memphis/Delcrest, BMI — Barrickman, Burgard) Teen vocal session is backed by some progressive guitar backing and a hearty rhythmic drive that could pick up plenty of teen activity on the air. Flip info not supplied.

**THE TAMS** (ABC 11183)  
**There's a Great Big Change In Me** (3:20) (Lowery/Fido, BMI — Cobb) Good slow blues side that features some interesting lyrics which could turn the trick in bringing up another hit for the "Young/Foolish/Happy" act. Flip: "Sunshine, Rainbow, Blue Sky, Brown Eyed Girl" (2:09) (Low-Twi, BMI — Whitley) Another fine side deserving attention.

**JOHN WESLEY RYLES I** (Columbia 44819)  
**Heaven Below** (2:52) (Viva, BMI — Fuller) Having scored with his "Ballad of Two Brothers" which brought in pop play on top of the initial c&w action, John Wesley Ryles I turns into the Glen Campbell lane with a pilot's version of "Lineman." Delightful teen/MOR track. Flip: "A Mighty Fortress is Our Love" (2:30) (Al Gallico, BMI — Richey, Wilson, Sutton)

**RAY ANTHONY** (Ranwood 841)  
**A Touch of Soul** (2:50) (Moonlight, BMI — Anthony, Simpson) Soft, sensual trumpet showcase with a tinge of blues and plenty of melodic appeal. One-stops, who have been coming in steadily on Anthony's last few singles, are likely to see activity with the new lovely. Flip: "On Treasure Island" (2:15) (Edwin H. Morris, ASCAP — Burke, Leslie)

**STU PHILLIPS** (RCA 0134)  
**Rings of Grass** (2:55) (Evil Eye, BMI — Silverstein) Light lost-love ballad with an interesting lyric and some delightful arrangements give this side a good prospect for enticing easy listening and MOR exposure. Flip: "Let the Guitars Play" (2:00) (Acuff-Rose, BMI — Phillips)

**STEVE DAVIS** (Fun 090)  
**Got to Get You Into My Life** (2:24) (Maclen, BMI — Lennon, McCartney) Material from the pre-Pepper Beatles portfolio is steamed up with folk-rock pulsations on a new teen rendering that could see reasonable pop interest. Flip: "Blues Got Me Down" (3:03) (Good Fun, BMI — Davis)

**CONSORTIUM** (Uni 55119)  
**All the Love in the World** (2:50) (Leeds, ASCAP — Simpson) Interesting Anglican-sounding ballad which has a hook in the lead vocal and splendid arrangement. The Consortium, given a careful listen, could explode with this powerhouse. Flip: "Spending My Life Saying Goodbye" (2:24) (Duchess, BMI — Simpson)

**THE GREAT AWAKENING** (Ames 113)  
**Amazing Grace** (4:30) (Yuma, ASCAP — Adpt/Arr: Cohen) Strange session which borders on Indie, but features arrangements that are likely to bring this track solidly to the attention of teen and FM programmers. Instrumental just weird enough to happen. Flip: Shortened version running 2:50.

**TED TAYLOR** (Ronn 33)  
**Long Ago** (3:05) (Fame, BMI — Penn, Killen) Medium paced blues effort which has a smooth vocal delivery and pleasantly moving rhythmic lilt to win attention in the r&b market. Very fine outing. Flip: "I'm Gonna Send You Back To Oklahoma" (2:24) (Su-Ma, BMI — Taylor)

**GENIE BROOKS** (Minaret 142)  
**Helping Hand** (2:48) (Chu-Fin, BMI — Benninghoff, Shell) Smouldering material and a tense backdrop place Genie Brooks squarely in the spotlight on a heavy blues-market ballad which could easily explode with just a taste of exposure. Flip: No info available.

**FEATHER** (Viva 367)  
**Moccasin** (2:25) (Viva, BMI — Byrne) Out-of-the-ordinary bubble gum adaptation features the immediate magnetism of a standout arrangement to snag attention and some overall enticement in the teen material. Could prove a solid winner. No flip info supplied.

**PENNY CANDY MACHINE** (Strobe 352)  
**Lollipop** (2:30) (E.B. Marks, BMI — Ross, Dixon) Chordettes happening all over again in this delightful new rendition of the oldie. Pleasant rhythmic draw and a good vocal performance for teen consideration. Flip: "Ode to Midnight" (2:32) (Two People/Kama Sutra, BMI — Moore, Kirschenbaum)

**BOBBY DOYLE** (Warner Bros-7 Arts 7273)  
**I Just Can't Help Believin'** (3:02) (Screen Gems/Columbia, BMI — Mann, Weil) Very fine side with a pretty "Gentle On My Mind" appeal. Similar material and a standout vocal effort could turn up a winner here. Flip: "We're All Born Free" (3:24) (Yuma, ASCAP — Waite, Post)

**PUFF** (MGM 14040)  
**Looking in My Window** (2:43) (Interval, BMI — Campisi) Strange opening lures the listener's interest on a cotton-candy ballad (fluffy on the surface but with a sugar base that develops itself). A second listen might sell teen programmers. Flip: "Rainy Day" (2:42) Same credits.

**THE MAGID** (Decca 732478)  
**Phoney Baloney** (2:16) (MacFaye, Pocono, BMI — Hunter, Levenson) Lower-keyed than most bubble gum music, this outing sails along then bounces into a falsetto segment that makes the side a contender for teen action. Flip: "Tic Tac Toe" (2:15) (Blue Sky, ASCAP — Virzera, Vincent, Drift)

**JOHNNY & LILY** (Veep 1304)  
**This Is My Story** (2:52) (Travis, BMI — Forrest, Levy) Strong side in the oldie manner features some excellent vocal power to start things moving in r&b circles. From left field, but solid enough to breakout. Flip: "Cross My Heart" (2:23) (Unart Ran-Lu, BMI — Kirk)

**THE AF-TABS** (Five Star 3492)  
**Don't Go Way** (2:35) (Ulrich, BMI — Johnson, Smith, W & R Jones, Allen) Unusual blues side with the simplicity of the original oldies, and a group personality that could gain r&b momentum for the offering. Flip: "Broom 69" (2:33) Same credits.



THE  
doors



# wishful sinful

EKS 45656 B/W WHO SCARED YOU

UP AND COMING  
ON





# NARM Sets New Committee Staffs

BALA CYNWYD, Penna. — Appointments of chairmen and members to key committees of the National Association of Record Merchandisers for the forthcoming year have been made by Amos Heilicher, president of NARM.

Heilicher, president of NARM member company J. L. Marsh of Minneapolis, Minn., was elected NARM president at the recent convention. As NARM president, he serves as ex-officio member of all NARM committees, which are guided by the NARM executive director, Jules Malamud.

## Scholarship Committee

Chairman of the NARM Scholarship Committee is Jack J. Goldbart (L & F Record Service, Atlanta, Ga.). Goldbart is the junior past president of NARM, and heads a committee made up of James Schwartz (District Records, Washington, D. C.); Charles Schlang (Transcontinental Music Corp., Albany, N.Y.); Grady Brown (Brown Sales Co., Columbia, S. C.); Sam Morrison (Knox Record Rack Co., Knoxville, Tenn.); George Berry (Modern Record Service, New Orleans, La.); and Steve Lieberman (Lieberman Enterprises, Minneapolis, Minn.) The Scholarship Committee, in addition to selecting recipients of the annual NARM Scholarship Awards, will this year survey additional areas in which the NARM Scholarship Foundation can expand its activities to interest young people in entering the record and tape industry.

## Convention Committee

The 1970 NARM Convention Committee is chaired by James Schwartz (District Records, Washington, D.C.) Schwartz served as NARM treasurer last year, and this year is first vice president. Serving with him are Jack Goldbart (L & F Record Service, Atlanta, Ga.); Jack Grossman, (Merco Enterprises, Melville, N.Y.); Charles Schlang (Transcontinental Music Corp., Albany, N.Y.); Ernie Leaner (United Record Distributors, Chicago, Ill.); James Shipley (Main Line Cleveland); Marvin McDermott (Musical Isle Record Corp., Chicago, Ill.); and Allen Rosen (Recordland, U.S.A., Lubbock, Texas).

## Tape Committee

The Tape and Tape Cartridge Committee will be headed this year by Merritt B. Kirk (Music West, Daly City, Calif.), NARM treasurer. In addition to the regular members, a special group of advisors has been named from manufacturing companies in the hope of implementing a program for NARM members in the tape business. Serving on the committee are James Tiedjens (National Tape Distributors, Milwaukee, Wisc.); Jack Goldbart (L & F Record Service, Atlanta, Ga.); James Schwartz (District Records, Washington, D. C.); Morton Ohren (Tape Distributors of America, Chicago, Ill.); Kent Beauchamp (All Tapes Dist. Co., Chicago, Ill.); Jack Frankford (Auto Sound Dist. Co., Detroit, Mich.); S. William Davis (Music Merchandisers of Denver); and Jerry Smith (Recco, Inc., Kansas City, Mo.). The advisors to the Tape Committee are Roger Brown of Capitol Records; Earl Horwitz of Liberty Stereo Tapes; Herbert Hershfield of GRT; and Ed Welker of RCA Records. Many suggestions for committee work were made at the "tape talk" workshops at the recent NARM Convention, and the committee will act on these. The committee will also plan the 1969 NARM Tape Convention, which convenes September 25 through September 28 at the Fairmont Hotel in Dallas, Texas.

## Membership Policy Committee

The Membership Policy Committee will be chaired by Jack Grossman (Merco Enterprises, Melville, N. Y.). Grossman is former Secretary of NARM and now serves as second vice president. Serving with him are Milton Israeloff (Beacon Record Dist., Providence, R.I.); Carl Glaser (Disceries, Inc., Buffalo, N.Y.); Harry Apostoleris (Alpha Distributors, New York City); Glen C. Becker

(Music Merchandisers of America); and Larry Rosmarin (Record Distributing Co., Houston, Texas). Because of the mergers, acquisitions and consolidations which have taken place among NARM members, the Membership Policy Committee will review the NARM dues and membership structure, and act upon recommendations in that regard.

## Marketing Committee

The NARM Marketing Committee will be headed by Carl Glaser (Disceries, Inc., Buffalo, N.Y.), NARM Secretary. Serving with him are Jack Grossman (Merco Enterprises, Melville, N.Y.); Merritt Kirk (Music West, Daly City, Calif.); Harold Rietz (Record City Record Racks, Milwaukee, Wisc.); Noel Korengold (Rapid Merchandising Co., Minneapolis, Minn.); Russ Solomon (Central Valley Record Racks, Sacramento, Calif.); Milton Israeloff (Beacon Record Distributors, Providence, R.I.); William A. Hall (Transcontinental Music Corp., Burlingame, Calif.); Richard Siegal (Temple Sales, Malden, Mass.); and Jay Jacobs (Knox Record Rack Co., Knoxville, Tenn.).

## Distributors Advisory Committee

The Distributors Advisory Committee, chaired by Harry Apostoleris (Alpha Distributors, New York City), will pay particular attention to problems of independent distribution. The committee is made up of representatives from all geographical areas. The east is represented by Chairman Apostoleris and Harry Rosen of David Rosen Company in Philadelphia. The south's representatives are Henry Hildebrand of All South Distributing in New Orleans, and Gerald Friedman of Southland Distributing in Atlanta. Midwest representatives are Jack Taylor of Jather Distributing in Minneapolis and Marvin Jacobs of Music Merchants in Detroit. The southwest is represented by Bill Davis of Denver Record Distributors, and Bill Burton of B and K Distributing in Dallas. Far west committee members are David Watson of Eric-Mainland in San Francisco and Sid Talmadge of Record Merchandising Co. in Los Angeles. The northwest is represented by two Seattle distributors, Louis Lavintal of Consolidated and Lauren Davies of Craig.

## NARM Board Meet

PHILADELPHIA — The first meeting of the directors of the National Association of Record Merchandisers, Inc. (NARM) following the Eleventh Annual Convention in Los Angeles will be held on April 19 and 20, at the Paradise Island Hotel in Nassau. It will be the first meeting for the new group of officers and directors, whose election was announced at the convention.

Attending this meeting will be Amos Heilicher, president of NARM, (J. L. Marsh Co., Minneapolis); James Schwartz, first vice president (Schwartz Bros./District Records, Washington, D. C.); Jack Grossman, second vice president (Merco Enterprises, Melville, N. Y.); Carl Glaser, secretary (Disceries, Inc., Buffalo, N. Y.); Merritt B. Kirk, treasurer (Music West, Daly City, Calif.); Jack J. Goldbart, past president and director (L and F Record Service, Atlanta, Ga.); James J. Tiedjens, past president and director (National Tape Distributors, Milwaukee, Wisc.); Milton Israeloff, director (Beacon Record Distributors) Providence, Rhode Island); and Charles H. Schlang, director (Transcontinental Music Corp., Albany, N. Y.).

Also in attendance at the meeting will be Jules Malamud, NARM executive director, and Earl W. Kintner, general counsel.

On the agenda for the meeting will be a complete review and evaluation of the Eleventh Annual NARM Convention; and the planning for the forthcoming Tape Convention, which will be held at the Fairmont Hotel in Dallas, Texas, Sept. 25 through Sept. 28. A complete study will also be made of many of the recommendations made during the NARM Convention, by various speakers.

# Membership Increases In Writer's Hall

NEW YORK — Membership in the Songwriter's Hall of Fame is accelerating rapidly, cites Abe Olman, managing director. He said that the association presently boasts 40 lifetime membership subscriptions and over 100 other writers have subscribed for annual membership. Lifetime membership is \$100, annual entry is \$10.

Among those in the ranks of life members are ASCAP president Stanley Adams, Harold Adamson, Harold Arlen, Leslie Bricusse, J. Fred Coots, Sammy Cahn, Hal David, George Fischhoff, Arthur Freed, Ira Gershwin, L. Wolfe (Wolfie) Gilbert, Dave Kapp and Carmen Lombardo.

Also Johnnie Mercer, who is president of the Songwriters' Hall of Fame, Carl Sigman (BMI Vice Chairman of the Board,) Bob Scout, Rudy Vallee, Harry Warren, Ned Washington, Jerry Wexler, Meredith Willson and Allie Wrubel. All new members have been sent their specially designed permanent membership cards, and all other who subsequently file membership applications will receive them promptly.

Memberships now coming in are the result of a general mailing to America's active songwriting fraternity, carried out with the cooperation of Broadcast Music Inc. and the American Society of Composers, Authors and Publishers. Further mailings

are planned for the near future.

In line with the successful membership drive now underway, Olman announced that the semi-annual meeting of the Board of Directors of the Songwriters' Hall of Fame, will be held Thursday (27) at the Friars Club in New York, from 4:00 to 6:00 P.M. President Mercer will chair this meeting, where broadened membership efforts will be a part of the lengthy agenda. Plans for instituting various categories of associate memberships, relating to publishers and record firms, are also to come up for discussion. This type of membership is being blueprinted in order to bring about the broadest possible participation in the organization's principle design of bringing honor to America's great popular composers and writers and their works.

Annual memberships have been received from a host of well-known names in the business as well. Olman noted. These include Steve Allen, Howard Dietz, Percy Faith, Milt Gabler, Norman Gimbel, John Kander, Pee Wee King and Redd Stewart, Dick Manning, Lionel Newman and Harry Ruby.

Also, Richard Sherman, Stephen Sondheim, Al Stillman, Jack Yellen Irving Mills, Jerry Bock, Hoagy Carmichael, E.Y. (Yip) Harburg, Gordon Jenkins, Alec Wilder and Bob Merrill.



A NEW SINGLETON STRUCTURE is going up in Nashville, as (top photo), a crowd gathers outside the present facilities of Shelby Singleton Productions for the groundbreaking of the first studio. A second studio will be open to outside producers and will be equipped with video tape and motion picture filming facilities. When completed, the complex will include the two studios and a three-story office building. In bottom photo, Shelby S. Singleton, Jr. (r.), and George "Goober" Lindsey give some helpful advice to a bulldozer driver at the groundbreaking.



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## CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
50%	The Chokin' Kind	Joe Simon	Soundstage 7	91%
49%	The Boxer	Simon & Garfunkel	Columbia	49%
46%	To Know You Is To Love You	Bobby Vinton	Epic	86%
42%	Pinball Wizard	The Who	Decca	74%
40%	Mercy	Ohio Express	Buddah	94%
39%	Wishful Sinful	Doors	Elektra	83%
37%	Gitarzan	Ray Stevens	Monument	37%
36%	It's Only Love	B. J. Thomas	Scepter	95%
33%	Hawaii Five O	Ventures	Liberty	48%
32%	River Is Wide	Grass Roots	Dunhill	32%
31%	My Way	Frank Sinatra	Reprise	92%
30%	In The Bad, Bad Old Days	Foundations	UNI	53%
29%	Is It Something You've Got	Tyrone Davis	Dakar	69%
29%	Happy Heart	Petula Clark	Reprise	29%
27%	Good Times, Bad Times	Led Zeppelin	Atlantic	27%
26%	Stand	Sly & The Family Stone	Epic	26%
25%	Happy Heart	Andy Williams	Columbia	25%
23%	These Eyes	Guess Who	RCA	23%
23%	Love Is All I Have To Give	Checkmates	A & M	23%
22%	Time Is Tight	Booker T & Mg's	Stax	22%
20%	Badge	Cream	Atco	20%
19%	Playgirl	Prophets	Kapp	27%
18%	Gimme Gimme Good Lovin'	Crazy Elephant	Bell	82%
15%	Love (Can Make You Happy)	Mercy	Sundi	15%
14%	Atlantis	Donovan	Epic	14%
13%	I Don't Want Nobody To Give Me Nothing	James Brown	King	33%
12%	The Pledge Of Allegiance	Red Skelton	Columbia	32%
12%	Back In The USSR	Chubby Checker	Buddah	12%
11%	When You Dance	Jay & the Americans	United Artists	37%
10%	A Million To One	Brian Hyland	Dot	19%

LESS THAN 10% BUT MORE THAN 5%		TOTAL % TO DATE			
You Came, You Saw, You Conquered	Ronettes — A & M	9%	Idaho — Four Seasons — Philips	64%	
New Babe	Invictas — Rama	9%	Where Do You Go To My Lovely	Peter Sarstedt — World Pacific	47%
Nothing But A Heartache	Flirtations — Deram	8%	More Today Than Yesterday	Spiral Starecase — Columbia	41%
			Look What We Have Joined Together	Sugar Blues — Bell	8%
			July, You're A Woman	Pat Boone — Tetragrammaton	7%



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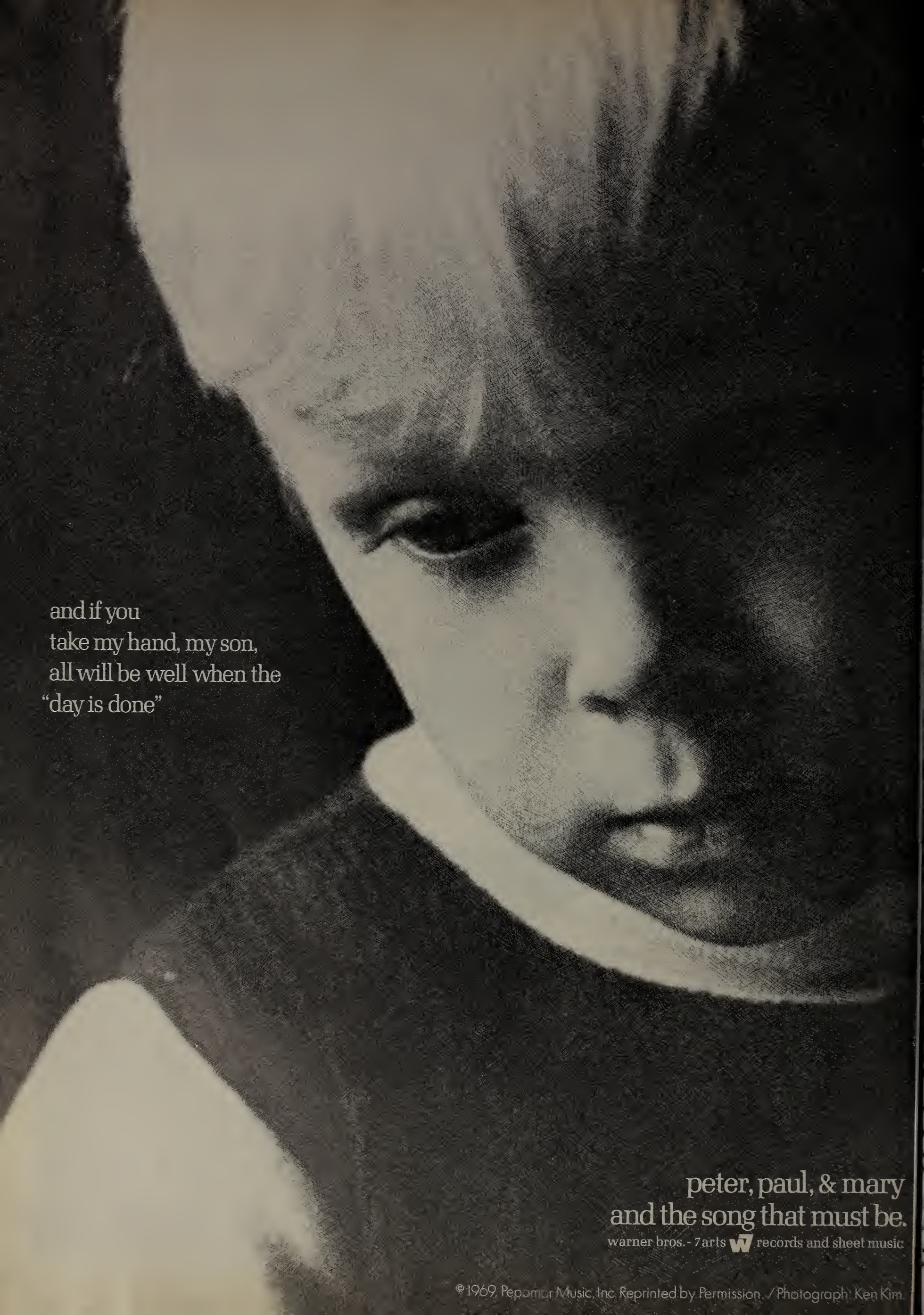
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peter, paul, & mary  
and the song that must be.  
warner bros. - 7arts **w** records and sheet music

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1	<b>HAIR</b> Original Cast (RCA Victor LSO 1150)	1	35	<b>THE SECOND</b> Steppenwolf (Dunhill DS 50037)	32	69	<b>TILL</b> Jerry Vale (Columbia CS 9757)	72
2	<b>BLOOD, SWEAT &amp; TEARS</b> (Columbia CS 9720)	2	36	<b>CAMELOT</b> Original Soundtrack (Warner Bros./7 Arts BS 1712)	36	70	<b>DIANA ROSS &amp; THE SUPREMES JOIN THE TEMPTATIONS</b> (Motown MS 679)	54
3	<b>BALL</b> Iron Butterfly (Atco 280)	3	37	<b>BEGGARS BANQUET</b> Rolling Stones (London PS 539)	34	71	<b>ANY DAY NOW</b> Joan Baez (Vanguard VSD/9306/7)	59
4	<b>WICHITA LINEMAN</b> Glen Campbell (Capitol ST 103)	4	38	<b>WILDFLOWERS</b> Judy Collins (Elektra EKS 74012)	39	72	<b>TOM JONES LIVE</b> (Parrott PS 71014)	88
5	<b>THE ASSOCIATION'S GREATEST HITS</b> (Warner Bros./7 Arts WS 1767)	5	39	<b>POST CARD</b> Mary Hopkin (Apple ST 3551)	69	73	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> (Capitol ST 2928)	80
6	<b>HELP YOURSELF</b> Tom Jones (Parrott PAS 71025)	8	40	<b>THE GRADUATE</b> Original Soundtrack (Columbia OS 3180)	42	74	<b>THE MANTOVANI SCENE</b> (London PS 548)	92
7	<b>GOODBYE</b> Cream (Atco SD 7001)	6	41	<b>I'VE GOTTA BE ME</b> Sammy Davis Jr. (Reprise RS 6324)	37	75	<b>CANDY</b> Original Soundtrack (ABC-ABCS 009)	61
8	<b>SWITCHED ON BACH</b> Walter Carlos-Benjamin Folkman (Columbia MS 7194)	11	42	<b>THREE DOG NIGHT</b> (Dunhill DS 50048)	53	76	<b>STAND BY YOUR MAN</b> Tammy Wynette (Epic BN 26451)	82
9	<b>DONOVAN'S GREATEST HITS</b> (Epic BXN 26439)	9	43	<b>WHO KNOWS WHERE THE TIME GOES</b> Judy Collins (Elektra EKS 74033)	48	77	<b>THE TEMPTATIONS LIVE AT THE COPA</b> (Gordy GS 938)	63
10	<b>BAYOU COUNTRY</b> Creedence Clearwater Revival (Fantasy 8387)	13	44	<b>MC 5/KICK OUT THE JAMS</b> (Elektra EKS 74042)	43	78	<b>I STAND ALONE</b> Al Kooper (Columbia CS 9718)	67
11	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly (Atco 2501)	10	45	<b>GOLDEN GRASS</b> Grassroots (Dunhill DS 50047)	50	79	<b>STONEDHENGE</b> Ten Years After (Deram DES 18021)	81
12	<b>THE BEATLES</b> (Apple SWBO 101)	7	46	<b>SOULFUL</b> Dionne Warwick (Scepter SPS 573)	77	80	<b>FOR ONCE IN MY LIFE</b> O. C. Smith (Columbia CS 9756)	85
13	<b>LED ZEPPELIN</b> (Atlantic SD 8216)	16	47	<b>OLIVER</b> Original Soundtrack (Colgems COSD 5501)	49	81	<b>20/20</b> Beach Boys (Capitol SKAO 133)	86
14	<b>AT YOUR BIRTHDAY PARTY</b> Steppenwolf (Dunhill DSX 50053)	17	48	<b>GALVESTON</b> Glen Campbell (Capitol ST 120)	—	82	<b>DEAR WORLD</b> Original Cast (Columbia BOS 3260)	84
15	<b>ENGELBERT</b> Engelbert Humperdinck (Parrott PAS 71026)	28	49	<b>CHEAP THRILLS</b> Big Brother & Holding Company (Columbia KCS 9700)	38	83	<b>BUILD ME UP BUTTERCUP</b> Foundations (Uni 73043)	90
16	<b>CLOUD NINE</b> Temptations (Gordy GLPS 939)	21	50	<b>SANDS OF TIME</b> Jay & The Americans (United Artists UAS 6671)	58	84	<b>ROMEO &amp; JULIET</b> Original Soundtrack (Capitol ST 2998)	87
17	<b>YELLOW SUBMARINE</b> The Beatles-Original Soundtrack (Apple SW 153)	12	51	<b>INSTANT REPLAY</b> Monkees (Colgems COS 133)	40	85	<b>GENUINE IMITATION LIFE GAZETTE</b> 4 Seasons (Philips PHS 600-290)	83
18	<b>TCB</b> Diana Ross & The Supremes & The Temptations (Motown MS 682)	14	52	<b>SOULFUL STRUT</b> Young-Holt Unlimited (Brunswick BL 754144)	45	86	<b>SWEET CHARITY</b> Original Soundtrack (Decca DL 71502)	89
19	<b>NEAR THE BEGINNING</b> Vanilla Fudge (Atco SD 278)	15	53	<b>CYCLES</b> Frank Sinatra (Reprise FS 1027)	41	87	<b>FEVER ZONE</b> Tom Jones (Parrott PAS 71019)	95
20	<b>BLESS IT'S POINTED LITTLE HEAD</b> Jefferson Airplane (RCA LSP 4133)	19	54	<b>WHEELS OF FIRE</b> Cream (Atco SD 2-700)	47	88	<b>I LOVE HOW YOU LOVE ME</b> Ray Conniff (Columbia CS 9777)	93
21	<b>GENTLE ON MY MIND</b> Glen Campbell (Capitol ST 2809)	26	55	<b>THE FAMILY THAT PLAYS TOGETHER</b> Spirit (Ode 212 44014)	52	89	<b>DIZZY</b> Tommy Roe (ABC-ABCS 683)	—
22	<b>FREEDOM SUITE</b> The Rascals (Atlantic SD 2-901)	44	56	<b>JETHRO TULL</b> (Reprise 6336)	46	90	<b>LAUGH-IN 69</b> Original Cast (Reprise 6335)	—
23	<b>CRIMSON &amp; CLOVER</b> Tommy James & The Shondell's (Roulette SR 42023)	18	57	<b>THE RASCAL'S GREATEST HITS</b> TIME PEACE (Atlantic SD 8190)	55	91	<b>HAPPY TRAILS</b> Quicksilver Messenger Service (Capitol ST 120)	99
24	<b>ODESSA</b> Bee Gees (Atco SD 2-702)	20	58	<b>FELICIANO</b> Jose Feliciano (RCA Victor LPS/LSP 3957)	56	92	<b>A THORN IN MRS. ROSE'S SIDE</b> Biff Rose (Tetragrammaton T 103)	91
25	<b>ELVIS-TV SPECIAL</b> Elvis Presley (RCA LPM 4088)	24	59	<b>IT'S TRUE! IT'S TRUE</b> Bill Cosby (Warner Bros./7 Arts WS 1770)	51	93	<b>SONGS OF THE YOUNG WORLD</b> Eddy Arnold (RCA LSP 4110)	94
26	<b>THEMES LIKE OLD TIMES</b> Original Radio Themes (Viva V 36018)	33	60	<b>BOOKENDS</b> Simon & Garfunkel (Columbia KC 9529)	66	94	<b>STONE SOUL</b> Mongo Santamaria (Columbia CS 9780)	78
27	<b>SOUL 69</b> Aretha Franklin (Atlantic SD 8212)	22	61	<b>BROOKLYN BRIDGE</b> (Buddah BDS 5034)	65	95	<b>THE HOLY LAND</b> Johnny Cash (Columbia KCS 9726)	96
28	<b>W. C. FIELDS</b> Original Voice Tracks (Decca DL 79164)	23	62	<b>FIRST EDITION 69</b> (Reprise 6328)	64	96	<b>TIME OF THE SEASON</b> Zombies (Date-TESS 4013)	—
29	<b>THE LIVE ADVENTURES OF MIKE BLOOMFIELD &amp; AL KOOPER</b> (Columbia KGP 6)	25	63	<b>I LOVE HOW YOU LOVE ME</b> Bobby Vinton (Epic BN 26437)	57	97	<b>THE NASHVILLE BRASS PLAY THE NASHVILLE SOUND</b> (RCA LSP 4059)	98
30	<b>PROMISES, PROMISES</b> Dionne Warwick (Scepter SPS 571)	27	64	<b>DOING MY THING</b> Paul Mauriat (Philips 600-292)	60	98	<b>LOVIN' THINGS</b> Grassroots (Dunhill DS 50052)	100
31	<b>TILL</b> Vogues (Reprise RS 6326)	35	65	<b>EDIZIONE D'ORO</b> 4 Seasons (Philips PHS 2-6501)	62	99	<b>ARE YOU EXPERIENCED</b> Jimi Hendrix Experience (Reprise R/RS 6261)	79
32	<b>FUNNY GIRL</b> Original Soundtrack (Columbia BOS 3220)	31	66	<b>THE ICE MAN COMETH</b> Jerry Butler (Mercury SR 61198)	73	100	<b>HARD &amp; HEAVY</b> Paul Revere & Raiders (Columbia CS 9753)	—
33	<b>FOOL ON THE HILL</b> Sergio Mendes & Brasil '66 (A&M SPX 4160)	29	67	<b>FOR ONCE IN MY LIFE</b> Stevie Wonder (Tamla TS 291)	70			
34	<b>GENTLE ON MY MIND</b> Dean Martin (Reprise RS 6330)	30	68	<b>RETROSPECTIVE THE BEST OF BUFFALO SPRINGFIELD</b> Atco (SD 283)	74			

101	<b>BLUES FROM LAURAL CANYON</b> John Mayall (London PS 545)
102	<b>PROMISES, PROMISES</b> Original Cast (United Artists UAS 9902)
103	<b>TRAFFIC</b> (United Artists UAS 6676)
104	<b>A TIME FOR LIVING, A TIME FOR HOPE</b> Ed Ames (RCA LSP 4128)
105	<b>MOTHER NATURE'S SON</b> Ramsey Lewis (Cadet LSP-821)
106	<b>CHITTY CHITTY BANG BANG</b> Original Soundtrack (United Artists UAS 5188)
107	<b>MOOG, THE ELECTRIC ECLECTICS OF DICK HYMAN</b> (Command 938-S)
108	<b>I'M ALL YOURS BABY</b> Ray Charles (ABC-ABCS 675)
109	<b>WHO'S MAKING LOVE</b> Johnny Taylor (Star 2005)
110	<b>PETULA CLARK'S GREATEST HITS, VOL. 1</b> (Warner Bros./7 Arts WS 1765)

111	<b>BOOK OF TALEISYN</b> Deep Purple (Tetragrammaton T 107)
112	<b>HEY JUDE/HEY BING</b> Bing Crosby (Amos AAS 7001)
113	<b>YEARBOOKS &amp; YESTERDAYS</b> Jeannie C. Riley (Plantation PLP 2)
114	<b>BOX TOPS SUPER HITS</b> (Bell 6025)
115	<b>DUSTY IN MEMPHIS</b> Dusty Springfield (Atlantic SD 8214)
116	<b>WHAT IT WAS, WAS LOVE</b> Steve & Eydie (RCA LSP 4115)
117	<b>MOTHERMANIA</b> Mothers of Invention (Verve V6-5068X)
118	<b>INTROSPECT</b> Joe South (Capitol ST 108)
119	<b>FOR ONCE IN MY LIFE</b> Vikki Carr (Liberty LST 7604)
120	<b>MOBY GRAPE 69</b> (Columbia CS 9696)

121	<b>THOSE WERE THE DAYS</b> Percy Faith (Columbia CS 9762)
122	<b>BY THE JUDE I GET TO PHOENIX</b> Glen Campbell (Capitol T/ST 2851)
123	<b>PUT YOUR HEAD ON MY SHOULDER</b> Lettermen (Capitol ST 174)
124	<b>SOUND OF SEXY SOUL</b> Delfonics (Philly Groove 1151)
125	<b>ANYTHING YOU CHOOSE B/W WITHOUT RHYME OR REASON</b> Spanky & Our Gang (Mercury SR 61183)
126	<b>VANILLA FUDGE</b> (Atco 224)
127	<b>2001 A SPACE ODYSSEY</b> Original Soundtrack (MGM STE-13)
128	<b>DIANA ROSS &amp; THE SUPREMES GREATEST HITS</b> Motown M/MS 2-663)
129	<b>JOHNNY CASH AT FOLSOM PRISON</b> (Columbia CS 9639)
130	<b>SUPER SESSION</b> Mike Bloomfield, Al Kooper, Steve Stills (Columbia CS 9701)

131	<b>CHARLEY PRIDE IN PERSON</b> (RCA SLP 4094)
132	<b>DISRAELI GEARS</b> Cream (Atco 232/SD 232)
133	<b>DR. ZHIVAGO</b> Original Soundtrack (MGM E/ES 65T)
134	<b>SAY IT LOUD, I'M BLACK AND I'M PROUD</b> James Brown (King S-1047)
135	<b>LIVIN' THE BLUES</b> Canned Heat (Liberty LST 27200)
136	<b>WAITING FOR THE SUN</b> Doors (Elektra EKS 74024)
137	<b>A MAN WITHOUT LOVE</b> Engelbert Humperdinck (Parrott PAS 71022)
138	<b>CAN I CHANGE MY MIND</b> Tyrone Davis (Dakar SD 9005)
139	<b>PARSELY, SAGE, ROSEMARY &amp; THYME</b> Simon & Garfunkel (Columbia CL 2563/CS 9363)
140	<b>FINIAN'S RAINBOW</b> Soundtrack (Warner Bros./7 Arts BS 2550)



# Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailers' attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

## CADET "4000" SERIES

Etta James	At Last	4003	4003
Etta James	The Second Time Around	4011	4011
Etta James	Etta	4013	4013
Etta James	Top Ten	4025	4025
Etta James	Rocks The House	4032	4032
Three Souls	Dangerous Dan Express	4036	4036
Jean DuShon	Make Way For Jean DuShon	4039	4039
Bob Hope	On The Road To Vietnam	4046	4046
Art Blakey	Tough	4049	4049
Etta James	Call My Name	4055	4055

## CAPITOL

Cannonball Adderly	In Person w/N. Wilson — L. Rawls	ST	162
Woody Allen	The Third Woody Allen Album	ST	2986
The Band	Music From Big Pink	ST	2955
The Beach Boys	20/20	ST	133
The Beach Boys	The Best Of The Beach Boys, Vol. 3	DKAO	2945
The Beatles	The Beatles	SWBO	101
The Beatles	Yellow Submarine (Movie Soundtrack)	SW	153
Glen Campbell	Wichita Lineman	ST	103
Glen Campbell	Glen Campbell/Bobbie Gentry	ST	2928
Nat King Cole	The Best Of Nat King Cole	SKAO	2944
Patti Drew	I've Been Here All The Time	ST	156
Tenn. Ernie Ford	Songs I Like To Sing	ST	127
Bobbie Gentry	Local Gentry	ST	2964
Jackie Gleason	Irving Berlin Music For Lovers	SW	106
Merle Haggard	Pride In What I Am	SKAO	168
George Harrison	Wonderwall	ST	3350
Jimi Hendrix	Got That Feeling	ST	2856
Ferlin Husky	White Fences & Evergreen Trees	ST	115
Wanda Jackson	The Many Moods	ST	129
Sonny James	Born To Be With You	ST	111
KaSandra	A Higher Plateau	ST	157
Peggy Lee	The Hits Of Peggy Lee	ST	2887
The Lettermen	Put Your Head On My Shoulder	ST	147
The Lettermen	Special Request	ST	2934
Charlie Louvin	Will You Visit Me On Sundays	ST	2958
Magnificent Men	The World Of Soul	ST	2864
Al Martino	Wake Up To Me Gentle	ST	2983
Al Martino	Love Is Blue	ST	2908
Steve Miller	Sailor	ST	2984
Modern Jazz Quartet	Under The Jasmine Tree	ST	3353
Matt Monro	These Years	ST	2801
Buck Owens	Sweet Rosie Jones	ST	2962
Lou Rawls	You're Good For Me	ST	2927
Tex Ritter	Wild West	ST	2974
Howard Roberts	Out Of Sight	ST	2901
Sandler & Young	Together	ST	159
Artie Shaw	Re-Creates His '38 Band	ST	2992
Jean Shepard	A Real Good Woman	ST	2966
George Shearing	Shearing Today	ST	2699
Bob Seger	Ramblin' Gamblin' Man	ST	172
Frank Sinatra	The Best Of Frank Sinatra	DKAO	2950
Joe South	Introspect	ST	108
Nancy Wilson	Nancy	ST	148
Nancy Wilson	Easy	ST	2909
Clara Ward	Soul & Inspiration	ST	126
Helmut Zacharias	Plays The Hits	ST	150
Various Artists	Celebration (Orig. B'way Cast)	SW	198
Various Artists	Funny Girl (Orig. B'way Cast)	SVAS	2059
Various Artists	Romeo & Juliet (Movie Soundtrack)	ST	2993
Various Artists	Zorba (Orig. B'way Cast)	SO	118

## CHECKER

Bo Diddley	Have Guitar, Will Travel	2974	2974
Bo Diddley	Bo Diddley is a Gunslinger	2977	2977
Bo Diddley	Bo Diddley is a Lover	2980	2980
Bo Diddley	Road Runner	2982	2982
Bo Diddley	Bo Diddley & Company	2985	2985
Bo Diddley	16 All Time Greatest Hits	2989	2989
Bo Diddley & Chuck Berry	Two Great Guitars	2991	2991
Little Milton	We're Gonna Make It	2995	2995
Fontella Bass	The New Look	2997	2997
Bobby Moore	Searching for My Love	3000	3000
Bo Diddley	The Originator	3001	3001
Little Milton	Sings Big Blues	3002	3002
Bo Diddley	Go Bo Diddley	3006	3006
Bo Diddley	Boss Man	3007	3007
Bo Diddley, Muddy Waters & Little Walter	Super Blues	3008	3008

## CHESS SERMONS

Rev. C. L. Franklin	The Twenty-Third Psalm	CS21	
Rev. C. L. Franklin	The Prodigal Son	CS23	
Rev. C. L. Franklin	Two Fish & Five Loaves of Bread	CS28	
Rev. C. L. Franklin	The Barren Fig Tree	CS32	
Rev. C. L. Franklin	The Inner Conflict	CS43	
Rev. C. L. Franklin	The Rich Young Ruler	CS49	
Rev. C. L. Franklin	Fisherman Drop Your Nets	CS59	
Rev. C. L. Franklin	And He Went a Little Farther	CS64	

## CHESS

Chuck Berry	After School Session	1426	1426S
Chuck Berry	One Dozen Berries	1432	1432S
Chuck Berry	Rockin' At The Hops	1448	1448S
Chuck Berry	Greatest Hits	1485	1485S
Chuck Berry	Fresh Berry's	1498	1498S
Chuck Berry	Golden Decade	1514D	1514D-S
Moms Mabley	Funniest Woman In The World	1447	1447S
Moms Mabley	At The Geneva Conference	1463	1463S
Moms Mabley	Breaks It Up	1472	1472S
Moms Mabley	I Got Somethin' To Tell You	1479	1479S
Moms Mabley	The Funny Sides Of Moms Mabley	1482	1482S
Moms Mabley	The Best Of Moms And Pigmeat	1487	1487S
Pigmeat Markham	The Trial	1451	1451S
Pigmeat Markham	World's Greatest Clown	1475	1475S
Pigmeat Markham	Open The Door Richard	1484	1484S
Pigmeat Markham	Mr. Vaudeville	1515	1515S
Pigmeat Markham	Save Your Soul, Baby	1517	1517S
Muddy Waters	The Best Of Muddy Waters	1427	1427S
Muddy Waters	Muddy Waters At Newport	1449	1449S
Muddy Waters	Folk Singer	1483	1483S
Muddy Waters	The Real Folk Blues	1501	1501S
Muddy Waters	Brass & The Blues	1507	1507S
Muddy Waters	More Real Folk Blues	1511	1511S
Howlin' Wolf	Moanin' In The Moonlight	1434	1434S
Howlin' Wolf	Howlin' Wolf	1469	1469S
Howlin' Wolf	The Real Folk Blues	1502	1502S
Howlin' Wolf	More Real Folk Blues	1512	1512S
Billy Stewart	Summertime	1499	1499S
Billy Stewart	Teaches Old Standards New Tricks	1513	1513S
Sonny Boy Williamson	Down & Out Blues	1437	1437S
Sonny Boy Williamson	The Real Folk Blues	1503	1503S
Sonny Boy Williamson	More Real Folk Blues	1509S	1509S

## COLGEMS

The Monkees	The Monkees	COS	101
The Monkees	More Of The Monkees	COS	102
The Monkees	Monkees' Headquarters	COS	103
The Monkees	Pisces, Aquarius, Capricorn & Jones, Ltd.	COS	104
The Monkees	The Birds, The Bees and The Monkees	COS	109
The Monkees	Instant Replay	COS	113
Original Soundtrack	Lawrence Of Arabia	COS	5004
Original Soundtrack	Interlude	COS	5007
Original Soundtrack	Head	COS	5008
Original Soundtrack	Oliver	COSD	5501

## COMMAND

Persuasive Percussion			800SD
Enoch Light	Provocative Percussion		806SD
Tony Mottola	Roman Guitar		816SD
Enoch Light	Stereo (Sounds) 35/MM		826SD
Doc Severinsen	The Big Band's Back In Town		837SD
Tony Mottola	Spanish Guitar		841SD
Tony Mottola	Roman Guitar		847SD
Dick Hyman at Lowrey Organ	Electrodynamics		856SD
Doc Severinsen	Torch Songs for Trumpet		859SD
Tony Mottola & Orch.	Sentimental Guitar		864SD
Ray Charles Singers	Something Special for Young Lovers		866SD
Enoch Light & Light Brigade	Dimension 35/MM		867SD
Ray Charles Singers	Al-Di-La		870SD
Doc Severinsen—trumpet & Orch.	High Wide & Wonderful		883SD
Tony Mottola	Love Songs Mexico/S.A.		889SD
Doc Severinsen—trumpet & Orch.	Fever		893SD
Persuasive Percussion/1966			895SD
Tony Mottola Live!	Amor-Mexico/S.A.		900SD
Count Basie & Orch.	Basie's Way-Broadway		905SD
Tony Mottola	Guitar U.S.A.		908SD
Warren Kime & Orch.	Brass Impact		910SD
Count Basie & Orch.	Basie's Way-Hollywood		912SD
Ray Charles & Singers	A Special Something		914SD
Doc Severinsen	New Sound Of Today's Big Band		917SD
Warren Kime & Orch.	Explosive Brass Impact Vol. 2		919SD
Benny Goodman & Paris!	Listen! To The Magic! 35/MM		921SD
Dick Hyman & "Group"	Mirrors		924SD
Ray Charles Singers	Take Me Along		926SD
Doc Severinsen	The Great Arrival		927SD
Sound . . . In The 8th Dimension			928SD
Flamenco! First in Series of "Command Int'l" Albums			931SD
Warren Kime & "Brass Impact" Orch.	Go in' Someplace		935SD
Doc Severinsen & Strings			937SD
Command Stereo "Checkout" Record			100CSC
The Soft Machine	Probe		4500CPLP
Pittsburgh Symp. Orch.	Sound Of Music/My Fair Lady		CC11041SD
The Mystic Number National Bank			4501
Command Classic	William Steinberg & The Pittsburgh Symp.Orch.		12002



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## Talent On Stage

### SAMMY DAVIS JR.

COPACABANA, N.Y. — If you have a girl you love, take her to see Sammy Davis Jr. If you'll be in New York anytime up to Apr. 9, you can catch him at the Copa. If you can't make it, don't worry, we hear Mr. Davis gets around a lot.

To make it short and simple, Sammy Davis brought the house down at his opening night show last Thursday (27). Walking on stage in a mink coat, he was Sammy the comedian. Make that Sammy the black comedian. (Later on he became Sammy the Jewish comedian). The best comic we've yet to see at the Copa.

Sammy the pop singer was next, belting out "After Today," from "Mame," "Just Once In My Lifetime" and "Another Spring." Sammy the joker was next, playing games with "This Guy's In Love With You" and running through a medley of cigarette commercials.

Sammy the jazz singer ran through a long string of tunes, including "Stella By Starlight," "People Will Say We're In Love" and "Brazil," with only minimal accompaniment from the rhythm section, while Sammy the rock singer followed with "Hi Heel Sneakers."

Sammy's recent smash, "I've Gotta Be Me," was followed by the introduction of Sammy the soul singer, who performed a Ray Charles medley which opened with "I Got A Woman" and closed with "What'd I Say," with the middle filled with quick lines from a half-dozen Charles tunes. A James Brown tune, "I Got You (I Feel Good)," closed the set. Despite a standing ovation, there was no more for time

was short and there was another show to do. Like a bottomless pit, the public never gets its fill of great entertainment, but we think they are happy with what they received that night.

The fabulous Carmen McRae opened the show and prepared the audience for what was to follow. Miss McRae was reviewed here recently during her starring stint at the Rainbow Grill, and we merely remind one and all that she is another talent not to be missed.

### LAURA MYRO

PRATT INSTITUTE, N.Y. — There's something about Laura Myro's voice that makes listening to her one of the most compelling experiences we've yet encountered. As Janis Joplin is raw and earthy, Laura Myro is pure and heavenly, and if the two of them ever appeared together, they would depict all the forces that control the world.

The Pratt Institute auditorium is not the best place in the world to catch an act, but Miss Myro managed to overcome the shortcomings present and has occupied a portion of our subconscious mind with the thought of catching her planned concert at Philharmonic Hall.

It could have been a 1910 music hall. There was this frail looking girl dressed suitable for the era, playing the piano to a silent, awed packed house. Beautiful.

### JOE TEX

VILLAGE GATE, N.Y. — Joe Tex is too much. He calls himself the "Soul Brother Who Needs No Number," and the claim stands up for Tex is in a class by himself. Not to say that he is the world's greatest soul singer, but merely that he is a complete entertainer.

The Joe Tex Revue, as it was presented last weekend (21,22), consists of Tex, his band, two of the most exciting dances we've seen and various

members of the audience who are called up on stage to participate in the "Skinny Legs And All" contest. No supporting acts and no back-up vocalists, something that Tex does very well without.

The show kicked off with three tunes from the band, "Knock On Wood" (perhaps the most played Memphis-born tune), "Cold Sweat" and "Ain't That Peculiar" (perhaps one of the least haven't seen too many soul bands lately, we'll just say that Tex's group, on its own, definitely comes over with force and style and lots of soul).

Tex is no slouch either, and opened his portion of the show with "The Alphabet Song" (which is not the real title, but we can't remember the proper initials and wonder at Tex's ability to run through the song without a mistake). Three tunes from Tex's "Soul Country" LP followed, "By The Time I Get To Phoenix," "Ode To Billie Joe" and "Green Green Grass Of Home." The soul poured out on "Bring It On Home," the old Sam Cooke (and recent Eddie Floyd) hit, and Tex emerged as an artist who can bring a new and valid interpretation to an off-cut tune.

### NICE

THE SCENE, N.Y. — Chalk up another one for the English: the Nice have arrived, hopefully to stay. The group, which was here briefly last year as a quartet, returned as a trio to start a U.S. concert tour which should bring them wider recognition.

Like all groups of merit, the Nice have certain unique characteristics. In their case it is Keith Emerson's achieving strange sounds by rocking his organ, and Lee Jackson using a bow on his electric bass. And like all good groups, the gimmickry is secondary to the total sound.

Another strong point is the group's ability to lay down heavy instrumentals as well as appealing vocal tunes. The set opened with two instrumentals, the "Intermezzo From 'Karelia Suite'" by Sibelius and "Rondo," the group's version of Dave Bru-

beck's odd-timed "Blue Rondo A La Turk." On these tunes, the gimmickry was stressed. To Me," the Bob Dylan tune and Tim Hardin's "Hang On To A Dream." Here, while the instrumentals were solid and together, the stress was on achieving total unity with the vocal work. "Arabella," a cutesy little piece, showed the wide range of talent within the group.

"Ars Longa Vita Brevis," which is the title song of their new Immediate LP and covers the whole of side two, is an ambitious and successful attempt at a rock concerto for three instruments. Closing tune was "America," the "West Side Story" song. Though done as an instrumental, the piece carries the same rockery as the lyrical version.

The elements of success are all here, and should be discovered in short order.

### TIM BUCKLEY

PHILHARMONIC HALL, N.Y. — Some acts are almost universally great, some are universally bad and some are just harmless, pleasant experiences, rememberable only as "what's his name, that singer we saw last week." Tim Buckley is not universal, but he cannot be easily forgotten.

Buckley seems to be speaking to the pre-college teens who have tired of chewing bubble gum, if one can judge by the composition of the sell-out crowd at his recent one-man concert at Philharmonic Hall, and the kids are listening intently. Buckley's failure to communicate to us has to be judged a failure on our part, for his vocal and instrumental talent were top

notch (a change for the better over the last two outings by Buckley that we witnessed).

One factor that did impress us was the fusion of folk and jazz forms which Buckley and his musical cohorts have developed to a fine degree. Buckley's closing tune before his "Hi-Lili Hi-Lo" (encore) showed the fusion at its current height. Another positive factor was Buckley's ability to communicate to his audience on a verbal level, telling stories with the skill of Arlo Guthrie.

Tim Buckley is saying something meaningful to somebody, and perhaps one day, through his change or ours, he'll be talking to us. We look forward to the experience.

### BILLY JOE ROYAL

ARTHUR, N.Y. — Billy Joe Royal is one fine entertainer and singer but his New York debut at Arthur showed certain flaws that have to be corrected. The name of the big-time game is originality, and at this point, Royal is but a glorified diskotek singer, recreating current hits as close as possible to the original.

Two songs in particular point out the problem: "Don't Give In To Him" and "You've Made Me So Very Happy." The Royal Blues' (the backup group) recreation of the original arrangement makes comparison to Gary Puckett and David Clayton Thomas

inevitable, and Royal, though he's very good, loses.

Royal has top songwriting talent (Joe South, Buddy Buie and Jim Cobb, who write for Bill Lowery) available, plus what sounds like a great band, and he should be able to come up with a total original sound. The closing portion of the show, which featured his four hits, "Down In The Boondocks," "I Knew You When," "I Need Somebody" and "Hush" (he had the original) was double dynamite.

As a diskotek group, Billy Joe Royal is outstanding. As a concert attraction, he has a short way to go.

# Guess who's on the air.

Albany WWSA  
Schenectady WSNY  
Troy WTRY  
Atlanta WFOM  
Albany, Ga. WALG  
Athens WDOL  
Augusta WBBQ  
Birmingham WSGN  
Montgomery WBAM  
Boston WRKO  
Boston WMEX  
Fitchburg, Mass. WEIM  
Providence WICE  
Providence WPRO  
Lowell, Mass. WLLH  
Hartford WDRC  
Hartford WPOP  
Worcester WORC  
Worcester WAAB  
Springfield, Mass. WHYN  
Columbia WCOS  
Greensboro WCOG  
Raleigh WKIX

"These Eyes" #74-0102 RCA



# Frey To Polydor; Name Other Execs

NEW YORK — Five executive appointments, chief among them the appointment of Jim Frey as director sales and marketing, have been made at the newly-established U.S. Polydor firm by Jerry Schoenbaum, president. Ron Nackman has been named production director. He will report directly to Frey. Gould Cassal, Sid Love and John P. Gula are all being transferred from MGM Records' classical division, largely to handle the foreign classical labels that have been distributed in the U.S. by MGM and that will, as of April 1, be operated here by U.S. Polydor.

## Frey's History

Frey was originally selected by Schoenbaum at MGM as national sales manager of MGM's Verve/Forecast label (Schoenbaum was at that time head of Verve/Forecast). Two years later the position was abolished due to reorganization, and Frey left MGM to become manager of the special projects division at CBS, where he was in charge of the production and promotion of recorded sound in fields other than entertainment. In the autumn of 1967, Frey was rehired by MGM as the director of the classical division, which included Deutsche Grammophon, Archive and Heliodor, when Schoenbaum, originally holder of the title, stepped into Verve label spotlight exclusively.

As director of MGM's classical division, Frey was immediately responsible for all personnel and activities of the department. He supervised all marketing concepts, promotion, publicity and advertising. He also maintained direct personal liaison with Deutsche Grammophon in Hamburg and was wholly responsible for the selection and importation of all DGG, Archive and Heliodor products distributed in the U.S. by MGM.

## ASCAP Board

(Con't from Page 7)  
popular-production field (listed according to the size of the vote) are: Stanley Adams (10,451.55), Henry N. Mancini (8,521.60), Richard Rodgers (8,463.34), Jimmy McHugh (7,985.68), Arthur Schwartz (7,789.63), Ned Washington (7,577.34), Cy Coleman (6,521.33), L. Wolfe Gilbert (6,181.14), Harold Arlen (5,965.62). Arlen replaces Jack Yellen on the society's board.

The writer members in the standard field are: Morton Gould (9,922.52), Samuel Barber (9,312.47) and Dr. Peter Mennin (7,295.55). Barber, who was appointed to fill out the unexpired term of Paul Creston, has now been re-elected to the board.

The publisher members elected, in the popular-production group are: Edwin H. Morris (2,884), Howard S. Richmond (2,871), John K. Maitland (2,771), Salvatore T. Chiantia (2,720), Jacques R. Chabrier (2,453), Leon J. Brettler (2,436), Wesley H. Rose (2,370), Arnold D. Burk (2,198), Arnold Maxin (1,919). Burk (of Paramount Music Corp.) replaces the longtime director, Irving Caesar.

For the standard publisher directorship: Frank H. Connor (2,618), Rudolph Tauhert (2,480) and Adolph Vogel (1,951).

In addition to Parish, the society's committee on elections consisted of: Robert Allen, Alan Bergman, Arnold Broido, Donald H. Gray, Gerald Marks, Vincent Persichetti, Jule Styne and Leo Talent.

## Schroeder Deals

(Con't from Page 9)  
create his copyrights. Simultaneously Columbia star Al Kooper has just signed a new agreement with the Schroeder companies and will have his material clear through Kooper's firm Joan's Bones Music, a BMI affiliate.

The third new signing was a publishing pact with Hendrix' personal manager Michael Jeffery who also manages the Eire Apparent (Buddah) the Soft Machine (Probe) and Cat Mother (Polydor). The deal calls for all music from Jeffery's acts to clear through his new company Em-Jay Music an affiliate of Schroeder's Sea Lark Enterprises, a BMI firm.

Prior to his association with MGM, Frey's record business activities had been varied. After serving a hitch with Military Intelligence in Berlin for the U.S. Army, he received an honorable discharge in 1954. He graduated summa cum laude as a political science major from Mercer County Community College and then proceeded to gain employment in a small music shop as manager of the record department. He was quickly promoted to store manager. Shortly thereafter, he became department manager of books and records for E.J. Korvette's N.E. Philadelphia store, and one year later, he was made divisional merchandise manager and buyer for the book, record and audio departments for eleven midwest Korvette stores. The volume of business increased under Frey's control, but he moved on again, this time to MGM.

## Cassal, Love 8-Gula

Gould Cassal, Sid Love and John P. Gula have all had long associations as part of MGM's classical division and are totally and thoroughly versed with Deutsche Grammophon, Archive and Heliodor product and procedures. It was therefore decided that their experience would contribute to a smooth transition of the classical labels to the Polydor banner.

Gould Cassal has functioned as coordinator for MGM's classical division for the last eight years. He has acted, and will continue to do so, as liaison between the Hamburg office and the New York operation. His responsibilities include communications among the various department managers, the warehouse, and distributors and he is directly concerned with the new material imported for release in the U.S. In his present position he will report directly to Schoenbaum, as well as to James J. Frey, director of sales and marketing.

## Love To Retain Title

Sid Love, an MGM employee of five years standing, will retain his title of national sales manager/classical division with Polydor. His responsibilities include all classical record sales, distributor — dealer relations, and distributor promotion.

John P. Gula, the newest MGM staff member, has been in charge of Heliodor production for the last year and a half. His new assignment with Polydor will be as assistant production director, and he will be largely influential in handling Heliodor product. He will be responsible to Nackman.



AIMING AT A HEAVYWEIGHT DISK DEBUT is heavyweight champion Joe Frazier, as he signs a recording contract with Capitol Records. His first release is being prepared for release April 14. At the signing are (l. to r.) producer/writer Beau Ray Fleming; Ron Moseley, national R&B product manager for Capitol; and co-producer Lockie Edwards, Jr.

# 'Have Deal, Need Talent' Is Prod. Cry

NEW YORK — Big talent agencies have found a new source of revenue in representing independent producers, and the result is going to mean disk exposure for an ever-increasing number of acts. As it is now, it's hard to find a good band anywhere that hasn't already been signed, so the indie producers are turning to new sources of talent.

Ron Dante and Gene Allan, who recently collaborated on the ill-fated Broadway musical, "Billy," ("It was a whole education," is how they shrug it off) have turned to the stage for talent. Through their just-formed Weno Inc., a record production firm, and their Spoodrift Music (BMI) subsid., they have begun raiding Broadway. "Our plans are long-range," Dante told Cash Box last week, "and we feel singers who act will receive much more exposure and be able to last through a few 'miss' records." "Not that we're planning to miss," added Allan.

First personality signed to the firm is Richard Kim Milford, who takes over the lead role in "Hair" tonight (31). Allan and Dante have already signed a deal with Decca for his debut single, "Muddy River Water" b/w "Nice City View." Allan stressed that the firm is not looking for actors to turn into singers. "Milford will be typical of the talent we sign. Because of his exposure in 'Hair,' he is currently up for a major television series, but it was his singing that brought him into the theatre, said Dante.

## Newcomers Too

The pair have also set Jill Willinger, "a youngster on the verge of breaking in big," with Decca, and her debut disk, "Billy" b/w "Face In The Wind," will be out shortly. Rita Dyson, Miss Ballantine 1969, has also been signed to the firm, but no affiliation has been set.

"Creative Management (who rep the duo) have set up a number of potential deals," said Dante. "and all we need is the talent to fill them. Be-

cause we're Top 40 oriented, we're also interested in hearing rock groups and singers."

Allan's previous successes as a writer include "Mr. Lonely" and "Coming Home Soldier," both cut by Bobby Vinton. He has produced disks for Mercury, Kapp, Decca, Roulette and Columbia and has had songs cut by Johnny Mathis, Bobby Vee, Gary Lewis and Frank Sinatra Jr.

Dante, once a member of the Detergents, has recorded solo for Columbia, Mercury and Musicor. He has done the music and voice-overs for many TV and radio commercials and is currently all four singing voices for the Archie's and the voice of Archie on the Saturday morning cartoon series.

Allan and Dante have set up offices at 1545 Broadway.

## Lavinger New Lib/UA Special Projects Mgr.

LOS ANGELES — Allen Lavinger has been named to the new position of manager-special projects at Liberty/UA, Inc. VP Lee Mendell made the announcement last week.

Among the first projects LaVinger will undertake will be development of a training program for distributor personnel and the establishment of additional market research procedures.

As manager-special projects, LaVinger will report directly to Mendell.

LaVinger joined Liberty Records in 1958. Since then he has served chiefly as advertising/merchandising manager. He has also been manager of marketing services and has served as A&R coordinator.

## Commercial Adds Rep

ST. LOUIS — Jon Kirksey has joined Commercial Music, a local distributor, as promotion representative, replacing Steve Chotin, who has joined J.L. Marsh as director of budget sales. Kirksey has been assigned promotional duties for A&M, Tamla, Motown, Scepter, Wand and various other record companies.

# Guess who's on the air.

- Los Angeles KHJ
- Los Angeles KRLA
- Los Angeles KDAY
- Los Angeles KGBS
- San Diego KGB
- San Diego KCBQ
- Phoenix KRUX
- San Bernardino KMEN
- Oxnard-Ventura KACY
- Oxnard-Ventura KUDU
- Santa Barbara KIST
- Little Rock KAAV
- Jacksonville WAPE
- Jacksonville WPDQ
- Orlando WLOF
- Milwaukee WRIT
- Milwaukee WOKY
- New Orleans WTIX
- Mobile WABB
- New York WOR-FM
- New Haven WAVZ
- Tulsa KAKC
- Des Moines KIOA

"These Eyes" #74-0102 RCA



# Master, Artist Deals Firmed By Metromedia

NEW YORK — Metromedia Records has acquired masters by a Miami group called Jessie Lee Ferguson and the Outer Limits, according to Manny Kellem, the label's executive producer. The masters, acquired from BBC Productions in Memphis were produced by B. B. Cunningham, Jr. The group, formerly known as The Gospel Jazz Singers, are currently performing in Miami and have appeared in top clubs throughout the country includ-

ing the Copacabana in New York. Their first release has been scheduled for early April.

Kellem also reported the signing of two new pop groups, The Three Degrees and Gary and The New Travellers. One of the major up and coming nightclub acts, The Three Degrees have appeared at the Eden Roc in Miami, the Sands in Las Vegas and the Americana in New York. They have just completed a very successful tour of Europe and their first release, "Down In The Boondocks," has just been shipped.

Gary and The New Travellers have been working together for the past two years in youth clubs throughout New Jersey. Headed by lead singer Gary Peraino, the four-member group performs original and pop material. Their first release will be later this month.

## New Marks Pic Score

NEW YORK — Edward B. Marks Music, a specialist in the publication of foreign film scores, has made several new acquisitions in the field.

It has taken from CAM Spa-Roma, with whom it has a first option contract, the scores of two Italian films, "Seven Golden Men," with music by Armando Travaoli, and "The Sweet Body of Deborah" (Il Dolce Corpo Di Deborah), which has music by Nora Orlandi. English lyrics called "It Happens All The Time" have been secured from Al Stillman for "Rosana's Theme," featured in "Seven Golden Men." Marks has also acquired from CAM the song entitled "Non Faccio La Guerra, Faccio L' Amore," from a movie of the same name, which has music by Riz Ortolani, co-composer of "More," one of the most-played hits of all times. English lyrics for "Non Faccio" song have been taken from Stillman, and are called "How Long Has It Been?"

The score of another Italian film, "Svezia, Inferno E Paradiso," with music by P. Umiliani, has been acquired from Edizioni Musicali Omega of Rome. L. MacDonald has completed English lyrics for two of its songs, "Sleep Now Little One" and "You Tried To Warn Me."

One of Marks' earlier acquired numbers, "The Miracle of Love," by Curtis R. Lewis, sung by Decca's Marge Dodson, appears as the title song in a German-made sex-educational film bearing the same name and slated to run soon in New York and other areas. Produced by a 24-year old female counselor, the film deals with some of the sexual taboos which wreck so many marriages.

"A Man, A Horse and A Gun," the theme from the Italian movie, "The Stranger Returns," has also been provided with English lyrics, which are by Earl Shuman and carry the same title.

### More On 'More'

"More," the world-famous theme from the Italian movie, "Mondo Cane," shows how lucrative publishing music from foreign films can be. The song had 338 different recordings and its sheet music sales are well over 1,500,000. A recent informal survey of some of the night-clubs and restaurants in New York revealed that it is one of the most requested of all songs. Eddie Layton, who plays organ at Madison Square Garden, conceded in an interview published in "The New York Times" of March 23, 1969, that "the most asked for number is 'More.'"

## Gold Fills Union Gap

NEW YORK — Gary Puckett and the Union Gap have picked up their fifth gold record from the RIAA for their Columbia million-dollar-seller LP, "Young Girl." Group's previous

gold disks have come from their "Woman, Woman," "Young Girl," "Over You" and "Lady Willpower" singles, all produced by staff producer Jerry Fuller.



THE MAGID MAKES THE RECORDING SCENE, via the group of that name having signed a disk pact with Decca Records. Consisting of identical triplets, Eddie, Dennis & Michael, the Magid has been performing professionally as a song and dance act for the last few years. Shown above at the signing are (l. to r.): Hank Hunter, co-producer of the Magid's debut release, "Phoney Baloney"/"Tic Tac Toe," which was shipped recently; Eddie; Jack Wiedenmann, administrative A&R director of Decca; Dennis; Michael; and Neil Levenson, co-producer of the Magid's initial release. The Magid has appeared in top niteries and hotels all over the U.S. and abroad, as well as in Canada and Puerto Rico, performing with such artists as Frank Sinatra, Dean Martin, Joey Bishop, Jan Murray, and Brenda Lee. They have appeared on such major TV's as The Ed Sullivan Show, The Mike Douglas Show, The Merv Griffin Show, and The Steve Allen Show. The Magid will be promoting their new single in each city they work, and will perform it on upcoming TV appearances during the next few months.

## Further Moves In GRT Disk Deals

SUNNYVALE, Calif. — GRT Corp., continuing its drive into the disk field, has made two deals: a three year agreement with Gamble-Huff Records and the joint operation with Blue Thumb Records. Both arrangements options for acquisition by GRT.

Under terms of the agreement with Gamble-Huff, GRT will advance money on a prescribed budget to Gamble-Huff for production of records. GRT will have exclusive tape and record rights. Tapes from Gamble-Huff labels will be manufactured and distributed by GRT. Records will be distributed by GRT's Chess Records division.

The agreement includes an option for GRT to acquire 80% of Gemble-Huff Records after three years.

The agreement with Blue Thumb Records involves the formation of a joint venture, to be owned on an equal basis by GRT and Blue Thumb. Blue Thumb will contribute assets of the new venture, and GRT will contribute cash on a budgeted basis. The jointly owned firm will manufacture and distribute phonograph records, while GRT will have exclusive rights to manufacture and distribute Blue Thumb tapes.

GRT will have an option to acquire the remaining 50% of the jointly owned firm after two years, Bayley said. The joint venture will be managed in conjunction with GRT Records, GRT's own record division in Los Angeles.

## MTA To Stereo 45's On Limited Basis

NEW YORK—MTA Records has entered the stereo singles market in a limited basis, releasing product from its New World Series in dual channel versions. Initial release features Walter Raim conducting the Century 21 Orchestra playing "Clair de Lune" b/w "Anitra's Dance," two cuts from the "Brave New Concepts" LP, first album in the series.

According to MTA president Bob Thompson, regular singles will still be issued in mono because "we are not convinced that enough radio stations are equipped to play these dual channel records." The NWS album line, devoted to experimental music in the classical and jazz idioms, features material which Thompson feels "is not best exposed in a monaural sense," hence the selective entry into stereo singles.

Second NWS album, introducing the Collins-Shepley Galaxy, is due for early spring release.

# Bios for Dee Jays

Joe Simon



In speaking of his early days in Simmesport, Louisiana, near New Orleans, where he was born 24 years ago, Joe Simon says, "This region (New Orleans) has a rich history in music. Rhythm and blues, jazz and gospel are all musical forms familiar to the area where I grew up. I know it (the music) had a strong influence on my early life." Simon frequently sang in student programs in the public schools he attended, and also performed in churches throughout the area, where he sang spirituals at tent meetings and revivals. Sound Stage 7 Records, a subsidiary of Monument Records, signed him in 1966, and his first release, "Teenager's Prayer," saw chart action. "No Sad Songs" and "You Keep Me Hangin' On" also reached the singles charts. Simon's latest lid, "The Chokin' Kind," is slotted at number 46 on the Top 100 this week. The artist's albums are "Simon Pure Soul" and "No Sad Songs."

## Arbors



The Arbors consist of the brothers Scott and Tom Herrick and twin brothers Fred and Ed Farran. The four boys met at the University of Michigan at Ann Arbor. (Hence, the group's name.) Initially, the foursome sang only to earn money during the summer, but their popularity on the college circuit spread, and they accepted the invitations to perform. They have been traveling ever since. After each member of the act had finished his military service, the final decision was made to keep the group together. They came to New York, and soon were signed to Date Records. The Arbors' debut single, "A Symphony For Susan," enjoyed success, as did their second single, "Just Let It Happen." The group's current deck, "The Letter," is number 27 on the Top 100 this week. Previous Arbors' albums are "Symphony For Susan" and "Valley Of The Dolls," and a new LP is set for release in the near future.



RAVIN' FOR HAVENS is Tom White (l.), director of business affairs for MGM Records, who made a surprise visit to Kingston, Rhode Island. Havens (r.) has been playing a series of colleges in the east, and will appear at Brown University on April 11 and Syracuse University on April 26. The artist's latest Verve/Forecast album, "Richard P. Havens, 1983," enjoyed chart success.



# Producer's Profile



**PHIL GERNHARD**

Indie producer Phil Gernhard is a man who knows what he wants. Thanks to Dion's "Abraham, Martin and John," coupled with the Royal Guardsmen's "Baby Lets Wait" and "I Say Love," he is in a position to get it.

The philosophy Gernhard feels is responsible for his phenomenal success is growth...not only growth on his part (he recently opened his third branch office in Mobile, Alabama to celebrate his second anniversary), but also on the part of the artist.

"You've got to let the artist grow!" contends the indie producer, pointing to the many artists of the late fifties and early sixties that have slipped from the top of the charts to relative obscurity because they were not encouraged to grow out of their 'original bag.'

"If anyone is to blame for this high professional mortality rate of yesterday's artists, it is the labels themselves," claims Gernhard. "The record companies, afraid to rock the boat with new musical concepts, maintained a status quo by sticking to a few tried and true musical themes, lyrics and arrangements. As a result, the artist became stationary, stereotyped and stagnant, unable to explore and evolve to his fullest potential."

Phil Gernhard, who shudders at this retardation of growth, said of this waste of natural talent, "Isn't it ridiculous to expect a 23 year old to do the same thing he did when he was 17?"

On the other side of the coin, artists such as Tommy James matured professionally, and, even closer to Phil, Dion.

Dion's story is typical of those few artists that were big and are now even bigger. His phenomenal success at the turn of the decade was followed by a period of inner struggles, when the artist became interested in the blues and folk forms, not yet in vogue. The old Dion was working on a new Dion, but got little encouragement from the people he was working with, and, as a result, was lost between the world he wanted to abandon and the world he was trying to reach.

After severing his label ties, Dion went into seclusion and got together with himself, then with Gernhard and Laurie Records (again) and finally with the charts vis-a-vis "Abraham, Martin and John." In addition to chart success, the new Dion has been building a following as an in-person performer/interpreter among the new contemporary public.

Another group which Gernhard feels has been allowed to grow, both in maturity and on the charts, are the Royal Guardsmen. They arrived on the scene with one of the biggest novelty records of the decade, "Snoopy Vs. The Red Baron," also produced by Gernhard.

Three years later, and now old enough to vote, the Royal Guardsmen have just completed "Mother Where's Your Daughter," a bluesrock single. The new single is really just another step in a gradual evolution which Laurie Records has encouraged. Starting with "Snoopy" and evolving into the more contemporary "Baby Let's Wait," their latest hit, the Guardsmen are better musicians and they sing with a deeper understanding...voila, growth!

Gernhard hopes the example of Dion and the Royal Guardsmen will serve as an inspiration to those countless artists who have been in professional retreat for the last five years.

Maybe these old artists, after some serious introspective soul searching, will arrive on the scene once more with a 'new bag.' With the explosion of indie producers such as Phil Gernhard, who are known to give the artist plenty of freedom with just enough guidance to provide the artist with proper direction, we may see a lot of old artists contributing to the ever-growing realm of 'contemporary music.'



A SUPREME COMPLIMENT is being awarded in the photo above to Motown recording artists Diana Ross and the Supremes by the National Academy of Recording Arts and Sciences (NARAS). Presenting the award plaque to Miss Ross is Kenny Solderblom, president of the Chicago chapter of NARAS, while Supremes Mary Wilson (l.) and Cindy Birdsong look on. The plaque was presented at the NARAS awards dinner at Chicago's Drake Hotel. The Urban League, meanwhile, reports that Diana Ross and the Supremes' recent performance at the Auditorium Theater in Chicago was the most successful ever staged in behalf of the League. Singer Chuck Jackson and ventriloquist Willie Tyler, who are Motown artists, also performed for the Woman's Board Benefit, which sponsored the affair. Proceeds will finance the Chicago Urban League's work in promoting equal opportunity for black people in employment, education, and housing.

# New H.Q. For Paramount Music Div.

HOLLYWOOD — Arnold D. Burk, Paramount Pictures Corporation VP in charge of music operations and president of Dot Records, has, in order to assure tighter liaison and consolidation in all facets of the Paramount Pictures music division, shifted the division's headquarters from Paramount Studios to Dot's headquarters at Sunset and Vine in Hollywood.

William R. Stinson, executive VP of Paramount Publishing Companies, has made a like move. Thus administrative proximity between the various aspects of the division — publishing and labels — will also reap the benefits to be garnered by the geographical changes.

The new quarters, part of which housed Dot Records, will be renamed and established as world headquarters for Paramount Pictures music division. Simultaneously, the unusual amount of activity throughout the rapidly growing division has necessitated the acquisition of an additional 4,000 square feet for growth. The new site, located directly below, was a branch of Crocker Citizens Bank, which has just vacated the premises and moved to another location.

The move not only answers a housing need, but will also enhance plans for the addition of A & R talent, other creative people and provide closer coordination throughout the entire music division. While the new street level offices will be utilized primarily for the establishment of a new com-

puter system and housing for data-processing employees, it primarily frees space in the main complex above for producers and other key personnel.

During the past six months Paramount's music division has spilled over to four locales spread throughout Hollywood. Besides Dot's original building, Paramount music division's finance and personnel wing has opened offices across the street in the Sunset-Vine Tower, where professional offices for the various publishing companies are also located. Further north on Vine Street near Selma Avenue, a suite of offices for accounting and administration has also been added. Additionally, Dot's distribution branch was recently shifted from its former Los Angeles location to Lexington Avenue in Hollywood.

## Jay Swint Named Nat'l Sales Mgr. Of Tower Label

HOLLYWOOD — Jay Swint has been named Tower Records' national sales manager. The announcement was made by Perry Mayer, vice president and general manager of Tower.



**Jay Swint**

Swint was formerly field director of sales training for Capitol Records Distributing. Tower is owned by Capitol Records.

A 15-year veteran in the record business, Swint joined Boyd Distributing in Albuquerque and El Paso after his graduation from Victoria State College in Texas. In 1954, he joined Capitol Records Distributing as a sales representative in Dallas; one year later he became manager of Capitol's Minneapolis branch. There followed in quick succession the managerial reigns at the Seattle and LA branches, and then Swint went to Capitol's national office in Hollywood where he served for two years as national promotion manager.

Swint then resigned from Capitol, and, along with Charlie Fach, helped Mercury establish Smash Records. Swint was in charge of the entire Smash operation west of Chicago. In 1963, he formed his own promotion and publicity firm in Seattle, but his self-employment was short-lived. Capitol lured him back to the Hollywood office where he assumed the position of field director of sales training.

Swint will be headquartered in Tower's home office in Hollywood.

## Kaskat Promotion

NEW YORK — Phil Schindler, a former youth representative of Kasnetz-Katz Associates in Philadelphia, has been brought to New York office as talent co-ordinator of Kaskat Music. Schindler, 23, the third youth representative to be brought to the New York office in the past four months, and will be working with Hy Gold, general professional manager of Kaskat Music.

Schindler is responsible for the signing of the Crazy Elephant to K-K, and has just brought Jimmy Woods, whom Kasnetz and Katz called a fresh young talent, to the firm. Woods has eight years of writing experience.

## MGM To Distribute New 'Woman' Track In U.S.

NEW YORK — MGM Records, through a special arrangement with Brigitta E. M. Peschko of Metronome Records, will distribute the soundtrack album of the Swedish film, "2' I, A Woman, Part II," in the U.S.

The film, which is attracting large audiences, features nine instrumentals written and conducted by Sven Gyldmark and taken directly from the soundtrack of the Novaris Film Production.

Titles of the instrumentals in the album include: "Sex Happening;" "Waltz Melancholic;" "Indian Bolero;" "Feelings In A Dive;" "Bequine Erotic;" "Petting Waltz;" "Strip Tease Party;" "Lonesome and Scared;" and "Forbidden Love."

MGM Records, in conjunction with Chevron Pictures, distributor of "2' I, A Woman Part II," is preparing an elaborate tie-in campaign which will mutually promote the film and album. Highlights of the campaign will include extensive deejay coverage with special concentration on syndicated radio shows, newspapers, magazines and syndicated reviewer service coverage, as well as local theatre-dealer tie-ins.

The publicity, promotion and exploitation campaign will be coordinated by Barry Yellen and Henry Spiegel of Chevron Pictures, Brigitta E. M. Peschko of Metronome Records and Sol Handwerker of MGM Records.

## AGAC Helps Out

NEW YORK — The Martin Luther King Memorial Fund will receive the royalties from Noble Sissle and Eubie Blake's song, "Martin Luther King," published by Len Feist. The American Guild of Authors and Composers will administer the project, a chore they are also handling for royalties on Jerry Keller's "I Have A Dream," published by Northern Music, which are being turned over to the heirs of Martin Luther King.



that Frank Messer, the voice of the New York Yankees, got his start at WRNL in 1956, as did the announcer for one of the National League's two 1969 expansion teams, the Montreal Expos.

Preparation is vital in play-by-play announcing, Soden stated. Style and delivery are important, he said, and voice inflexion, range of voice, and enthusiasm are required in good play-by-play sportscasting. The sports announcer must be a good ad-libber, and above all, he must properly pronounce the players' names. Soden, in speaking of the broadcasting of specific sports events, said that the speed with which hockey is played makes that sport a tough sport to report on. The slow pace of baseball, on the other hand, is a problem for the sportscaster. Should he talk a lot, or a little? Soden concluded by warning those delegates interested in sports announcing not to criticize the judgment of the officials, and not to show partiality in their reporting, particularly in college broadcasting.

Hull, after stressing the five W's of news reporting — Who, What, Where, When, and Why — defined news as "the report of something new." Radio news reporting, said Hull, is more immediate than newspaper news reporting. People want to know the facts, Hull asserted, and they want to know them in a hurry. Radio news coverage is continuous, he observed, whereas newspapers, with their daily deadlines, only come out at a certain time. Hull pointed to Lowell Thomas, Edward R. Murrow, Walter Cronkite, and Roger Mudd as good newscasters who speak slowly, clearly, and dig up the facts. Watch out for libel in radio reporting. Hull warned the delegates. Erroneous reporting can lead to libel suits, which usually get paid, he said.

Ullman described his college station, WJRB at Lafayette College, as a

small, student-run outlet. The station has little professional help and no commercial funds. Ullman said, however, that "when you're not commercial, you can do almost anything you want to do" within the limits of the law.

The station manager stated that individual personalities are emphasized at WJRB: the outlet seeks something different plus competency in its staff. "There are many ways to measure success in radio," said Ullman, who feels that ratings are not the prime measuring stick. It's important what people say about a radio station, claimed Ullman.

### General Caucus

Probably the highlight of Convo 30 was Saturday afternoon's general caucus. Participating in the caucus were Charles H. Tower, chairman, Television Board; National Association of Broadcasters (NAB), and executive vice president of the Corinthian Television Stations; James Ray Withersee, the owner of a small town AM outlet in Clinton, Illinois; Egmont Sonderling, president of Sonderling Broadcasting Stations; and the honorable Nicholas Johnson, commissioner of the Federal Communications Commission (FCC).

Tower opened the caucus by asking the delegates a general question on the nature of public service broadcasting: Do Red Skelton, NFL Football, reporting on space shots, and a program on pianist Vladimir Horowitz serve the public? All these shows, said Tower, do serve the public, in a broad sense. The essential nature of commercial TV, stated Tower, is that it is the most broadly based of all the communications media. Commercial TV's program service is based on reaching most of the people most of the time, he said. Minority audiences (such as the potential audience for a Vladimir Horowitz concert) are not courted by commercial TV, Tower



**THE FIRST IN LINE:** Henry Allen (l.), vice president of Atlantic Records, presents the first donation to "Conscience For Mankind" to that charity organization's president, Gloria Toote. At right is Nesuhi Ertegun, executive vice president of Atlantic. The donation took place at Atlantic's Broadway office in New York. Funds received by "Conscience For Mankind" will be used to alleviate the suffering of the Biafran people; the organization plans to send food, medical supplies, and eventually doctors and nurses to Biafra. Coordinating this project is Nate McCalla, president of Calla Records, whom the organization has asked to take over the project of reaching the different recording companies. Singer Dionne Warwick recently made the first tape for "Conscience For Mankind," which will be aired on hundreds of radio stations throughout the U.S., requesting donations. "Conscience For Mankind," a non-profit organization of the music and allied industries, is dedicated to the helping of the underprivileged and the amity of racial factions in this country. Its main office is located at No. 1 North Dean Street, Englewood, New Jersey.

noted. He mentioned educational TV as broadcasting outlets which do serve limited audiences.

Withersee argued that the criticism of commercial TV is based on the high level of frustration in the United States today. TV is the most visible thing in the country today, consequently it is the most criticized thing in the country today. Withersee believes that broadcasters will respond to the public's demand for quality programming. He said that news and public affairs programs on TV are a deliberate effort by the broadcasters to lead the public and are not merely a response to the desires of the audience. Withersee stressed the fact that radio is a mass media which reaches an audience encompassing a huge number of people who are 60 and older. Radio broadcasters must reach this older audience, said Withersee, who told the delegates that they should not concentrate exclusively on the college-age audience.

Sonderling, head of a group of stations which includes six AM and four FM radio outlets and two TV stations, asked if white ownership can operate and do justice to a Negro operation. His answer was an unqualified yes. The Sonderling Broadcasting Stations have as their basic programming, Sonderling stated, R&B music, some gospel music, and news broadcasts. He reported that all Sonderling outlets conduct continuous research to determine the musical tastes of their listeners. The gospel music, Sonderling said, is selected by people who are involved in the religious community. Sonderling feels that black and black, and black and white communicate through Negro broadcasting stations. Public affairs and public service are an important part of Negro broadcasting, Sonderling continued. Many programs in this area are round table discussions, and telephone programs with audience participation are featured. Sonderling concluded his remarks by stating that the voice of the black community is represented with authenticity on Negro broadcasting stations such as those which he heads.

A great deal of enthusiastic approval was generated by FCC commissioner Johnson's speech. The young delegates, many of whom seemed frankly interested in succeeding in careers in commercial broadcasting, were also highly receptive to ideas which did not necessarily deal with broadcasting techniques per se. It was Johnson's idea that the first responsibility to the public rests with individual stations, not with the FCC. "There is no force more powerful than broadcasting in our society today," said Johnson. And when you have power, he continued, you have responsibility. Johnson stated bluntly that broadcasting is not mea-

suring up to its full potential.

"When you show commercials with only white faces, you're communicating something," said Johnson. "You're responsible for this message." Johnson went on to say that "censorship today comes from within the industry and from the business establishment," not from the FCC.

Although Johnson claimed that he was not making a moral judgment on whether or not a broadcaster should program certain issues, he said that things happen because of what the broadcaster puts on the air. You cannot absolve yourself from responsibility for what happens because of what you put on the air," Johnson insisted.

### Pop Programming

"Introspect On The Scene," which treated pop music programming on the college radio format, was one of the final Saturday afternoon sessions. In what could be termed a free form open forum, participants included Jimmy P. Stagg, music director at WCFL—Chicago; Everett Hayes, president of Hayes-Ponte Promotions & Advertising in Los Angeles; and Patrick West, director of the record company relations department of the IBS, who served as moderator of the forum.

Stagg, whose station is a Top 40 operation, reported to the delegates that trade reports help to determine WCFL's playlist, which consists of 40 to 50 records per week. (Never more than 50.) It is Stagg's feeling that a long playlist does not expose a record. At WCFL, six or seven people review records to be chosen for airplay, and regional reports, as well as trade reports, are noted. Stagg said that the emphasis at WCFL is on "contemporary radio."

The underground programming of the ABC-FM Network, which the Network calls "Love" programming (see Cash Box' March 22 issue), received a mention from Hayes. He also pointed out that KMET-FM—Los Angeles has been heavily programming underground music. Said Hayes: "Underground is going in the area of country."

Convo 30: A Capital Ideal was, indeed, a capital idea. Despite the minor organizational hang-ups suffered by IBS staffers in accommodating the more than 700 delegates, which are to be expected at any major convention of such size, Convo 30 was a complete success in that it provided an opportunity for college broadcasters to exchange ideas among themselves and with commercial broadcasting people. And the enthusiasm, seriousness, and alertness of the delegates were indicative of the success of the Intercollegiate Broadcasting System's 30th annual national convention.

# Guess who's on the air.

- Winston-Salem WTOB
- Chicago WLS
- Chicago WCFL
- Davenport KSTT
- Peoria WIRL
- Cincinnati WUBE
- Cleveland WIXY
- Lexington WVLK
- Lexington WLAP
- Akron WHLO
- Akron WAKR
- Toledo WTTO
- Fort Wayne WOWO
- Detroit CKLW
- Indianapolis WNAP-FM
- Louisville WKLO
- Louisville WAKY
- Kansas City KUDL
- Wichita KLEO
- Wichita KEYN
- Wichita KWBB
- Nashville WKDA
- Nashville WMAK

"These Eyes" # 74-0102 RCA



## E. B. Marks Appoints Simon Creative Head

NEW YORK — Jerry Simon has joined E. B. Marks Music as its executive creative director. Move is regarded as the start of a major drive at the company to gain a stronger foothold in the "now" music scene.

Simon is said to have "new ideas" about the current pop market and the full use of the company's catalog.



Jerry Simon

## Viva Expands

(Con't from Page 7)

pany's success has stimulated an increasing demand for material. In recent months, five writers have joined the Viva stable. Mark Charron & Paul Byrne and Jim Kelly are now writing exclusively for Viva, while Chris Quinn and Mike Lawrence are now on the staff of Viva's affiliate, Gringo. Viva is now soliciting material from writers not assigned to either publishing unit, a first for the operation. This added writer activity will eventually mean an expansion of Viva's headquarters at 6922 Hollywood Boulevard in Hollywood.

Viva's hit writers include Jerry Fuller and Jerry Capehart. Top chart songs for the company include "Turn Around, Look At Me," "My Special Angel," "Young Girl," "Lady Willpower" and "Apologize."

Silvers is assisted at Viva by Kris Jensen, assistant to Silvers and professional manager; and Pat Sheeran, copyright administrator.

## Producers' Label

(Con't from Page 9)

ers" two years ago.

Olsen, a former member of The Music Machine, was producer of "Mrs. Bluebird", the first hit by Eternity's Children and was producer of Columbia's "Millennium", along with Boettcher.



AT A PLATTER PARTY at the New York Hilton Penthouse Suite recently were members of the press and close friends and associates of Joel Grey, Columbia recording artist. The party was hosted by Columbia on the occasion of the release of Grey's latest album, "Black Sheep Boy," which contains material by such contemporary writers as Tim Hardin, Paul Simon, Joni Mitchell, and Donovan. Welcoming guests to the luncheon were (l. to r.) Joel Grey; his wife, Jo; and Jimmy Wisner, director of east coast A&R for Columbia. Wisner produced the "Black Sheep Boy" LP.

He'll also be extensively involved in the acquisition of new contemporary copyrights.

A 21-year disk industry vet, Simon started with Majestic Records in 1948 and went on to become director of the Marty Melcher-Doris Day publishing firms; promo director for Warner Bros. Records. For many years, he has been doing indie promo work. He has also operated RSVP Records, which is now distributed by GRT Records. One of Simon's first projects at E. B. Marks is a single, "Lollipop," by the Penny Candy Machine on the Strobe label.

E. B. Marks is presently celebrating its 75th year.

## Corby Becomes Steady Nat'l Promo Director

NEW YORK — Dick Corby has been appointed national promotion director for the Steady Records division of ITCC according to president Art Treferson, who said "Dick's unique background in promotion, sales and record production gives us an executive of demonstrated abilities."

Corby was formerly a staff producer with Mercury where he worked with Jerry Butler, Les McCann, Earl Wilson, Jr., the Pleasure Seekers and other acts. He also was active in negotiating master acquisitions and production deals with indie firms. His move into A&R followed a successful tenure with Mercury as a promotion representative.

Prior to that, Corby was affiliated with Portem and Malverne Distribs.

### Hourglass Acquisition

Corby's work at Steady Records will be affiliated with efforts on behalf of ITCC's Hourglass Records as well. One of the first projects will involve promotion for the new master purchase, "I Feel Free" by the Second Coming, just made by Hourglass. Reportedly breaking in Florida, the master was bought in a Jacksonville deal by Trefferson.

Corby is now engaged in a road trip for the Second Coming single (which will be followed by an album shortly) and two Steady releases: "Red Red Wine" by the Painted Garden and Eddie Lovette's "Too Experienced."

With distribution already established in 32 markets, the labels expect to announce Canadian European representation soon.

Together has opened offices in West Los Angeles with a new recording studio, designed by the threesome, currently under construction.

## Larry Taylor Named GPM Of Para Music

NEW YORK — Larry Taylor has been named general professional manager of Paramount Pictures publishing companies, reports William R. Stinson, Executive VP and General Manager.

Taylor will be based in company's New York City offices, beginning Monday (3/31).

He replaces Jay S. Lowy, who was elected VP of A & R at Dot Records, like Paramount a member of the Gulf & Western corporate family.

He joins the Paramount Pictures Music Division following nearly four years as manager of publisher relations for Columbia Records. Prior to Columbia, for a period of four years, he was general professional manager of the Bourne Company. Before taking on the Bourne post, Taylor partnered with Skip Taylor in an independent music publishing company, Jim/Skip Music.

Born in Greenwood, Delaware, Taylor began his career as an announcer with radio station WDEL, later shifting to WCAV in Philadelphia and then to WOR in New York. He soon switched his interests to singing and was in much demand by leading bands of the day.

His feeling for the business and of the industry garnered him a post as



Larry Taylor

general professional manager of Tommy and Jimmy Dorsey's publishing companies. Sometime later he joined Martin Block as vice-president and general manager of the disc jockey's music publishing company where he also produced the legendary "Make-Believe Ballroom" on radio station WNEW.

Paramount Music maintains professional offices in London, New York, Nashville and Los Angeles. Publishing firms include Famous Music Corp., Ensign Music Corp., Paramount Music Corp., Bruin Music Company, Birdees Music, East/Memphis Music and Para-But Music Corp.

## Cameron To SSS

NASHVILLE — Shelby Singleton Productions has moved Guy Cameron to the slot of regional promo man for the Boston to Richmond region. Cameron, with the firm since Jan. 1, was formerly a dj with WUFO in Buffalo and WVOL in Nashville. He'll be reporting to Buddy Blake, vice president in charge of international promotion and Henry O'Neal, vice president in charge of R&B.

Cameron is the second man added in the SSS Int. promo buildup. Mel Couzart was recently retained to cover Mississippi, Louisiana, Texas, Oklahoma, Kansas, Missouri and half of Tennessee.

Current product from the label complex includes Betty Harris' "Break In The Road," on SSS Int.; Genie Brooks' "A Helping Hand" on Minaret; and Peggy Scott's "Every Little Bit Hurts" on SSS Int.

## Diamond In New Setting

NEW YORK — Diamond Records has moved into the home building of their Edwin H. Morris-parent firm at 31 West 54th St., occupying the entire fifth floor. Diamond executive vice president Joe Kolsky said that the firm will immediately open its new doors to new talent.

Pittsburgh KQV  
Portland, Maine WLOB  
Youngstown WHOT  
St. Louis KIRL  
Salt Lake City KNAK  
San Francisco KFRC  
Fresno KYNO  
Seattle KJR  
Seattle KOL  
Spokane KJRB  
Buffalo WKBW  
Buffalo WYSL  
Buffalo WNIA  
Rochester WBBF  
Rochester WSAY  
Rochester WHFM  
Baltimore WCAO  
Richmond WLEE  
Harrisburg WFEC  
Lancaster WLAN

The  
Guess Who?  
"These Eyes"

from their new album

"Wheatfield Soul." LSP-4141

RCA

Available on RCA Stereo 8 Cartridge Tape.



# Buddah Unveils Black America LP Series

NEW YORK — Buddah Records has just unveiled an album series devoted to the history of black America and the meaning of being black. Neil Bogart, vice president of Buddah, made the announcement last week. The initial set of five albums. "Black America" Volumes One through Five, covers many areas of negro history in America and feature readings and speeches by the late Dr. Martin Luther King, Langston Hughes, and James Baldwin.

The entire series was produced, directed, and narrated by Nathaniel Montague. Montague, a black historian, has devoted much of his time to teaching and lecturing young black students on their heritage. As the number one deejay at Radio Station KGfJ in Los Angeles, he was enlisted by both city officials and the police department to help quell the Watts riot of 1965. Montague's asking the people to have 'mercy' helped save lives and property in the disturbed area.

Mozelle Thompson, magazine illustrator and theater poster artist, worked in conjunction with Montague on the initial five albums of the series.

## Roulette Into R&B; Al Silver In Charge

NEW YORK — Roulette Records has instituted an R&B division and has moved Al Silver up from sales and record pressing production to head up the new operation.

Sid Schaffer, Roulette's director of sales, said that Silver's duties will include discovering new talent, negotiating for masters, and keeping an eye out for fresh material. Silver may be contacted at Roulette Records, 17 West 60th Street 212-757-9880, and will maintain an open door policy towards writers, artists and producers.

Roulette's new R&B department is now at work on the Ila Vann single, "Keep On Laughin', Baby"; a new single by Richard Marks, "Funky Four Corners"; and Esther Phillips' "Too Late To Worry, Too Blue To Cry" deck.

## Philips To Promote Mauriat's New 'Soul'

CHICAGO — Philips Records is mounting one of its heaviest promo campaigns ever for the upcoming tour by Paul Mauriat. The drive will center around the just-released "Soul Of Paul Mauriat" LP.

Mauriat and a 30 piece orchestra kick off a 31-date major concert tour of the U.S. and Canada on April 8.

"The combination of the most fantastic piece of product Mauriat has yet come up with and a tour that figures to become one of the most successful in U.S. history, makes for a most exciting program," said Lou Simon, Philips product manager.

The album, Mauriat's 9th for the label, is included in Philips' "Baker's Dozen" program, along with the new Mystic Moods LP, "Extensions." Dealers purchasing either of the sets are entitled to buy up to the same amount of catalog product on the artists, receiving one free album for each 12 purchased. This amounts to a 7.7% discount on the catalog product.

A highlight of the campaign is a special dealer demo LP, featuring cuts from both the new Mauriat and Mystic Moods albums, as well as from catalog albums. Trade, consumer press and radio ads, along with in-store merchandising aids round out the program.

On the publicity end, all publications in cities where Mauriat is to appear are being made aware of the concert, and national television and press are being set up for the visiting Frenchman.

"We believe that this series will be of interest to both black and white," says Montague. "We have attempted to begin to correct the omission of the black man from the text of human history. These records try to achieve a text for the ages, an inspired account of Afro-Americans and world leaders whose effect on history has been pivotal and, at times, decisive."

While two of the albums are narrated by Montague, the other three of the initial release, "The Man Of Love — Dr. Martin Luther King", "James Baldwin — The Struggle", and "The Black Verse", present areas of the black experience as understood by prominent black men. Both the King and Baldwin albums feature lengthy excerpts from their speeches, while the black verse album is narrated by Langston Huges. In this recording, made shortly before his death in 1967, Hughes reads his jazz-poem "Ask Your Mama".

"We are convinced that this series will not end with the initial release of these five volumes," says Bogart. "Reaction to the set has been very positive and we are already making preparations to continue the collection with the help of Mr. Montague and Mr. Thompson."

Released in the Buddah Record's "Sunday Series", "Black America" will receive extensive promotion in all markets throughout the country.

## Jad Names U.S., Canada Sales Reps: Willens & Hogopian

NEW YORK — Gerry Cousins, general manager of Jad Records, has announced the appointments of Phil Willens as national sales representative and Dean Hogopian as Canadian sales and promo rep.

Willens, with eight years experience in the music business, will work closely with distributors and rack jobbers on Jad product. Formerly sales manager for Gambit Associates independent Los Angeles sales reps, Willens has also worked with the California Records, Merit, Hitsville and United Tape operations. An authority on tape cartridges, Willens has published feature articles on automotive tapes in Motor Trend Yearbook and Rod & Piston Magazine. Willens broke into the music business as a regional rep for the Diamond label.

Working out of JAD Records' Los Angeles office and calling on accounts across the country, Willens is currently planning a national tour of distributors, rack jobbers and one-stops.

Hogopian will rep Jad product to Canadian rack jobbers and retailers, spearhead the promo to college and commercial radio stations, and serve as liaison man with RCA Canada, Jad's Canadian distributor. Formerly a top-rated DJ on station CFOX (Ottawa), Hogopian's radio career includes service at stations CFPL, CKSL and CKOI. A performer and producer as well, Hogopian sang with The Staccatos vocal group and produced sessions by The Rabble, plus his own version of the "You Got Soul" Johnny Nash hit. In his new role at Jad, Hogopian will scout artists and writers and is authorized to purchase masters.

## Sundi Dist. By J/G

PHILADELPHIA — Jamie/Guyden Records has picked up national distribution rights to Sundi Records, a division of Gil Cabot Enterprises of Tampa, Florida. The label is currently hot with "Love Can Make You Happy" by Mercy, which hit the Top 100 this week. The Sundi label and logo will be retained with the addition of the Jamie/Guyden logo.



# Top 50 In R & B Locations

1	<b>ONLY THE STRONG SURVIVE</b> Jerry Butler (Mercury 72898)	2	26	<b>GRAZING IN THE GRASS</b> Friends Of Distinction (RCA Victor 0107)	32
2	<b>RUNAWAY CHILD, RUNNING WILD</b> Temptations (Gordy 7084)	3	27	<b>TRACKS OF MY TEARS</b> Aretha Franklin (Atlantic 2603)	41
3	<b>MY WHOLE WORLD ENDED</b> David Ruffin (Motown 1140)	4	28	<b>SOUL PRIDE (Part 1)</b> James Brown (King 6222)	26
4	<b>THE CHOKIN' KIND</b> Joe Simon (Soundstage 7 2628)	6	29	<b>I STILL LOVE YOU</b> Jackie Wilson (Brunswick 55402)	30
5	<b>THE WEIGHT</b> Aretha Franklin (Atlantic 2603)	1	30	<b>BUILD ME UP BUTTERCUP</b> Foundations (UNI 55101)	22
6	<b>IT'S YOUR THING</b> Isley Brothers (T Neck 901)	11	31	<b>IT'S A MIRACLE</b> Willie Hightower (Capitol 2227)	—
7	<b>FOOLISH FOOL</b> Dee Dee Warwick (Mercury 72880)	7	32	<b>GOTTA FIND ME A LOVER</b> Erma Franklin (Brunswick 55403)	33
8	<b>TWENTY FIVE MILES</b> Edwin Starr (Gordy 7083)	10	33	<b>DIDN'T YOU KNOW</b> Gladys Knight & The Pips (Soul 35057)	36
9	<b>GIVE IT AWAY</b> Chi-Lites (Brunswick 55398)	8	34	<b>TOO LATE TO WORRY TOO BLUE TO CRY</b> Esther Phillips (Roulette 7031)	34
10	<b>ICE CREAM SONG</b> The Dynamics (Cotillion 44021)	13	35	<b>I LEFT MY HEART IN SAN FRANCISCO</b> Bobby Womack (Minit 32059)	38
11	<b>SNATCHING IT BACK</b> Clarence Carter (Atlantic 2605)	12	36	<b>I DON'T WANT NOBODY TO GIVE ME NOTHING (Parts 1&amp;2)</b> James Brown (King 6244)	—
12	<b>DO YOUR THING</b> Watts 103rd Street Rhythm Band (Warner Bros./7 Arts 7250)	14	37	<b>CISSY STRUT</b> Meters (Josie 1005)	—
13	<b>AQUARIUS/LET THE SUNSHINE IN MEDLEY</b> Fifth Dimension (Soul City 772)	17	38	<b>I CAN'T DO ENOUGH</b> Dells (Cadet 5636)	39
14	<b>THIS GIRL'S IN LOVE WITH YOU</b> Dionne Warwick (Scepter 12241)	18	39	<b>BABY, BABY DON'T CRY</b> Smokey Robinson & Miracles (Tamla 54178)	37
15	<b>GIVE IT UP OR TURNIT A LOOSE</b> James Brown (King 6213)	5	40	<b>BUYING A BOOK</b> Joe Tex (Dial 4090)	—
16	<b>I'LL TRY SOMETHING NEW</b> Diana Ross & The Supremes & The Temptations (Motown 1142)	19	41	<b>I FEEL LIKE I'M FALLING IN LOVE AGAIN</b> Fantastic Four (Soul 35058)	49
17	<b>DON'T TOUCH ME</b> Betty Swann (Capitol 2382)	21	42	<b>GIVING UP</b> Ad Libs (Share 104)	44
18	<b>IS IT SOMETHING YOU'VE GOT</b> Tyrone Davis (Dakar 605)	23	43	<b>I'LL UNDERSTAND</b> Soul Children (Stax 0018)	42
19	<b>WHEN HE TOUCHES ME</b> Peaches & Herb (Date 1637)	24	44	<b>COUNTRY GIRL</b> Johnny Otis (Kent 506)	46
20	<b>SWITCH IT ON</b> Cliff Nobles & Co. (Phil-LA-Of Soul 324)	16	45	<b>PLEDGING MY LOVE</b> Laura Greene & Johnny McKinnis (Silva Fox 1)	47
21	<b>TIME IS TIGHT</b> Booker T & MG's (Stax 0028)	27	46	<b>TO LOVE SOMEBODY</b> James Carr (Goldwax 340)	48
22	<b>NEVER GONNA LET HIM KNOW</b> Debbie Taylor (GWP 501)	35	47	<b>BLACK IS</b> Brother Jack McDuff (Cadet 5632)	43
23	<b>I LIKE WHAT YOU'RE DOING</b> Carla Thomas (Stax 0024)	31	48	<b>STAND</b> Sly & The Family Stone (Epic 10450)	—
24	<b>THERE'LL COME A TIME</b> Betty Everett (UNI 55100)	9	49	<b>JUST A LITTLE BIT</b> Little Milton (Checker 1217)	—
25	<b>MINI-SKIRT MINNIE</b> Wilson Pickett (Atlantic 2611)	28	50	<b>GOT TO BE LOVED</b> Profiles (Bamboo 114)	—





# CashBox Album Reviews

## Pop Picks



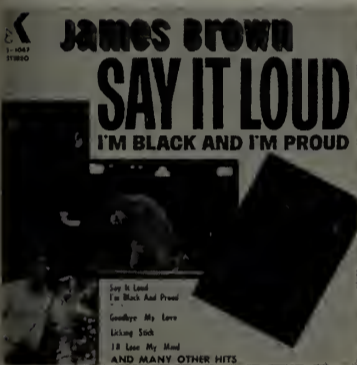
**I HAVE DREAMED** — Lettermen — Capitol ST 202

The Lettermen are back with another strong collection which will have dual-market appeal: teen and middle-of-the-road. The harmonizing trio is up-to-date as always, and the album features such current hits as "Traces," "You Showed Me," "Wichita Lineman," "The Worst That Could Happen" and "I'm Gonna Make You Love Me." "I Have Dreamed" (from "The King And I") and "No Other Love" show the group in a more adult vein and should appeal to soft-music outlets. Good sales, as always, in store.



**GOODNIGHT MY LOVE** — Midnight String Quartet — Viva V36019

The latest collection of "Rhapsodies For Young Lovers" is built around a 'current standard' theme. "Goodnight My Love," "I'm Gonna Make You Love Me," "I Say A Little Prayer," "My Special Angel," "No Not Much" and "I Love How You Love Me" are the current standards. Two old standards, "Love Is A Many Splendored Thing" and "Two Different Worlds," plus some new originals round out the set. Another winner for the Quartet, this one should be on the charts soon.



**SAY IT LOUD, I'M BLACK AND I'M PROUD** — James Brown — King 5-1047

The title tune of this new James Brown album, as well as being a major chart hit, has become an unofficial theme in the struggle for black equality. Its presence in album form, along with several other recent Brown hits, should create a heavier-than-usual sales demand. "I Guess I'll Have To Cry, Cry, Cry," "Goodbye My Love," "Lickin' Stick" and "Then You Can Tell Me Goodbye" are stand-out tracks. Set is already beginning to climb the charts.

## Pop Best Bets



**SUITE FOR SUSAN MOORE AND DAMION —WE ARE—ONE, ONE, ALL IN ONE** —Tim Hardin — Columbia CS 9787

Contemporary songwriter and singer Tim Hardin pays a moving tribute to his wife and son on his new album. He has successfully turned his personal experience into art, and he sings with an enviable honesty and lack of affectation. His lyrics are powerful and laced with beautiful imagery, and his music is simple and direct. "Once-Touched By Flame" and "Last Sweet Moments" are outstanding tracks. Those who don't give this album a careful listen are only hurting themselves.



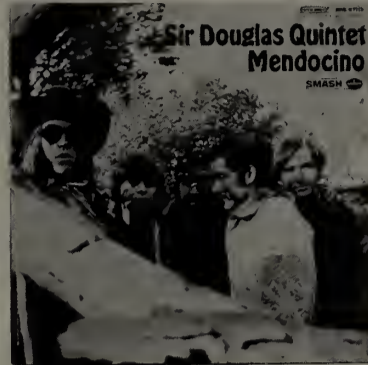
**BLACK SHEEP BOY** — Joel Grey — Columbia CS 9794

Joel Grey's venture into the contemporary music scene comes off as being more sincere than many similar outings by middle-of-the-road artists, and Grey could wind up with good teen and college sales, in addition to the sales from his normal following. Arrangements are very up-to-date, and the choice of tunes exceptional. Nilsson's "1941," Donovan's "Lalena" and "Jennifer Juniper," Cream's "White Room," Tim Hardin's "If I Were A Carpenter" and "Black Sheep Boy," and "Don't Remind Me Now Of Time" (from "You Are What You Eat") are highlights.



**VIRGIL WARNER & SUZI JANE HOKOM** — LHI S 12004

Experiments in country music have been stirring up the rock field, and this new LP from Virgil Warner & Suzi Jane Hokom could cause commotion in both pop and good music areas. The album is not quite country and not quite pop, but it is very natural. A folk tune, "The House Song"; two pop hits, "Storybook Children" and "Angel of The Morning"; two rockabilly hits, "Wake Up Little Suzie" and "Let It Be Me"; plus straight country songs and uncategoryable Lee Hazlewood ditties make for a heavy collection.



**MENDOCINO** — Sir Douglas Quintet — Smash 67115

The Sir Douglas Quintet, absent from the charts for a long time, smashed back through with their "Mendocino" single (still climbing the charts), and should do equally well with their second album for Smash. Group already owns a strong underground rep and should pick up heavy FM play and college sales, and sizeable teen sales as well. A new version of "She's About A Mover," the group's first hit, is also included. Texas-flavored blues originals by Doug Sahm round out the album.



**CANTERBURY TALES** — Original Broadway Cast — Capitol SW-229

The centuries gap is closed effectively in this musical adaptation of Chaucer's classic. The orchestrations of this import from England — a success there and going well here — are decidedly rock a lot of the time, and, believe it or not, yesteryear becomes today and today becomes yesteryear with surprising success most of the time. The composers, Richard Hill and John Hawkins (lyrics are by Nevill Coghill), also supplied the scoring. In time, the score could rival "Hair" in its exposure.



**SEARCHING FOR THE DOLPHINS** — Al Wilson — Soul City 92006

Having put eighteen months into establishing his reputation, Al Wilson has finally delivered his first album, and what an LP it is! Along with "The Snake," his biggest single yet, the set features all his earlier releases as well as his new "I Stand Accused." Uniformly strong in his performances, Wilson offers a variety of material to give the album multi-market appeal through selections that are bound to attract play in blues and pop channels. Among the lesser known tunes likely to excite programmer attention are "Brother Where Are You" and Wilson's first effort, "Who Could Be Lovin' You."



**SILK 'N LATIN** — Caterina Valente with Edmundo Ros and His Orchestra — London SP 44125

Famed continental songstress Caterina Valente and renowned Latin conductor Edmundo Ros and His Orchestra have joined forces and come up with a highly tasteful, infectious and entertaining album that will appeal to many good music listeners. From beginning to end the set is a delight and should earn plenty of airplay and nice sales. "La Bamba," "The Fool On The Hill," "Dream A Little Dream Of Me" and "Samba De Verao" are just four of the selections.



**GETTING OUR THING TOGETHER** — Brother Jack McDuff — Cadet LPS 817

Soul organist Brother Jack McDuff turns in a groovy performance on his latest LP. His fingers are as nimble as ever, and he gives an impression of effortless mastery. As the composer he is represented by four tunes on the album: "Black Is!," "The Pulpit," "Hold It For A Minute" and "Two Lines." Brother Jack's devotees will most assuredly want to add this set to their collections.



**THE GILDED PALACE OF SIN** — Flying Burrito Bros. — A&M SP 4175

Built around ex-Byrds, the Flying Burrito Bros. should make a strong sales impact with their debut set. The group carries the Byrds' excursions into country music one step further, and could almost pass as a genuine Nashville outfit. The group's original songs are augmented by two Memphis tunes, "Do Right Woman" and "Dark End Of The Street." "Sin City" and an unusual tongue-in-cheek narrative of woe, and "Hippie Boy," are standouts.





# CashBox Album Reviews

## Pop Best Bets



**BUT I AM SOMEBODY/A SOUND DOCUMENT** — Narrated By Steve Allen-Pete S 1105  
This documentary record on the 1968 March of the Poor on Washington, D.C. was written by Rolf Forsberg and is effectively narrated by Steve Allen. Much of the record is, quite rightly, given over to recordings made during the March. Speeches by representatives of various groups are heard. There is a little singing. Perhaps most effective is the sound of the crowds of people who came to the Capitol to cry out against their condition. An important record.



**IN MY OWN WAY I LOVE YOU** — Anthony Quinn-Capitol ST 116  
Anthony Quinn could have a left field success on his hands with this interesting LP. Backed by the Harold Spina Singers and Orchestra, and using lyrics by Spina, who also wrote the music and produced the set, Quinn talks about love in his rough, earthy way. His long experience as an actor gives him the ability to recite effectively, and many of his fans may want to latch on to this set. An LP to watch.



**PUZZLE** — ABCS 671  
An interesting debut album should bring Puzzle, a new self-contained trio, to the attention of contemporary rock buyers. With the help of some dazzling engineering and piano playing by co-producer Ed Kramer, Puzzle shines on a batch of self-penned material, including "Make The Children Happy," "Working For The Rich Man" and "Got My Head Right Yesterday."



**WALTER JACKSON'S GREATEST HITS** — Okeh OKS 14128  
Singer Walter Jackson has his biggest following in the R&B world, but he hit the pop charts some time ago with several singles. This album presents him at his best, singing a variety of his most noted numbers. Among the tunes on the set are "Speak Her Name," "A Corner In The Sun," "Tear For Tear" and "It's An Uphill Climb To The Bottom." Walter's fans should want to pick up on this one.

## Jazz Picks



**BLUES ROOTS** — Dave Brubeck Trio Featuring Gerry Mulligan — Columbia CS9749  
Since breaking up his old quartet, Dave Brubeck has been moving in new directions. The temporary team-up with Gerry Mulligan has turned into a more permanent alliance, and the pair, together with bass player Jack Six and drummer Alan Dawson, investigate the blues on their first studio-cut album. Along with two older tunes, "Limehouse Blues" and "Things Ain't What They Used To Be," the set includes originals from Brubeck, Mulligan and producer Teo Macero. A solid jazz offering.



**LEFT & RIGHT** — Roland Kirk — Atlantic SD 1518  
Roland Kirk is one of the most inventive jazz artists around. He plays a variety of instruments, some of which, we have heard, he makes himself. On his latest album, he plays clarinet, organ, manzello, stritch, flute, tenor sax, celeste, thumb piano and other small instruments. Side 1 of "Left & Right" is devoted to two Kirk compositions, a small enigmatic piece called "Black Mystery Has Been Revealed," and a long, multi-sectioned work titled "Expansions." One piece by Kirk and one each by Charlie Mingus, Willie Woods, Quincy Jones, Gil Fuller & Dizzie Gillespie and Billy Strayhorn make up Side 2.

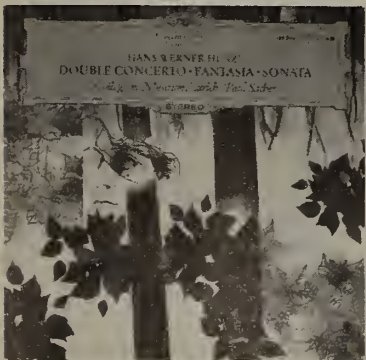


**SCHIZOPHRENIA** — Wayne Shorter — Blue Note BST 84297  
Wayne Shorter blows a fine tenor sax, and with the help of Curtis Fuller (trombone), James Spaulding (alto sax and flute), Herbie Hancock (piano), Ron Carter (bass) and Joe Chambers (drums), he creates some very absorbing sounds on this album. Five of the six tracks on the set are his own compositions (the sixth is by Spaulding), and all are interesting. A very good LP.



**FIREBIRDS** — Prince Lasha & Sonny Simmons — Contemporary S7617  
Here's a fine contemporary jazz album that should further the reputations of Prince Lasha (alto sax, flute, alto clarinet) and Sonny Simmons (alto sax, English horn). Lasha and Simmons, who wrote all the material on the set, are imaginative artists, and with the help of Bobby Hutcherson (vibes), Buster Williams (bass) and Charles Moffett (drums), they create some excellent music. Listen.

## Classical Picks



**HENZE: DOUBLE CONCERTO/FANTASIA/SONATA** — Collegium Musicum, Zurich/Sacher-Deutsche Grammophon SLP 139 396  
Three works by contemporary German composer Hans Werner Henze (born 1926) are performed on this album. The Double Concerto For Oboe, Harp and Orchestra (Heinz Holliger plays oboe and Ursula Holliger plays harp) and the Fantasia for strings (written using Renaissance instruments for Volker Schlöndorff's film, "Der Junge Torless" and arranged for strings for concert use) were both composed in 1966. The Sonata For Orchestra dates back to 1957/58. Modern but not abstruse, Henze is one of the most interesting of current composers, and this album deserves careful attention.



**PURCELL: TE DEUM/JUBILATE DEO/OTHERS** — Deller Consort/Stour Music Festival Choir and Orchestra — RCA Victor VICS 1407  
Some of the most beautiful choral music to reach our ears is contained on this album of four religious pieces by English composer Henry Purcell (1659-95). In charge of the brilliant performances is Alfred Deller, who leads the world-famed singing group, the Deller Consort, conducts the Stour Music Festival Choir and Orchestra and is the outstanding soloist, his flawless counter-tenor shining like a star throughout the album. All choral music lovers should hear this disk.



**THE WORLD PREMIERE RECORD** — RAVEL, HONEGGER, VILLA LOBOS: SONATAS FOR VIOLIN AND CELLO — Schoenfeld Duo-Everest 3243  
The Schoenfeld duo, sisters Alice (violin) and Eleonore (cello), perform on this album three works that have never before been recorded: Maurice Ravel's Sonata for Violin and Cello, Arthur Honegger's Sonatine for Violin and Cello, and Heitor Villa-Lobos' Chorus No. 2 for Violin and Cello. Both the pieces and the performances are excellent, and should be of interest to many lovers of chamber music.



**GERHARD: COLLAGES/DAVIES: REVELATION AND FALL** — BBC Symphony/Fredrik Prausnitz/Mary Thomas/Pierrot Players — Angel S 36558  
Angel has been bringing out a number of avant-garde classical albums of late. This one contains two works by two British composers. Roberto Gerhard's "Collages" (Symphony No. 3 for Electronic Tape and Orchestra), written in 1960, and Peter Maxwell Davies' "Revelation And Fall" for soprano and sixteen instruments, finished in 1966, will, with their dissonances and strange effects, seem incomprehensible to many, but the composers are not playing a joke. They are writing music, and they deserve to be heard.



## Capitol Pacts Torme

LOS ANGELES — Capitol Records has just signed Mel Torme to an exclusive recording contract. The announcement was made by Torme's new manager, Jess Rand. Dave Cavanaugh will produce Torme's recordings for Capitol with the first album session scheduled in April, after he winds-up his current nightclub commitments.

Torme's LP will include many original songs, including "If", an anti-war song, for which he penned both the music and lyrics.

Torme, active in the nightclub and recording industry for the past twenty years, has had such hits as "Mountain Greenery" and "Blue Moon." He has also written over 250 musical works including the standard hit, "The Christmas Song," most famous in Nat Cole's version.

After recording his Capitol album, Torme plays Mr. Kelly's in Chicago for two weeks beginning April 28, the El Camino Real in Mexico City, June 11-21; and the Royal Box of the Americana Hotel in New York City, September 4-27.

## 3-Way Teaming For Myrna March On Kapp

NEW YORK — Myrna March has a lot going for her on the Kapp label as a writer, producer and artist. She's a co-writer on a side being recorded by new pactee Tommy Van. She and Alan Merchant and Joe Palmer of Good-time People Productions are producing another Kapp act, Jeff Troy & the Wooden Horse. She and Troy wrote the material. As an artist, the songstress will have a single and an LP, to be called "The Night They Raided Myrna." Here, too, she also serves as a writer.

## Murbo Buys Master

NEW YORK — Murbo Records has purchased a master from Memnon Productions, a subsid of Memnon Amusement Co. Sides are "Without You" and "A Thing of the Past" by the Unwanted Children. Deck, set for immediate release, was produced by Tom Rizzi for Memnon. Jimmy Krohdes of Murbo made the deal with Chris Purgycki of Memnon.

## RAMBLINGS

NEW YORK (Con't from Page 18)

In San Francisco" and is excited about the forthcoming "Trust Me" by Jackie DeShannon. Wright and Womack leave on a twenty-one city promo tour shortly.

Commercial music producer Herman Edel has launched "It's Happening In Music Today," a monthly newsletter to the advertising community which will report, via guest columns, on trends, movements and directions. Creed Taylor wrote the first column, with Tom Wilson, Felix Papallardi, Neil Diamond and Dave Kapralik set for future guest chores.

Jay and the Americans headlining a benefit for the League Of Cardiac Children (division of the Heart Fund) at the Electric Circus on April 22. Theme will be "Flashback — The Rocking 50's" and will feature rock groups and solo artists of that era, in addition to two Columbia features, "Rock Around The Clock" and "Rock Rock Rock." Tickets, going for \$15 for singles, \$25 for couples, may be obtained thru JATA Enterprises 1619 Broadway.

Reception for Sweetwater (Reprise) on their first U.S. tour has been so strong that they have already been booked back into Detroit, Minneapolis and Chicago. Group will be playing Coconut Grove, Philly, Boston, Cincinnati and Pensacola before their Fillmore East date on May 16. 17. New dates are being added daily.

Bob "The Bear" Hite, Canned Heat lead singer, married last week to Verly Loss . . . Beach Boy Carl Wilson a first time father. The 8 lb. boy is named Jonnah



## Tape News Report

### Elliott Is Director Of A&M's Tape Div.

HOLLYWOOD — Bob Elliott has just been named director of the newly formed tape division of A&M Records. Bob Fead, A&M general manager, announced the appointment last week at the firm's Hollywood headquarters.

Elliott comes to A&M with 13 years experience at Disneyland Records. During the last seven years he held the position of national sales manager.



Fead & Elliott



**PLANTED FOR GROWTH** — Greentree Electronics, a leading supplier of magnetic tape, has moved into a new manufacturing site in Irvine, California. According to Jules Sack, national sales manager, the new plant is the most modern tape producing facility in the country.

Since its acquisition by Bell & Howell, Greentree has started on a concentrated developmental program which is aimed at establishing the company as one of the major suppliers of magnetic tape

HOLLYWOOD (Con't from Page 18)

Al DeLory signed by Hal Wallis to arrange-conduct and produce Glen Campbell's title song for "True Grit," a Paramount release. DeLory will also arrange and produce the main title and end credits for the flick.

O.C. Smith, who's "Little Green Apples" turned to gold, at the West-side Room of the Century Plaza for the next three weeks.

The Honeys, who haven't cut a single since "Surfin' Down the Swanee River" back in '63 and Brian Wilson, who hasn't produced a single in many moons, teamed with a fine new Capitol single ("Tonight You Belong To Me") already spinning on dozens of potent top 40 outlets throughout the country. Originally from Chicago, Ill., they now make L.A. their home. Belonging to the same maternal family are brunettes Diane Rovell, Marilyn Wilson (who are sisters) and blonde Ginger Blake, their cousin. Brian is Marilyn's husband.

David Ray, g.m. of Cowsill Prod., has signed Clem Curtis (ex-lead singer with the Foundations) heard on such hits as "Build Me Up, Buttercup," "Baby Now That I Found You," "Back on My Feet Again" and "Any Old Time," all chart toppers throughout Europe. Curtis, now residing in L.A., has been pacted by Liberty Records. A U.S. tour is being planned.

Johnny Rivers set to lecture at the Georgia Tech School of Business Administration just prior to his campus appearance there on April 17th. As owner of Soul City Records (in association with Liberty) and also active as artist, record producer, song writer and music publisher, he's more than equal to the task of his talk — "Business Administration in the Entertainment World."

### Ampex Starts Label With 'Jude'; Sets 11 More Indie Producer Deals

NEW YORK — In a second stage of development, the recently announced Ampex label has announced the first release of pre-recorded product and new indie production deals adding 11 new firms to the 3 already contracted to provide material for Ampex.

Bing Crosby's "Hey Jude/Hey Bing!" album from Amos Records will be one of the first packages to appear under Ampex' own logo according to Stereo Tape division vp & gm Don Hall. The Amos Productions LP will be issued in all configuration tapes by Ampex along with several sets set for immediate or near future release. The others include: "Rebirth" by the Children in 4- & 8-track and cassette; "Darius" (8-track & cassette); "The Ballad of Evergreen Blueshoes" (4- & 8-track, cassette); "Black Pearl" (all configurations); "The Return of the Fool" with Sanford Clark (open reel, 8-t and cassette); Freeup's "The Surprise Package" (4-, 8-t & cassette); "Trouble is a Lone-

some Town" by Lee Hazelwood (all configs.); and "Suzi Jane Hickum & Virgil Warner (open reel, 8-t. cassette).

#### Producer Deals

Supporting Ampex' establishment of its own label, the firm has completed 11 new independent production deals to bring the producer signings figure to 14. Hall described AST's concept as an expectation that "these producers will provide AST with fresh, innovative product for our growing tape library. In many cases, the contracts call for simultaneous release on tape and records so that hot material can now be on the market as soon as the companion disk."

Producers now under contract are: Amos Productions, Wes Farrell's Anvil Productions; Canyon Records, Chartmaker, Community, Drummer, Gulf Pacific, Lee Hazelwood, Robert Mersey, Mystic Records, Nymph Entertainments, Our Productions, Solar and Surrey Records.

### Metromedia Records Has GRT Tape Distribution

NEW YORK — Metromedia Records has signed a distribution agreement with General Recorded Tape, Inc. for duplication and distribution in all tape configurations of the label's album product. The announcement was made last week by Len Levy, president of Metromedia Records.

The agreement, negotiated with Tom Bonetti, manager of GRT's recorded products division, calls for dual distribution in the United States and Canada of all forms of tape product, including reel, 8-track cartridge, 4-track cartridge and cassette.

### New GRT Releases

NEW YORK — A series of more than forty new albums have been released by GRT as a March closing. The packages include four- and eight-track cartridges, several new cassettes and nearly twenty reel releases.

Labels represented in the latest issue are: ABC, Bell, Bluesway, Blue Thumb, Cadet, Delmark, Diamond, Dunhill, Dynovoice, Falcon (Latin line), Impulse, Kapp, King, Major Minor, Musicor, Nashboro, Paula, Pete, Polydor, Project 3, Ranwood, Request, Roulette, R.S.V.P., Scepter, Tower, Uni and White Whale.



**CASS CASE** — Ampex' new micro cassette merchandiser holds up to 150 blister-packed units, each holding up to 8-minutes of recorded material on a side. Retailing at \$1.98 the micro cassettes are touted in available four-color posters and dayglo decals that accompany the display unit.

### Baio Joins GRT

SUNNYVALE, CALIF. — Paul C. Baio has been named mid-western regional sales manager for GRT Corporation.

Formerly Chicago district sales manager for Ampex Corp., Baio has 17 years' experience in the record business with Decca and MGM. In his new position he will report to Herbert Hershfield, distribution sales division manager at GRT headquarters in Sunnyvale, Calif.



**AND. . . IN THIS CORNER** — wearing various colors, two light-weight contenders from PlayTape. Coming up as a pre-summer release with promotion to accent their mini-weight and usefulness during the vacation season. PlayTape has unwrapped two new PT cartridge players. Designed for vertical play (right) is the 1310, one of the smallest transistorized two-track machines. It weighs about 2-lbs. and plays cartridges about the size of a deck of playing cards. Retail price is \$24.95. (Left) The 1320 is a horizontal model running on 4 "C" cell batteries with an AC adapter available. Suggested price for this transistor circuitized model is \$29.95.



# Tuning In On...

## WIXY-Cleveland: More Music & 'Mad' Deejaays

Radio listeners in Cleveland sometimes get the impression that the deejays on WIXY do "nutty" things, as Eric Stevens, program assistant of the station, would be the first to admit. Perhaps one of the reasons that WIXY listeners feel this way is a recent station promotion modestly called "The Great Balloon Ascension." During the course of this promotion stunt, Joe Finan, morning man at WIXY, flew around the city in a hot air balloon, a flight which became a matter of concern when it began to rain, threatening to cool the air in the balloon and bring Finan back to earth at an unhealthy rate of speed. Luckily, Finan landed safely and softly, and all that was shaken up were his nerves.

The WIXY deejay staff, however, involves itself with more serious activities than airborne derring-do. The jocks are frequently engaged in community projects, such as Finan's 40-mile march from Akron to Cleveland to obtain funds for leukemia research. Finan ended his march when the amount of money which had been set as a goal had been contributed.

WIXY newsman Bill Clarke also became directly active in serious Cleveland affairs about six months ago. An accused murderer gave himself up to Clarke after the fugitive's mother appealed to him to surrender. Clarke also testified at the man's trial.

Less dramatic examples of WIXY's commitment to public service include the upcoming appearance of Carl Stokes, Mayor of Cleveland, on Finan's show on April 7.

Program assistant Stevens describes WIXY as a more music station with personalities and excitement, with the personalities working within the format of the station. The format is Top 40, and 45 singles are programmed plus various album cuts. (Recent LP cuts given airily on WIXY include tunes from "Bayou Country," by Creedence Clearwater Revival; the "Blood, Sweat & Tears" album; and "Galveston," by Glen Campbell.) Stevens and Norman Wain, general manager of the outlet, select the playlist. Apparently, underground radio has had little success in the Cleveland area. Says Stevens, "Underground radio just

about completely bombed in Cleveland."

During Joe Finan's 6 to 10 a.m. slot, which is a talk-music show, the current hits are played. Every fourth record is an oldie. From 10 a.m. to 6 a.m., WIXY returns to its regular, solid format, although oldies are spun exclusively from 10 to 11 a.m. on Larry Morrow's 10 to 2 p.m. stint. Stevens reports that the housewives dig what he calls these "musty dusties."

Promotion is an important aspect of WIXY's activities, according to Stevens. Cleveland police estimated that about 125,000 people attended a recent show emceed by WIXY personalities. Last year, an Easter egg hunt which the station promoted attracted a gathering of 10,000.

Stevens is highly gratified with the enthusiastic response which last year's WIXY May Company Christmas Parade received. (The May Company is a big Cleveland department store.) The WIXY deejays marched in the parade, and comedian Tim Conway served as parade marshall. Mayor Stokes and other Cleveland dignitaries were on the reviewing stand. Stevens reports that downtown Cleveland was jammed due to the huge turnout for the parade.

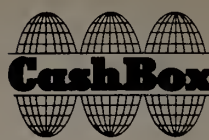
In addition to covering important news stories whenever they break, WIXY broadcasts headlines at 15 minutes after the hour during certain hours and at 45 minutes after the hour five minutes of news is aired. News is not programmed from 7 p.m. to midnight, except during elections and whenever big stories make news.

WIXY programs three sports shows daily: two on the 6 to 10 a.m. segment, and a sports capsule at 5:30 p.m. Sportscaster Howard Cosell is heard on WIXY.

The WIXY personality line-up is: Joe Finan, 6 to 10 a.m.; Larry Morrow, 10 to 2 p.m.; Lou Kirby, 2 to 5 p.m.; Chuck Bunaway, 5 to 7 p.m.; Chuck Knapp (the Buzzin' Cuzzin), 9 p.m. to 1 a.m.; and Jim La Barbara, 1 to 6 a.m. Mike Turner works with Bill Clarke on the WIXY news staff.



**YOUTH IS SERVED** at ASCAP's Young Members Luncheon, as Stanley Adams, president of ASCAP (2nd from left), who presided over the luncheon recently (18), chats with (l. to r.) Robert O'Connor, Shelly Pinz, and Arnold Capitinelli. O'Connor and Capitinelli are the writers and publishers of "Move In A Little Closer Baby" the Tammy Grimes recording of "Father O'Connor." Miss Pinz was the co-writer of last year's number one million-selling single, "Green Tambourine." ASCAP's Young Members Luncheons are held periodically to honor new ASCAP members who have recently had success with their works and to give them an opportunity to meet with ASCAP's administrative personnel.



## Platter Spinner Patter

A new ABC Network TV game show, "Generation Gap," is offering major exposure to top pop recording acts in prime time. The show is aired on Fridays, 8:30 to 9 p.m., EST, and is hosted by Dennis Wholey. In the game segment of the program, a team of three adults competes against a team of three teenagers. Each player is asked questions about the other generation, to determine if the teenagers know more about the adults' generation, or vice versa. Each broadcast showcases a top recording group or recording artist. Thus, "Generation Gap" becomes what is probably the only non-variety network show that gives recording talent prime-time network TV exposure. Groups and artists who have appeared on the program are: the Brooklyn Bridge, Tommy James and the Shondells, the Ohio Express with Jamie Lyons, the 1910 Fruitgum Company, David Ruffin, Joe South, and Jay and the Americans. "Generation Gap" is produced by Chester Feldman, and is a Talent Associates production. The show is taped in New York.



**THEME-ING UP THE CHARTS** is Viva's novelty chart album, "Themes Like Old Times," subtitled "90 Of The Most Famous Original Radio Themes." Gary Owens, KMPC-Los Angeles personality and a regular on the "Laugh-In" TV'er, and Mel Bly (left), vice president of Viva and Bravo Records, are shown harkening back to radio waves of the olden days. The LP was introduced to Los Angeles listeners by Owens, who also wrote the liner notes.

A group of New York radio broadcasters have formed The New York Market Radio Broadcasters Association, it has been announced by Don B. Curran, chairman of the new organization, and vice president and general manager of WABC-New York. Nearly all radio outlets in the tri-state metropolitan area are included in the new association, with membership comprised of some 25 stations at present. The purpose of the organization is to promote New York area radio advertising in general. Similar organizations have already been created in San Francisco, Miami, and Los Angeles. No individual station will be promoted, but all outlets will air a series of original spot announcements extolling radio as an effective advertising medium. The theme of the commercials is "New Yorkers are tuned-in, people—reach them with radio." Vice chairman of the new association is Bob Mazur (WMCA); secretary-treasurer is Bob Hosking (WCBS). Directors are Bob Mounty (WNEW), Lou Faust (WPAT), Lee Hanson (WNBC), Mark Olds (WWRL), Bill O'Shaughnessy (WVOX), and Dick Gary (WP-IX-FM). Herb Saltzman (WOR) is chairman of the membership committee. One of the founders of the organization is Maurie Webster, a senior vice president at CBS Radio, who assisted in founding similar groups in

other cities. All participating stations have agreed to broadcast a minimum of 15 spot commercials per week about radio as an advertising medium and most will program more than that. It is expected that the outlets will air three such spots in the morning commuter rush and three in the evening. The spots were created by Purcell Productions, and are the work of Don Purcell, president, and Lou Carter, vice president.

Last Monday morning (24), KPFK-FM-Los Angeles invited the press to the opening of its Watts bureau. The outlet's Watts bureau was created specifically as an all-black training and broadcasting facility, and is located at 1772 East 103rd Street in a converted store front. The KPFK-FM Watts bureau has two general purposes: to train interested members of the black community in the skills of radio broadcasting, and to provide a broadcasting outlet for the product of that training. Additionally, the bureau will serve as a forum for the expression of the broadest possible spectrum of community thought. Phil Watson, bureau director, addressed the press conference and answered questions from the press.



**A PASADENA PLATTER PRESENTATION** was recently made to Lynn Richardson, music director at KRLA-Pasadena, and program director Doug Cox. Doing the honors were Clyde Bakkemo (l.), national promotion special projects head for Reprise Records, and Bill Casady (far right), national promotion director for the label, in appreciation for KRLA's having helped to break Sammy Davis, Jr.'s, "I've Gotta Be Me," which went Top 20 recently. Bakkemo and Casady's gift to KRLA was their own specially cast gold disk.

**SPUTTERS:** "Lucky" Pierre Gonneau and Jim Randolph of KGFJ-Los Angeles are the voices of the deejays in the new U.S. Information Agency film, "The White Cloud," now being released to over 100 countries throughout the world. . . . WMCA-New York personality Frankie Crocker (the Love Man) hosted the recent show given by the Temptations at Madison Square Garden. . . . Joel A. Spivak, KLAC-Los Angeles air personality, emceed Petula Clark's live performance at a music spectacular last week (26) at a luncheon in the Coconut Grove for some 300 ad agency and advertising executives.

**VITAL STATISTICS:** Jack Bankson has been appointed general manager of KVI-Seattle. . . . Three personalities have been added to the deejay staff of KGBS-Los Angeles, according to the outlet's newly-appointed general manager, Roy Schwartz. They are: Bob "Emperor" Hudson, formerly of KHJ-Los Angeles; Bill Balance, previously with KFVB-Los Angeles and KNX-Los Angeles; and Roger Christian, formerly with both KFVB and KHJ. . . . Maxine Manning has returned to KLAC-Los Angeles as music director. . . . Robert W. Walker is a new member of the WHBQ-Memphis air staff, and is also music coordinator for the station. . . . Bob Howe has been named general manager of WATH-Wood River, Ill.



# FOCUS ON JAZZ

MORT FEGA

The release of several albums these past weeks has proved a great source of satisfaction to me, as I'm sure it has to many other jazz buffs. I speak of The Jazz Heritage Series on Decca and the more recent Jazz Classics on Blue Note. For too long we've been reading about the plans of these companies, and others, to re-issue priceless things that were gathering dust in the vaults. Jazz followers with a knowledge of these things have implored the companies to make them available, and, thankfully, now they have.

## Four Special Albums

There are four albums with which we shall concern ourselves: Big Bands Uptown, Volume 1 (1931-1943) Decca 79242, featuring the bands of Don Redman, Claude Hopkins, Benny Carter and Lucky Millinder; Jan Savitt And His Orchestra, "The Top Hatters" (1939-41), Decca 79243; Edmond Hall, Celeste Quartet/All Star Quintet (1941-44), Blue Note 6505; The Beginning And End Of Bop, James Moody And His Modernists/George Wallington And His Band (1948-54), Blue Note 6503. There have been other releases in these series, but for practical purposes we shall confine our observations to these four albums. Perhaps at a future date we will investigate some of the others.

## Big Band Things

Big Bands Uptown is comprised of 6 sixteen tracks, four each by Redman, Hopkins, Carter, and Millinder. The Redman sides were originally recorded in 1931 and feature Don Redman on clarinet, alto saxophone and vocal. When you hear these four sides again, you have to realize how advanced the music of the Redman band was. "Chant Of The Weed", a Redman original, has found its way into many modern books and we hear it in its original form. The strong rhythmic content of the band is very manifest in the "Shakin' The African" track. 1934 was the date for the Claude Hopkins selections and the difference in fluidity is very apparent. Hopefully, this release will make more people aware of how good a band Hopkins fronted during these early days. Particularly noteworthy among the Hopkins selections are "Chasing All The Blues Away" featuring some great tenor by Bobby Sands and a vocal by Ovie Alston, who co-authored the tune with Claude, and "King Porter Stomp", featuring Edmond Hall. The Benny Carter tracks were recorded in 1940 and are truly representative of the great aggregations that Carter was known to assemble. He, like Hopkins, never really gained the popularity that so many of us think he deserved. Benny has been best known for his prowess as an instrumentalist, deserved to be sure, but his ability as a bandleader shouldn't be overlooked, as these sides will attest. Finally, we have the four Lucky Millinder tracks, recorded in 1941, 42, 43, and much of the music shows the basic rhythmic beat which was so much in evidence at The Savoy Ballroom, where the band was such a favorite. Stanley Dance was the collaborator for this album, and his notes are meticulously accurate, something which should prove a boon to anyone who buys this album. I wonder how many people heard the Jan Savitt at The Blue Room of The Hotel Lincoln in New York City, or, if they didn't hear the band in person, had the privilege of listening to their music on radio. This album has to stir up many pleasant memories with things like "720 In The Books", "Rose of The Rio Grande", "Vol Vistu Gaily Star", "It's Time To Jump And Shout", and all the many other good things that made Savitt's band such a favorite. Bon Bon's five vocals are priceless and the wailing trumpet of Johnny Austin is a joy to hear again. There are those of us who, when we hear Herb Alpert's music, say he should pay part of his royalties to the heirs of Jan Savitt. I must confess that after hearing these sides again, they're as fresh and exciting as most of the music that's making it today, which is something when you consider that almost thirty years has elapsed since these

were done. Savitt's music was the embodiment of happy swing for its particular era, and Milt Gabler at Decca is to be commended for making these recordings available again.

## Charlie Christian Fans Rejoice

Oh, how Charlie Christian fans are going to appreciate the release of this Edmond Hall album on Blue Note! Christian was only twenty-two when these were recorded in 1941, and he was heard playing acoustical guitar, a rare thing for he was almost always heard on the amplified instrument. I don't mean to detract from Hall's importance by mentioning Christian first when it was Edmond's date, but the scarcity of Charlie Christian recordings lends a special flavor to this release. Also significant is the playing of Meade Lux Lewis on celeste, another uncommon occurrence. Naturally, the bass of Israel Crosby and the impeccable playing of the leader, Edmond Hall are, as they always were, first-rate. The five sides with Christian were recorded in 1941, and the four with Teddy Wilson, Red Norvo, Carl Kress, and Johnny Williams were done in 1944. All nine selections are classic in performance and will, thankfully, put an end to the drought that was caused by the discontinuance of 78's and 10" LP's, where these sides first appeared. The sales on this album should be tremendous, and, as a consequence, should encourage the Blue Note people to release so much more of the good things. The Blue Note albums made up the James Moody sides and The George Wallington cuts is probably less dramatic than The Edmond Hall album, primarily for the reason that many of the players on this release are still very active, whereas on the Hall LP most of the players are no longer with us. Musically, however, the tracks of these two groups has a very special place in the annals of jazz, particularly the bop era. George Wallington has always been considered one of the innovators, and his music on this album becomes more precious, witness he has been retired from music for about a decade. James Moody is still very active as a member of Dizzy Gillespie's quintet, and, according to knowing followers of jazz, he continues to improve as a player and as a composer. The relevance of this LP lies in the fact that the Moody things were done in 1948 and reveal the form that jazz had taken at that time. The band was made up of a cadre of players from the big band of Dizzy Gillespie and the stamp of bop was inherent in every note, every chorus. The Wallington tracks, of which there are four, reveal the difference in attitudes that had become prevalent with the passage of six years. None of the robust vitality was lacking but the music, by George's standards, had developed more sophistication, more tight ensemble feelings. One of my biggest regrets is that George Wallington chose to separate himself from the music business. These four sides are testament to the fact that his talent has been sorely missed. Featured on the six Moody tracks are such jazzmen as Dave Burns, the late Ernie Henry, Cecil Payne, and Nelson Boyd, they being the best known, along with Art Blakey and the late Chano Pozo, who appear on two of the six sides. The Wallington band had on it Dave Burns, Jimmy Cleveland, Frank Foster, the late Oscar Pettiford, and Kenny Clarke. I would question whether 1948 was the beginning of bop, as the album title suggests, but I certainly would subscribe to the fact that 1954 was the last evidence of that special brand of jazz. Be that as it may, this is a splendid album, one which should be welcomed by many collectors.

In summation I would say that the record business is very unpredictable, at best, but let's hope that the emergence of these re-issue programs by Decca and Blue Note, along with what RCA Victor has done with its Vintage Series and Columbia with its program, will continue to give us more of the good things of yesteryear that so many of us remember and cherish.

# Blue Note Hits All-Time High

NEW YORK — Blue Note Records, the jazz-oriented subsid of Liberty/U.A., closed the first quarter of 1969 with the largest sales volume of any quarter in the firm's 30 year history, according to label general manager Mel Fuhrman.

The label's established artists continue to be a source of great repeat

business with their extensive catalogs, and Fuhrman also sited new product from Lou Donaldson ("Say It Loud"), Lonnie Smith ("Think"), Horace Silver ("Serenade To A Soul Sister") and Stanley Turrentine ("Always Something There") as sources of increased revenue.

The Solid State label, now managed in conjunction with Blue Note, under Fuhrman's direction, also has made very important contributions to the overall sales picture. Albums from the Thad Jones-Mel Lewis Jazz Orchestra and the Jazz for A Sunday Afternoon series continue to do well; and the success of Jimmy McGriff with his "The Worm" single and album in both the pop and R&B markets also figured heavily.

Fuhrman has mapped out a strong schedule of releases from now through the end of the year and anticipates that the new product, reissues and catalog merchandise will maintain the sales pace set in the first quarter, concluding with the record figures in celebration of three decades in the forefront of jazz.

## Traveler's Choice LP's From UA Int'l In April

NEW YORK — UA International has planned an April release of six albums gathered from Europe and South America. Release, according to the label, has been timed to coincide with the annual explosion of interest about foreign travel. In line with this, promotional tie-ins are being negotiated with travel agencies and press reaching prospective travelers.

At the retail level, browser cards, displays and order forms are being used to support the release.

Highlight LP of the six package issue is "Playtime" which features a compilation of themes from films by Jacques Tati. Also included are: "San Remo Festival 1969," "Fresh Winds" by Brazilian guitarist Baden Powell; "The Artistry of Sergio Cuevas" Paraguayan harpist; Sepp Mayer's "Oktoberfest" and "Spectacular Movie Themes" by the Royal Artillery Band.

## Rosenberg Joins Merrec In Armour Phila. Shift

NEW YORK — Alan Rosenberg has just joined the Merrec Distributing branch of Mercury Records in New York replacing Jerry Armour as local promotion manager. Armour will become promo manager for Merrec's Philadelphia location.

Rosenberg, who began his music business career as a singer, most recently worked with WNEW-FM in New York. He started in 1965 in the music library with WNEW-AM, went to WBAI-FM and came to NEW-FM as music director.

## 4 New London LP's Added To Blues Push

NEW YORK — London Records is augmenting its existing promotion of blues groups (covering Ten Years After, John Mayall and Savoy Brown) to include new product from Otis Spann, Errol Dixon, Eddie Boyd and Davy Graham.

Graham debuts in this country with "Large As Life And Twice As Natural," and the album will be the initial blast in a sustained drive to establish the British newcomer in America.

The other three sets incorporate re-packaged and technically modernized offerings by Chicago-based, blues pianist-cantor, Otis Spann ("Cracked Spanner Head"); "Blues In The Pot" by pianist-singer Errol Dixon; and "I'll Dust My Broom" by Eddie Boyd and his Blues Band, which features Peter Green, currently with Fleetwood Mac.

## Command/Probe Into Heavy Electronic Drive

NEW YORK — Command/Probe Records, a division of ABC Records, follows its initial entry into the electronic music field with plans for a popular electronic music series. Production of four new albums has already been started.

Walter Sear, who was technical specialist on Command's "Moog: The Electric Eclectics of Dick Hyman," will serve as programmer/consultant on at least three of the projected sets. Sear has been associated with Robert Moog (inventor and manufacturer of the Moog synthesizer) for ten years and has been responsible for many of the developments and refinements of the instrument. Sear is also credited with instructing many of the artists and arrangers who are now using the Moog synthesizer. In addition to working on new Command albums by Dick Hyman and Richard Hayman, Sear will cut his own 'pop' set.

Albums on Command will follow-up the lead of "Electric Eclectics" and will be oriented to contemporary pop, while those on Probe will plunge into underground and hard rock.

Commenting on the recent chart success of electronic albums, Command vice president and general manager Joe Carlton said it "isn't a fluke, it's the beginning of the major role electronic music will assume in the normal output of the modern label."



A TRIBUTE TO JAZZ will be made by Tribute Records, a subsidiary of GWP Records, when Tribute issues its first release next month. That initial release will be "Soul And Salvation," an album by jazz trumpeter Dizzy Gillespie (2nd from right). The artist is joined at a recording session of the LP by (l. to r.) Paul Robinson, vice president and producer of GWP, who has now completed work on the disk; Ed Bland, who composed and arranged all the tunes on the album; and Jerry Purcell, president of GWP. "Soul And Salvation" is described as having a soul/gospel/religious theme. Besides Gillespie, the set features jazzmen James Moody, Joe Newman, Wally Richardson, and Seldon Powell.



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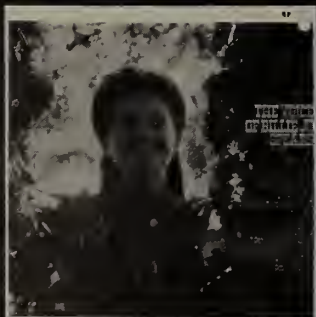


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## Country Music Report

### Jerry & Kitty Feted w/"Months"

Two country artists have been singled out by their labels for special attention during the month of April. Smash Records has designated April as "Jerry Lee Lewis Month" and Decca Records has named April as "Kitty Wells Month."

Lewis, who has had four top ten country singles and three big LPs since switching to the country route during the past year, will be the recipient of a major promotional program built around his success.

Highlight of the "month," according to Smash product manager Sheldon Tirk, are the just released Volumes I and II of "Jerry Lee Lewis Sings Country Music Hall Of Fame Hits." The two albums feature 24 hits spanning the history of recorded c&w music.

In addition to special price programs, "Jerry Lee Lewis Month" will feature a major print and radio ad campaign, the latter utilizing 30 and 60 second spots performed by Lewis himself. Open-end interviews are being serviced to c&w deejays, while almost life-size head and shoulder 4-color die-cut merchandising pieces are going to dealers.

Lewis, who was recently seen on ABC-TV's "Tom Jones Show," is scheduled for a guest spot on the April 14 NBC-TV Monkees' special and on

the June 7 "Johnny Cash Show" on ABC-TV.

#### Kitty's Month

Decca's designating April as "Kitty Wells Month," pays tribute to one of the few artists signed to a lifetime contract by the label. Since her signing in May, 1952, Kitty has consistently attracted capacity crowds for her in-person performances both here and abroad. She is the star of a weekly syndicated TV country music program, "The Kitty Wells Show," which is currently seen in over 40 markets. The show features her husband, Johnny Wright, son Bobby, daughters Ruby and Sue, and fellow Decca artist, Bill Phillips.

Highlighting the month-long promotion is a new album titled after her current single release, "Guilty Street." Also included is the entire album catalog on Kitty, 28 LP sets, plus a total of 15 sets that are now available in various tape configurations, some for the first time.

In support of the program, Decca is supplying special order forms, mounted lithos, streamers for store display, browser bin cards, ad mats in several sizes for co-op advertising with dealers and comprehensive trade advertising announcing "Kitty Wells Month."

### Hubert Long Int'l Formed

NASHVILLE — Hubert Long International has been formed to handle the many facets of the Hubert Long Agency and Moss Rose Publishing Co., Inc.

Besides the recent opening of Hubert Long Agency offices in Hollywood, Calif., the organization maintains publishing offices in eight foreign countries. These include London, England; Brussels and Luxemburg, Belgium; Paris, France; Milan, Italy; Cologne, Germany; Sidney, Australia; Tokyo, Japan and Johannesburg, Africa.

#### Under One Banner

Housed under the Hubert Long International banner—which maintains its worldwide headquarters in Nashville—are the Hubert Long (Talent) Agency, Moss Rose Publishing Co., Inc., BMI; Buckhorn Music Publishers Inc., BMI; Husky Music Inc., BMI; Kiowa Publications Inc., BMI; Lancaster Publishers Inc., BMI; Music City Advertising; Pawnee Rose Publications Inc., SESAC; Stallion Music Inc., BMI; Woodshed Music Inc., BMI; and Rambling Rose Publications Inc., ASCAP.

The recently announced affiliation with the West Coast-based Entertainment Associates Inc. added another gamut to the Long roster of activities—that of TV and film representation.

Hubert Long, president, said the growth and variety of the organization's many business arms necessitated the consolidating banner. He said the international banner will make affiliate company explanation much easier for press, publicity, advertising and all persons and products concerned.

The name change announcement was made after Long moved into his new Hawkins Street quarters—directly behind his former 806 16th Ave. S. building.

#### Worldwide C&W Impact

Long emphasized it wasn't the move that demanded the international tie-in, but the impact Nashville's talent and songs have made throughout the world.

"Country Music—as it was originally known—is no longer a minority restricted to a small section of listeners. The "Country" people have definitely proved their status and capabilities," Long said.



#### Triumphant Trio

Marty Robbins (l.) and Ferlin Husky (r.) get together with WJRZ Radio, Hackensack, N.J. music director Lee Arnold, backstage at the station's triumphant "Country Cavalcade," which took place on March 21. Lee emceed the show from Newark's Symphony Hall.