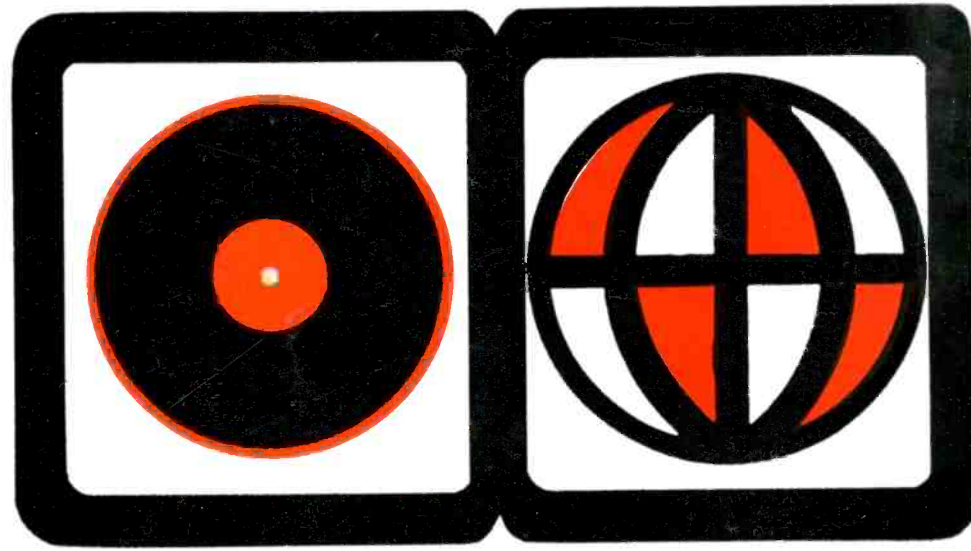


# record world

Dedicated To Serving The Needs Of The Music & Record Industry



Vol. 22, No. 1090 April 27, 1968

## WHO IN THE WORLD



Jack Gold Promoted To VP, Columbia A&R. Story in This Issue.

### ★ SINGLE PICKS OF THE WEEK



Paul Mauriat tickles the keys again and they giggle gaily. Ditty is "Love in Every Room (Meme Si Tu Revenais)" (Northern, ASCAP) (Philips 40530).



Ed Ames has a lot to sing about in this full-bodied lyric about a broken romance. "Apologize" (Stone Canyon, BMI) is the title (RCA Victor 47-9517).



Cream tell an intriguing fable in these grooves. The rhythms of "Anyone for Tennis (The Savage Seven Theme)" have the sell sound (Atco 657).



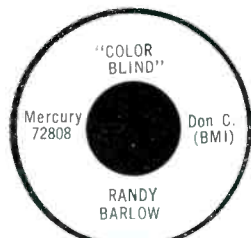
The grooving, vital Young Holt Unlimited have a wild and whacky new instrumental with occasional shouting. "Give It Up" (Yo Ho, BMI) (Brunswick 55374).



Linda Carr and Ranwood look to have their first r/b-pop hit here. "I Feel Love Comin' On" (Maravilla, BMI) is coming on strong (Ranwood 806).



Lou Rawls stirs up sinuous r/b with "You're Good for Me" (Metric, BMI). The side grabs the listener and doesn't quit until the last funky beat (Capitol 2172).

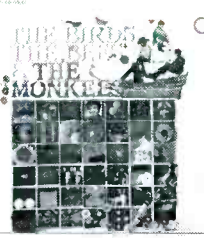


Randy Barlow has some stirring thoughts about the Kennedy and King assassinations on "Color Blind" (Don C., BMI) (Mercury 72808).



New gal Diane Hall and new label Holiday Inn have something going for them here. It's a strong ballad "But You Don't Love Me" (Il Gatto, BMI) (Holiday Inn 2200).

### ★ ALBUM PICKS OF THE WEEK



The Monkees have a new grab bag of delectable ditties—some sweet, some strong. "The Birds, The Bees & the Monkees" will smasheroo (Colgems COM/COS 109).



Herb Alpert & The Tijuana Brass release this new package named after their "Beat of the Brass" TV set to coincide with the show. Bright future (A&M 146; SP 4126).



Martha Jean speaks to her Blue Collar Workers of America folks and they'll listen closely. Her sincere sermons carry much meaning (Epic LN 24356; BN 26356).



Wayne Newton includes many of the songs he sang on his "One More Time" tv hour on this new package. The fans will love his casual delivery (MGM E/SE 4549).

NOTES FROM THE UNDERGROUND

Alternative Radio Examined

A NEW WEEKLY FEATURE



# OTIS REDDING

## "THE HAPPY SONG" (Dum Dum)

Volt 163  
Produced by: STEVE CROPPER



Distributed by: ATCO RECORDS



## Shulman Mills VP

NEW YORK — Richard L. Rosenthal, President of Mills Music, Inc., announces that Alan L. Shulman has joined the music publishing company as Vice-President.



Alan L. Shulman

"Shulman will have responsibilities for the day-by-day conduct of the business, creative and administrative affairs of the company in its many activities and new areas of development, reporting directly to me," Rosenthal said.

Shulman joins Mills after a three-year association with The Richmond Organization where, as Director of Business Affairs for TRO, he was a key executive in that company's domestic and international growth and diversification. Shulman is an attorney and member of the Copyright Bar. Prior to association with TRO, he had been on the legal staff of Columbia Pictures and earlier was engaged in the private practice of law, specializing in matters relating to the music and entertainment industry.

## 2 Convicted For Selling C'feit Wax

NEW YORK — Two record merchants were convicted on two counts of selling counterfeited and pirated records in New York Criminal Court last week.

The defendants were Santos and Irma Maldonado, who operate the Orchard Music Shop on Orchard Street. Sentencing will take place this week (April 25) and could mean a year's imprisonment and a \$1000 fine on

(Continued on page 4)

## Jack Loetz Exits Col

NEW YORK — Jack Loetz is leaving his Vice President, Administration and Distribution, post at Columbia Records after 14 years with the company. He announced his exit last week.

Starting in the business as a salesman for Capitol, Loetz went to Col as an administrative assistant to the sales manager.

Loetz, currently Chairman of the CMA Board of Governors, is mulling offers and will announce his plans shortly.

## Columbia Ups Jack Gold To Vice President, A & R

Jack Gold has been promoted to Vice President, Columbia Records Artists and Repertoire, announces Clive J. Davis, President, CBS Records.

Gold, in his new capacity, will be responsible to Davis for planning and directing the popular, Country-and-Western and classical Artists and Repertoire activities for the Columbia label. In addition he will continue to produce recordings by various artists.

Since joining Columbia Records in December, 1966, as Ex-

ecutive Producer, West Coast Artists and Repertoire, Gold has produced a number of hit singles and albums by Barbra Streisand, Jim Nabors, Ray Conniff, Percy Faith and Patti Page.

Gold substantially strengthened and realigned the West Coast Artists and Repertoire operation and brought to the company Jerry Fuller who produces the successful group the Union Gap.

Gold has achieved success as a writer, producer and publisher during his 15 years of experience in the music industry. Prior to joining Columbia Records, he served as Director, Artists and Repertoire, for United Artists Records, where he produced many hit singles and albums by artists including Bobby Goldsboro, Patty Duke, Ferrante and Teicher and Margaret Whiting.

A graduate of Tufts College and the Harvard Graduate School of Business Administration, Gold has taught courses in economics, statistics and accounting at Tufts College, and marketing and market research at Boston University.

## Dolinger Heads Coast Scepter

NEW YORK — Florence Greenberg, President of Scepter Records, announces the appointment of Budd Dolinger as Scepter's West Coast representative. Along with the appointment, she announces the opening of Scepter's West Coast office at 7715 Sunset Blvd., Los Angeles, Calif.

Mrs. Greenberg said, "Scepter Records is happy to have a man of the calibre of Budd as a member of Scepter's expanding promotion, sales and distribution set-up."

(Continued on page 74)



Budd Dolinger

## Editorial

# Record World Intro's Underground Column

Over the past two or three years we have witnessed the coming of age of rock 'n' roll, its development as an art form, and its acknowledgment as a medium of expression. Rock is no longer just "teen" music. Its appeal is to an amazing cross-section of society.

This burgeoning musical form has exploded so rapidly and in so many directions that up 'til now radio, locked into its various restricted channels, has been unable to completely satisfy the diffused interest of this new generation of listeners. However, this new rock (and its effect in regenerating excitement for hitherto cultish musical forms) has forced new radio outlets.

Alternative radio. Sometimes called Underground Radio.

The new radio form is working full-time on several FM stations across the country. It is working part-time in otherwise slow time periods on Top 40 or even country stations. It is working tremendously on college stations. The formats vary—from pure rock, mostly albums, to stations that program not only rock but blues, country and western, avant garde jazz, raga, Koto, modern electronic music, humor and even sound effects.

Record World recognizes that alternative radio is beginning to fill a vacuum in broadcasting. And so we introduce a new column, "Notes from the Underground," designed to fill another vacuum: the reporting of record and radio activity exclusively for alternative broadcasters. The new feature begins this week on page 16.

## King Expansion Announced

### Miller Set As VP

CINCINNATI — Directors of King Records, Inc., have announced plans for the company's continued operation and expansion with the appointment of Johnnie Miller as Vice-President and Manager of Sales, Manufacturing and General Activities.

Rumors have been rampant in the industry following the recent death of King President

and founder Sydney Nathan, concerning the possible sale of King and/or some of its affiliated companies which include the Lois Publishing group, pressing and printing plants and various real estate holdings. However, the announcement that Miller will head the company and that he is searching for personnel to staff A&R activities and other general management functions indicates the continuation of King under a new internal management group.

(Continued on page 74)

## NARM President Announces New Committee Appointments

PHILADELPHIA — Committee appointments for the 1968-1969 fiscal year of NARM have been announced by newly elected NARM President Jack J. Geldbart (L and F Record Service, Atlanta, Ga.).

Chairman of the NARM Scholarship Committee is Stanley Jaffe, of Consolidated Distributors, Seattle, Wash. Jaffe is the Junior Past President and a member of the Board of Directors. Serving on the Scholarship Committee will be Milton Israeloff (Beacon Record Distributors, Providence, R.I.); James Tiedjens (National Tape Distributors, Milwaukee, Wisc.); Jack Grossman (Merco Enterprises, Melville, N. Y.); William Goetze (Calectron, Inc., Daly City, Calif.); Leon Hartstone (Nor Cal Record Service, So. San Francisco, Calif.); and Harry Apostoleris (Alpha Distributors, New York City, N. Y.).

The principal duty of the

NARM Scholarship Committee is to serve with Dean William G. Owen of the University of Pennsylvania, academic consultant to the committee, in making the selection of recipients for the annual NARM Scholarships. At this last convention, six scholarships were awarded to children of employees of NARM member companies; a minimum of six will be awarded at the 1969 Convention.

Chairman of the Membership Committee is Don Ayers, of H. R. Basford Company in San Francisco, California. Ayers is Second Vice President of NARM, and a member of the Board of Directors. Serving on the Membership Committee will be Amos Heilicher (J. L. Marsh Company, Minneapolis, Minn.); Louis Klayman (New Deal Record Service, Maspeth, N.Y.); Louis Kustas (Toy House of Hudson Valley, Poughkeepsie, N.Y.).

(Continued on page 74)

## Col's Winning Single

Columbia Records is rushing into immediate release a single by Caravelli of this year's winners of the Eurovision Song Contest, "La La La" plus "Congratulations," the latter runner-up.

## Devere Joins Col A & R

Bob Devere has joined Columbia Records A&R as Manager, Independent Productions, announces Ed Mathews, Director of Independent Productions.



Bob Devere

Devere will be responsible for master purchases and relations with all outside producers. He will be based in New York and will report to Mathews. Devere was formerly President of Delta Record Distributors in Albany, N.Y.

## A&M into Film and TV Production

HOLLYWOOD — A&M Records has entered the motion picture and television production fields.

Formation of new subsidiary A&M Productions was announced by Herb Alpert and Jerry Moss, founders of the parent record company, and Perry Leff, who will be partnered with Alpert and Moss in the new venture.

(Continued on page 8)

## Haley Rocks Again

On the strength of English chart activity, Bill Haley's multi-million seller single of "Rock Around the Clock" has been re-serviced by Decca Records this week to all top 40 radio outlets in this country.

(Continued on page 74)

## Counterfeit Arrest

(Continued from page 3)

each count.

The convictions were made under sections 561 and 279 of general business law and were the first convictions under the recently-instituted sections.

The confiscated records were mostly Latin-American albums.

## Stan Catron Joins BMI

NEW YORK — The appointment of Stanley Catron as Assistant to the Executive Director of Writer Administration was announced by Mrs. Theodora Zavin, Broadcast Music, Inc. (BMI), Vice President in charge of performing rights administration. Catron joins BMI immediately. He is also currently engaged in disposing of his interests in Bornwin Music, Inc., a BMI affiliate.



Stan Catron

A show business performer from the age of 6 on, Catron appeared in both Broadway and Hollywood productions prior to World War II. Following military service, he returned to entertainment and was an early veteran of television on New York City's WPIX. He became active in the music business in 1959 as part of the Steve Lawrence-Eydie Gorme music publishing companies. In 1962, he joined Don Costa and Teddy Randazzo in the formation of South Mountain Music Corp. and remained as professional manager until 1966.

(Continued on page 74)

## W7 to RCA Disk Club

The RCA Record Club has announced that under a non-exclusive licensing agreement with Warner Brothers-Seven Arts, it is now offering the recordings of all labels of Warner Brothers-Seven Arts to its membership.

Announcement was made by Alan Kayes, Manager, Plans and Administration, the RCA Record Club.

record  
world



200 W. 57th St., New York, N. Y. 10019  
Area Code (212) 765-5020

Publisher

**BOB AUSTIN**



Editor-in-Chief

**SID PARNES**

**Doug McClelland** Editor

**Dave Finkle** Associate Editor

**Ted Williams** R&B Editor

Chart Editor

**Del Shields** Jazz Editor

**Tomas Fundora** Latin American

Editor

**Kal Rudman** Contributing Editor

**Mort Hillman** Advertising Manager,

Eastern Division

**Brenda Ballard** Circulation

**Goldmine Art Service** Art

Direction

West Coast

**Jack Devaney**

West Coast Manager

6290 Sunset Blvd.

Hollywood, Calif. 90028

Phone: (213) 465-6179

**Eddie Briggs**

Country Report

Nashville

**John Sturdivant**

**Paul Perry** Nashville Report

806 16th Ave. So.

Nashville, Tenn. 37203

Phone: (615) 244-1820

England

**Jean Griffiths**

Flat 1, Noblefield Heights,

London, N. 2, England

Phone: 01-348-2478

Continental Editor—Europe

**Paul Siegel**

Tauntzienstrasse 16

1 Berlin 30, Germany

Phone: 247029

Italy

**Hara Mintangian**

Piazza Repubblica 19, Milan, Italy

France

**Bernard Brillie**

13 Rue Quentin Bauchart

Paris 8

Holland

**Will J. Luikinga**

Tafelberg 3

Blaricum, Holland

Phone: Blaricum 6793

**SUBSCRIPTIONS:** One year (52 issues) U. S. and Canada—\$15; Air Mail—\$35; Foreign—Air Mail \$45. Second class postage paid at New York, New York. **DEADLINE:** Plates and copy must be in New York by 12 noon Friday.

Published Weekly by

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# THE STAX SOUND OF HITS!



**ALBERT  
KING**

**(I LOVE)  
LUCY**

Stax 252  
Produced by AL JACKSON JR.



**OLLIE  
& THE  
NIGHTINGALES**

**I GOT  
A SURE  
THING**

Stax 245  
Produced by BOOKER T. JONES



**WILLIAM  
BELL**






**A TRIBUTE  
TO A KING**

Stax 248  
Produced by BOOKER T. JONES

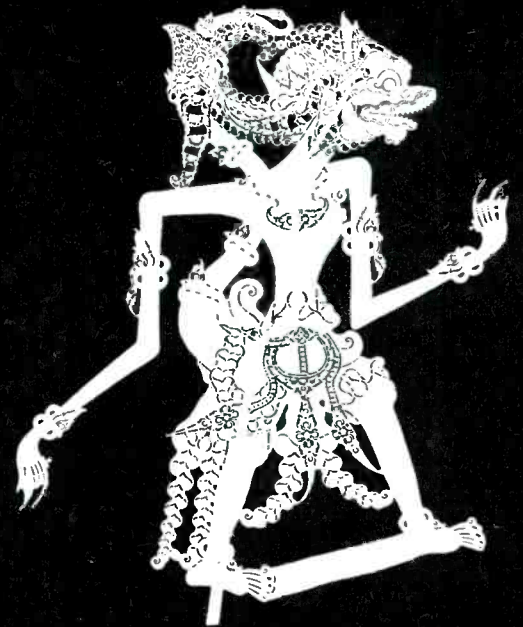


**STAX** DISTRIBUTED BY ATLANTIC RECORDS



 **YUMMY, YUMMY, YUMMY**  
 **MAY I TAKE A GIANT STEP**  
 **JELLY JUNGLE**  
 **FINDERS KEEPERS**  
 **THE SHADOW OF YOUR LOVE**

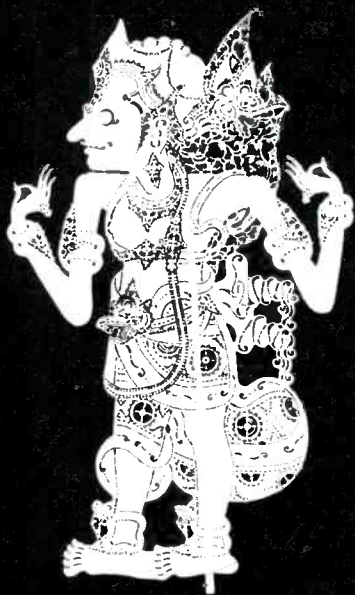
ALL ON  
BUDDAH  
RECORDS??





**OHIO EXPRESS ..... BDA-38**  
**1910 FRUITGUM CO. .... BDA-39**  
**LEMON PIPERS ..... BDA-41**  
**SALT WATER TAFFY ..... BDA-37**  
**5 STAIRSTEPS & CUBIE BDA-35**

OF  
COURSE!!



1650 BROADWAY, N.Y.C. 10019



# American Music Hall of Fame Plans Underway

The American Music Hall of Fame, with the goal of memorializing the great popular composers and authors of the United States and their most famous compositions, is in an advanced state of planning, announces the special industry steering committee.

A host of prominent names, representing various key segments of the industry, have endorsed the Hall of Fame concept.

These men, whose names have now been identified in specific roles to be announced shortly, include ASCAP President Stanley Adams; Robert Sour, Vice-Chairman of the Board at BMI; John Hammond; composers Edward Eliscu, President of American Guild of Authors and Composers; Duke Ellington; Johnny Mercer; disk jockey William B. Williams; Cork O'Keefe, former manager of Bing Crosby and a founder of GAC; David Kapp, who was involved in the creation of Decca Records and subsequently attained significant success with Kapp Records; Leonard Feist, head of National Music Publishers Association; publishers Howard S. Richmond of TRO, Buddy Morris of E. H. Morris & Co. Victor Blau, head of MPHC.

Serving on the steering committee, which first commenced considerations for the American Music Hall of Fame in 1965, are Paul Ackerman, Executive Director, and Abe Olman, Managing Director.

The American Music Hall of Fame working charter will contain provisions for the election to the Hall of the outstanding songs which have had largest continuing popularity over the greatest number of years. Nominees to the Hall will be voted upon through an industry balloting process to be announced shortly. It is hoped that The American Music Hall of Fame will give recognition to outstanding songs and writers in much the same fashion as The Baseball Hall of Fame has for the most illustrious players over the years.

## Most Significant Facet

Beyond this, and regarded as the most significant facet of the American Music Hall of Fame project, is the establishment of an all-inclusive library of American popular music to contain copies of the songs by the nation's most outstanding composers.

More than 10,000 pieces of music have already been collected of the works by the great Broadway show and motion picture songwriters, as well as composers of the most memorable individual songs. These are expected to become the foundation of the library, which has been designed to be available to students and the public for research and study.

At a later point, it is envisioned that these copies of music and manuscripts will be housed in a living "Hall of Fame" museum, further honoring the contributors to the American music culture. Several colleges have expressed willingness to provide facilities to house the library.

## Instant Gold Record

Columbia Records' Simon and Garfunkel has achieved an instant gold record for their latest LP, "Bookends." Advance orders were so heavy that the label was able to apply for gold record certification from the RIAA even before "Bookends" was in stores.

## Mynatt Moderator

HOLLYWOOD — Harry Mynatt, Creative Products Manager of Capitol Records, Inc., has been selected as a moderator at the Sales & Distribution Seminar in New York April 21, for the National Premium Sales Executives, Inc.

## Autograph Session



Taking time out from his recent San Diego concert, Jack Jones made an appearance at the Thearle Music store on the Mission Valley shopping mall to autograph his RCA records. Seated with Jack is Royce Johnson, disk jockey at KDEO. Standing, left to right, Chuck Meyer, RCA West Coast Artist Relations-promotion Manager; Ed Brown, San Diego RCA sales rep, and Bill Callaway, Vice President of Thearle stores.

## A & M Film Plans

(Continued from page 4)

Leff, who recently resigned as partner and exec Vice-President of Creative Management Associates, will be President of A&M Productions, as of May 1. Headquarters for A&M's production operations will be A&M Records' two-acre studio located in Hollywood on North LaBrea Avenue.

With Leff as President of A&M Productions, officers and members of the board of directors will include, besides Leff, Herb Alpert, Executive Vice-President; Gil Friesen, Vice-President; Jerry Moss, Treasurer; and Abe Somer, Secretary.

Leff said that the new company "will be run with the same vitality and philosophy that has made A&M Records such a significant force in the music world. We expect to work with the top film makers and television cre-

ators, and at the same time offer opportunities to new creative talents. The challenge of motion picture production has never been brighter, and our company will be attuned to the constantly changing tastes and requirements of motion picture audiences throughout the world. We hope to initiate new forms of television programming in anticipation of the vast changes in that medium."

Under the new operation, Friesen, a key exec with A&M Records, will also work in tandem with Leff in the development of motion picture and television projects.

## Casals Honored

The Grand Ballroom of the Hotel Waldorf-Astoria in New York was the setting for a program which honored Pablo Casals as recipient of the Freedom Award plaque on April 8.

## record world's

# TOP NON-ROCK

A LIST OF SINGLES TABULATED FROM RADIO STATIONS THROUGHOUT THE COUNTRY PROGRAMMING NON-ROCK

1. HONEY (Russell-Cason, BMI) Bobby Goldsboro—United Artists 50283	9	21. L. DAVID SLOANE (Meagers, BMI) Michelle Lee—Columbia 44413	8
2. LOVE IS BLUE (Croma, ASCAP) Paul Mauriat—Philips 40495	1	22. LOVE IS KIND, LOVE IS WINE (Junto, Noma, ASCAP) Seekers—Capitol 2122	20
3. THE GOOD, THE BAD AND THE UGLY (Unart, BMI) Hugo Montenegro—RCA Victor 9423	7	23. I WANNA LIVE (Windward Side, BMI) Glen Campbell—Capitol 2146	27
4. SCARBOROUGH FAIR (Charing Cross, BMI) Simon & Garfunkel—Columbia 44465	4	24. DELILAH (Francis, Day & Hunter, Ltd., ASCAP) Tom Jones—Parrot 40025	25
5. SOUL COAXIN' (Southern, ASCAP) Raimond Lefevre—4 Corners 141	5	25. TAKE GOOD CARE OF MY BABY (Screen Gems, Col., BMI) Bobby Vinton—Epic 10305	36
6. KISS ME GOODBYE (Donna, ASCAP) Petula Clark—Warner Bros. 7170	2	26. DO YOU KNOW THE WAY TO SAN JOSE (Jac, ASCAP) Dionne Warwick—Scepter	—
7. CAB DRIVER (Blackhawk, BMI) Mills Bros.—Dot 17041	3	27. 100 YEARS (Hazlewood, ASCAP) Nancy Sinatra—Reprise 0670	30
8. LITTLE GREEN APPLES (Russell-Cason, ASCAP) Roger Miller—Smash 2148	6	28. BUT I LOVED YOU (Massey, ASCAP) Phil Harris—Coliseum 2711	22
9. THE UNICORN (Hollis, BMI) Irish Rovers—Decca 32254	13	29. VISIONS OF SUGARPLUMS (Screen Gems, Col., BMI) John Davidson—Columbia 44478	34
10. YOU'VE STILL GOT A PLACE IN MY HEART (Acuff-Rose, BMI) Dean Martin—Reprise 0672	10	30. WE CAN FLY/UP, UP AND AWAY (Akbestal, Rivers, BMI) Al Hirt—RCA Victor 9500	39
11. SHERRY DON'T GO (Grey Fox, BMI) Lettermen—Capitol 2132	11	31. LILI MARLENE (Marks, G.E.M.A., ASCAP) Al Martino—Capitol 2158	40
12. MASTER JACK Four Jacks & A Jill—RCA Victor 9473	12	32. CROWN TOWN (Spiral, ASCAP) Piccolina Pop Strings—Spiral 81877	33
13. I CAN'T BELIEVE I'M LOSING (Hollyland, BMI) Frank Sinatra—Reprise 0677	18	33. WIND SONG (Almo, ASCAP) Wes Montgomery—A&M 916	35
14. SHE'LL BE THERE (Alto, ASCAP) Vikki Carr—Liberty 56026	14	34. YESTERDAY I HEARD THE RAIN (Dunbar, BMI) Tony Bennett—Columbia 44510	—
15. HAVE A LITTLE FAITH (Gallico, BMI) David Houston—Epic 10291	16	35. LOVE IS BLUE (Croma, ASCAP) Claudine Longet—A&M 909	31
16. GENTLE ON MY MIND (Glaser, BMI) Patti Page—Columbia 44353	17	36. A CHILD (Duchess, BMI) Jane Moran—ABC 11054	37
17. OUR CORNER OF THE NIGHT (Arch, ASCAP) Barbra Streisand—Columbia 44474	15	37. TILL YOU COME BACK (Rayven, BMI) Marilyn Mave—RCA Victor 9487	38
18. I FOUND YOU (Melo-Art, ASCAP) Frankie Laine—ABC 11057	23	38. WHY SAY GOODBYE (Robbins, ASCAP) Connie Francis—MGM 13923	—
19. CABARET (Sunbeam, BMI) Herb Alpert & Tijuana Brass—A&M	24	39. FAITHFULLY (Sunbeam, BMI) Margaret Whiting—London 122	—
20. LOVING YOU HAS MADE ME BANANAS (Curtis, ASCAP) Guy Marks—ABC 11055	26	40. FACE IT GIRL, IT'S OVER (Irwin, ASCAP) Nancy Wilson—Capitol 2136	—





THE GREAT  
AMERICAN LOVE AFFAIR  
CONTINUES

**PAUL MAURIAT**

and his orchestra

**Love In Every Room**

(Meme Si Tu Revenias) 40530

Will Keep  
The Head Spinning,  
Heart Pounding,  
2,000,000 Selling Pace  
Of "Love Is Blue".

IMAGE BUILDING IS PHILIPS

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# SINGLE REVIEWS

**OPEN UP YOUR SOUL** (Web IV-Ragmar, BMI)  
*ERMA FRANKLIN—Shout 230.*

Kids will open up their hearts to this soul ballad from the dynamic Erma. She sells it and how and wow.

★★★★  
**IN YOUR CHILDHOOD** (Yuma, ASCAP)  
**SANTA MONICA PIER** (Dorval, ASCAP)

*NOEL HARRISON—Reprise 0682.*

Introspective folk-rocker of the kind Noel interprets so well and the fans like so much. ★★★★★

★★★★★  
**MY LOVE, FORGIVE ME (AMORE, SCUSAMI)**  
(Gil, BMI)

**I NEVER LET A DAY GO BY** (Gil, BMI)

*JERRY VALE—Columbia 4-44512.*

The big ballad of a few years back in reprise from Jerry. Ops, watch.

★★★★★  
**KEEP THE FAITH, CHILDREN**  
(Anne-Rachel-Kiley, ASCAP)

**DRY BONES** (North House, ASCAP)

*PORTER'S POPULAR PREACHERS—  
RCA Victor 47-9515.*

A rousing spiritual here that could catch big pop interest during these tense times. ★★★★★

★★★★★  
**BE YOUNG, BE FOOLISH, BE HAPPY**  
(Low-Twi-Low-Sal, BMI)

**THAT SAME OLD SONG** (Lowery, BMI)

*THE TAMS—ABC 11066.*

Already breaking, this newie from the Tams should go very far up the charts. Bright and happy.

★★★★★  
**IN THE WEE SMALL HOURS OF SIXPENCE**  
(Essex, ASCAP)

**QUITE RIGHTLY SO** (Essex, ASCAP)

*PROCOL HARUM—A&M 927.*

Another provocative cut from Procol Harum. Has a ragtime fell that rocks it right. ★★★★★

★★★★★  
**MY DREAM** (Trampoline, BMI)

**THE MICRO MINI** (Trampoline, BMI)

*THE HARVEY AVERNE DOZEN—  
Atlantic 2505.*

A quiet ballad that has a satiny sinuosity to it. The Dozen sound mighty fine. ★★★★★

★★★★★  
**COUNTER MELODY (TO "A WHITER SHADE  
OF PALE")** (Essex, ASCAP)

**SOULED OUT** (Papa Don, BMI)

*PAPA DON ASSOCIATION—Amy 11011.*

The counterpointed melody to last year's "Whiter Shade of Pale" click comes to the forefront here. Grand orchestral reading.

★★★★★  
**LADY MADONNA** (Maclen, BMI)

**FINALLY FOUND OUT** (Hi Lo, BMI)

*CHARLIE'S CHILDREN—  
Holiday Inn 2204.*

Saxy instrumental version of the raunchy Beatles song. Down to the nit-gritty.

★★★★★  
**WHERE DID I GO WRONG** (Unart, BMI)

**AIN'T NO BIG THING** (Sunbeam, BMI)

*THE SPONTANES—United Artists 50269.*

Groovy teen tune with plenty of chances of catching on. The group does the right thing.

**LAZY SUNDAY** (Nice, BMI)  
**ROLLIN' OVER (PART II OF HAPPINESS STAN)**  
(Nice, BMI)

*SMALL FACES—Immediate 5007.*

Laziness and Sunday are two commercial topics these days and the Faces will make smiles. ★★★★★

★★★★★  
**(I LOVE) LUCY** (East, BMI)

**YOU'RE GONNA NEED ME** (East, BMI)

*ALBERT KING—Stax 252.*

It's that wonderful Albert King about to break through. He tells a good love tale here. ★★★★★

★★★★★  
**THIS IS AMERICA** (Mikim, BMI)

**LIFT EV'RY VOICE AND SING** (Marks, BMI)

*KIM WESTON—MGM 13927.*

Big and timely patriotic ballad Kim pours heart and soul into. Deserves attention. ★★★★★

★★★★★  
**HONEY** (Russell-Cason, ASCAP)

**(SWEET, SWEET BABY) SINCE YOU'VE BEEN  
GONE** (Cotillion-14th Hour, BMI)

*JIMMY McGRUFF—Solid State 2522.*

The sensational sentimental ditty is turned into a sulful instrumental.

★★★★★  
**MAHARESHI** (Lee Hazlewood, ASCAP)

**SUNSHINE SUPERMAN** (Southern, ASCAP)

*THE AGGREGATION—LHI 1209.*

Appealing instrumental from the Aggregation should catch on. Certainly the title evokes the times.

★★★★★  
**GOOD KIND OF HURT**

(Screen Gems-Columbia, BMI)

**LIGHT OF LOVE** (Screen Gems-Columbia, BMI)

*THE PLEASURE SEEKERS—  
Mercury 72800.*

These five girls lay down hard rock sounds quite well. Reaction should be highly favorable.

★★★★★  
**JENNIE** (St. George, BMI)

**PICTURE ON THE WALL** (St. George, BMI)

*JOHN MAYALL—London 20037.*

Slow blues from the blues fellow. This sensitive love ode might catch.

★★★★★

**BACKWARDS AND FORWARDS** (Low-Twi, BMI)

**KISSIN' TIME** (Low-Twi, BMI)

*DECEMBER'S CHILDREN—World Pacific  
77887.*

Cute novelty rock the group sings backwards and forwards. Will go forward on chart. ★★★★★

★★★★★  
**A WELL-DRESSED MAN IN A WHITE MUSTANG**

(Norman-Leonard, BMI)

**WON'T IT BE NICE?** (Norman-Leonard, BMI)

*THE TOMPKINS PARK SINGERS—  
Tompkins Park.*

A folkish song which gently points the finger of accusation at society for Martin Luther King's death. A striking disk.

★★★★★

**AIN'T GONNA FIND NOBODY** (Barmour, BMI)

**WHEN I ARRIVE** (Barmour, BMI)

*WE THE PEOPLE . . . —  
RCA Victor 47-9498.*

Gritty delivery from these people. The beat is infectious.

★★★★★

**GOIN' TO CALIFORNIA** (Unart-Sabu, BMI)

**THE LOVE GAME** (Cherry River, BMI)

*THE SUNRISE HIGHWAY—Decca 32313.*

Another California song; here it comes. Group lays down bright sound.

**FIRE** (Sea-Lark, BMI)

**HANG UP** (Su-Ma, BMI)

*FIVE BY FIVE—Paula 302.*

Raunchy group ditty the guys light up. Watch this one flare up the charts.

★★★★★

★★★★★  
**ONLY ME** (Irving, BMI)

**DREAM ON** (Yuma, ASCAP)

*THE FIRST EDITION—Reprise 0683.*

Their condition is still in top-notch condition as they come up with a wistful song about sensitivity and facades.

★★★★★  
**IF I WERE A CARPENTER** (Faithful Virtue, BMI)

*FOUR TOPS—Motown 1124.*

Now stringing charts with oldies, the Tops have this hypothetical folk ditty. They'll click. ★★★★★

★★★★★  
**SOMETIMES YOU JUST CAN'T WIN**

(Sunny Brook, BMI)

**CRYIN' INSIDE** (Sunny Brook, BMI)

*MOUSE AND THE TRAPS—  
Fraternity 1005.*

These fellows almost made it last time out. They certainly should with this pretty contemporary ditty.

★★★★★  
**CONGRESS ALLEY** (Interval, BMI)

**MASSACHUSETTS** (Nemperor, BMI)

*ALAN LORBER—MGM 13926.*

Producer Lorber has found an irresistibly happy ditty for himself. Could be the summer one.

★★★★★  
**BLACK IS BLACK/96 TEARS**

(Elmwin-Merlin, BMI)

**A LITTLE MISUNDERSTANDING** (Regent, BMI)

*SHANE MARTIN—Columbia 4-44515.*

These dandy rock ditties sound mighty fine when intermingled. Should pay off for Shane.

★★★★★  
**MECHANICAL WORLD** (Hollenbeck, BMI)

**UNCLE JACK** (Hollenbeck, BMI)

*SPIRIT—Ode 108.*

Something a little different. Spirit is a spirited group and they can play those instruments.

★★★★★  
**HAPPY WITH YOU** (Beautiful, BMI)

**I COULD LOVE YOU** (Beautiful, BMI)

*KENNY O'DELL—Vegas 724.*

Kenny has sweet and happy mid-tempo shuffle. Could become a big one in the next few months.

★★★★★  
**CAPTURED BY YOUR LOVE** (Modern, BMI)

**NEW LOVE** (Modern, BMI)

*FELICE TAYLOR—Kent 488.*

Purring from the cute kitten should mean much to the buyers. Has a Detroit beat. ★★★★★

★★★★★  
**ALONG COMES MARY** (BMI)

**LISTEN EVERYBODY** (BMI)

*LEXINGTON AVENUE LOCAL—  
Epic 10309.*

Local could go express to top with this revival of the oldie. Slow and sinuous.

★★★★★  
**VENUS** (Rambled-Lansdale, BMI)

**DON'T GO BREAKIN' MY HEART**

(Blue Seas-Jac, BMI)

*JOHNNY MATHIS—Columbia 4-44517.*

The oldie still sounds bright and fresh and could click summer-wise for Johnny.

(Continued on page 12)



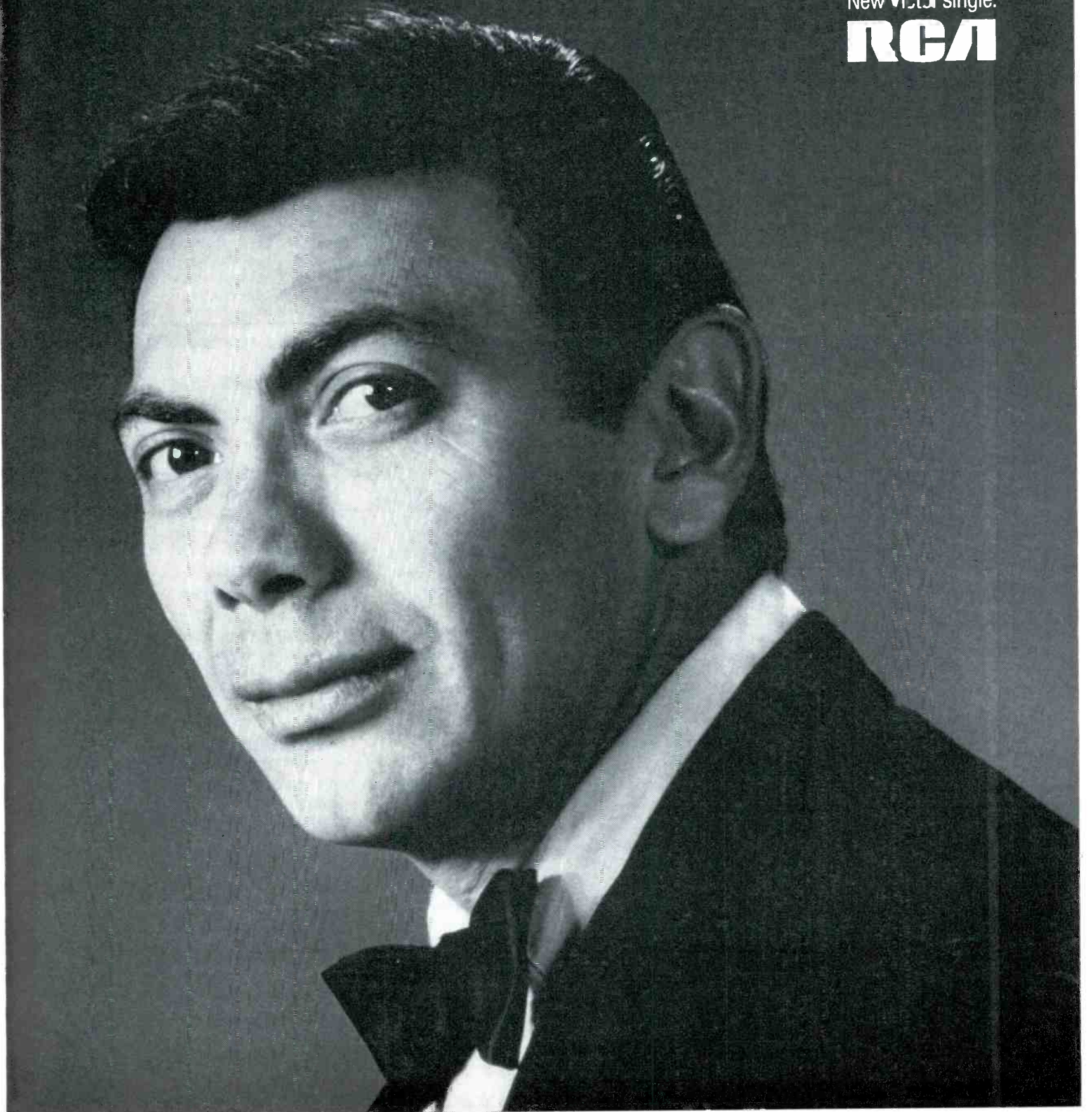
# Ed Ames

comes off his "Who Will Answer?" hit  
with a strong contemporary love song.

## "Apologize"

c/w "The Wind Will Change Tomorrow" #9517  
New Victor single.

**RCA**





## Goldfarb Installed as New President of B'nai B'rith Lodge



Pictured at the April 9 installation dinner of the Music and Performing Arts Lodge of B'nai B'rith at Tavern-on-the-Green, New York, are, from left, newly installed President Herb Goldfarb of London Records, outgoing President Cy Leslie of Pickwick International Records, who received a special award on behalf of the Israel Bond Drive; Leslie, Ruth Chipkin of the Metropolitan Council of B'nai B'rith, Al Berman, who also received a special award for his work in the Bond Drive; and Goldfarb giving his acceptance speech as new President. Membership has grown from 100 at inception five years ago to a present 350.

## Col Distributes Andy Wms. Label

Columbia Records is handling distribution and promotion of the Osmonds' debut single, "Candy Dew" c/w "Clouds," on Barnaby Records, new label formed by Col star Andy Williams.

## Barlow Single Out

CHICAGO—Mercury Records is rushing into release this week a single relating to the death of Dr. Martin Luther King, according to Alan Mink, Mercury Product Manager. The record, "Color Blind," was written and recorded by Randy Barlow.

## Cohan Sparks Diverse Action at Marks: GPM Mills

NEW YORK — Sparked by the success of the recently opened Broadway musical "George M!" starring Joel Grey, Marks Music is enjoying one of its most active—and diverse — periods in recent months.

According to General Professional Manager Stanley Mills, the George M. Cohan songs have been recorded this time around, thus far, by the Mills

Brothers (Dot), Eddie Heywood (Capitol), Vaughn Monroe (Bell), Marilyn Maye (RCA Victor), Joel Grey (Columbia), the label which also has brought out the original cast album with Grey, Larry Butler (Imperial) and the Banjo Barrons (Columbia), who will have a whole instrumental album of the Cohan ditties.

Other Marks tunes getting much attention are "Lily Marlene," Al Martino (Capitol), the standard all dressed up in a new arrangement and on the Top 100 chart this week; "Holding On", Eddie Rabbitt (Date), a country/Western disk; and "Broken Heart, Damaged Pride" (Ford), Dick Roman, which, as Mills described it, "is a country-flavored, easy-listening record."

## Col Rushes 'George'

Columbia Records has rushed into release the original Broadway cast album of the hit musical "George M!", starring Joel Grey. The LP was recorded at Columbia Records' 30th Street studios in New York on April 14 under the supervision of Thomas Z. Shepard, Producer, Columbia A&R.

## Weiner Joins Disney

GLENDALE, CALIF. — Walt Disney Productions announces that Jerry Weiner has joined the Disney sales staff as mid-central Sales Manager, out of Cincinnati.



## SINGLE REVIEWS

FOUR STAR ★★ ★★ PICKS

(Continued from page 10)

### THE GIRL ACROSS THE STREET

(Bee Cool-Chardon, BMI)

### HEY LOVE (I WANNA' THANK YOU)

(Bee Cool, BMI)

MOSES SMITH—*Diann 508.*

An insistent beat and cute lyric from new fellow. With right breaks, could go.

★★★★

### BETTER THINK OF WHAT YOU'RE LOSING

(Galrek, BMI)

### LOVE WHEEL (Galrek, BMI)

TOMMY STARR—*Loma 2095.*

A hefty r/b entry from Tommy. Ballad has smooth sound the crowds will like.

★★★★

### HERE I AM (Ensign, BMI)

IN THE BACK ROOM (Delphine, ASCAP)

LYN ROMAN—*Dot 17089.*

This gal has a sweet and supple voice and she knows how to use it. The ballad is attractive.

★★★★

### YOU HAVE TURNED ME EVERY WAY BUT LOOSE

(Golden Bough, ASCAP)

### WINDOWS & DOORS (Golden Bough, ASCAP)

QUEEN ANNE'S LACE—*Mona-Lee 218.*

Funny, funky ditty from new group. This one will have kids singing and tapping along.

★★★★

### LATIN SOUL BOO-GA-LOO PART I (Serple, BMI)

LATIN SOUL BOO-GA-LOO PART II (Serple, BMI)

PAUL SERRANO & THE LATIN SOULS—*Mercury 72796.*

The Latin sound is infused into this instrumental that could break in pop areas.

### PEACE WAKE UP TO THE SUNSHINE

(Avant-Garde, ASCAP)

TOBY BEN—*Venture 613.*

A peace song with hot rhythm will attract many buyers. Toby is someone to watch.

★★★★

### WALKING IN THE FOREST OF MY MIND

(Avant Garde, ASCAP)

### THE WHITE BIRDS RETURN TO WARM SEAS

(Avant Garde, ASCAP)

PAUL PARRISH—*Music Factory 407.*

Another guy is looking inward to see what's happening. Side could happen with its contemporary sound.

★★★★

### IT CAN'T BE TOO LATE (Gaucho, BMI)

HER LOVE (Carlou, BMI)

SMUBBS—*Spring 703.*

Delightful teen tune about love among the young crowd. Has sparkle and verve.

★★★★

### SUMMERTIME (Gershwin-New Dawn, ASCAP)

TEN TIMES A DAY (Don, BMI)

THE MALIBUS—*Sure-Shot 5037.*

The Gershwin oldie in especially soulful reading from the group. Could go far.

★★★★

### A LETTER TO MY RUNAWAY CHILD

(Sheriton, ASCAP)

### TEMPEST IN A TEAPOT (Blue River, BMI)

BEVERLY GARLAND—*Blue River 229.*

The mother of a missing hippie sends out a moving plea. Top TV actress does lovely job of reading.

### BABY I NEED YOU (Slide, ASCAP)

FREEDOM OF LOVE (Slide, ASCAP)

THE UNDESYDED—*Reading 666.*

Funky, gritty side by a new group. Deck is getting play already in some areas.

★★★★

### WHO WAS THAT (Mozella, BMI)

I FOUND A NEW LOVE (Mozella, BMI)

TINA BRITT—*Veep 1280.*

Juggy Murray returns to the disk scene with this tell-it-like-it-is side from Tina. Watch it.

★★★★

### SPEAKEASY (1929) (Papa Joe's, ASCAP)

CLOSING TIME (Papa Joe's, ASCAP)

PAPA JOE'S MUSIC BOX—*Nugget 1020.*

Cute Crazy Otto-like instrumental with cheerful air about it. Could break through.

★★★★

### DEBUTANTE'S BALL (January, BMI)

WE ONLY KILL EACH OTHER (Unart, BMI)

TONY RANDALL—*Mercury 72797.*

Randy Newman's velvet knifing of society is sung-read caustically by Tony.

★★★★

### WISH YOU MAY (BMI)

I GET THE MESSAGE (BMI)

DEE DEE FAVREAU—*RSVP 1128.*

New girl on the pop horizon. She has two sides here with a different flavor.

★★★★

### NEVER MY LOVE (Tamerlane, BMI)

ALL OF THE TIME (BMI)

HANS CHRISTIAN—*Tower 409.*

Weepy reading of the lovely ballad. Could become popular all over again as done by Hans.



# Mercury Singles Jerry Butler out again

His 3rd Hit In A Row



Produced by Gamble-Huff The "1st Team" A product of Mercury Record Productions, Inc., 35 E. Wacker Drive, Chicago, Illinois 60601



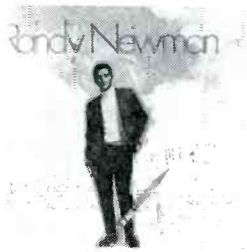


## Pick Hits

### RANDY NEWMAN

Reprise R(S) 6286.

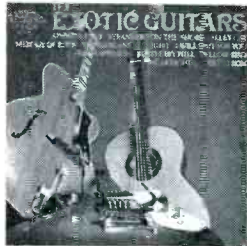
These days everybody is a "genius" in the industry. But Randy Newman, with a distinctively personal vision, earns the appellation. His singing, not distinctive, may be off-putting for some, but the songs are great. "Living Without You," "Love Story," "Davy the Fat Boy."



### THE EXOTIC GUITARS

Ranwood RLP 8002.

A solid combination of talents put together this perking collection of guitar-led instrumentals. Randy Wood produced and Bill Justis worked out the arrangements. Included are "I Will Wait for You," "C'est Si Bon," "Blueberry Hill."



### THE STORY OF BONNIE & CLYDE

LESTER FLATT & EARL SCRUGGS—Columbia CL 2859; CS 9649.

Flatt and Scruggs have built a new album around their work in the "Bonnie and Clyde" flick. The "Foggy Mountain Breakdown" is here along with new themes and songs written by Earl Scruggs, Randy Scruggs and T. T. Tall. Plenty of quick and slow picking entertainment.



### THE MAN WHO INVENTED SOUL

SAM COOKE—RCA Victor LPM/LSP 3991.

Soulful readings of standards from Sam Cooke. Most of them have not been available before. "Blowin' in the Wind," "Nobody Knows You When You're Down and Out," "Willow Weep for Me." The fans will appreciate this side of Sam.



### THE UNICORN

THE IRISH ROVERS—Decca DL(7) 4951.

The charming story of "The Unicorn," a playful beast, is frolicking up the single charts and now it should spark interest in the Irish Rovers' first stateside album. Most of the tunes are refreshing folk ditties from the Emerald Isle. Darlin'.



### I'M GONNA MAKE YOU LOVE ME

MADLINE BELL—Philips PHM 200-271; PHS 600-271

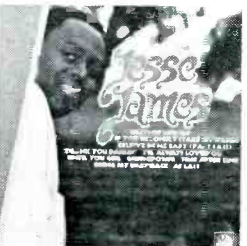
Making the charts with "I'm Gonna Make You Love Me," this thrush, who left Newark to make it in England, should make it album-wise on her home shores. Gal has a supple, mature voice she uses beautifully on "What the World Needs You," "Can't Get Used to Losing You."



### JESSE JAMES

20th Century Fox (S) 3197.

Jesse James has been building a singles reputation and he shows how he can put together an album on this package. He sings old songs and new ones done r/b style. "Facts of Life '68," "Believe in Me Baby," "Time After Time," "At Last."



### INCOMPARABLE SAX OF ACE CANNON

Hi SHL 32043.

Ace can not only make his sax talk, he can make it laugh and sing. The selections are taken from the recent pop charts. "Woman Woman," "By the Time I Get to Phoenix," "Green, Green Grass of Home." Some oldies too ("You Send Me").



### ELEMENTS OF NOW!

BIG BLACK—Uni 73018.

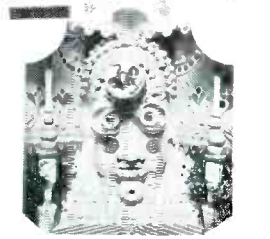
For many cultural and sociological reasons, there is probably going to be a surge of interest for African music within the next months. This package of hot rhythms and instruments could be a trend setter. Long and short bands to impress listeners.



### EARTH OPERA

Elektra EKS 74016.

These five guys have a knack for making poetical-musical sounds that should ingratiate them with the underground combers. Introspective lyrics and rambling music accommodate the quintet's contemporary thoughts. Loaded with talent.



### GAZPACHO

THE BRASS RING—Dunhill DS 50034.

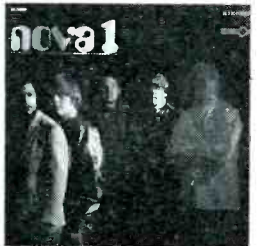
Gazpacho being a combination of spicy vegetables in a soup, this album being a combination of spicy instrumentals, buyers being interested in this kind of sound. Watch and savor them all. "Granada," "Yours," "Yellow Days," "Gazpacho."



### NOVA 1

THE NOVA LOCAL—Decca DL (7)4977.

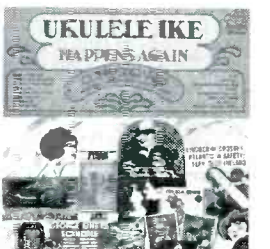
Loads of witty and timely ideas here from the talented folks that concocted this first Nova Local album. The fun purveyors include the group, producer Elliott Mazer, recording engineer Fred Catero. Some old songs; some new. All approaches fresh.



### UKULELE IKE HAPPENS AGAIN

CLIFF EDWARDS—Vista BV 4043.

Still singing in the rain and other happy states of mind. The buoyant Cliff Edwards reprises, with dixieland accompaniment, some of his flapper favorites. "June Night" (ahhhh), "Five Foot Two, Eyes of Blue" (oooh) and other smoothies.



### SOUNDTRACK

#### NO WAY TO TREAT A LADY

SOUNDTRACK—Dot DLP 3846; DLP 25846.

Stanley Myers wrote the sweet-harsh music for this Rod Steiger-George Segal-Lee Remick movie about a strangler with a strange sense of humor. The American Breed sings "A Quiet Place" on the package. Successful movie could mean successful elpee.







"YOU'RE  
GOOD  
FOR  
ME"

LOU  
RAWLS



2172

Yeah!



LOMPOC—Thanks Bob Fass and Tom Donahue, Paul Jay Robbins and Murray the K, Rosko and others too many to name. You implemented the renaissance in rock radio.

Thanks Dylan, Byrds, Beatles, Doors, Stones, Who, Hendrix, Cream, Grateful Dead, Incredible String Band, Arlo Guthrie, Van Dyke Parks, Janis Ian, Taj Mahal, Firesign Theatre, Steppenwolf, Butterfield, Cohen, Nyro, Chambers, Grape, Springfield, Airplane and Moondog. Thanks Coltrane, Charles Lloyd, Mingus, Sun Ra, Handy, Don Ellis, Ravi Shankar. Thanks Cage, Stockhausen, Ives and even Bach.

For doing what you do, and waiting for radio to come to you.

It had to happen, this renaissance, because of these artists' creativity. To survive, their music had to break out of the confines of traditional, commercial radio — especially Top 40. It had to have air time to breathe. To be exposed. To be heard.

And it is being heard now over an increasing number of outlets, some good and some not so good. Everyone is benefiting. Artists are now able to expand and experiment at a more reasonable rate musically, if that is their aim, and to be supported according to their achievements. Music, that is to say mostly rock, is certainly benefitting aesthetically with the increased communication between musicians and audience, and the resulting competition or seeking of new means of expression. Record companies, heretofore financially bound into a formula of hit singles before albums, are able to give artists more latitude—conceptually and otherwise—with a greater chance for success in establishing new talent. And most of all music fans, those who are into music beyond plastic, who until alternative radio simply could not hear what was really happening on record without buying blind, have been given something beautiful.

The artists and their record companies supplied reasons for the renaissance, but the people who caused it to work in radio are guys like Bob Fass, the guerilla of radio in New York, who programs disruptively and continues to change heads with his nightly show over WBAI-FM, one of the two non-profit

# NOTES FROM THE UNDERGROUND

By CARL LaFONG

Pacifica Broadcasting outlets. Peppering his show with sarcasm, wit, interviews, challenges, dead air and spontaneous madness, Fass exposes an enormous scope of music in a schizophrenic format, delighting or even shocking his audience.

And Tom Donahue, a veteran of Top 40 radio, who found a thing in San Francisco with KMPX-FM, programming a potpourri of recorded music, humor and experimental sounds for a huge bay area audience. Later he turned on Los Angeles with a similar format (or lack of format) with KPPC-FM, beaming from a church basement in Pasadena of all place.

As much as two years ago Paul Jay Robbins, along with some friends, conducted one of the first free music experiments over Pacifica's KPFK-FM in L. A., sporadically from midnight to whenever.

And Murray the K, the marzipan rock veteran, who was just as surprised as anyone with his success at turning "intellectual" and providing some "very groovy" sounds over New York's first attempt at commercial alternative radio, WOR-FM. For reasons that have never been fully expained, WOR-FM switched to an AM-type format after less than a year of highly successful diversion. (If bread was the reason for the change, then OR made the right move; a recent survey rated the station second in its market behind powerhouse WABC, an unprecedented position for an FM'er.)

While Murray has temporarily retired from the airwaves, another OR veteran, Rosko, has retrenched with good response at the station that filled the vacuum OR left in New York's alternative radio scene, WNEW-FM. The veteran jock offers a soft—sometimes almost reverent—

rock format that indicates the station's management is still not quite sure they want to be into this thing. But a lot of music is exposed and WNEW-FM, with a good staff in addition to Rosko, is a welcome change from the city's two uptight AMs. And we hope it's paying off.

## Proof Minds Can Change

These people have proved that minds can be changed. They disagreed with the "fact" that the radio listening public wanted only background music, the constant hammering of music-jock-spot-jingle-jock-weather-jock-music sound, and took their case to the airwaves. The people who supposedly didn't have the time or the interest responded—with phone calls, with cards and letters, folks, with advertising buys, and most of all, with listening.

Further proof: sales of album product in areas where those LPs were exposed only over these stations clinched alternative radio's potential as far as the agencies are concerned, which is where it's at after all.

These stations, or the more progressive ones at least, are playing some incredible things, wonderful musical excursions. Not content to give their listeners a heavy diet of just rock, because that would only be an extension of Top 40, some stations, for instance, are dishing up Japanese Koto and Bessie Smith, electronic music and modern opera, along with "staples" like folk, blues, humor, sound effects and oldies.

The loose nature of their approach to programming allows them to play Arlo Guthrie's 18-minute version of "Alice's Restaurant." And since, after all, it is colloquial, they see nothing wrong with the lyric "God Damn (the pusher man)" in Steppenwolf's brilliant drug put-down, "The Pusher."

Stations in other more conservative parts of the country,

backing into this thing slowly, are restricting themselves mostly to current rock albums or meaningful folk. It's happening late at night on the low-income graveyard shift of a few brave Top 40 stations. It's going strong on many college "percolater" outlets. There have been reports of country stations going all hard rock on Sundays. Jazz stations are toying with rock; gospel stations in smaller markets that include colleges or large youth concentrations are turning an hour, or two hours, or slow time periods over to rock—and making money. It seems like every week there's a report of another station taking "the plunge."

What this represents is an acknowledgement of the new music's overwhelming acceptance on one hand, and a rejection of formula radio clichés on the other. It by no means says that Top 40 radio is finished, because at best, alternative radio is just that—an escape for the vast minority from the musical restrictions of format radio.

## Softening of Commerciality

Even so, already we have seen a softening of the rigid commerciality of many powerful Top 40s, some of whom have felt the impact of "underground" radio. KRLA in Los Angeles, for instance, probably the most advanced Top 40 station in the country, and always fairly sympathetic to avant garde rock, has now been forced to program even more albums, and to institute "Collage," a segue show of new singles and hot album cuts. All because of the dent KPPC has made in their listenership. Bill Gavin, in one of his recent editorials on the Gavin tip sheet, advised format stations to re-evaluate their lists in light of underground radio's success. And Bill Drake, the highly successful radio consultant, is reportedly considering the formation of an album committee to advise him on the rock album scene, hopefully as a prelude to working more LP cuts into his station's lists.

The renaissance has added a new and exciting dimension to rock radio. And the surface hasn't yet even been scratched. Radio is as wide open for innovation as it was in the early thirties. Alternative radio is a healthy sign. Competition on an intelligent level is good for everyone.

With this column, a regular feature in Record World, we hope to bring you interesting

(Continued on page 18)





# Who Ever Heard Of Records With Handles?

Dunhill Not Only Heard About Them -  
But Always Makes Them That Way.

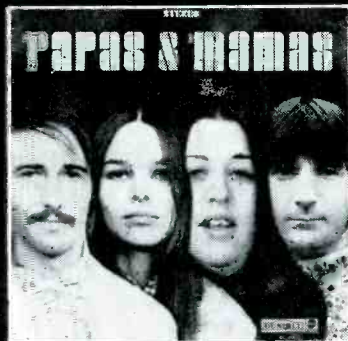
WE GOT 4 NEW ALBUMS WITH HANDLES

WE GOT A TOTAL OF 156 MINUTES OF SHEER ENTERTAINMENT

WE GOT ALBUMS WITH IDEAS, UNIQUENESS, AND CHARM  
AND ALL WITH REASONS FOR BEING ALIVE

WE'VE GOT THE FINEST CREATIVE TALENT IN THE INDUSTRY TODAY

NEW RELEASES  
APRIL '68



**THE PAPAS & THE MAMAS** — 12 new songs from the super group who have never sold less than one million albums on all previous releases. DS 50031



**RICHARD HARRIS — A TRAMP SHINING** — The super motion picture star sings all new Jim Webb songs. Produced by Jim Webb, the multi-Grammy winner of 1967. DS 50032



**THE WORLD'S LAST PRIVATE CITIZEN** — Barry Mc Guire — The authentic and last non-conformist, Mc Guire sings songs flavored for today's problems, loves and times. DS 50033



**GAZPACHO — The Brass Ring** — A delightful blending of some of the biggest of today's Latin hits, with fresh arrangements of the older jewels. DS 50034



DUNHILL RECORDS, INC. / NEW YORK — BEVERLY HILLS / A SUBSIDIARY OF ABC RECORDS, INC., 1350 AVENUE OF THE AMERICAS, N.Y.



# Three National Promotion Managers Ring Bell

NEW YORK — Bell Records has enjoyed remarkable success with three promotion men, all holding the rank of National Promotion Manager, a unique happenstance in the record business.

The trio, Dave Carrico, Gordon Bossin and Oscar Fields, works the same territory. Last year they were instrumental in placing 32 Bell singles and eight albums on the charts.

Two recent Bell releases, "Cry Like a Baby" by the Box Tops and "La La Means I Love You" by the Delfonics, shared positions in the Top 10 at the same time. Other hot Bell releases promoted by the threesome since January have been "Back Up Train," Al Green; "I'll Be Sweeter," the O'Jays; "A Man Needs a Woman," James Carr; "Do Unto Me," James & Bobby Purify; and "You Don't Have to Say You Love Me," the 4 Sonics, all of which made both pop and R&B charts. Additional pop hits were "Neon Rainbow," the Box Tops; "Captain of Your Ship," Reparata & the Delrons; "Mr. Bus Driver," Bruce Channel; and "Thank U Very Much," the Scaffold.

Every day, the triumvirate of Carrico, Bossin and Fields calls trade publications, record distributors, field promo men, djs, program directors and reviewer tip sheets in addition to maintaining liaison with artists and record producers. Between them, they average more than 200 phone calls a week. And they receive almost as many as they make.

Working together in a small office enables the three Bell boys to keep track of what the others are doing and view a situation in the proper perspective.

## Excitement Contagious

"It keeps us from calling every record a hit. We're always looking over each other's shoulders to make sure we're not hyping ourselves," says Gordon. "But when we start to break a new record or artist, the enthusiasm and excitement is contagious."

Dave, Gordon and Oscar believe in staying with a record if they have faith in it, even if it takes 12 or 14 weeks to generate nation-wide action. Al Green's "Back Up Train" remained on the pop and R&B charts for 13 weeks. Although it didn't reach past the 50's on the pop charts, it sold con-



Dave Carrico, Oscar Fields, Gordon Bossin.

sistently every week.

"The secret of good promotion is constant contact," Dave emphasizes.

"And you have to follow through," adds Oscar. "Sometimes we even take orders ourselves."

Also, when Bell's open door policy toward independent record producers results in more demos than Bell President Larry Uttal and Vice President Irv Biegel can listen to, the three Bell boys screen new product themselves.

## 'Try to See All'

Dave, Gordon and Oscar each make two or three road trips a year. "A week before we go into an area, everyone knows we're coming," says Gordon. "We try to see them all."

They service radio stations and distributors and, even if it means staying in town another day, they visit record shops and one-stops.

Having three national promotion managers won't always work at every company.

Says President Larry Uttal, "We're fortunate in having three excellent promotion men who can work together in close harmony. The whole idea could just as easily not have jelled. But we couldn't be more pleased with the results they've achieved."

## 'Caruso' Gold LP

The soundtrack of the motion picture "The Great Caruso" which starred the late Mario Lanza has been certified as a gold album with sales in excess of \$1,000,000.

## Lori to Universal City

Lori Hampton, 19, has been signed by Universal City Records and her first single, "I Feel Love Coming On" b/w "I'm Under the Influence of Love," is being rushed into release, announces label's Russ Regan.

## Hot Master To Heritage

NEW YORK — Jerry Ross, hot independent producer and writer and head of the Heritage Records label, has made a master purchase of "Ain't Nothin' But a Houseparty" by the Showstoppers, already a smash in England.

In addition, Ross has signed the Showstoppers to Heritage Records, will personally produce all their future recording sessions and will act as co-manager of the group. Heritage Records is marketed by the Metro Group Division of MGM Records. Ross noted that "the irony of this hit record is that the Showstoppers are actually from Philadelphia."

Heritage Records, in conjunction with MGM, is currently embarking on a massive trade, consumer advertising and promotion campaign.

## Miss D'Arelli London Credit Mgr.

John Stricker, Treasurer of London Records, Inc., has announced the appointment of a new Credit Manager, Marie D'Arelli.



Marie D'Arelli

Miss D'Arelli has been with London Records since June of 1958. She succeeds Harry Engelhardt who has retired. Miss D'Arelli will be in charge of credit for London Records Distributing Corp. as well as London Records, Inc.

## Berle on Vance

HOLLYWOOD—Steven Vail, President of Vance Music Corporation, announces that Milton Berle has been signed to record on that company's Vance Records. Release date for his first disk, a novelty record, produced and arranged by Tony Harris, is set for late April.

## Eddie Layton Back At Home Base

NEW YORK — Organist Eddie Layton, after a winter's tour, is back at home base and ready to play again for all the Yankee home games this season. Layton also plans to record another album for Epic in a couple of weeks.

## SESAC Hosts Suite At AWRT Convention

Again this year SESAC will host a hospitality suite at the 17th annual national convention of the American Women in Radio Television at the Century Plaza Hotel, Los Angeles, May 1-5.

The SESAC suite, located in "Cloud 4" of the hotel's convention designated "Galaxy Alley" of hospitality areas, will be hosted by a full contingent of SESAC personnel headed by Mrs. Alice H. Prager, Exec Vice-President and Managing Director. Others to be on hand include: Sidney H. Guber, Director of Marketing Services; Norman Odium, Director of Copyright Administration; Charles Scully, Director of Information Services, and Warren Martinek of the firm's pr staff.

## Harris Single Climbs

Dunhill Records' new album by actor Richard Harris called "A Tramp Shining" contains a song entitled "MacArthur Park" which has had such reaction that the label has released it as a single lasting seven minutes and 20 seconds.

With the list growing daily at this writing, at least 25 stations have solidly committed themselves to programming the Harris single.

## From Underground

(Continued from page 16)

news of underground radio. When a new station or time period with an avant garde approach appears, we'll let you know about it. When a station or jock has a success story to tell—like an album cut that's hot in his area—or a warning to pass on—like the Stockhausen piano variations LP is in demand, but the dead air time is too dangerous—we'll be running it. When an album is released with possible interest to alternative broadcasters, or if an LP or a track is getting good reaction in a particular market, we'll pass the information on to you. Plus: interviews with musicians of interest; reprints or quotations from appropriate publications, like *Crawdaddy*, *Rolling Stones*, or the English music papers; even fitting handouts from record company publicity offices.

What this is, actually, is a trade paper within a trade paper.

Most importantly, we need your help. Call or write with your items, or even advice.



# The Grammy

RCA Records has won more of them than any other company.\*

And here are the reasons why:

James Alexander, Chet Atkins  
Jan Balet, Bobby Bare  
Sir Thomas Beecham  
Harry Belafonte  
Belafonte Folk Singers  
Robert Russell Bennett  
Jussi Bjoerling, Jay Blackton  
Blackwood Brothers Quartet  
Boston Symphony Chamber Players  
Julian Bream, Cortelia Clark  
Van Cliburn, Perry Como  
Aaron Copland  
Duke Ellington, George Estes  
Gale Garnett, Ernest Gold  
Morton Gould/Chicago Symphony  
John Hartford, Neal Hefti  
Jascha Heifetz, Jerry Herman  
Al Hirt, Homer and Jethro  
Bob Jones, Herbert von Karajan  
The Anita Kerr Singers  
Kiril Kondrashin, Burton Lane  
Jacob Lateiner, Lewis Layton  
Erich Leinsdorf/Boston Symphony

Alan Lerner, Les Leverett  
Joe Linhart, Frank Loesser  
John D. Loudermilk  
Miriam Makeba, James Malloy  
Henry Mancini, George R. Marek  
Marvin Miller, Richard Mohr  
Charles Munch/Boston Symphony  
Peter Nero, Gregor Piatigorsky  
Elvis Presley, Leontyne Price  
William Primrose  
Fritz Reiner/Chicago Symphony  
Sviatislav Richter, Artur Rubinstein  
Anthony Salvatore, Al Schmitt  
Lalo Schifrin, Howard Scott  
Peter Serkin, Robert Shaw  
Robert Shaw Chorale  
George Beverly Shea  
Robert Simpson  
Georg Solti, Porter Wagoner  
Dottie West, and  
Ken Whitmore

**RCA** Records

\*Billboard, March 16, 1968



# Springtime is Movin' Time On Nashville's Record Row

By ROGER SCHUTT

NASHVILLE — Spring has ushered in an unusually large number of changes in Music City personnel; but when score-cards were checked, there seemed to be no apparent scars.

At press time these faces had settled in these places: Paul Cohen at ABC Records here in charge of C&W A&R; Leroy Van Dyke on Kapp Records; the Lemonade Charade on Bell Records; a locally based MCA hired hand at Kapp in charge of C&W A&R—this deal's nailed down but we're respecting a plea to withhold the name of the appointee; Johnny Wayland into 7 p.m. midnight slot at WKDA radio here; Dan Hoffman to Music Director at same station; Johnny Walker into 7 p.m. to midnight spot on WMAK radio here; Dave Randall to WMAK all night gig; and MCA record division whip William Gallagher to Hollywood after brief sortie into Music City.

Here are some details.

## Pioneer Cohen

C&W pioneering talent scout Paul Cohen goes into the sound studios for Kapp Records for the last time this week prior to taking over reigns of ABC Records A&R department here May 1. We were told on good authority that the Kapp A&R post will be filled by the publicity-shy MCA staffer in Music City.

William Gallagher, newly appointed corporate kingpin of the MCA record division, personally led a top echelon scouting mission into Nashville.

## Bradley Contract

Gallagher and company zeroed in on the Kapp situation and another prime target, Decca's longtime Nashville A&R chief Owen Bradley, whose contract period had recently terminated. The MCA brass left the city without officially announcing results of the negotiations. However, the Bradley contract, rumor has it, has been firmed.

We detected one lone swinging door left unswung during the past week's pre-spring action in Nashville—Mercury VP and Product Manager Charlie Fach walked out of the studio at the close of a Jerry Lee Lewis session and jetted back to his NYC h-q without anointing a successor to the local label promo post vacated by Eddy Kilroy, who checked into Houston deejay chores.

A flying squad of New York City based MGM Records brass jetted in to huddle with local MGM A&R exec Jim Vienneau and C&W promotion chief B. J. McElwee. When execs Mort Nasatir, Frank Mancini and Lenny Scheer embarked for home base, it was announced that May 1 is moving day for the local MGM crew—out of the Columbia Building into larger quarters at 720 17th Ave. So.

Other music biz bombshells last week took C&W ace Leroy Van Dyke away from Warner Brothers Records and into the Kapp fold. The label charged Van Dyke's personal manager Gene Nash with A&R responsibilities and the latter promptly produced a single release by his star in a West Coast Kapp session. Both Leroy and Nash are Music City citizens.

Home grown pop rockin' smoothies tagged the Lemonade Charade exited Epic to sign with Larry Utall's Bell label, and Nashville's Tony Moon produced a smooth rockin' single already in release by the group on Bell.

## PR Firms Team

NEW YORK — Fred Stuart Associates (FSA) of Los Angeles and The Music Agency, Ltd. (TMA), of New York, announce a coast-to-coast affiliation.

Fred Stuart, President of Fred Stuart Associates, and Jay Leipzig, head of The Music Agency, commented that the new affiliation "will provide an efficient nationwide communications base for the broadest promotion of our clients' interests."

## Simon Downeast Managing Director

NEW YORK — Richard Simon has been appointed Managing Director of Downeast Records. Simon already heads M. B. Records for Marc Brown Enterprises.

Also appointed was Mike Abene to A&R Director. Simon stated that he planned to consolidate studios and offices to the uptown location, on East 48th Street. "We are looking for new artists for Downeast, and we will continue to have an open door policy for both M.B. & Downeast Records," he said.



# MONEY MUSIC

by Kal Rudman

Pick: "United," Peaches & Herb—June bride smash. Gamble-Huff again!

Top New Sales Smash: "Tighten Up," Archie Bell & Drells, Atlantic. 100,000 in two days. Sure #1.

Giant of the Week: "Summertime Blues," Blue Cheer, Mercury. It roared like a tidal wave from the West Coast to Top 5 sales.

Sleeper That is Roaring to Top 10: "I Love You," People, Capitol.

Atlantic Has Four Top 10 Records, and two Going There: Aretha Franklin and Percy Sledge are top 5, Young Rascals and Archie Bell are going for #1. The new Otis Redding should hit #1, and the Wilson Pickett is a solid sales smash. (Hit #1 in Atlanta WQXI in 1 week).



Kal Rudman

Intruders: Sold 45,000 in one day. Sure Top 10.

Smashing Sales, Going Top 5: Dionne Warwick.

WRIT & WOKY Milwaukee, Pick: "You're In Love," the Fury's, Diamond.

Chicago Giant, Spreading Big In Sales: "Mony Mony," Tommy James. It is close to 50,000 in Chicago. Breaking all over now. Smash Cleveland.

Smash from the West Coast—Going for Sure: "Reach Out of the Darkness," Friend & Lover, Verve. We made it our Top Pick five weeks ago. Nobody had heard of this record and we opened the column with it.

Solid Hit Sales: New Colony 6; Ray Stevens; Merrilee Rush; Doors; Tom Jones; Bobby Vinton; Hugo Montenegro; Andy Kim; Roosters; Ohio Express; Bobby Vee; Stevie Wonder; Marvin & Tammi; Beach Boys; Dells; Guy Marks.

Monster Sales: "Mrs. Robinson," S&G—350,000 ordered before release.

Smash in NYC & Philadelphia: "Impossible Mission," Soul Survivors, Crimson. This is an exciting record, and the strong sales are coming in.

WQAM-Miami likes Everly Bros.; Elevator; Grape Fruit; Mechanical World. Top 3 monster: Love Machine. Smash in sales and request: Spirit . . . WKYC-Cleveland. Big Request: Beach Boys; New: Soul Survivors; People; Sky Pilot; Animals LP . . . WCFL-Chicago New: Friend & Lover; Gene Pitney; Martha & Vandellas.

## Bill Drake Reports

The Bill Drake stations have gone with James & Bobby Purify; Intruders; Neil Diamond; Merrilee Rush; P. J. Proby; Bill Medley & Delfonics. They have gone on cuts from the Richard Harris LP and "Time for Loving," Association LP.

Breakout Smash at Drake Stations: "Mrs. Robinson," Simon & Garfunkel; Sleeper Monster for Drake in Boston and Detroit: "If You Don't Want My Love," Robert John, Columbia . . . Biggest Jumpers at Drake Stations: A. Bell; Rascals; Hugo Montenegro; New Colony Six; Intruders . . . Drake Station Breakdown: KHJ-L.A.: Solomon Burke; Friend & Lover; Intruders; Bill Medley; #8, Dionne Warwick; #10, "Jumbo," Bee Gees; #14, Troggs; #15, Ray Stevens; #17, Sweet Inspirations; #30, Dells . . . KFRC-S.F., Purifys, Jay & Techniques; #9, Tom Jones; #8, Willie Mitchell; #10, Merrilee Rush; #17, Intruders . . . WRKO-Boston: Intruders; Neil Diamond; #3, Rascals; #5, Robert John; #8, Hamilton Camp; #11, A. Bell. Smash: "Mrs. Robinson" . . . CKLW-Detroit: Wilson Pickett; Contrasts; Merrilee Rush; Purifys; #5, Intruders; #6, Robt. John; #23, Tommy James; #2, Hugo M. . . WHBQ-Memphis: Bill Medley; Bee Gees; Purifys; N. Diamond; #6, A. Bell; #7, Intruders; #8, Steve Alaimo; #9, Hugo; #10, N. Colony Six; #16, Dionne Warwick . . . WUBE-Cincinnati: Wilson Pickett; Delfonics; T. James; Four Tops; N. Diamond; #4, A. Bell; #11, Intruders; #13, S. Wonder; #14, Fireballs; #20, Robt. John . . . WOR-NYC: Wilson Pickett; Delfonics; N. Diamond; #1, Rascals; #4, A. Bell; #7, Intruders; #10, N. Colony Six; #11, Tom Jones; #13, D. Warwick . . . KAKC-Tulsa: Andy Kim; Dells; Jackie Wilson; #6, Steve Alaimo; #8, Michele Lee; #29, Contrasts . . . San Diego: Bee Gees; Purifys; N. Diamond; M. Rush; #4, Rascals; #7, Hugo; #10, A. Bell . . . Fresno: In-

(Continued on page 22)





CHARLIE FOXX



GENE PITNEY

# GENE

# PITNEY

# "HEARTBREAKER"

## Billboard **TOP 20 POP SPOTLIGHT**

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

New blues bag for the stylist and he moves and grooves all the way through this potent Charlie Foxx rocker in top form. Will hit hard and fast and prove one of Pitney's all-time hot sellers! Flip: "Conquistador" Musicor 1306

**PRODUCED BY CHARLIE FOXX**

WRITTEN BY CHARLIE FOXX-JERRY WILLIAMS. PUBLISHED BY CATALOGUE/CEE & EYE, BMI

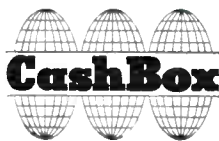


### SINGLE PICKS OF THE WEEK



GENE PITNEY She's a Heartbreaker

Gene Pitney gets low down and funky on "She's a Heartbreaker" (Catalogue Cee & I, BMI). It's a change of pace for Gene and how it works (Musicor 1306).



### Picks of the Week

GENE PITNEY (Musicor 1306)  
She's a Heartbreaker (2:59) [Catalogue, Cee & I, BMI—Foxx, Williams]

Smother the vibrant Gene Pitney vocal sound in soul, add a potent rhythmic backing and work up a hefty production; that's the picture with this new effort showing the songster as he has never appeared before. Solid sock and a big combination of vocal and material fires should make an explosive showing on both pop and blues charts.

Flip: "Conquistator" (2:35) [Catalogue, Primary, BMI—Anisfield]



DIVISION OF TALMADGE PRODUCTIONS, INC. 240 W. 55TH ST., NEW YORK



## Guercio Produces New Artists For Col

James William Guercio, through Poseidon Productions, a wholly-owned subsidiary of James William Guercio Enterprises, has signed an extensive independent record production contract with Columbia Records.

Guercio is contracted to find and produce three new artists for Columbia in 1968 with an undisclosed number of LPs and singles to be released; however, it is expected that Guercio will exceed this minimum obligation since he already has more than three acts he is anxious to record.

The logo of Poseidon will appear on all records produced by Guercio. Said Guercio, "I am intent solely on creating the best possible music. I don't have the inclination to run a record company at the present moment. Columbia has been very cooperative with me, and I am happy to leave the financial details in their capable hands."

Every single Guercio produced for the Buckinghams averaged 500,000 copies and made top 5 on the national charts. He was also responsible for planning, arranging and producing the Buckinghams' "Time and Charges" LP and their current hit album, "Portraits."

Guercio said, "I think the main premise for this move into independent record production

(Continued on page 24)

## Producers Of This Week's Front Cover Picks

### Staff

"Love in Every Room"

### Jim Foglesong

"Apologize"

### Felix Pappalardi

"Anyone for Tennis"

### Carl Davis

"Give It Up"

### Marcucci-Finiz-d'Andrea for Chancellor Records

"I Feel Love Comin' On"

### David Axelrod

"You're Good For Me"

### Don Costa

"Color Blind"

### Kesler-Lee-Reynolds

"But You Don't Love Me"

## Money Music (Continued from page 20)

truders; Michele Lee; M. Rush; Bill Medley; #2, Hugo; #8, "Red Red Wine," Neil Diamond; #9, Rascals . . . Merrilee Rush on all Drake stations.

Solid Breaking Hit: "How'd We Ever Get This Way," Andy Kim. Steed.

WQXI, Atlanta Chart is Exciting: Wilson Pickett from 29 to #1; #2—Archie Bell; #3—Stevie Wonder; #4—Arthur Conley; #5—Ollie & Nightingales (from #21 to #5); #6—Percy Sledge; #7—Joe Simon; #14—Intruders; #16—Dyke & Blazers. On: Dells; Andy Kim; Purifies; Jay & Techniques; Otis Redding; Richard Harris.

Smash in California: "Un Mundo," Buffalo Springfield, Atco.

We are convinced that "Funny Man," Ray Stevens, Mercury, can become a Top 5 smash if played by major stations. It went to #1 at KYNO, Fresno, some years ago. By the way, to show you how accurate we were on our prediction on Ray's "Unwind," it jumped to #14 at WRKO, Boston, and is going top 10; Top 3 in S.F.; Giant KHJ, L.A.

Free Lance Promo Man of the Month: Pete Wright. He is truly a pioneer in the art of free-lancing, and has elevated it to the level of a highly successful and efficient business unique unto itself in the record promotion field.

Local Promo Man of the Week: Gil Bateman of Huffine, Seattle. This heavyweight is *personally* responsible for the fact that "Angel of the Morning," Merrilee Rush, Bell, is a smash. (It just broke at WRKO, Boston). Bateman does what really counts—he delivers results!

Bill Medley Has a Winner, Because Bill Drake Didn't Want Him To Be Alone: "I Can't Make It Alone" on MGM.

### Money Music Top Left-Field Tip of the Week

"Can't Go Broke Back to Denver," Gentrys. Bell, broke wide open at KLIF, Dallas. We predict that this will make it to top 10. Where's KIMN?

Who is #1 in El Paso, Texas?: KOMA, Oklahoma, with 52% in Hooper. And they are 600 miles away with 50,000 watts.

Top Sleeper: "Chain Around the Flowers," Lewis & Clarke Expedition, Colgems. This B side looks like another "Skip a Rope." Big list of stations: KLIF, etc.

Good Tip: "That's All Right You're in Love," the Furys, Diamond.

Monster of the Week: "Good, Bad & Ugly," Hugo Montenegro, RCA. It's been around a long time. Thanks to Dan Morris, PD of WCOL, Columbus, who convinced us months ago this was a smash when it broke at night with little airplay.

Smash Tip: "Funky Walk," Dyke & Blazers, Original Sound. Broke big in Atlanta, Dayton, Nashville.

Great Follow Up: "Funky Fever," Clarence Carter, Atlantic-Driving.

Most Overlooked Hit in the Nation: "Listen, Listen," Merry-Go-Round, A&M. This Beatle-like record is top 5 in Cleveland, but hasn't gotten promotion nationally. It really is a smash! Eric Stevens of WIXY, Cleveland, is justifiably puzzled. So am I. Doesn't anybody wanna play a hit?

Hamilton Camp is Gaining Power: "Here's To You," WB. It's

(Continued on page 24)

## All - Star Team



Producer/writer Artie Kornfeld wasn't content to get a gold record for "The Rain, The Park & Other Things"—the Cowsills smash he produced and co-wrote with Steve Duboff. He wanted everyone who contributed to the goldie to have a trophy of their own, and he made the presentations last week. Photo #1: Kornfeld (right) and Steve Duboff; Photo #2: Jimmy Wisner who arranged "The Rain, The Park & Other Things"; Photo #3: Brooks Arthur, the man behind the dials in the studio. Early this month Kornfeld was named Director of Contemporary Recording for Capitol Records, under a new label program of "independent A & R."

## JUKE BOX TOP 25

1. HONEY  
Bobby Goldsboro—United Artists 50283
2. YOUNG GIRL  
Union Gap—Columbia 44450
3. CAB DRIVER  
Mills Bros.—Dot 17041
4. YOU'VE STILL GOT A PLACE  
IN MY HEART  
Dean Martin—Reprise 0672
5. LADY MADONNA  
Beatles—Capitol 2138
6. TAKE GOOD CARE OF MY  
BABY  
Bobby Vinton—Epic 10305
7. VALLERI  
Monkees—Colgems 1019
8. KISS ME GOODBYE  
Petula Clark—Warner Bros. 7170
9. I CAN'T BELIEVE I'M LOSING  
YOU  
Frank Sinatra—Reprise 0677
10. BALLAD OF BONNIE AND  
CLYDE  
Georgie Fame—Epic 10283
11. A BEAUTIFUL MORNING  
Rascals—Atlantic 2493
12. PLAYBOY  
Gene & Debbie—TRX 5006
13. CRY LIKE A BABY  
Box Tops—Mala 593
14. DO YOU KNOW THE WAY TO  
SAN JOSE  
Dionne Warwick—Scepter 12216
15. LA LA MEANS I LOVE YOU  
Delfonics—Philly Groove 150
16. SHERRY DON'T GO  
Lettermen—Capitol 2132
17. DELILAH  
Tom Jones—Parrot 40025
18. MIGHTY QUINN  
Manfred Mann—Mercury 72770
19. TAKE TIME TO KNOW HER  
Percy Sledge—Atlantic 2490
20. THE UNICORN  
Irish Rovers—Decca 32254
21. SHE'S LOOKING GOOD  
Wilson Pickett—Atlantic 2584
22. SHOO-BE-DOO-BE-DOO-DA-DAY  
Stevie Wonder—Tamla 54165
23. CABARET/SLICK  
Herb Alpert & Tijuana Brass—A&M 925
24. LILI MARLENE  
Al Martino—Capitol 2158
25. MRS. ROBINSON  
Simon & Garfunkel—Columbia 44511



TO HELP FURTHER THE IDEALS  
OF  
THE REVEREND DR. MARTIN LUTHER KING, JR.

PAT BOONE  
IS DONATING HIS  
ROYALTIES FROM THE SALE  
OF HIS NEW DOT RECORDS SINGLE  
'I HAD A DREAM'  
TO  
MRS. MARTIN LUTHER KING, JR.



## Josh Jr. Tours For New UA LP

Josh White, Jr., was back at his New York home base last week following a Boston concert—but only briefly. Coming up, he informed **Record World**, was an extensive cross-country promotion tour for his first United Artists Records album, "The Josh White, Jr., Album."

All tying in, of course, with Josh's college concerts, which comprise the biggest—and best—part of his performing career. "I enjoy singing to the kids," he related. "We have a good rapport. In night clubs, you might get someone who for one reason or another isn't really that interested in you. With the kids, I kibbitz and we all have a good time. I hope."

Josh is certainly in a position to know how to handle an audience.

His father, Josh White, Sr., is one of the all-time great balladeers, and the rest of his large family is musically inclined, too. His mother was a gospel singer, and at least a couple of his sisters have sung professionally. One of Josh's dreams is to get the whole family together for "a kind of King family album and/or TV show."



Josh White Jr.  
And New UA Album

He noted that his father is doing a lot of concerts, too, and is talking with Buddah Records about recording, as White, Jr., put it, "a Josh White, 1968, type of album, with new songs, which I think is a great idea."

The young White began performing about 20 years ago when he was four, the same age as his son now is. "It looks like my son will be a performer," he continued. "I can see him doing to me what I did to my father—stealing the show! Last summer he came on stage beating a tambourine while I was singing, and the audience loved him."

Josh, Jr., who also has a polished speaking voice, is an actor, too, and since 1949 has been in several off-Broadway and Broadway plays, "all of them flops." Oddly, he has never done a musical, but would love to.

Lately, he has added composing to his credits. He wrote the music for an educational film titled "A Ticket to Freedom" which will be shown in schools and on educational TV stations.—**Doug McClelland.**

### Guercio Produces

(Continued from page 22)

has been a desire to establish a tightly knit creative community based on honesty and integrity. Since I find myself being primarily channeled through musical avenues, there are at present many such roads unexplored. We hope that through CBS and Poseidon, we might be able to present some very meaningful and productive concepts to the musical world of today. It is within this attitude, one of artistic integrity, that we choose to take our first step with Columbia Records."

The deal was negotiated by Richard Asher of Columbia Records and Walter L. M. Lorimer of Loeb & Loeb, West Coast attorney for James William Guercio Enterprises, Inc.

## Money Music (Continued from page 22)

a smash on the West Coast.

Powerhouse Winner: "I'm Sorry," **Delphonics**, Bell.

Strong Record, Action at WCAO, Baltimore & Philadelphia: "Lily Marlene," **Al Martino**, Capitol.

Overlooked Hit That's Been Around Awhile: "Matchstick Men," **Status Quo**, Chess—Giant WCOL, Columbus; WKBW & WYSL, Buffalo

Smash Hit Sales in Boston & L.A.: "Delilah," **Tom Jones**—Top 10.

Good Record: "Sometimes You Just Can't Win," **Mouse & Traps**, Frat.

Most Beautiful Record of the Week: "Faithfully," **Margaret Whiting**, London. Sureshot for MOR stations. Great for daytime Top 40.

WCOL, Columbus, On: "I Wish I Knew," **Sol Burke**, Atlantic. Hit KJR & KOL, Seattle: "Mama McCluskie," **Norro Wilson**, Smash.

Sureshot Smash When the Film Opens: "Looking Back," **Spencer Davis**, UA. Also the title song, "Here We Go 'Round the Mulberry Bush," **Traffic**. This will be the big money-grosser of the year, especially with the teens in the drive-ins.

Top Play: "MacArthur Park," **Richard Harris**, Dunhill.

Top Tip from **Eric Stevens**, WIXY, Cleveland: "April Come She Will," **Simon & Garfunkel**. Eric is very proud of the action on this!

Fantastic New **Lemon Pipers**: "Orange Marmalade." Buddah is RED HOT!

New **John Fred**: "We Played Games."

New **Short Kuts** on Pepper: "Loosen Up." This is the antidote to the "Tighten Up." Cooks and smokes from Memphis.

Top Airplay: "Chain Gang," **Jackie Wilson**, Brunswick.

Split Play On: **Henson Cargill**. Much play now on "Six White Horses."

Smash Sales on **Joe Simon**, SS7: "Hangin' On" is top 5 WQXI, Atlanta.

Smash in Detroit: "Legend of Xanadu," **Dave Dee**. Top 10 CHUM.

Left Field Tip: "Finders Keepers," **Salt Water Taffey**, Buddah. **Ollie & Nightingales**, Stax, a Monster WQXI, Atlanta: Top 5.

Broke in Miami: "I've Got A Sure Thing."

Great New **American Breed**: "Ready Willing, & Able," Acta.

#1 In Louisville: "Soul Serenade," **Willie Mitchell**, Hi.

Monster In Louisville: "Love Machine," **Roosters**, Philips.

Strong Record: "Brooklyn Roads," **Neil Diamond**, Uni.

KHJ, L.A., Pick: "I Can Remember," **James & Bobby Purify**.

WKNR, Detroit, Pick: "Looking Back," **Spencer Davis**, UA.

New **Mills Brothers**: "Shy Violet."

Original Cast on Dot: "I Can't Make It Anymore." **WBZ**, **KIMN**, **WKYC**.

Fantastic Ballad: "Let It Be Me," **April & Nino**, White Whale. Big shot.

Tremendous New **Engelbert Humperdinck**. "Man Without Love." It's an Italian song and is beautiful.

Best Top 40 AM Drive Man: **Mr. Morgan** at **KHJ**, L.A. Morganize, baby!

**Paul Drew Tells Me: Hy Lit** has the best TV Dance Party Show he has ever seen. Hy has a stone winner personality! The show should be network. Also, Paul heard my pride and joy, **Ken Garland**, of **WIP**. Paul commented, "Ken ranks with the top 5 that I've EVER heard in radio. The minute he opens his mouth you know he is invincible!" I've been telling you and telling in this column about the unbelievable Ken Garland. He is also the most literate man I've heard on the air.

**Robert John Came Through**: Top 10 in Detroit. "If You Don't Want."

Sleeper on Columbia (Another "Billy Jo?": "Now I Taste the Tears," **Smiths**. Pick at **KFRC**, S.F. **Les Turpin** is very high on it.

Heavy Airplay on **Nino & April**: "Let It Be Me." **KJR**, **WRIT**, **WKBW**, **WYSL**, **KAFY**, **WKDA**, **WCAO**, **WPOP**, **WDRG**, **WTIX**, **WNOE**, **WFOM**, **KOMA**.

**WPTR**, Albany (**George Williams**), New: **Radiants**; **Keith**; **Impressions**; **Sundowners** (Decca). Hits: **Rascals**; **Andy Kim**; **Intruders**. On: **Merrilee Rush**.

"Can I Carry Your Balloon," **Swamp Seeds**, Epic, on **WKBW**, **WIXY**, **WCFL**, **KIMN**, **WDRG**, **WTIX**, **KJR** & **KOL**, **WCOL**.

**WNEW**, NYC, went with "Theme from "The Scalphunters," on

(Continued from page 69)

## ROULETTE'S Aces of the Week

### A "MONEY MONEY"

Tommy James  
&  
The Shondells

R 7008

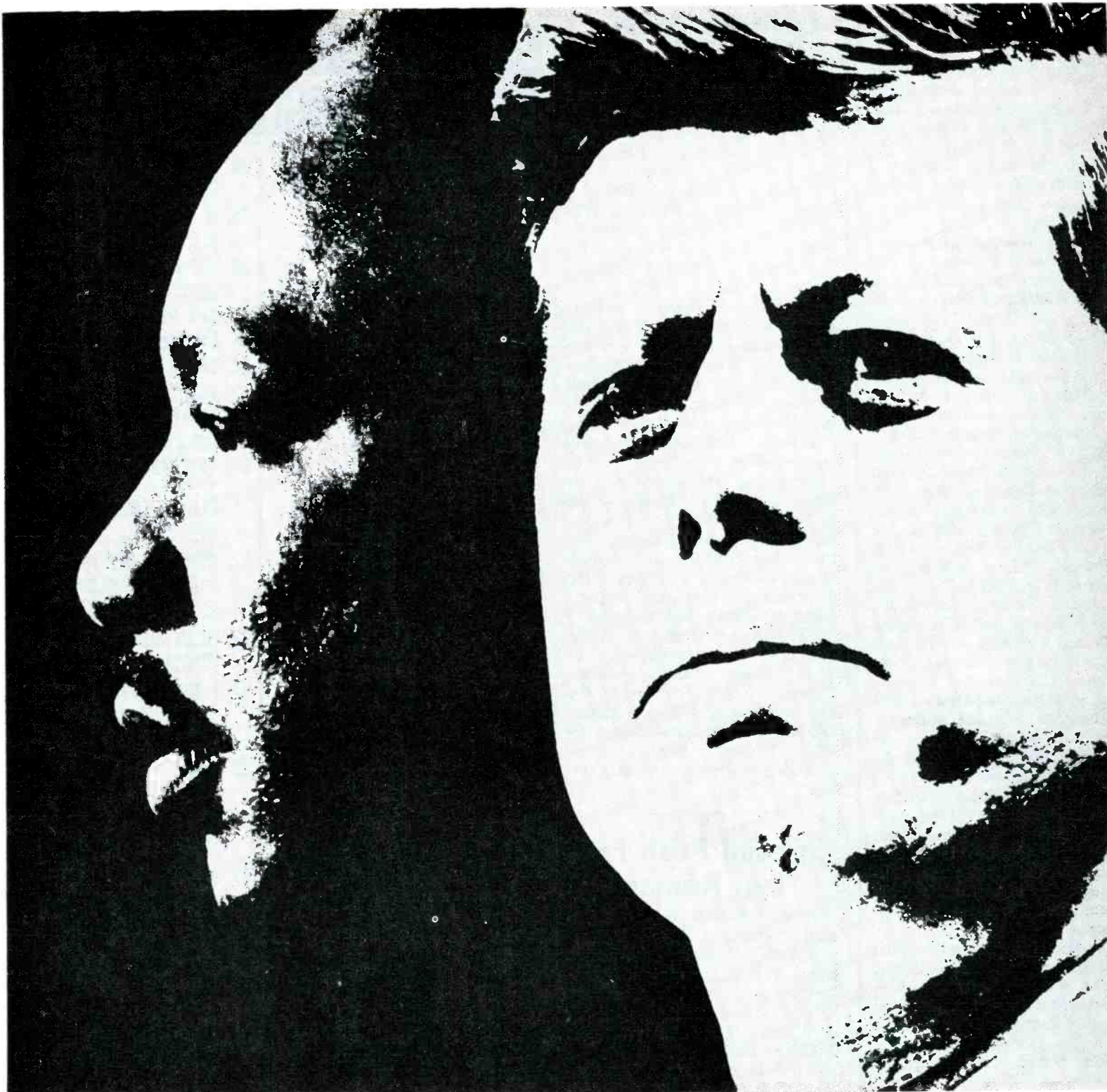
### "SITTING ON A PLANE"

The Young  
Savages

R 7009

ROULETTE





From the shattering events of our  
recent history... a record of eternal hope

## COLOR BLIND/RANDY BARLOW<sup>72808</sup>

Produced by Don Costa

Personal Management:  
Lanvan Artist Productions Ltd.  
8961 Sunset Blvd.  
Suite B  
Hollywood, Calif. 90069  
213 271-1151



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35 E. Wacker Drive, Chicago, Illinois 60601.



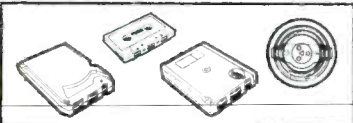
## The "Soul Sound" Sells

If there were any doubters, the sales figures and popularity charts of the past year have set them straight. The "soul sound" spearheaded by musicians of the Atlantic Recording Corporation is in with today's musical taste . . . and is now coming out on Ampex Stereo Tape.

Atlantic is long-time leader in Rhythm and Blues music (As witness their new 4-album set, "The History of Rhythm and Blues, 1947-1960", featuring Atlantic stars). Now the management of this fast-growing organization has rocked and rolled right into the forefront of the pop music field behind the exciting rhythm and technical virtuosity of 1967 Grammy Award winners Aretha Franklin (Best Rhythm and Blues Recording, Best R&B Female Solo Vocal Performance), plus other Grammy nominees, Joe Tex, the late Otis Redding, Carla Thomas, Wilson Pickett, and Booker T. and The MG's.

Aretha Franklin, "Lady Soul", is truly an international hitmaker, with one best-seller after another since leaving another company to come under the guidance of Atlantic. Otis Redding, an important musical influence of the entire pop music field, has yet another smash in "Dock of the Bay", just released following his untimely death. The combination of intelligent managerial guidance, and outstanding artists with universal appeal, has created constant demand for the entire Atlantic stable of performers, both recorded and in personal appearances.

Leadership in jazz and the blues has also emanated from Atlantic, which boasts pace-setters such as Herbie Mann and Sergio Mendes. Charles Lloyd and Hank Crawford, the Modern Jazz Quartet, Junior Mance, Mose Allison, Joe Zawinu and Brother Jack McDuff, while groups such as Buffalo Springfield, Cream, the Bee Gees, Vanilla Fudge, and The Rascals are adding their own mind-stretching contributions to the elasticity of today's music.



The releases produced today on the Atlantic, Atco, Stax, Volt and Vortex labels are available on Ampex Open Reel, 4-Track Cartridge, 8-Track Cartridge and Cassette.

For information about these releases now available on Ampex Stereo Tape, contact your Ampex distributor or write:

### Ampex Stereo Tapes

2201 Lunt Avenue  
Elk Grove Village, Illinois 60007

## Famous Music, Coast, Moves

LOS ANGELES — Famous Music Corporation's West Coast Professional offices have moved from Paramount Studios where they have been housed for some 25 years, to the Sunset-Vine Tower Building, announces William R. Stinson, Executive VP, General Manager, Paramount Pictures Music Publishing Companies.

Stinson will remain on the Paramount lot in the Music Division headquarters, while newly appointed West Coast Professional Manager George Sherlock occupies the new offices, reporting directly to Jay Lowy, General Professional Manager headquartered in New York.

According to Stinson, the move will afford easier access to the firm, which is encouraging an "open door" policy. Famous has stepped up activity tremendously in the acquisition of exclusive writers and in their quest for diversified material.

"The Sunset-Vine area is the hub of the music industry on the West Coast," said Stinson. "Therefore, it is our belief the new location will be advantageous in the company's continuing effort to scour the field and further embellish a great catalog."

## Special Push For Lyn Roman

HOLLYWOOD — Lyn Roman, Dot's "Girl for All Reasons," is scheduled to receive a special ad campaign in selected consumer publications, in addition to music trades according to Jack L. Levy, label's Ad-Merchandising Director.

"Lyn is creating a tremendous fan following, wherever she appears," said Levy. "And, what's more important is the heavy acceptance of her new single, 'Here I Am,' also included in her April LP release."

Southern California promoter Bobby Applegate reports across-the-board airplay in most situations on the west coast, while Pete Garris, label's National Promo Director, just back from a road trip, is receiving similar news from his promotion network throughout the nation. Miss Roman is produced by Dot East Coast A&R topper Gerry Granahan.



Lyn Roman



# UP SINGLES COMING

1. **I AM THE MAN FOR YOU, BABY**  
(Jobete, BMI)  
Edwin Starr—Gordy
2. **WE CALL ON HIM**  
(Gladys, ASCAP)  
Elvis Presley—RCA
3. **SHE WEARS MY RING**  
(Acuff-Rose, BMI)  
Solomon King—Capitol 2114
4. **WIND SONG**  
(Almo, ASCAP)  
Wes Montgomery—A&M 916
5. **WHY SAY GOODBYE**  
(Robbins, ASCAP)  
Connie Francis—MGM 13293
6. **CAN I CARRY YOUR BALLOON**  
(Screen Gems, Col., BMI)  
Swamp Seeds—Epic 10281
7. **I GOT A SURE THING**  
(East, BMI)  
Ollie & Nightingales—Stax 245
8. **I GUESS THAT DON'T MAKE ME A LOSER**  
(Will Ric, BMI)  
Brothers of Soul—Boo 1004
9. **TAKE ME IN YOUR ARMS**  
(Jobete, BMI)  
Isley Bros.—Tamlam 54164
10. **LOOK AT WHAT I ALMOST MISSED**  
(LeBaron, BMI)  
Parliaments—Revilot 217
11. **AS LONG AS I GOT YOU**  
(Chevis, BMI)  
Laura Lee—Chess 2041
12. **A STOP ALONG THE WAY**  
(Ensign, BMI)  
Timothy Carr—Hot Biscuit 1454
13. **UP TO MY NECK IN HIGH MUDDY WATER**  
(Ryerson, BMI)  
Linda Ronstadt & Stone Poneys—Capitol 2110
14. **A DIME A DOZEN**  
(East, BMI)  
Carla Thomas—Stax 251
15. **IN THE MORNING**  
(Pamco, Yvonne, BMI)  
Mighty Marvelows—ABC 11011
16. **SLEEPY JOE**  
(Southern, ASCAP)  
Herman's Hermits—MGM 13934
17. **HE DON'T REALLY LOVE YOU**  
Delfonics—Moonshot
18. **THE LEGEND OF XANADU**  
(Al Gallico, BMI)  
Dave Dee, Dozy, Beaky, Mick & Tich—Imperial 66287
19. **BLACK ON WHITE**  
(White Way, ASCAP)  
North Atlantic Invasion Force—Mr. G 808
20. **DON'T HURT ME NO MORE**  
(Tosted, Aim, BMI)  
Al Greene—Hot Line 15001
21. **NEVER GIVE YOU UP**  
(Parabut, Double Diamond, BMI)  
Jerry Butler—Mercury 72798
22. **IF YOU DON'T HEAR ME THE FIRST TIME I'LL SAY IT AGAIN**  
Sandpebbles—Calla 148
23. **ANOTHER TIME, ANOTHER PLACE**  
(Passkey, BMI)  
Jerry Lee Lewis—Smash 2146
24. **NO OTHER LOVE**  
(Williamson, ASCAP)  
Jay & Americans—U.A. 50282
25. **IF YOU LOVE ME**  
(Southern, ASCAP)  
Peggy March—RCA Victor 9494
26. **FEELINGS**  
(Trousdale, BMI)  
Grassroots—Dunhill 4129
27. **THE POWER OF LOVE**  
(Russell-Cason, BMI)  
Robert Knight—Rising Sons 708
28. **CHAIN OF FOOLS**  
(14th Hour, Pronto, BMI)  
Jimmy Smith—Verve 10583
29. **WHAT IS LOVE**  
(Ragmar, BMI)  
Miriam Makeba—Reprise 0671
30. **TRIBUTE TO A KING**  
William Bell—Stax 248
31. **CLOWN TOWN**  
(Soiral, ASCAP)  
Piccolina Pop Strings—Spiral 81877
32. **GYPSIES, THE JUGGLERS AND THE CLOWNS**  
(Sealark, BMI)  
Jack Jones—Kapp 900
33. **BILLY SUNSHINE**  
(Blackwood, BMI)  
Evil Sands—Cameo 2002
34. **I WISH I KNEW HOW IT WOULD FEEL TO BE FREE**  
(Duane, BMI)  
Solomon Burke—Atlantic 2507
35. **FAITHFULLY**  
(Sunbeam, BMI)  
Margaret Whiting—London 122
36. **WOMAN WITH THE BLUES**  
(Don, BMI)  
Lamp Sisters—Duke 427
37. **NOWHERE TO RUN, NOWHERE TO HIDE**  
Witches & Warlock—Sew City 106
38. **I'LL NEVER BE THE SAME**  
(Roker, BMI)  
Younghearts—Minit 32039
39. **I DON'T KNOW**  
Violinaires—Checker 5043
40. **DO I LOVE YOU**  
(Mother Bertha, Hill & Range, BMI)  
Magic Ring—Music Factory 400
41. **WHAT IS THIS**  
(Metric, Tracebob, BMI)  
Bobby Womack—Minit 32037
42. **NO COMMUNICATION**  
(Roosevelt, BMI)  
Five Americans—Abnack 128
43. **YOU AIN'T GOIN' NOWHERE**  
(Dwarf, ASCAP)  
Byrds—Columbia 44499
44. **BULLETS LA VERNE**  
Dr. West & Medicine—Gre-Gar 00106
45. **ROW ROW ROW**  
Henson Cargill—Monument 1065
46. **GET-UP (THE HORSE)**  
Preparations—Heart & Soul 201
47. **MAMA McCLUSKIE**  
(Al Gallico, BMI)  
Noro Wilson—Smash 2151
48. **SHE'S A HEARTBREAKER**  
(Catalogue, Cee & Eye, BMI)  
Gene Pitney—Musicor 1306
49. **DON'T HURT ME NO MORE**  
Al Greene—Hot Line 15001
50. **I'LL BE YOURS**  
(Ardmore, Beechwood, BMI)  
Wayne Thomas—ABC 1105





# 100 TOP POPS

record world

Week of April 27, 1968

This Week			Last Week			Wks. on Chart			
Apr. 27	Apr. 20		Apr. 27	Apr. 20		Apr. 27	Apr. 20		
1	1	<b>HONEY</b> Bobby Goldsboro—United Artists 50283	★	55	<b>SHE'S LOOKING GOOD</b> Wilson Pickett—Atlantic 2584	3	67	53	<b>CAB DRIVER</b> Mills Brothers—Dot 17041
★	4	<b>CRY LIKE A BABY</b> Box Tops—Mala 593	★	54	<b>AIN'T NOTHING LIKE THE REAL THING</b> Marvin Gaye & Tammi Terrell—Tamla 54163	3	68	74	<b>SOUL TRAIN</b> Classics IV—Imperial 66293
3	3	<b>LADY MADONNA</b> Beatles—Capitol 2138	37	41	<b>JENNIFER ECCLES</b> Hollies—Epic 10298	8	69	36	<b>IF YOU CAN WANT</b> Smokey Robinson & Miracles—Tamla 54162
4	2	<b>YOUNG GIRL</b> Union Gap—Columbia 44450	38	38	<b>IMPOSSIBLE DREAM</b> Hesitations—Kapp 899	6	★	78	<b>BABY MAKE YOUR OWN SWEET MUSIC</b> Jay & The Techniques—Smash 2154
★	14	<b>DANCE TO THE MUSIC</b> Sly & Family Stone—Epic 10256	39	39	<b>THE SON OF HICKORY HOLLERS' TRAMP</b> O. C. Smith—Columbia 44425	9	★	79	<b>HOW'D WE EVER GET THIS WAY</b> Andy Kim—Steed 707
★	8	<b>I GOT THE FEELIN'</b> James Brown—King 6155	40	40	<b>SHERRY DON'T GO</b> Lettermen—Capitol 2132	6	★	(—)	<b>I PROMISE TO WAIT MY LOVE</b> Martha Reeves & The Vandellas—Gordy 7070
★	10	<b>THE UNICORN</b> Irish Rovers—Decca 32254	★	49	<b>ME, THE PEACEFUL HEART</b> Lulu—Epic 10302	6	★	(—)	<b>MAY I TAKE A GIANT STEP</b> 1910 Fruitgum Co.—Buddah 39
8	9	<b>SUMMERTIME BLUES</b> Blue Cheer—Philips 40516	★	50	<b>JUMBO</b> Bee Gees—Atco 6570	4	★	81	<b>CABARET/SLICK</b> Harb Alpert & Tijuana Brass—A&M 925
★	19	<b>TIGHTEN UP</b> Archie Bell & Drells—Atlantic 2478	★	51	<b>MONY MONY</b> Tommy James & Shondells—Roulette 7008	4	★	85	<b>IF YOU DON'T WANT MY LOVE</b> Robert John—Columbia 44435
★	12	<b>COWBOYS TO GIRLS</b> Intruders—Gamble 214	44	15	<b>FOREVER CAME TODAY</b> Supremes—Motown 1122	7	★	76	<b>GREASY HEART</b> Jefferson Airplane—RCA Victor 9476
11	11	<b>PLAYBOY</b> Gene & Debbie—TRX 5006	45	47	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> Dean Martin—Reprise 0672	5	★	92	<b>CHAIN GANG</b> Jackie Wilson—Brunswick 55373
12	6	<b>VALLERI</b> Monkees—Colgems 1019	46	48	<b>GOODBYE BABY</b> Tommy Boyce & Bobby Hart—A&M 919	4	★	84	<b>YUMMY YUMMY</b> Ohio Express—Buddah 38
13	5	<b>MIGHTY QUINN</b> Manfred Mann—Mercury 72770	★	57	<b>AIN'T NO WAY</b> Aretha Franklin—Atlantic 2486	4	★	86	<b>LOVE MACHINE</b> Roosters—Philips 40504
14	7	<b>BALLAD OF BONNIE AND CLYDE</b> Georgie Fame—Epic 10283	48	24	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> Otis Redding—Volt 157	14	★	90	<b>I CAN REMEMBER</b> James & Bobby Purify—Bell 721
★	33	<b>A BEAUTIFUL MORNING</b> Rascals—Atlantic 2493	49	26	<b>RICE IS NICE</b> Lemon Pipers—Buddah 31	8	★	82	<b>(YOU KEEP ME) HANGIN' ON</b> Joe Simon—Sound Stage 7 2608
16	18	<b>LOVE IS ALL AROUND</b> Troggs—Fontana 1607	50	34	<b>KISS ME GOODBYE</b> Petula Clark—Warner Bros. 7170	11	★	83	<b>FUNKY WALK</b> Dyke & Blazers—Original Sound 79
17	20	<b>TAKE TIME TO KNOW HER</b> Percy Sledge—Atlantic 2490	★	73	<b>MY GIRL/HEY GIRL</b> Bobby Vee—Liberty 56033	2	★	93	<b>FRIENDS</b> Beach Boys—Capitol 2160
★	25	<b>SWEET INSPIRATION</b> Sweet Inspirations—Atlantic 2476	52	56	<b>DR. JON</b> Jon & Robin—Abnak 127	11	★	(—)	<b>MRS. ROBINSON</b> Simon & Garfunkel—Columbia 44511
19	21	<b>FUNKY STREET</b> Arthur Conley—Atco 6565	★	67	<b>DOES YOUR MAMA KNOW ABOUT ME</b> Bobby Taylor & Mustangs—Gordy 7069	3	★	(—)	<b>THE HAPPY SONG</b> Otis Redding—Volt 163
20	22	<b>JENNIFER JUNIPER</b> Donovan—Epic 10298	★	75	<b>LIKE TO GET TO KNOW YOU</b> Spanky & Our Gang—Mercury 72795	3	★	(—)	<b>YOU'LL NEVER WALK ALONE</b> Elvis Presley—RCA Victor 9600
21	23	<b>SOUL SERENADE</b> Willie Mitchell—Hi 2140	★	63	<b>LOVING YOU HAS MADE ME BANANAS</b> Guy Marks—ABC 11055	4	★	88	<b>SAN FRANCISCO GIRLS</b> Fever Tree—Uni 55060
★	27	<b>TAKE GOOD CARE OF MY BABY</b> Bobby Vinton—Epic 10305	★	71	<b>WE'RE ROLLING ON</b> Impressions—ABC 11071	3	★	(—)	<b>LOVE IN THEM THERE HILLS</b> Vibrations—Okeh 7311
★	37	<b>LOOK TO YOUR SOUL</b> Johnny Rivers—Imperial 66286	★	64	<b>I WANNA LIVE</b> Glen Campbell—Capitol 2146	5	★	89	<b>ANGEL OF THE MORNING</b> Merrilee Rush—Bell 705
24	29	<b>THE GOOD, THE BAD AND THE UGLY</b> Hugo Montenegro—RCA Victor 9465	★	65	<b>GOIN' AWAY</b> Fireballs—Atco 6569	4	★	(—)	<b>NEVER GET ENOUGH OF YOUR LOVE</b> Oscar Toney, Jr.—Bell 714
★	30	<b>I WILL ALWAYS THINK ABOUT YOU</b> New Colony Six—Mercury 72775	★	66	<b>MASTER JACK</b> Four Jacks & A Jill—RCA Victor 9496	5	★	92	<b>CINDERELLA ROCKEFELLA</b> Esther & Abi Ofarim—Philips 40526
26	16	<b>SCARBOROUGH FAIR</b> Simon & Garfunkel—Columbia 44465	★	68	<b>PAYIN' THE COST TO BE THE BOSS</b> B. B. King—Bluesway 61015	4	★	93	<b>IMPOSSIBLE MISSION</b> Soul Survivors—Crimson 1016
★	42	<b>SHOO-BE-DOO-BE-DOO-DA-DAY</b> Stevie Wonder—Tamla 54165	★	69	<b>I CAN'T BELIEVE I'M LOSING YOU</b> Frank Sinatra—Reprise 0677	4	★	94	<b>I GOT A SURE THING</b> Ollie & Nightingales—Stax 245
28	31	<b>U. S. MALE</b> Elvis Presley—RCA Victor 9465	★	62	<b>RED RED WINE</b> Neil Diamond—Bang 556	5	★	95	<b>LILI MARLENE</b> Al Martino—Capitol 2158
29	17	<b>SINCE YOU'VE BEEN GONE</b> Aretha Franklin—Atlantic 2486	★	58	<b>LOVE IS BLUE</b> Paul Mauriat—Philips 40495	17	★	96	<b>I LOVE YOU</b> People—Capitol 2078
30	35	<b>DELILAH</b> Tom Jones—Parrot 40025	★	76	<b>WEAR IT ON OUR FACE</b> Dells—Cadet 5599	2	★	97	<b>HOLY MAN</b> Scott McKenzie—Ode 7107
★	44	<b>CALL ME LIGHTNING</b> Who—Decca 32288	★	72	<b>UNWIND</b> Ray Stevens—Monument 1048	4	★	98	<b>THE SHADOW OF YOUR LOVE</b> 5 Stairsteps & Cubie—Buddah 35
★	52	<b>DO YOU KNOW THE WAY TO SAN JOSE</b> Dionne Warwick—Scepter 12216	★	(—)	<b>IF I WERE A CARPENTER</b> Four Tops—Motown 1124	1	★	99	<b>ANGEL OF THE MORNING</b> Merrilee Rush—Bell 705
★	43	<b>UNKNOWN SOLDIER</b> Doors—Elektra 45628	★	62	<b>RED RED WINE</b> Neil Diamond—Bang 556	5	★	100	<b>NEVER GET ENOUGH OF YOUR LOVE</b> Oscar Toney, Jr.—Bell 714
34	13	<b>LA LA MEANS I LOVE YOU</b> Delfonics—Philly Groove 150	★	63	<b>LOVE IS BLUE</b> Paul Mauriat—Philips 40495	17	★	(—)	

## TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

A BEAUTIFUL MORNING (Staccar, BMI)	15	GREASY HEART (Ice Bag, BMI)	76	LOOK TO YOUR SOUL (Johnny Rivers, BMI)	23	SINCE YOU'VE BEEN GONE (14th Hour, Cotillion, BMI)	29
AIN'T NO WAY (14th Hour-Cotillion, BMI)	47	HERE'S TO YOU (Rayham, ASCAP)	90	LOVE IN THEM THERE HILLS (Downstairs/Double Diamond, BMI)	87	(SITTIN' ON) THE DOCK OF THE BAY (East Time, Redwal, BMI)	48
AIN'T NOTHING LIKE THE REAL THING (Jobete, BMI)	36	HOLY MAN (Honest John, BMI)	97	LOVE IS ALL AROUND (James, BMI)	16	SON OF HICKORY HOLLERS TRAMP (Blue Crest, BMI)	39
ANGEL OF THE MORNING (Blackwood, BMI)	99	HONEY (Russell-Cason, ASCAP)	1	LOVE IS BLUE (Cromas, ASCAP)	63	SOUL SERENADE (Kilynn, BMI)	21
BABY MAKE YOUR OWN SWEET MUSIC (Screen Gems, Col., BMI)	70	HOW'D WE EVER GET THIS WAY (Unart, BMI)	71	LOVEMACHINE (BMI)	79	SUMMERTIME BLUES (Sea Chest, BMI)	8
BALLAD OF BONNIE AND CLYDE, THE (Peer, BMI)	14	I CAN REMEMBER (Big Seven, BMI)	80	LOVING YOU HAS MADE ME BANANAS (Curtis, ASCAP)	55	SWEET INSPIRATION (Press, BMI)	18
CAB DRIVER (Blackhawk, BMI)	67	I CAN'T BELIEVE I'M LOSING YOU (Vogue, Hollywood, BMI)	61	MASTER JACK (Milene, ASCAP)	59	TAKE GOOD CARE OF MY BABY (Screen Gems-Col., BMI)	22
CABARET (Sunbeam, BMI)	74	I GOT A SURE THING (East, BMI)	94	MAY I TAKE A GIANT STEP (Kaskat, BMI)	73	TAKE TIME TO KNOW HER (Al Gallico, BMI)	17
CALL ME LIGHTNING (Fabulous, ASCAP)	31	I GOT THE FEELIN' (Toccoa-Lois, BMI)	96	ME, THE PEACEFUL HEART (Dick James, BMI)	41	THE HAPPY SONG (East Time-Redwal, BMI)	85
CHAIN GANG (Kags, BMI)	77	I LOVE YOU (Mainstay, BMI)	92	MIGHTY QUINN (Dwarf, ASCAP)	13	THE IMPOSSIBLE DREAM (Fox, ASCAP)	38
CINDERELLA ROCKEFELLA (Irving, BMI)	92	I PROMISE TO WAIT MY LOVE (Jobete, BMI)	57	MRS. ROBINSON (Charing Cross, BMI)	84	THE UNICORN (Hollis, BMI)	7
COWBOYS TO GIRLS (Razor Sharp, BMI)	10	I WANNA LIVE (Windward Side Music, BMI)	25	MONY MONY (Patricia, BMI)	43	TIGHTEN UP (Cotillion/Orellis, BMI)	9
CRY LIKE A BABY (Press, BMI)	2	I WILL ALWAYS THINK ABOUT YOU (T.M., BMI)	25	MY GIRL/HEY GIRL (Jobete/Screen Gems, BMI)	51	U. S. MALE (Vector, BMI)	28
DANCE TO THE MUSIC (Daly City, BMI)	5	IF I WERE A CARPENTER (Faithful Virtue, BMI)	66	NEVER GET ENOUGH OF YOUR LOVE (East, BMI)	100	UNKNOWN SOLDIER (Nipper, ASCAP)	33
DELILAH (Francis, Day, Hunter, ASCAP)	30	IF YOU CAN WANT (Jobete, BMI)	69	PAYING THE COST TO BE THE BOSS (Pamco-LZMC, BMI)	60	UNWIND (Ahab, BMI)	65
DR. JON (Earl Barton, BMI)	52	IF YOU DON'T WANT MY LOVE (Bornwin, BMI)	75	PLAYBOY (Acuff-Rose, BMI)	11	VALLERI (Screen Gems, Col., BMI)	12
DO YOU KNOW THE WAY TO SAN JOSE (Jac, Blue Seas, ASCAP)	32	IMPOSSIBLE MISSION (Double Diamond, Downstairs, BMI)	93	RED RED WINE (Tallyrand, BMI)	62	WEAR IT ON OUR FACE (Chevis, BMI)	64
DOES YOUR MAMA KNOW ABOUT ME (Stein, Van Stock, ASCAP)	53	I GOT THE FEELIN' (Toccoa-Lois, BMI)	97	RICE IS NICE (Kama Sutra, BMI)	49	YOU'VE ROLLING ON (Camad, BMI)	56
FAT ALBERT (HEY, HEY, HEY) (Ganja, ASCAP)	91	JENNIFER ECCLES (Maribush, BMI)	20	SCARBOROUGH FAIR (Filiogee, BMI)	26	(YOU KEEP ME) HANGIN' ON (Garpax-Alanbo, BMI)	81
FOREVER CAME TODAY (Jobete, BMI)	44	JENNIFER JUNIPER (Peer Int'l, BMI)	42	SCARBOROUGH FAIR (Charing Cross, BMI)	88	YOU'LL NEVER WALK ALONE (Williamson, ASCAP)	86
FRIENDS (Sea of Tunes, BMI)	83	JUMBO (Nemperor, BMI)	50	SHERRY DON'T GO (Grey Fox, BMI)	40	YOUNG GIRL (Viva, BMI)	4
FUNKY STREET (Redwal, BMI)	19	KISS ME GOODBYE (Donna, ASCAP)	34	SHADOW OF YOUR LOVE (Chardon, BMI)	98	YOU'VE STILL GOT A PLACE IN MY HEART (Acuff-Rose, BMI)	45
FUNKY WALK (Drive-In-Westward, BMI)	82	LA LA MEANS I LOVE YOU (Nickel Shoe, BMI)	3	SHE'S LOOKING GOOD (Veytig, BMI)	35	YUMMY YUMMY (T.M., BMI)	78
GOIN' AWAY (Dundee, BMI)	58	LADY MADONNA (MacLen, BMI)	54	SHOO-BE-DOO-BE-DOO-DA-DAY (Jobete, BMI)	27		
GOOD, BAD & THE UGLY (Unart, BMI)	24	LIKE TO GET TO KNOW YOU (Takya, ASCAP)	54	SOUL TRAIN (Low-Sal, BMI)	68		
GOODBYE BABY (Screen Gems, Col., BMI)	46	LILI MARLENE (Edward B. Marks/G.E.M.A., ASCAP)	95				



# PRIMARY RADIO EXPOSURE CHART

An Exclusive RECORD WORLD Feature

• means record is a station pick, ▲ means it is an extra without numerical rank  
This chart is designed to show the initial exposure of new records. Therefore all records which have gone over 50 in Record World's Top 100 are eliminated.

## TOP PLAY THIS WEEK

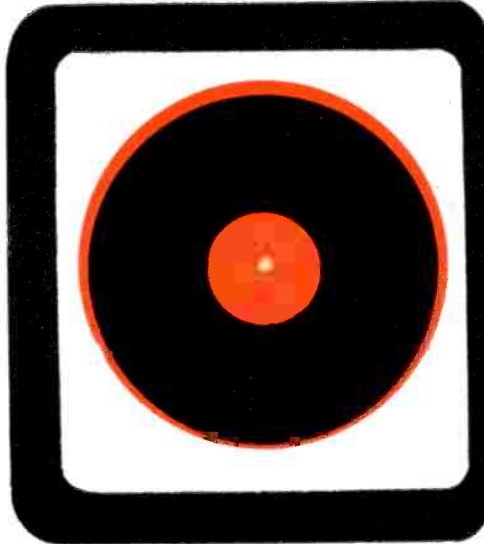
1. FRIENDS  
Beach Boys (Capitol)
2. YUMMY YUMMY YUMMY  
Ohio Express (Buddah)
3. MASTER JACK  
Four Jacks and a Jill (RCA)
4. MAY I TAKE A GIANT STEP  
1910 Fruitgum Co. (Buddah)
5. MRS. ROBINSON  
Simon & Garfunkel (Columbia)

TITLES	EAST					SOUTH					MIDWEST					WEST				
	WCAO—Baltimore	WEAM—Wash., D. C.	WPRO—Providence	WLH—Lowell, Mass.	WDRG—Hartford	WGAM—Miami	WDAK—Columbus, Ga.	KNOW—Austin	KONO—San Antonio	KRBC—Abilene	WIXY—Cleveland	WLS—Lansing	WRT—Milwaukee	WDGY—Minneapolis	WAKY—Louisville	KGB—San Diego	KYOS—Merced	KRUX—Phoenix	KRZ—Phoenix	KJR—Seattle
A DIME A DOZEN Celia Thomas (Stax)																				
A STOP ALONG THE WAY Timothy Carr (Hot Biscuit)																				
A TRIBUTE TO A KING William Bell (Stax)																				
ALONE AGAIN OR Love (Elektra)																				
ANGEL OF THE MORNING Merrilee Rush (Bell)																				
ANYTHING Eric Burdon & Animals (MGM)																				
AWAKE IN A DREAM Giant Jelly Bean Capout																				
BABY MAKE YOUR OWN SWEET MUSIC Jay & Techniques (Smash)																				
BABY PLEASE DON'T GO Ambros Dukes (Mainstream)																				
BILLY SUNSHINE Ervie Sandus (Cameo)																				
BLACK ON WHITE N. Atlantic Invasion Force																				
BROOKLYN ROADS Neil Diamond (Uni)																				
BUSY SIGNAL Flash & Board of Directors (Mala)																				
BUT I LOVED YOU Phil Harris (Coliseum)																				
CALAMITY JANE The Raven (Rust)																				
CAN'T FIND THE TIME Orpheus (MGM)																				
CAN I CARRY YOUR BALLOON Swampseeds (Epic)																				
CHAIN GANG Jackie Wilson & Count Basie (Brunswick)																				
CINNAMON SQUARE Moves (Roulette)																				
COME DOWN Honey Ltd. (LHI)																				
DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & Van Couver (Gordy)																				
DR. JOE Jon & Robin & In Crowd (Abnak)																				
ELEVATOR Grapefruit (Equinox)																				
FAT ALBERT Fat Albert Orchestra & Chorus																				
LEGEND OF XANADU Dave, Dee, Dozy, Beaky, Mick & Tich																				
LIKE TO GET TO KNOW YOU Sparky & Our Gang (Mercury)																				
LIVIN' TOO FAST Fountain of Youth (Colgems)																				
LOOK OF LOVE Sergio Mendes & Brasil '66 (A&M)																				
LOUISIANA MAN Bobby Gentry (Capitol)																				
LOVE MACHINE Roosters (Philips)																				
MACARTHUR PARK Richard Harris (Dunhill)																				
MASTER JACK Four Jacks and Jill (RCA Victor)																				
MAY I TAKE A GIANT STEP 1910 Fruitgum Co. (Buddah)																				
MRS. ROBINSON Simon & Garfunkel (Columbia)																				
MUSIC TO THINK BY Mr. T. & Coffeehouse Five (Epic)																				
MY GIRL—HEY GIRL Bobby Vee (Liberty)																				
NO OTHER LOVE Jay & Americans (U.A.)																				
NO REGRETS Tom Rush (Elektra)																				
100 YEARS Nancy Sinatra (Reprise)																				
PAYING THE COST TO BE THE BOSS B. B. King (Bluesway)																				
PICTURES OF MATCHSTICK MEN Status Quo (Cadet & Concept)																				
RANDY Happenings (B. T. Puppy)																				
ROW ROW ROW Henson Cargill (Monument)																				
SAN FRANCISCO GIRLS Fever Tree (Uni)																				
SAVAGE SEVEN THEME Cream (Atco)																				
7-10 TO SUBURBIA Jackie Trent (Warner Bros.)																				
SHE'S LOOKING GOOD Wilson Pickett (Atlantic)																				
SLEEPY JOE Herman's Hermits (MGM)																				
SOFTLY WHISPERING I LOVE YOU David & Jonathan (Amy)																				



# record world

*Dedicated To  
Serving The  
Needs Of The  
Music & Record  
Industry*



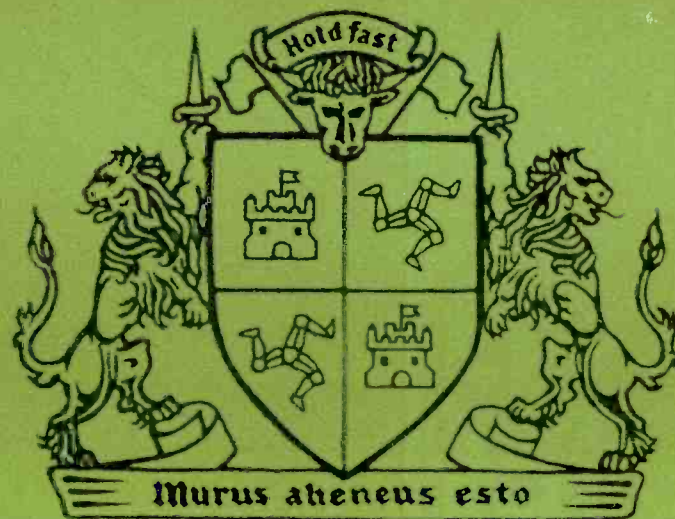
Vol. 22, No. 1090

April 27, 1968

Section II







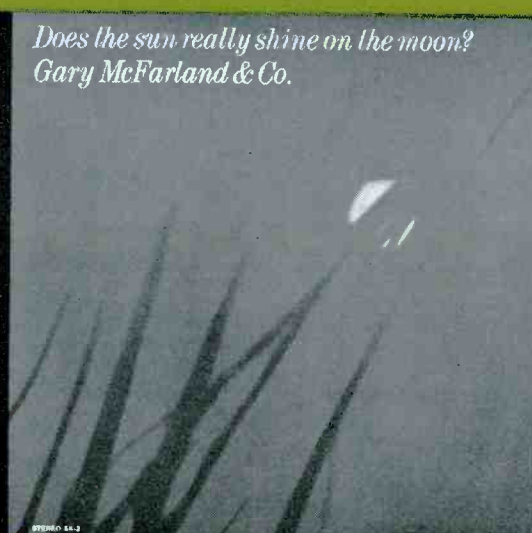
# SKYE

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Cal Tjader

"Where Cal Tjader leads, other musicians follow—about five years later."



**SK-2**  
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Gary McFarland & Co.

"... Full of joy, passion and great happy music ... there is about Gary McFarland a strong aura of greatness."



**SK-3**  
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"More exotic and kinetic than any other flurry in the past decade ... he blends the sound of jazz guitar with echoes of Liverpool and images of India."

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Pittsburgh, Pa./Label Record Dist.  
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SKYE RECORDING CO., LTD., 40 WEST 55th STREET, NEW YORK, N. Y. (212) 581-0488



# Jazz is Here to Stay

By DEL SHIELDS

*Jazz Editor*

Duke Ellington, Count Basie, Stan Kenton, Dave Brubeck, Miles Davis, Jimmy Smith, Wes Montgomery, Kenny Burrell, Ramsey Lewis, Sarah Vaughan represent some of the top names, living legends to some, and an impressive array of talent that means \$\$\$ to all except (in a majority of cases) record companies.

These artists are spoken of in warm, affectionate and sometimes endearing terms everywhere. Yet, with the exception of a few, these artists are pure liabilities, if you listen to most record firms.

What are the conditions that have brought this status to most of these artists who continue to sell records or have recorded as long as 10 years ago?

In today's fast-changing record market, little time is spent on merchandising and exploiting the records of the jazz artists. All emphasis is being placed on the 18-25 market with little attention being paid to the fact that the 18-25 year market will soon be the 25-35 year market where the sophisticated tastes begin to replace the emotional taste of the younger years.

Nowhere is there more confusion about jazz, what it is as well as what it represents, than in the record market of today. And in the middle of this confusion record companies can lay claim to million-dollar catalogues that could be turned into instant record sales, if just a few moments were taken out and a few people with a bit of daring and initiative would realize that it is time for a new appraisal of this overlooked area.

The first problem is to understand what the commodity is. It is understandable, when one looks at many of the ill-equipped people assigned to promote jazz, why jazz flounders like the unwanted child and is a disease when it comes to promotion.

Unlike classical music, some record companies find it unnecessary to seek people who first like the music, understand its peculiar personal effect on the performers as well as the fan, and recognize it as an art form. Most of the time the assignment is given to the first available body, with no preparation and little or no comprehension of the subtleties involved, and the results are always nil.

Because of this crass ignorance of jazz, the music has had to exist primarily on its ability to endure and the love the musicians have for the music. Little is done to assist, expand, aid or perpetuate the music. The end result is that jazz must depend on pure love for its life.

Jazz has been victimized by ignorance and refused a fair share of the advertising, exploitation budget through pure neglect. And the social effect is that most of our great jazzmen have spent their entire lives attempting to give to the world one of America's greatest gifts.

And the pride we take in the accomplishments of great Americans somehow bypasses the jazz artists. Yet, never more than at this critical period in our history are there any greater examples of people who have preached love and peace than the jazz musicians.

No other music form has brought people closer together than jazz. It has proven through the years to be a great common denominator where people can commune through feeling the power of the music. It has established some of the greatest loyalties in the world. Check a jazz fan and he will almost recite the discography of a musician and relate some of his most personal experiences.

Attend a festival and observe the tremendous amount of love that is displayed . . . a love that crosses all racial and ethnic barriers. Watch musicians perform, as we did last year at Newport during the vibes workshop, and see the effect they have on a crowd of jazz lovers who sat through the rain ignoring their being drenched as they were swept up in the emotionalism of the music. You have never seen so much beauty and love.

*(Continued on page 10)*



# Record World Jazz Award Winners

## JAZZMAN-HALL OF FAME

**Duke Ellington**



## MOST PROMISING COMBO OF THE YEAR

**Odell Brown and The Organizers**

Cadet



## TOP JAZZMAN OF THE YEAR

**Wes Montgomery—A&M**



## ALBUM OF THE YEAR "A Day In The Life"

A&M

**Wes Montgomery**

## TOP COMBO OF THE YEAR

**Cannonball Adderley—Capitol**



## BEST ARRANGER

**Oliver Nelson**

Impulse



## RECORD WORLD JAZZ CULTURAL AWARD

**Oliver Nelson—Impulse**  
for "The Kennedy Dream"



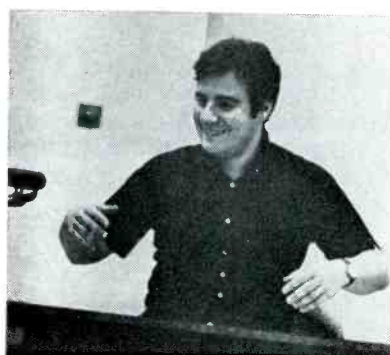
## RECORD WORLD INTERNATIONAL CULTURAL AWARD

**Charles Lloyd—Atlantic**



## RECORD WORLD MEMORIAL AWARD

**John Coltrane—Impulse**



## BEST COMPOSER

**Lalo Schifrin**

Dot

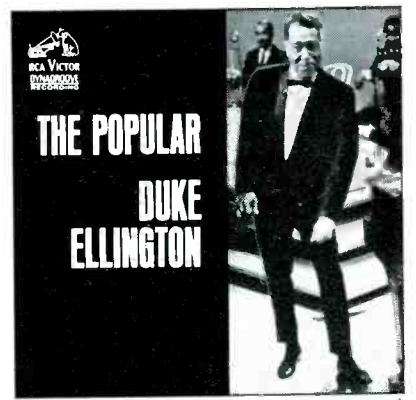
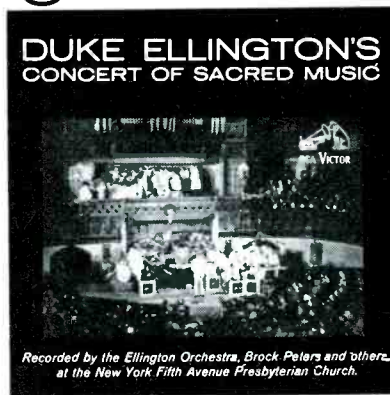


# Jazz Genius comes in two sizes

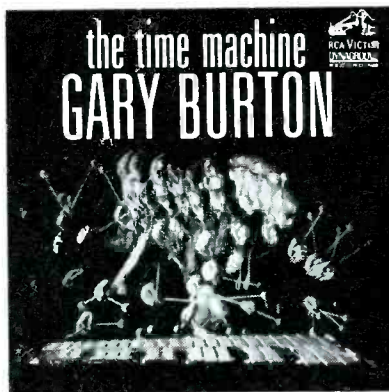
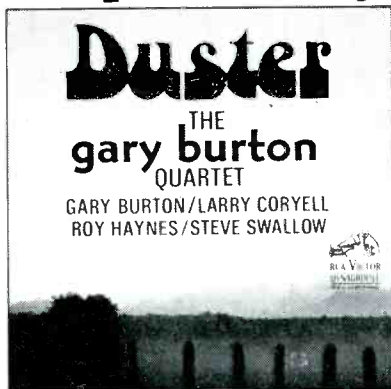
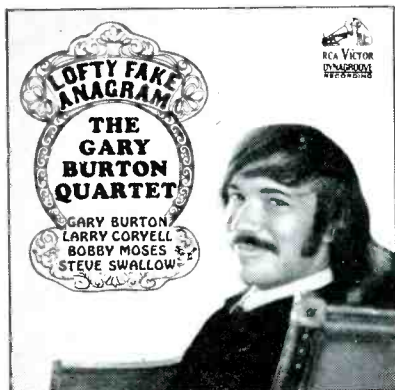
## Big Band Duke Ellington



Grammy Award Winner!  
Best Instrumental Jazz Performance—  
Large Group



## Small Group Gary Burton



# RCA

Recorded Jazz Began on Victor

\*Available on RCA Stereo 8 Cartridge Tape

# Disk Biz Keeps Jazz Swinging

## RCA Victor a Pioneer

By BRAD McCUEN  
*Producer, Jazz Recordings*  
*RCA Victor Records*

The first jazz record ever was recorded by RCA Victor Records in New York on Feb. 26, 1917 ("Livery Stable Blues" by the Original Dixieland Jazz Band).

Since then, jazz has played a strong part in the firm's history. Such men as Frank Walker, Ed Kirkeby, Irving Mills, Eli Oberstein, Steve Sholes, Leonard Feather, George Simon, Jack Lewis, Fred Reynolds and George Avakian have A & R'd jazz sessions for RCA Victor and provided the company with some of its most memorable recorded treasures.

### It's All On Victor

During these last 51 years RCA Victor has covered the constantly evolving art of jazz. The complete (to date, at least) spectrum of Dixieland-to-Chicago-to-Kansas City-to-swing-to-bop-to-progressive-to-mainstream-to-avant garde is chronicled on RCA tape and in Victor grooves.

But jazz has always been in a state of change and development, and for recording firms the road has not always been easy. Jazz fans can be fickle and great jazz recordings may have to wait many years before their public picks up on them—if ever.

### Public Unwittingly Helped

Through the mid-'40s jazz music and musicians had the unwitting help of a large group of the public. These were the dancers who paid the bill for many great jazz recordings. But dancing, adult dancing at least, declined, jobs dried up and the market for jazz recordings became much smaller. Yet, despite these hardships jazz has continued to flourish due almost entirely to the recording industry.

RCA Victor is keeping pace today in jazz with "something old, something new, something soul and something blues."

Something for everyone must be the policy of major recording firms, and RCA's "old" is our Vintage reissue series, now



Brad McCuen

in its fourth year and with some 60 albums released of which nearly 50 are of general or specific interest to the jazz public.

### Lipskin Produces Reissues

Mike Lipskin, now producing the reissues, will continue regular releases of at least a dozen albums per year. For "something new" recording, RCA Victor offers young artists such as the Gary Burton Quartet, pianist Monty Alexander and Harold Vick along with established jazz names as Duke Ellington, Eddie "Lockjaw" Davis, Lionel Hampton, Wild Bill Davis, Johnny Hodges and even New Orleans old-timer, Cap'n John Handy.

As for the vocal art of jazz, soul and pop-jazz, there are regular releases by Nina Simone, Margie Day and Marilyn Maye. These are the regular team. RCA's policy will remain flexible, and when opportunities for valid and exciting jazz productions on "one-shot" basis arise, we'll be well represented.

Finally, much is being written on the "next jazz," the next development in the logical evolution of the art. Is it the mixture of rock rhythm and electronics with the heart and soul of main-stream jazz improvisation? I don't know for sure, but I'm betting my money and my job on it.

# Atlantic Jazz Scores On All Levels

By NESUHI ERTEGUN  
*Vice President, Atlantic Records*

The past year or so has been very rewarding, jazz-wise, for Atlantic Records. And, happily, it has been rewarding on an artistic as well as a commercial level.

Naturally, the primary concern of a record company is to sell records. But, Atlantic has been fortunate in that its best sellers have also been aesthetically satisfying. Take, as a case in point, the phenomenal rise of Charles Lloyd.

Lloyd, who was a darling of the new underground for quite a few years, broke through to the mass market with a 17-minute version of his classic composition, "Forest Flower." No three-minute rehash of a pop tune for Lloyd. He made it strictly on his own terms and made it from the underground underground to the new establishment approved underground which is currently so in vogue.

Even though his acceptance is on a grand scale, he still really hasn't reached his full potential. Lloyd is in the most literate sense an artist and is currently at work on projects that will make his acceptance even greater.

### Another Success Story

Another Atlantic success story is the continuing one of Herbie Mann. Herbie's Eastern band, which used Armenian rather than Indian musicians, let him run the gamut from Rheingold commercials to a White House command performance.

Eddie Harris is another Atlantic artist who has bridged the gap from a strict jazz market to the R&B and pop markets. His album, "The Electrifying Eddie Harris," on which he plays the electrically amplified saxophone, has been his biggest seller since the first hit, "Exodus."

David "Fathead" Newman rejoined Atlantic about a year ago and has been received in areas where before he wasn't even known. It is of note that his record, "House of David," which is hard-driving organ/tenor music, went "pop" in certain markets.

Atlantic has been fortunate in the last year to sign some major jazz names. Yusef Lateef, Roland Kirk, Joe Zawinul and



Nesuhi Ertegun

others have joined the roster and added variety as well as sales strength to the label.

### Other Names Scoring

Other established Atlantic jazz artists such as Freddie Hubbard, the Modern Jazz Quartet, Mose Allison, Hank Crawford, Junior Mance, Rufus Harley and Hubert Laws have added albums to their already impressive catalogues. Most of them have been spending the last six months in the recording studio preparing albums which will present all of them in new frameworks.

One other fact that should be mentioned is the creation of a new label, Vortex. This new label was created as an outlet for more experimental forms of jazz and jazz related product. New names such as Steve Marcus, Keith Jarrett, Byard Lancaster, Chick Corea and Robin Kenyatta will be launched on this label.

## Bro. Jack McDuff To Cadet

Cadet Records has signed organist Brother Jack McDuff to a recording contract.

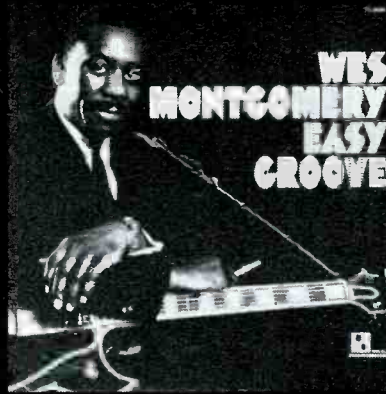
While with Atlantic, McDuff had two LPs on the charts, "A Change is Going To Come" and "Tobacco Road."

McDuff will continue to be produced by Lew Futterman of the Concert House, Inc. Cadet A&R chief Richard Evans will handle arrangements.

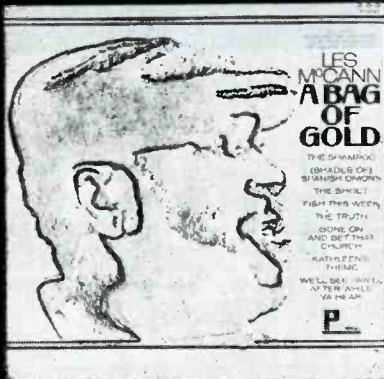
LP recording session is scheduled for the last week in April at Cadet's Chicago studio.



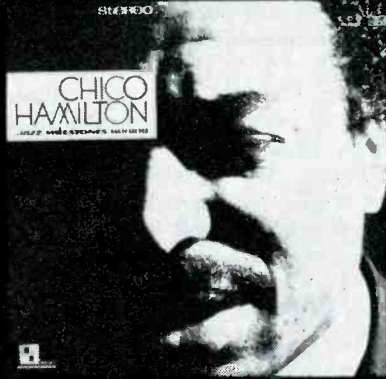
the best  
contemporary  
jazz catalog  
found anywhere



PJ 10104/ST 2C104  
EASY GROOVE  
Wes Montgomery



PJ 10107/ST 20107  
A BAG OF GOLD  
Les McCann



PJ 10108/ST 20108  
JAZZ MILESTONES SERIES  
Chico Hamilton



P. 10109/ST 20109  
JAZZ MILESTONES SERIES  
Richard "Groove" Holmes



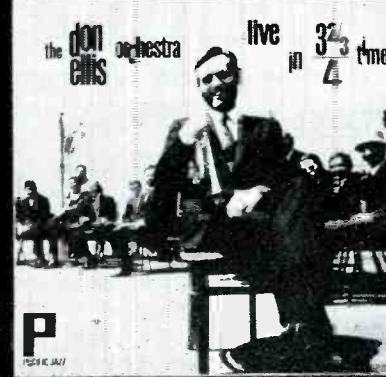
PJ 10110/ST 20110  
BUD SHANK AND THE  
SAX SECTION  
Bud Shank



ST 20132  
EVERYWHERE  
Gerald Wilson Orchestra



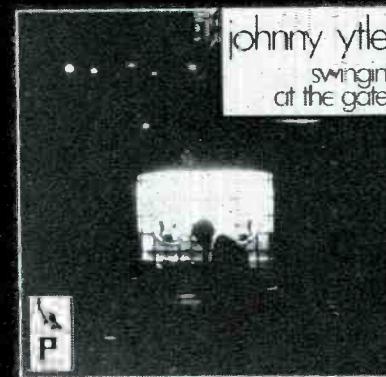
PJ 10120/ST 20120  
FROM THE TOP OF THE  
BARREL  
Les McCann



FJ 10123/ST 20123  
LIVE IN 3-2/3-4 TIME  
Don Ellis Orchestra



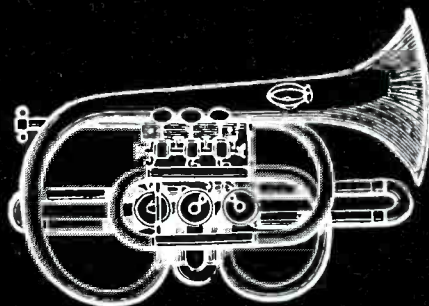
ST 20126  
THE NEW ONE!  
Buddy Rich Big Band



ST 20129  
SWINGIN' AT THE GATE  
Johnny Lytle



ST 20131  
LIGHTHOUSE '68  
Jazz Crusaders



**BOLD AND GREAT**  
on world pacific  
jazz





# Cadet's Jazz Philosophy

By DICK LaPALM

Vice President, LP Production & Merchandising, Cadet Records

The current decline in the popularity of traditional jazz, contrary to some speculation, does not, by any means, mean that it is dead. It is alive and kicking here at Cadet Records, although in new forms and shapes. To paraphrase what the English used to say at the passing of a monarch: "Jazz is dead—long live jazz." One jazz form has barely expired before one of several others jumps up to take its place.

Cadet believes in jazz, and we have put our money where our mouth is. No company that had any fear about the future of jazz would have taken the step of revitalizing an established label like Argo and coming out with Cadet as recently as three years ago. We're extremely pleased with our success to date, but we're not smug about it. We figure that the price of continuing success is to be constantly aware of the changing face of jazz and to be able to interpret these changes to a wide audience.

The hardest thing to realize about jazz is that it is not static—it looks backward while it is moving forward. I have the greatest respect for collectors of Bunk Johnson, Kid Ory and big band 78s, but they are collectors and are not in the continuing mainstream of jazz. We believe that jazz is as vital now as it ever was, and our efforts are directed toward getting it in the hands of more people. And this we have done by taking our obligation to jazz seriously.

## Cover Wide Spectrum

Cadet albums and singles cover a wide spectrum of popular music, but they are rooted in jazz. In its simplest terms, we record jazz artists but not necessarily jazz records. Jazz is second nature to Ramsey Lewis, Ray Bryant, Odell Brown, Ahmad Jamal and John Klemmer, but they are always looking forward to new applications of the primary jazz sounds and beats. Jazz has managed to survive a host of popular musical fads by being *contemporary*, and it is this contemporary feel that guides our extremely talented and creative A&R Director, Richard Evans, in choosing both artists and material.

This is not to say that we look down our nose at the pure jazz buff. Bless them, because they have been faithful when others have run off in all directions. But we have found that when we do the right thing by jazz, the purists will come to us.

A good example of this is a Soulful Strings album that we released in January, 1967. It was picked up *first* by the jazz buffs, then successfully took the unlikely route of making it with the middle-of-the-road deejays and purchasers and *finally* ended up on the Top 40 lists and stations.

It is not really unusual that many of our albums transcend the artificial boundaries in music—the arbitrary boundaries of those who profess to be experts in the field of music. If there is a moral to this, it is that it is better business to create new tastes than it is to cater to old ones.

## Closer to Purchasers

Cadet has taught us several things about merchandising and marketing.

Foremost of these is that we are much more in direct contact with our purchasers than are other kinds of music. The typical buyer is much more sophisticated than he was a decade ago. He knows what he wants and he is not easily swayed by publicity and reviews. In this light, air play is extremely important. Because our kind of music appeals to so many different tastes, we are constantly seeking out new disk jockeys, even if they have only a few hours of air time a week on a small station.

We have also found out that the big resurgence of jazz is on FM radio. (For all intents and purposes, AM is, with but a few exceptions, a dead end for jazz today.) The FM deejays are hip and enthusiastic, and more important they are not list-oriented but are interested in creating their own identity via the records they select.

For the same reason, we like the college radio stations and college newspapers, if for no other reason than today's college disk jockey may well be on commercial radio tomorrow. We support both the FM stations and college newspapers with advertising. They have an alert and bright audience—just the kind of people we're looking for. Too, the FM and col-

lege djs are virtually the only ones who can choose their own records sans the influence of a list-oriented program director. This is real "personality" radio, and they want to be known for their taste.

We are confident of the music we record and believe in backing it up strongly with all the tools of advertising, marketing, merchandising and publicity. We hired a top art director, Jerry Griffith, for our album covers, several of which have won awards both here and in Europe. We believe in the kind of music we record and we express this belief in first class merchandising materials.

## Problem at Rack Level

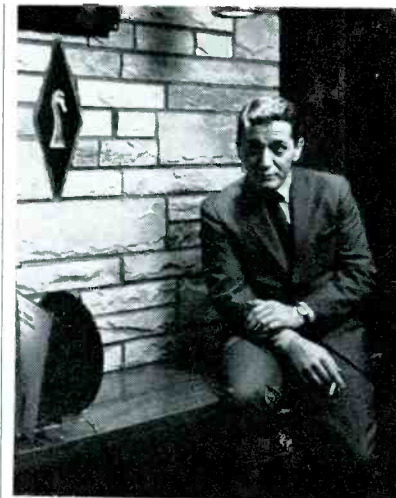
If we have a problem with selling "jazz records," it is at the rack level where the category doesn't make a lot of sense.

I think that the rack jobbers should drop the "jazz" category, and limit the tags to "male vocal," "female vocal," "instrumental" and "groups." Those categories would cover every one of our artists, and lumping them together as "jazz" artists is patently unfair. Ramsey Lewis and Ray Bryant, for example, should be in the "instrumental" category right along with Al Hirt and Roger Williams.

We are currently taking a long look at the reviewers (excepting trade publications) in regard to Cadet. Although our releases have in the main been treated well by the reviewers, we find that reviews are not as relevant as they once were. The people who buy our records are hip in their own right and don't need an arbiter of taste or a middleman of opinion. It has been our experience that a rave review doesn't help a jazz record that much, but that a rap can, indeed, hurt it.

Finally, we have worked hard in our efforts to supplement the image of Cadet. Exactly what that image is we feel is best described by the following which appears in our album catalog:

*A child is born and he is given a name. And it is by this name that he is thereafter known; the excellence of his present—the promise of his future. He alone answers to and for the record of his name. There is great pride in naming—an attempt at individuality. It makes a man*



Dick LaPalm

*an entity, and to the things he creates and manufactures, it brings true identity. Our name is Cadet. We manufacture records. We are often copied. We are rarely equalled.*

## Whitney Museum 'Music Nights'

NEW YORK—The Whitney Museum of American Art will inaugurate its Tuesday evening openings on April 23 with a series of live music performances to be given while visitors wander, stand or sit, viewing or listening as they choose.

The Jimmy Giuffre 3 will start the four-week series. Giuffre, composer, clarinetist and saxophonist, will appear with John Stauber, guitar and Victor Sproles, bass.

On April 30 pianist George Pappastavrou will be joined by Stuart Lanning, both playing pianos tuned quarter tones apart while Calvin Hampton plays the ondes martenot, an electronic keyboard instrument. On May 7 Gil Evans and his 12-man orchestra will play. On May 14, William O. Smith, composer and clarinetist, will improvise music against pre-recorded tapes.

## Improvised Accompaniment

The Tuesday "music nights" at the Whitney will not be concerts but improvised accompaniment to the visual arts. They will begin at 8:30 p.m., and are made possible by the Pastoral Foundation. Admission to the musical events will be free, except for the customary 50¢ charge to visit the Whitney Museum. The Museum will be open from 11 a.m. through 10:30 p.m. on Tuesdays and its restaurant facilities will be open through the evening. Willis Conover and Oliver Daniel are advisors for the music series.



# Impulse Tops Record World's First Annual Jazz Issue!

*Cultural Award* — **OLIVER NELSON**  
"The Kennedy Dream" AS-9144

*Memorial Award* — **JOHN COLTRANE**

*Best Arranger* — **OLIVER NELSON**

**Top Winners For Big Band Established Artists—on Impulse!**

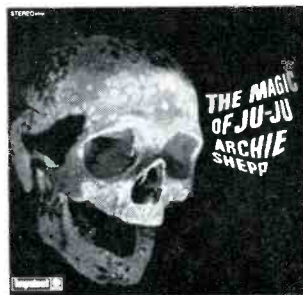
**SONNY ROLLINS**—*Tenor*

**PHIL WOODS**—*Alto*

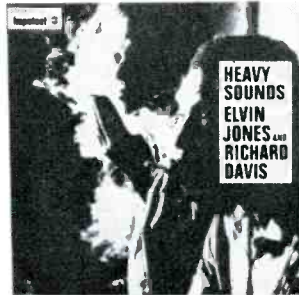
**CLARK TERRY/DIZZY GILLESPIE**—*Trumpet*

**The Top Jazz Is Always Impulse & BluesWay!**

**New Releases**



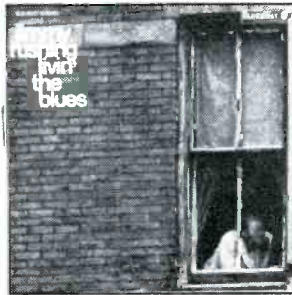
ARCHIE SHEPP —  
THE MAGIC OF JU-JU  
AS-9154



ELVIN JONES/  
RICHARD DAVIS —  
HEAVY SOUNDS AS-9160



B. B. KING — LUCILLE  
BLS-6016



JIMMY RUSHING —  
LIVIN' THE BLUES  
BLS-6017



South Central Avenue  
Municipal Blues Band —  
THE SOUL OF  
BONNIE & CLYDE  
BLS-6018

ABC RECORDS, INC.  
NEW YORK/BEVERLY HILLS  
DIST. IN CANADA BY  
SPARTON OF CANADA

## Jazz:

# 'If It's Good, It Can Last for Generations'

By JOHN HAMMOND

Director of Talent Acquisition,  
Columbia Records

It's a terrible thing to look back, but for this piece on jazz and my relationship to it I had to remember hearing my first James P. Johnson record in 1924; listening to Bessie Smith for the first time in the flesh at the Alhambra Theater in Harlem in 1927; standing outside the Lincoln Theater on 125th Street just to hear a little of Fats Waller on the pipe organ and my first visit to Harlem nightclubs in 1928.

The fact that I was then what now might be described as a teeny-bopper in no way discouraged me. Everybody thought I was nuts, from the guys in school to my family and friends; but the excitement of jazz whether it be raw and improvised, experimental or intellectualized, has remained constant in my life.

Back in 1923 when I was not yet a teenager, I heard my first live jazz group in London. It was the band playing for Florence Mills in "From Dixie to Broadway," and the one name that I do remember in it was Sidney Bechet. Paul Specht also had a band in London with some pale face jazz stars such as Arthur Scutt, Frank Guarante and Jimmy Dorsey. It was my first trip out of the country.

And it is significant that I had to travel 3,000 miles to hear my first jazz, because I actually didn't think that the Original Dixieland Band had much to do with improvisation or excitement, and in those days I didn't know that black artists were segregated into something known as race records which could not be bought in non-ghetto neighborhoods.

### Decided to Produce

After a couple of years in Yale, I decided in 1932 that I would produce records even if I had to pay for them myself. My first production was at the old Columbia studios at 55 Fifth Avenue by a high-flying pianist named Garland Wilson. This turned out well enough so that I was able to persuade Columbia, which was then a bankrupt arm of the bankrupt Grigsby-Grunow Company, makers of Majestic Radios, to let me record what I considered then to

be the greatest big band, Fletcher Henderson's Orchestra.

This turned out well enough so that the following year when I was visiting England, I was able to talk Sir Louis Sterling, the head of English Columbia and Parlophone, to record over a hundred selections with musicians who already had a name in England but were barely known in America. Such as Fletcher and Horace Henderson, Benny Carter, Coleman Hawkins, Benny Goodman, Joe Sullivan, Joe Venuti and countless others. It is just as well that the English financed this, because in those years of the depression there was practically no jazz being made in America.

In 1933 I first heard Billie Holiday, recorded her with Benny Goodman a few months later and then had to wait nearly two years before I could get anybody to let her be recorded again. It was also in 1933 that I made the last session that Bessie Smith ever recorded, and she, the greatest of all jazz singers, was unable to get into a studio from that time until the day she died in 1937, even though she had been one



John Hammond

of the greatest selling artists in the history of the record business.

Between 1933 and 1968 I have had a lot of fun recording jazz. I can remember the first session with Count Basie, Lester Young and that incredible rhythm section, the fantastic excitement of hearing his big band in desolate New England ballrooms outswinging anything that ever appeared before, the many sessions with Teddy Wilson and Billie Holiday, the discovery of Charlie Christian and hundreds of other exciting (to me) events.

### 3 Labels in Early '30s

In the early '30s there were

only three record companies, none of which was interested in jazz. In 1968 there may be 300, a *very* few are interested in jazz. Here at Columbia we still manage to do jazz, some of which sells and some of which does not.

I am about to embark on sessions with the real experimentalists, such as Sunny Murray and Burton Greene. John Handy has gotten a wonderful group together with Mike White back on violin, and there are a couple of other artists I am still trying to keep—over the objections of the sales department.

It has never been easy to sell jazz; but when it is good it can last for a couple of generations, which is a whole lot more than you can say for most of the music on records.

## Schedule For Newport Fest

George Wein, producer of the Newport Jazz Festival, has announced the schedule for the 15th annual festival, July 4-July 7, at Festival Field, Newport, R. I.

The opening concert Thursday evening will present Cannonball Adderley, Gary Burton, Nina Simone and Count Basie and making their first appearance at Newport are Barney Kessel, Jim Hall and the Afro-Cuban Septet of Mongo Santamaria.

(Continued on page 14)

## Shields: Jazz is Here to Stay

(Continued from page 3)

Someone once said that if you want to lose friends, discuss religion, politics and jazz. There is some truth to this. In jazz, which is so personal and evokes extremely strong loyalties, the discussion of who is the better musician will almost lead to one having to hold a black belt in karate to defend one's favorite.

And a jazz musician is a serious artist. When he records, aware that money is an important factor, he still thinks of each record as a manifestation of himself and his musical philosophy and knows the record will last for years. Therefore, he thinks beyond the limits of the present period.

He knows that jazz records can be active for 10 or sometimes 20 years. An example is Lionel Hampton's "Stardust," recorded in 1947 and still a bestseller for Decca.

The jazz musician is a serious commentator of life and the times. Therefore, his music reflects how he feels. And he is not moved or impressed with the bland rewards which generally impress other performers. He has made the decision to become involved in jazz because it is his life. Not merely a way of life.

We at Record World recognize the importance of jazz as a sizable portion of the total record market. We do not subscribe to the theory of the statisticians and chart keepers that jazz is merely a token sum of the market.

Some of the most conservative marketeers state that jazz represents 10% of the market. If the total record market represents \$800 million, then we certainly feel that \$8 million is well worth the effort of jazz companies to take a long hard look at this market.

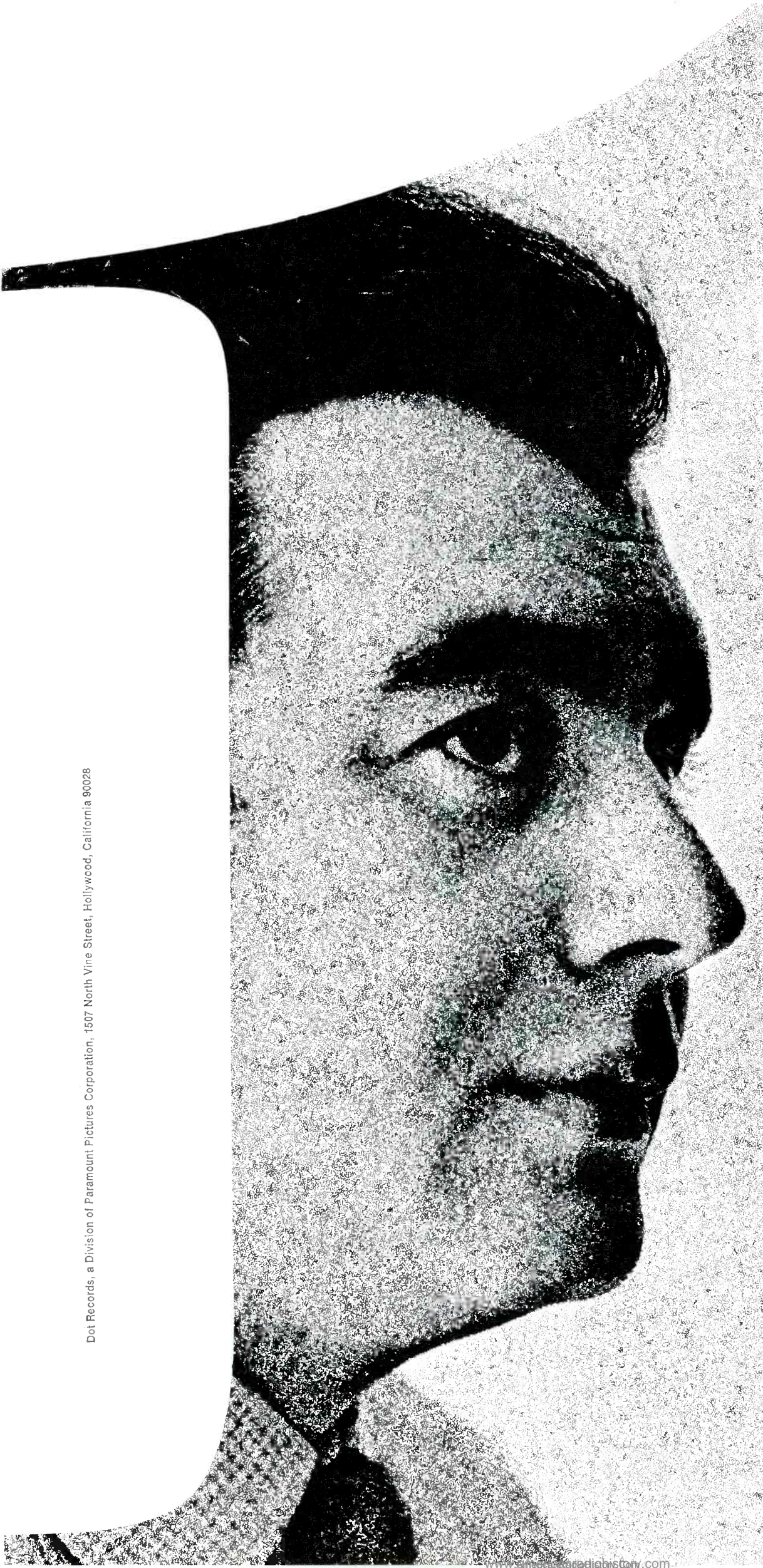
It doesn't take much thinking to understand that a company with three best-selling albums may possibly spell the difference in ending up in the black or red.

Because we feel strongly about the market and jazz, we have prepared this first "Special Jazz Issue."

We have invited some of the leading producers of jazz to write their comments about jazz records and their impressions. Even among them there is controversy, but there is unanimity of opinion that "jazz is here to stay."

Perhaps through this issue we may have been successful in drawing attention to the fact that jazz is marketable, can sell and can be turned into a profitable return.





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Dot Records, a Division of Paramount Pictures Corporation, 1507 North Vine Street, Hollywood, California 90028



# 'Lend Me Your Ears'

## 40 Years a Jazzophile

By MILT GABLER  
Vice President, Decca Records

It's been 40 years of the greatest love affair in the business—Milt Gabler and jazz. There are some that say that I would have been a success at anything I put my mind to. But we shall never know, for the tune wasn't called that way. Jazz was my bag, and it still is. It taught me many things, most important of all, how to listen.

All people hear music, some people listen to it. There is a difference. I prefer to listen. Jazz taught me how to listen. In the old days, there were no discographies. In fact, there were no jazz magazines. We had to listen to the old records and try to figure out the personnel and the soloists—jazz men were recording with pop bands and we had to identify the soloists and the sidemen. After a while, it became easy, for a performer's sound and style were as recognizable as his speaking voice.

### 'Great Training Ground'

The Commodore Music Shop was a great training ground, not only for myself, but for everyone who entered and took the time to discuss and listen. By today's standards, we did not sell a lot of records, but we sure sold the right ones.

What was important was how we formed a Jazz Club (actually the first record club). We re-issued rare jazz records listing all the data right on the record labels. We interested the major record companies in re-issuing jazz. Result? The Commodore had to start the first independent jazz label in 1938.

We also organized jam sessions and jazz concerts to make the music popular and create work for musicians.

They were great days for music. Every Sunday afternoon I could say hello to people like the Nats Hentoff and Shapiro, John Hammond, George Frazier, Rick Harrison, Wilder Hobson, Ralph Gleason and Eugene Williams, Frank Norris, Gil Millstein, George Simon, Ralph Toledano, Jerry and Shirley Wexler, the Ertbeguns, Alfred Lion and Frank Wolfe, Doc Sklow, Leonard Feather, Robert Sylvester, George Wein, Norman Granz, George Avakian,

Helen Oakley, Bob Bach, et al. The list was endless. They all were mostly mediocre horn players, but great writers and critics and good listeners—good friends. The music was what we all came to hear.

We tried to stir up the world about this great American music, and I guess we succeeded. Here it is 30 years later, and **Record World** is devoting a special issue to the scene. Loving jazz, any facet of it, is like being Irish or Israeli or Negro, or any other minority. You fight for what you believe in. You try to interest one friend in it. You open his ears, and he tunes his heart to it. Then in turn, he introduces someone else to the sound, the beauty and excitement of jazz. It's new, yet its old. It's for real—it's forever and for everyone.

Soon, where there were two, there were four, 40, 4,000. And so it grew and splintered into factions—avant garde—mouldy fig—swing—progressive—Chicago—San Francisco—New Orleans—Harlem. But it's all the same; it's jazz for listeners.

### 'Jazz Always Integrated'

Jazz in my time was always integrated. It just had to be that way. Of course, at the turn of the century and through the '20s and early '30s, it was different. But that was soon straightened out when there were enough *listeners* and less *hearers*. It took time and maybe it never made it with the big hotels and dance band gigs in the old days. But in the jazz clubs and on record dates, if you could blow your horn, had a beat, and knew how to stay out of everybody's way, you made the scene. If you could read music (not enough to spoil your playing), you were way ahead.

Jazz music was one of the few ways a Negro could make it out of the ghetto. He was hurt every day of his life on the outside, but he had his music and he had his listeners to insulate him and dull his pain with their admiration, adulation and compensation. Yes, money. . . .

The wheel has now made a complete circle. When Louis Armstrong was 41 years of age, in 1941 (I figure everything by Louis' age), I went to Decca Records to re-issue the jazz



Milt Gabler

recordings from the old Brunswick and Vocalion catalogues. It was the Collectors series on 78 RPM disks. Now I am back at it again with the very successful "Jazz Heritage Series." To date, we have already scheduled 16 LPs, and many more are forthcoming. If the sales continue to be gratifying, there is a good chance that every important jazz side will be re-issued.

### 'You Can't Stand Still'

If you love jazz, you cannot stand still. Your interest can only go forward as the new performers and innovators appear. By the same token, if you have an open mind and are serious about the subject, you must go backward to the source, the mouth of the mother-river; the root, or whatever you may call it. You must hear the men who came before, the creators and stylists who inspired and taught the young men of today.

There it is, man—on the record, to be enjoyed and listened to. In my opinion, nothing beats record collecting, be it the Decca "Jazz Heritage Series," or any other series. To me, it beats stamp collecting, although you can look at a stamp and dream. However, you can play a record and hear it like it is, or was. Stamps are mostly square.

## Asian Release Via World Pacific

HOLLYWOOD — World Pacific Records has announced an Asian music LP release scheduled for release in April.

Heading up the release is "Ravi Shankar in San Francisco," a performance recorded at the San Francisco Civic Auditorium.

On "Paul Horn in India," the jazz flutist plays ragas and mel-

(Continued on page 14)

# Jazz Rocks

Depending on where you say it, you can get delighted assents or start a fight by declaring that rock music and jazz are drawing closer together.

Well, like it or not, it's the truth.

Although not all rock musicians are drawn to jazz and, even more vociferously, vice versa, there has been an interaction between the two the past couple of years.

### A Main Influence

Perhaps a main influence was Cadet's Ramsey Lewis, who showed, by recording "Hang On, Sloopy" a few years ago, that jazz artists could have impressive commercial impact by going where the sales action is. Since then an increasing number of jazz performers have turned to rock material for challenge and potential.

Ray Bryant, Richard "Groove" Holmes, Wes Montgomery, Gabor Szabo are some of the artists who have checked the charts for tunes by the Beatles (e.g. Montgomery's "Windy," "A Day in the Life"), The Doors (e.g. Szabo's "Light My Fire") and others (e.g. "Up Pops Ramsey Lewis").

### In All Directions

On the other side of the rock-jazz fence, rock musicians, in the flight of experimentation let loose by the Beatles, have been trying to go as far as they can go in all directions—one of the most important being music improvisation. One of the first groups to try something that sounded truly jazzy was Verve/Forecast's Blues Project. Their long "Flute Thing" was a major and popular part of their repertoire.

The stress on improvisation has marked Dunhill's the Free Spirits, whose guitarist Larry Coryell has recently joined RCA's jazz-oriented Gary Burton Quartet. Al Kooper and Steve Katz, both formerly of the Blues Project, are now helming Columbia's Blood, Sweat and Tears and put their group together with jazz elements in mind. To that end they added trumpeters Randy Brecker, Jerry Weiss, trombonist Dick Halligan and alto saxist Fred Lipsius to make an eight-man big band jazz-rock group.

Jazz-rock is definitely a trend. Watch it.

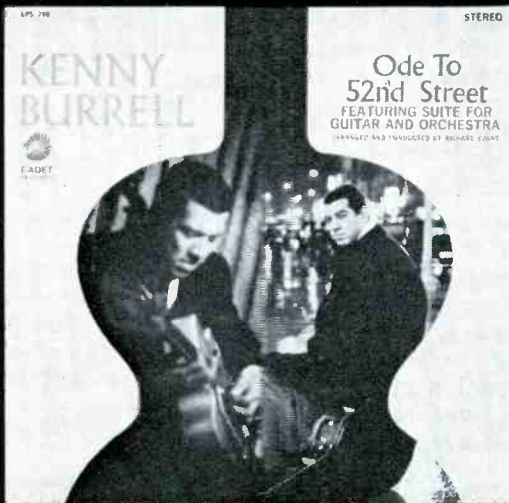


WHAT'S REALLY HAPPENING IN

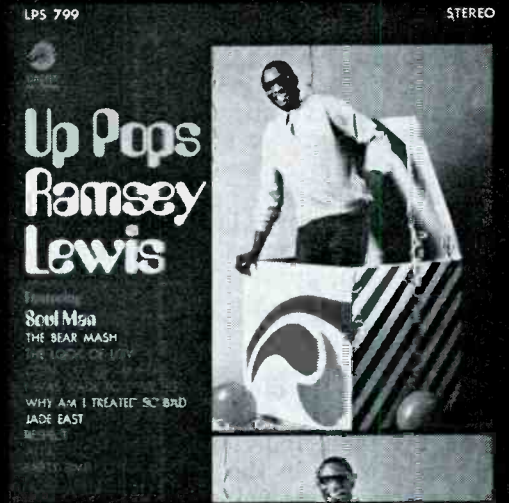
IS HAPPENING ON **CADET** 



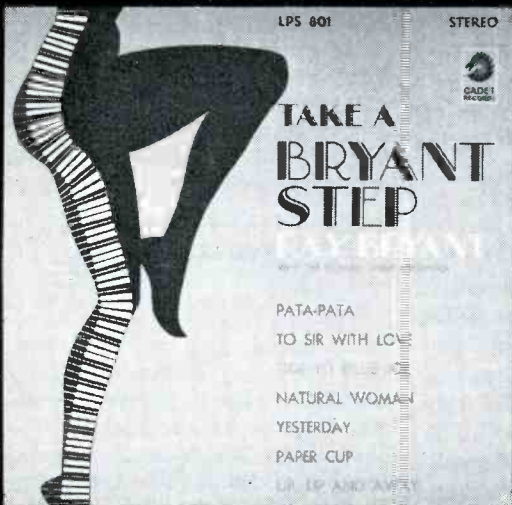
**Groovin' With the Soulful Strings**  
LP/LPS 796



**Kenny Burrell/Ode To 52nd St.**  
LP/LPS 798



**Up Pops Ramsey Lewis** LP/LPS 799



**Ray Bryant/Take A Bryant Step**  
LP/LPS 801



**Marlena Shaw/Out Of Different Bags**  
LP/LPS 803



**Odell Brown/Ducky** LP/LPS 800

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Chicago, I.I. 60616



# Jazz in the Marketplace

By ERV BAGLEY

National Sales Manager, Solid State Records, Division of United Artists

Just a short time ago, "Jazz is Dead" was the rallying cry of a large segment of the music industry. Today, there is an upsurge of interest in jazz of tremendous and far-reaching proportions. From the marketing point of view, an examination of these developments reveal characteristics that give credence to a strongly positive and bullish upswing for recorded jazz product.

First and of prime importance is the newly developing interest and awareness of jazz among the powerfully structured youth market.

This frantically sought-after market (whether selling automobiles, fashions or soft drinks) are now getting their appetites for jazz whetted as never before. As the contemporary pop and rock groups move more and more into a jazz direction, foundations are being laid and demands are being developed for ever increasing creatively oriented music. The "kids" are now getting hip and they'll get hipper.

## College Concert Revolution

One of the most individual, dynamic new forces in the talent and entertainment fields is the explosive emergence in the past few years of the colleges and universities of America as major factors in the presentation and showcasing of talent (at some pretty fancy fees for the talent, by the way).

This development spells good news for jazz. Performances on college campuses in cities and towns where jazz bookers previously "feared to tread" have opened up new exposures for jazz talent and subsequent new and sizable marketplaces for recorded jazz product.

Another interesting new development in the jazz renaissance is the mushrooming emergence of the jazz club and/or society in cities, towns and hamlets from coast to coast.

Meeting in clubs, hotels, theaters on Sunday afternoons, Saturday afternoons, Monday nights or whenever, these groups are dynamically spreading the word of jazz. Lecture and discussion sessions, experimental presentations and live appearances by jazz groups are



Erv Bagley

the usual format of these meetings, and the result is a continuing and growing interest manifested in increased sales of jazz records.

## The New Media

Concurrent with the burgeoning enthusiasm for jazz is the new-found interest among the broadcast media.

The advent and growth of FM and FM stereo broadcasting is helping to make jazz music an integral part of FM programming. More and more of these outlets have now added jazz at least in part to their programming schedules. Of course, the all-jazz format stations continue to be the single most influential factor in motivating record sales.

Add to these the increased programming of jazz product among the new so called "underground" stations, and a picture of increased radio exposure across the country becomes apparent. More exposure and more record sales!

These positive factors, among others, give rise to a growth market for jazz and jazz records, with ever-increasing potential.

From the record company outlook, the sales future is rosy but much remains to be done in the way of marketing management and distribution. Better promotion to radio stations programming jazz; more sales and promotional efforts on the part of distributors to sell jazz in their markets; communication with important jazz dealers and jocks; adequate stocking and display of product by dealers; a bigger share of the rack market; more and better

concentrated advertising to consumers are some of the areas that a record company marketing jazz will have to develop to fuller extent.

Of course, the product remains the core of any discussion. Development of new artists, fresh releases, strong material and better recording and engineering techniques are vitally important.

## Packaging Critical Factor

Packaging has become another critical factor due to the increased influence of the rack jobber operations and the "discount" houses and their "self-service" methods of selling records. In this light, the use of more and better thought-out point-of-purchase display material at the dealer level would be most advisable.

Wrapping it all up, one can say that the market for jazz is there now and continuing to grow with a bright outlook for the future. To develop these increasing markets and turn them into increasing record sales is a job that will take much effort and concentration on the part of the record company marketing staffs.

We at Solid State and United Artists are committed to a policy of developing this label into an important jazz medium based on what we consider the bright outlook for this area of record sales.

## Newport Festival

(Continued from page 10)

Friday, in a program titled "The Schlitz Salute to Big Bands" sponsored by the Jos. Schlitz Brewing Company, Newport will host the big bands of Dizzy Gillespie, Count Basie, Duke Ellington, Woody Herman and special guest artists to be announced.

On Saturday, July 6, Dionne Warwick will make her debut at the Newport Jazz Festival. With her on the program will be Newport favorite Duke Ellington. The popular group of Alex Welsh from England will be augmented by Pee Wee Russell, Ruby Braff and Bud Freeman. Hugh Masekela will make his first appearance at Newport.

Sunday will be another special day in Newport history bringing back Ray Charles in a solo afternoon concert. Closing the festival on Sunday evening will be Wes Montgomery, Ramsey Lewis, Horace Silver, Ro-

## J.J., Kai Join A&M

HOLLYWOOD — Jerry Moss and Herb Alpert announce the signing of J. J. Johnson & Kai Winding to a long-term recording contract on the A & M label.



Johnson, Winding

Johnson & Winding will be produced through the CTI Organization, with Creed Taylor producing. The two, considered top trombonists of the day, formed their own group in 1954 and were known as the J & K Quintet. In mid-1956, they dissolved the group and each went out on their own. They now make personal appearances individually and only record together.

Johnson is presently a staff arranger and composer for MEA Music, Inc., in New York and Winding operates his own production company which produces music for commercials.

## Argosy Paloff Diskery

NEW YORK — Argosy Records is the name of the new record company announced earlier as part of a general expansion my Herbert Paloff Associates, Inc. First disk: a souvenir LP, "The Fall Guys in Person," recorded at the Sahara in Vegas by Bill Ramal.

land Kirk, the big band of Don Ellis and vocalist Vi Redd. Comedian Flip Wilson will act as master of ceremonies on Sunday evening along with Father Norman O'Connor.

Afternoon concerts will be held on Friday and Saturday afternoons with Archie Shepp, Elvin Jones, Montego Joe, Tal Farlow, Freddie Hubbard, among others.

## Asian Release

(Continued from page 12)

odies based upon ancient ragas with some of the top musicians in India. Ravi Shankar composed three of the melodies on the album which was recorded in New Delhi shortly after Horn's last visit with the Maharishi Mahesh Yogi at the Academy of Rishikesh.

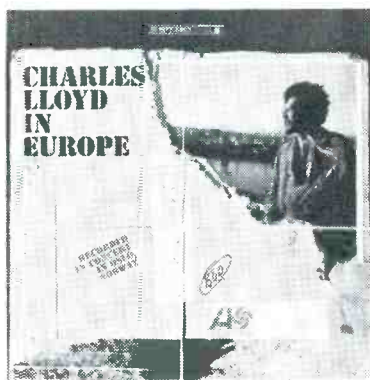
Rounding out the Asian music release is "Carnatic Music" which features one of South India's leading singers, K. V. Narayanaswamy. On this LP Narayanaswamy does music of south India.



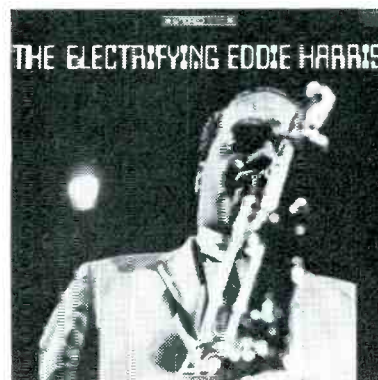
# THE BEST JAZZ IS ON ATLANTIC



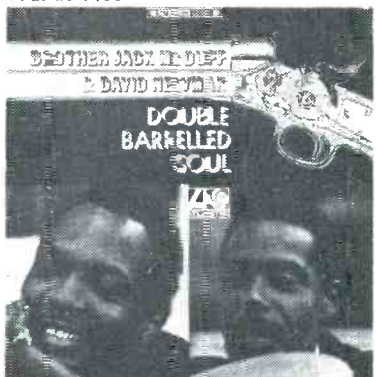
**THE WAILING DERBIES**  
Herbie Mann  
Atlantic 1490



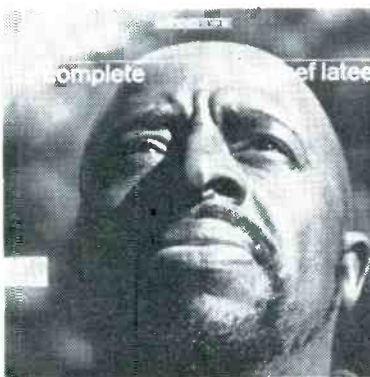
**CHARLES LLOYD IN EUROPE**  
Atlantic 1501



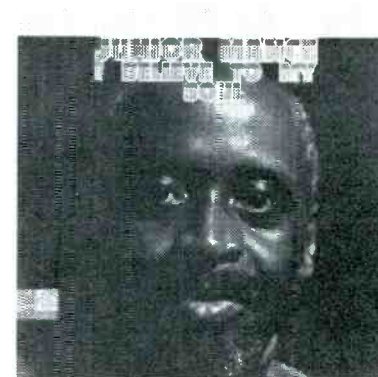
**THE ELECTRIFYING EDDIE HARRIS**  
Atlantic 1495



**DOUBLE BARRELLED SOUL**  
Brother Jack McDuff & David Newman  
Atlantic 1498



**THE COMPLETE YUSEF LATEEF**  
Atlantic 1499

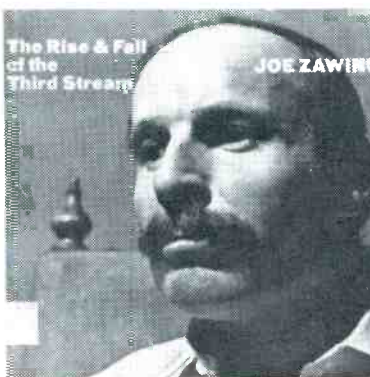


**BELIEVE TO MY SOUL**  
Junior Mance  
Atlantic 1496

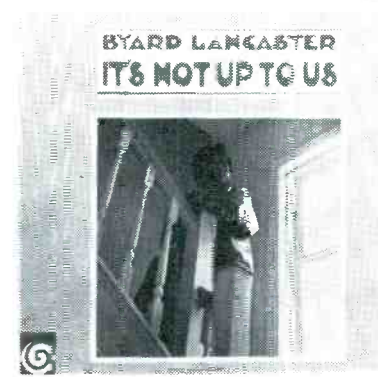
## AND VORTEX



**TOMORROW NEVER KNOCKS**  
Steve Marcus  
Vortex 2001 (Stereo Only)



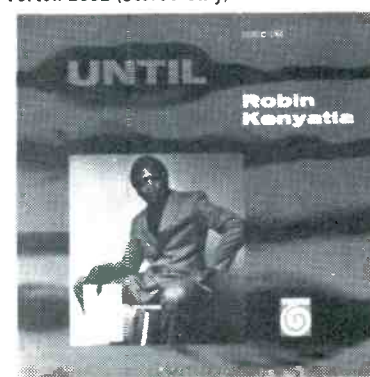
**THE RISE & FALL OF THE THIRD STREAM**  
Joe Zawinul  
Vortex 2002 (Stereo Only)



**IT'S NOT UP TO US**  
Byard Lancaster  
Vortex 2003 (Stereo Only)



**TONES FOR JOAN'S BONES**  
Chick Corea  
Vortex 2004 (Stereo Only)



**UNTIL**  
Robin Kenyatta  
Vortex 2005 (Stereo Only)



**LIFE BETWEEN THE EXIT SIGNS**  
Keith Jarrett  
Vortex 2006 (Stereo Only)





# Record World All-Star Band

## ESTABLISHED ARTISTS

### Rhythm Section:

- Piano** **Ramsey Lewis** (Cadet)
- Bass** **Richard Davis**
- Drums** **Elvin Jones** (Atlantic)
- Guitar** **Wes Montgomery** (A&M and Verve)
- Organ** **Jimmy Smith** (Verve and Blue Note)

### Reeds:

- Sonny Rollins** **Tenor** (Impulse)
- Stan Getz** **Tenor** (Verve)
- Sonny Stitt** **Tenor** (Roulette and Prestige)
- Julian Adderley** **Alto** (Capitol)
- James Moody** **Alto** (Milestones)
- John Handy** **Alto** (Columbia)
- Phil Woods** **Alto** (Impulse)
- Herbie Mann** **Flute** (Atlantic & A&M)

### Brass:

- J. J. Johnson** **Trombone** (RCA)
- Curtis Fuller** **Trombone**
- Al Gray** **Trombone**
- Slide Hampton** **Trombone**
- Lee Morgan** **Trumpet** (Blue Note)
- Clark Terry** **Trumpet** (Impulse)
- Dizzy Gillespie** **Trumpet** (Impulse)
- Miles Davis** **Trumpet** (Columbia)

## NEW ARTISTS

### Rhythm Section:

- Piano** **Herbie Hancock** (Blue Note)
- Bass** **Chris White**
- Drums** **Grady Tate**
- Guitar** **Grant Green** (Epic & Blue Note)
- Organ** **Richard 'Groove' Holmes** (Prestige)

### Reeds:

- George Coleman** **Tenor**
- Stanley Turrentine** **Tenor** (Blue Note)
- Booker Ervin** **Tenor** (World Pacific)
- Pat Patrick** **Baritone**
- Benny Maupin** **Alto** (Milestones)
- Charles Lloyd** **Flute** (Atlantic)

### Brass:

- Julian Priester** **Trombone**
- Garnett Brown** **Trombone** (Milestones)
- Wayne Henderson** **Trombone** (Cadet)
- Freddie Hubbard** **Trumpet** (Atlantic and Blue Note)
- Donald Byrd** **Trumpet** (Blue Note)
- Blue Mitchell** **Trumpet** (Blue Note)



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Up, Up And Away/A Man And A Woman

CS 9619\*

**WOODY HERMAN AND  
THE SWINGIN' HERD  
WOODY LIVE  
EAST AND WEST**  
INCLUDING:  
MAKE SOMEONE HAPPY/REMEMBER CLIFFORD  
FOUR BROTHERS (REVISITED)  
THE PREACHER/FREE AGAIN

CL 2693/CS 9493\*

**CHILD IS FATHER TO THE MAN**

CL 2785/CS 9585

L 2697/CS 9497

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Hutcherson  
including:  
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Naima (In Memory  
of John Coltrane)  
A Little Quiet

**BLOOD  
SWEAT  
& TEARS**

INCLUDING:  
YOU MORE THAN YOU'LL EVER KNOW  
SOMETHIN' GOIN' ON

**ELECTRIC BATH  
THE DON ELLIS ORCHESTRA**  
INCLUDING:  
TURKISH BATH  
ALONE  
INDIAN LADY  
OPEN BEAUTY  
NEW HORIZONS

**DAVE BRUBECK-JACKPOT**

INCLUDING:  
OUT OF  
NOWHERE  
YOU GO  
TO MY HEAD  
THESE  
FOOLISH  
THINGS  
CHICAGO  
ACE IN  
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**NEFERTITI/MILES DAVIS**


INCLUDING:  
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Also available in 4-track and 8-track stereo tape cartridges

†Also available in 4-track reel-to-reel stereo tape

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# New Techniques Available

## More Artists Should Take Advantage of Them

By **ESMOND EDWARDS**

*A&R Manager, Verve Records*

Jazz artists have been slow in utilizing the various special recording techniques available and most jazz dates are still cut in the traditional manner—trying to approximate the feeling and sound of a live performance as much as possible.

A record need not be a re-creation of a live performance. Modern recording is a mixture of art and craft and it is more and more becoming an art form in its own right. The fact that some of the recording techniques now being used virtually had to be developed because of the lack of proficiency of some recording acts does not make them any less valuable to the capable artist. Jazz is fighting to maintain its share of the record market, and to be competitive it is essential that jazz records reflect current trends. A greater awareness of what is happening in other areas of the business, both artistically and technically, can pay off.

The steady proliferation of tape tracks and the constant refinement of recording equipment has opened new areas for experimentation, and the pop artists have been quick to take advantage of this new flexibility. Over-dubbing, sound effects, electronic sounds and other devices are often used with very impressive results. Jazz recordings are perhaps more concerned with an individual's or a group's performance and artistry rather than sound for sound's sake; but I think that there is a definite place for the tasteful use of some of these contemporary techniques in jazz sessions.

### Rewarding Attempts

Some of the attempts that have been made in this area have been very rewarding. Bill Evans' Verve albums, "Conversations with Myself" and "Further Conversations with Myself," in which he plays three piano parts simultaneously through the use of overdubbing, have been extremely well re-



**Esmond Edwards**

ceived by the critics and the record buyers.

In Gary McFarland's "Scorpio and Other Signs" Verve album, he skillfully utilized overdubbing to build up the rhythmic base on some of the selections and to add melodic and harmonic color in several places. And in the remixing, echo and equalization effects were used as a part of the creative process. These techniques coupled with Gary's unique writing skills produced a album that has a truly distinctive sound.

Don Sebesky is another arranger who has a keen appreciation of the values that can be derived from the full use of modern recording advances.

He is a jazz-oriented writer/arranger with a wide knowledge of the contemporary pop/rock scene. In the forthcoming Verve album, "Don Sebesky and the Jazz-Rock Syndrome," Don has achieved a highly successful blending of musical forms and recording skills. In addition to the conventional instruments one associates with a jazz date, we used an electric piano, a portable organ, feedback guitar technique, tape reverb and other devices to create a very exciting package that serves to illustrate the ever narrowing distinction between jazz and pop music.

(Continued on page 24)

# Jazz Top Trendsetter

## Pop, R&B Latest Areas To Be Jazz-Influenced

By **MEL FUHRMAN**

*General Manager, Blue Note Records, Inc.*

Jazz is and has always been the most influential form of American music.

Since the beginning of jazz, all forms of American music have borrowed and incorporated jazz techniques, instrumentation and arrangements.

Some of the earliest examples of recorded music that were influenced by jazz are demonstrated on early '20s recordings by Negro and white string bands.

These bands during this period began recording with larger numbers of solo instruments and rotating the instrumental solos such as jazz groups had been doing for many years. Other jazz traits as well were taken over in a conscious attempt by hillbilly musicians to emulate their uptown counterparts. Modern songs and tunes were dressed up in "hot," jazz-like, up-tempo arrangements.

### Jazz Sounds Re-born

Pop and rhythm and blues recordings of today are the latest examples of the jazz influence. If you listen to some of today's recordings and then compare them to the instrumentalization and arrangements of post-war jazz recordings, you will see the resemblance. The jazz sounds of the '40s have been re-born in the '60s.

These examples in the country, folk rhythm and blues and pop field are sound testimony to the fact that jazz is the American music trendsetter.

### Educators Realizing

American educators have begun to realize the tremendous importance of jazz and have made jazz courses an integral part of the music curriculum in many colleges.

In fact, Blue Note artist Donald Byrd is a music professor at one of the top U.S. Schools, Columbia University.



**Mel Fuhrman**

To project the avante guard jazz that we are hearing today by excellent musicians such as Ornette Coleman and Andrew Hill will be a contributing factor towards the sound of a forms of American popular music 10 or 15 years from now.

Blue Note Records recognizes the importance and influence of jazz and this is the reason that the label has stayed within the bounds of jazz.

This is not to say that you cannot have good jazz and commercial success with the same product.

### Good and Commercial

The last two singles by Lo Donaldson, "Alligator Boogie" and "Mr. Shing-A-Ling," were good jazz and still were two of the biggest selling singles Blue Note has had in recent years.

### Blue Note A Leader Since '39

Blue Note Records has been a leader in the jazz field since 1939 by utilizing this principle of releasing product by top names in the field and staying within the bounds of jazz.

Good product has to sell, and this plus the fact the musicians are dedicated and among the best in any field of music are the reasons why jazz is not dead and will never fail in its role as a trendsetter.



# The Most Dynamic New Sound in Jazz Today!

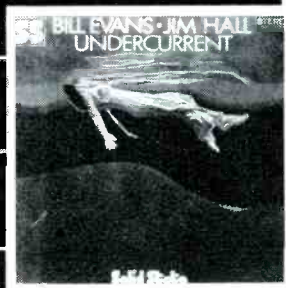
## Solid State



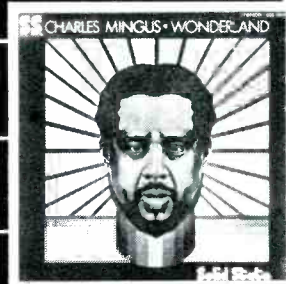
18001 JIMMY McGRIFF  
THE BIG BAND



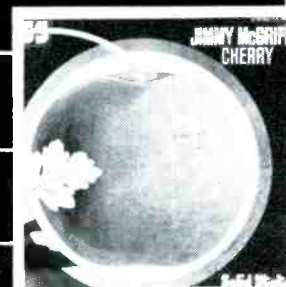
18003 THAD JONES MEL LEWIS  
THE JAZZ ORCH.



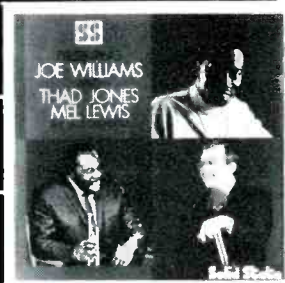
18018 BILL EVANS / JIM HALL  
UNDERCURRENT



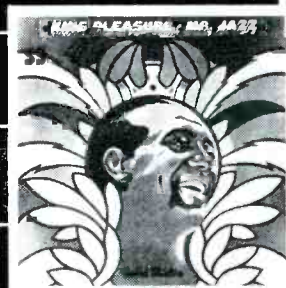
18019 CHARLES MINGUS  
WONDERLAND



18006 JIMMY McGRIFF  
CHERRY



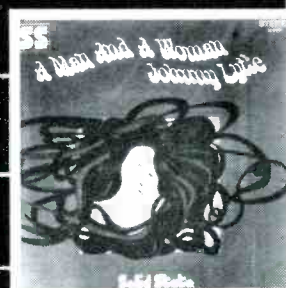
18008 JOE WILLIAMS AND THE  
JAZZ ORCHESTRA



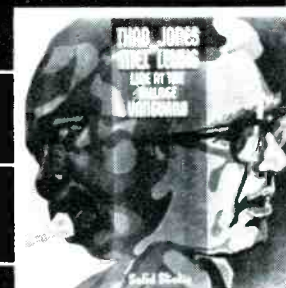
18021 KING PLEASURE  
MR. JAZZ



18023 HERB E. MANN  
ST. THOMAS



18014 JOHNNY LYTLE  
A MAN AND A WOMAN



18016 THAD JONES MEL LEWIS  
AT THE VILLAGE VANGUARD



18025 JOHN COLTRANE  
COLTRANE TIME



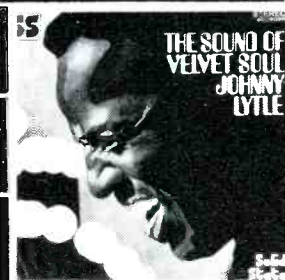
18017 JIMMY McGRIFF  
BAG FULL OF BLUES



18029 MIKE MAINIERI QUART.  
INSIGHT



18030 JIMMY McGRIFF  
I'VE GOT A NEW WOMAN



18026 JOHNNY LYTLE  
SOUND OF VELVET SOUL



18015 JOE WILLIAMS  
SOMETHING OLD, NEW & BLUE

A DIVISION OF



Transamerica



# On Becoming a 'Businessman'

By GARY McFARLAND

*Skye Records*

Since the week in January when Skye Records announced it was going into business, any number of people in the trade—after congratulating us—expressed amazement that Cal Tjader, Gabor Szabo and I had the "courage to buck the system" or to "buck the trend."

They were surprised that we were going into the record business without a rock group on our roster and that except perhaps for Gabor, we weren't even into the electronic thing. Some talked about the complexity of the business, the giants who dominated it. They wished us luck and mumbled words about "David" and "Goliath."

Now more than four months later, Skye has turned out to be everything we hoped for—and in certain ways more than we hoped for.

From a business point of view, things are really swinging. Our first release of three albums was just shipped two weeks ago and reorders have already started to come in. We've made our deals for tape and complete foreign distribution. It's all been very exhilarating.

## Sharpened Instincts

But for me, and I think I can also speak for Cal and Gabor on this score, the best part has been something else. Just being able to do what I instinctively feel is right—whether it's choosing a studio or players, what to record or when to record—without having to justify it to a second party or to a whole convention of second parties, has made my own instincts sharper and surer.

Artists make a gigantic error when they think they can just turn off and on their reaction to the rejection of their ideas, that they can remain untouched after constantly bowing to the suggestions of others or letting others make the final decisions about their music.

Eventually that "pot of gold," the artist's own instinct, becomes desensitized—and he is never as vital or unique as he was or could grow to be. Instead he becomes another cog in the machinery of the "establishment."

I think about here some reader might be saying to himself, "Well, can't this policy of artistic independence also be



Gary McFarland

dangerous and lead to some very obscure directions or ideas that are really personal indulgence?"

## 'Safety Valves'

I suppose that could be a problem, but I also know that we have a number of "safety valves" that work to protect us from that.

For one thing, all of us are tuned in to audiences. We have the greatest respect for them and pleasing them is just as important to all of us as pleasing ourselves. Secondly, our new freedom has also given us a whole new sense of responsibility. With so much room for choice, we think a lot harder about each step we take and how we're going to take it. Because now if something doesn't work, we have nobody to blame but ourselves.

In the past, all of us had our irritations with some aspect of our albums or their distribution. Sometimes we didn't like the art, sometimes the title. The final mix of the music might not be what we had been aiming for. Or we would go into a town and none of the stores had our new albums. Or deejays would write to us and ask why they never received our records.

Now, we're in a position to see that those things are taken care of. I think we may have added some gray hairs to the heads of a few guys at our pressing plant or at the recording studios, but we got the quality we were aiming for. If a kid at a college station writes in and asks for our albums, he gets them without delay. When one of us plays in a town, the press and the distributor are contacted comfortably in advance and openings become important events.

But for all that Cal, Gabor and I have started our own

company, it would be misleading to say we've become "businessmen." Personally, I think getting involved with the business aspects of recording is the worst thing an artist can do to himself. And at Skye, we have

experienced staff to look after that side of things.

But if you think in terms of the finished record being the thing that the whole recording business is about, and you consider that all of us are totally responsible for our albums, in that sense we are overwhelmingly businesslike . . . and doing the best job we know how

## UA Jazz In A Solid State

Started primarily as a "stereo sound" label, the Solid State division of United Artists Records has, of late, begun making giant strides in the direction of jazz and jazz-oriented product.

Erv Bagley, who directed the Riverside operations as Vice President when it was part of the Orpheum Productions complex, was brought in not long ago as National Sales and Product Manager to help develop the label into an active jazz direction. Working with a nucleus artist roster that includes the much-heralded Thad Jones/Mel Lewis Band, organist Jimmy McGriff, blues vocalist Joe Williams and vibist Johnny Lytle, Solid State is now moving straight ahead in recording jazz and signing new jazz artists.

Noteworthy albums recently released include a Jimmy McGriff package entitled "Bag Full of Blues" in which McGriff is featured with trumpeter Joe Newman, saxist Jerome Richardson, bassist Richard Davis and drummer Mel Lewis. "The Sound of Velvet Soul" is Johnny Lytle's contribution to the release, in which the popular vibist's sound is augmented by a four-horn sax section along with rhythm accompaniment. Award-winning vibist Mike Maneri is featured in another LP entitled "Insight," with Maneri in an up-to-date contemporary quartet bag.

Rounding out this stick-out release are an extraordinary pair of albums recorded live at the Village Vanguard, "Jazz for a Sunday Afternoon," Vols. 1 and 2, highlighting Dizzy Gillespie in a free-blowing set of sessions with an array of jazz greats including Elvin Jones, Richard Davis, Ray Nance, Pepper Adams, Chick Corea, Garnet Brown and Mel Lewis. Reaction to this release, according to Bagley, has been outstanding on all fronts.

"The edge to this label is the fantastic sound reproduction which really adds an emotional

depth to these fine performances," says Bagley. "Much credit must go to Sonny Lester, the label's chief producer, for his imaginative recording techniques and engineering prowess in adding the dimension of sound to his productions."

On future plans, Bagley advises that the label has signed hot jazz pianist Chick Corea and is in the process of negotiating with several key artists regarding affiliations. Also, Sonny Lester recently returned from California where he recorded a set of live recordings featuring the cream of the West Coast "Blowers." These recordings and a Corea album are planned for release shortly.

Additionally, Solid State is now in the process of culling for release some of the great jazz sides produced for the U.A. jazz label. Slated for remastering, re-packaging and reissue are outstanding sets by Herbie Mann, Bill Evans, the MJQ, Charlie Mingus, Coltrane, King Pleasure, Duke Ellington and Count Basie, among others.

## 'Tremendous Back-up Catalog'

Stated Bagley, "These heavyweight names who read like a who's who in jazz will give the label a tremendous back-up catalogue that will establish Solid State firmly as a jazz label of major importance. With acts like Thad Jones/Mel Lewis, who, I firmly believe, are going to be one of the biggest jazz acts on record; Jimmy McGriff, Joe Williams, Lytle and some of the new people we are bringing in, backed up by a powerful catalogue, we will be on our way to establishing a major entry."

Regarding marketing and promotion for the label, "The word is go right from the top. Mike Stewart, U.A. Records President, and Mike Lipton, Marketing Vice President, have given the green light to getting Solid State rolling. We've got an open ear to artists, jocks and dealers regarding the future of this label," concluded Bagley.



# WES MONTGOMERY

Top Jazzman Of The Year—

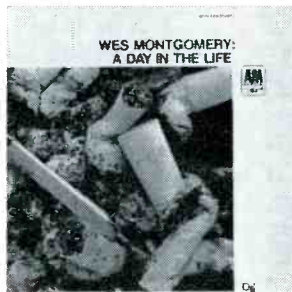
RECORD WORLD Annual Jazz Poll  
#1 for 16 Consecutive Weeks  
RECORD WORLD Top 20 Jazz LP's

## “A DAY IN THE LIFE”—Wes Montgomery

Album Of The Year—

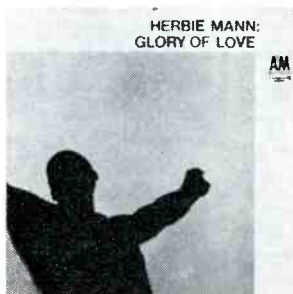
RECORD WORLD Annual Jazz Poll

**Wes Montgomery:**  
“A Day In The Life”



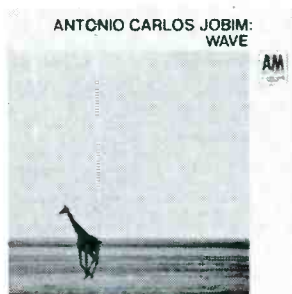
#SP-3001

**Herbie Mann:**  
“Glory Of Love”



#SP-3003

**Antonio Carlos Jobim:**  
“Wave”



#SP-3002

**Tamba 4:**  
“We And The Sea”

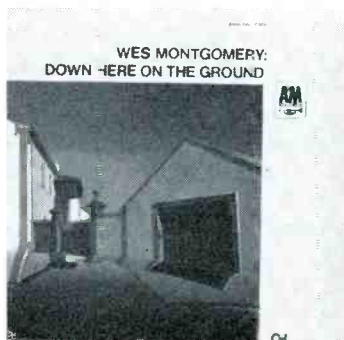


#LP-2004

NEW RELEASES FROM



**Wes Montgomery:**  
“Down Here  
On The  
Ground”



#LP-3006



#SP-3009

**Soul Flutes:**  
“Trust In Me”



Produced by *Cruel Taylor*





# The New Thing Is The Thing

By **BOB THIELE**

*Director of Artists & Repertoire,  
A B C Records*

Bob Dylan expressed it so beautifully with his "Times They Are A-Changin'."

This starts my article with a cliché, but what a cliché! It lets us all know just where it's at. Due to communications throughout the world—movies, radio, travel and mainly TV, all young people are receiving a remarkable education in just a few short years. They know where the adults goofed; they know that there's a war in Vietnam; riots in U.S. cities. They know about sexual intimacies of adults—hidden in the past, not spoken of in public so the kids wouldn't be corrupted (by what adults have been doing for years). But all this is in the open now. Times they are a-changin'. Youth says, "Let us be. We are rebelling. We will practice love, not make war."

And so it is, as attitudes and values change, so does the jazz and pop music of the '60s. No doubt about it, music has changed and is continually in a state of change.

The New Thing in jazz is here to stay—The New Thing, sometimes referred to as the Avant-garde. There are many musicians playing the new school of jazz. Musicians like Albert Ayler, John Handy, the late John Coltrane, Pharaoh Sanders, Archie Shepp, Robin Kenyatta, Cecil Taylor, Bill Dixon, Roswell Rudd. The list is long and the list is growing. These are the musicians who are affecting young musicians today! They are affecting all of pop music. All one has to do is speak to (and listen to) Frank Zappa, Eric Clapton, the Beatles, members of the San Francisco groups — Jefferson Airplane, the Grateful Dead, and the musicians listed above will be mentioned by all these young players as major influences.

## Accused of Hate-Preaching

Many of today's critics and disk jockeys put down the New Thing simply because they don't understand it. They accuse especially the Negro players of preaching hate in their music. These critics are shaken by the freedom, no use of set chord progressions and/or the lack of improvisa-



Bob Thiele

tion based on standard songs. Actually, most of these new, young Negro musicians playing the New Thing, at least in most of the recordings I have made, use white players in their bands. As Marion Brown said recently in an interview, "If you think that this is hate music, then it must be because you have come to it with hate."

Actually, many of the younger Negro players have spoken out about Negro problems in the United States. Why not? These are educated musicians, many with college degrees. These are not Negroes of the '20s and '30s; these are Negroes living in the United States today—1968! Why shouldn't they speak out? Some of the critics say that, in years past, Negro musicians were happy and didn't have to speak out. How did the critic know this? Certainly the musician couldn't tell them what he really felt deep down. It just wasn't the thing to do. Remember, when Duke Ellington played the Cotton Club in the '20s and early '30s, the Cotton Club was segregated. Here was a club in Harlem that catered strictly to a white clientele.

The critics that say the music is difficult to understand just haven't taken the time to really sit down and listen to it all. Actually, it is a tremendous emotional experience to sit and listen to a complete work by John Coltrane. The critics continually say that the music is complicated, difficult to follow, difficult to understand when, actually, there is a certain simplicity about new music. It is

(Continued on page 24)

# The Prestige Story

## Dedicated To Art

By **JERRY FIELD**

*Prestige Records  
Promotion Director*

If ever a record company was devoted solely to the art of jazz, it is Prestige Records, Inc. The Prestige catalog contains over 1,000 active albums featuring nearly all of the world's greatest name jazz recording artists.

In less than nine months from now, Prestige will celebrate its 20th birthday. There are not many specialized independent jazz record companies who can boast of this longevity in this hazardous business of selling jazz. Now for a brief history on the beginning and the creative activity of Prestige.

Prestige Records was born in an oblique way on Jan. 11, 1949, when Bob Weinstock cut four sides featuring Lenny Tristano and Lee Konitz. I say oblique because the original label was New Jazz and Prestige and the date was originally scheduled as Lee's, not Lenny's. The Tristano name seemed better known and it was used on the label instead.

## Operated Record Store

Bob Weinstock is a young, aggressive man who had operated a record store on 47th Street off Sixth Avenue for some time before this. Although the store sold mostly Dixie and swing records, Bob spent most of his non-working hours in the various modern jazz clubs listening and finally planning.

He noticed everyone was recording bop, but nobody was recording Miles or Lenny. Ergo, New Jazz which became Prestige when Stan Getz made the label so popular.

Originally, Bob says the records were made mostly for kicks with a very limited distribution planned. He got so many calls for the first four sides that they pressed additional copies and cut the price. For two years Bob built his distribution by riding Greyhound buses throughout 16 cities, stopping in each one to talk to local distributors and local disk jockies.

Smart planning, good distribution and some luck turned the label into a money-maker right from the start. Bob seemed to get artists just as they were beginning to hit and,

of course, he was able to capitalize on their booming popularity. Stan Getz is the outstanding example of this with King Pleasure, whose records sold in huge figures, certainly following closely on the heels of those who followed Stan—musicians like Joe Holiday, Wardell Grey, Zoot Sims and the swinging all stars.

Prestige was first to record the Modern Jazz Quartet, Herbie Mann, Sonny Rollins, Mose Allison, Miles Davis and John Coltrane. They are all great, inventive artists who have gone on to world fame.

In the past few years Prestige has been mainly responsible for the tremendous popularity of the electric organ. The current roster contains more organ stars than any company in the record field. The list includes: "Groove" Holmes, Jack McDuff, Don Patterson, Freddie Roach, Shirley Scott, Larry Young, Johnny "Hammond" Smith and Trudy Pitts.

Last year "Groove" Holmes' single "Misty" and his first two albums on Prestige, "Soul Message" and "Living Soul," hit all the top 100 charts. Since then, "Groove" has won many awards as the new top jazz star of the electric organ.

The company is moving forward with many new and established artists such as Eric Kloss (18-year-old saxophonist), Sylvia Symms, Pucho, Bobby Timmons, Willis Jackson, Byrdie Green, Morris Nanton, Tom Rush, Dave Van Ronk, Roland Kirk, Sonny Stitt, George Braith, Jimmy Witherspoon, Sonny Criss, Cedar Walton, Chuck Wayne, Pat Martino, Gene Ammons, Jaki Byard, Kenny Burrell, Eddie Daniels, Eric Dolphy, Teddy Edwards, Booker Ervin, Frank Foster, Don Friedman, Red Garland, Benny Golson, Barry Harris, Billy Hawkes, Red Holloway, J. J. Johnson, Carmell Jones, Etta Jones, Roger Kelloway, Yusef Lateef, Herbie Mann, Charles McPherson, Montego Joe, Houston Person, Ravi Shankar and many more.

As for the future, Prestige is constantly on the lookout for new and exciting talent and will continue to record only album-type artists who possess the lasting-quality talent.



# Best-Selling Jazz LPs, 1967

## A&M

1. *A Day In The Life*—Wes Montgomery
2. *Wave*—Antonio Carlos Jobim
3. *The Glory of Love*—Herbie Mann
4. *We And The Sea*—Tamba Four
5. *Reach Out*—Burt Bacharach

## ATLANTIC (not in order of sales)

1. *Forest Flower*—Charles Lloyd
2. *Love-In*—Charles Lloyd
3. *The Beat Goes On*—Herbie Mann
4. *Backlash*—Freddie Hubbard
5. *Tobacco Road*—Jack McDuff

## BLUE NOTE

1. *Alligator Boogaloo*—Lou Donaldson
2. *Bucket*—Jimmy Smith
3. *Jody Grind*—Horace Silver
4. *Corn Bread*—Lee Morgan
5. *The Spoiler*—Stanley Turrentine

## BRUNSWICK

1. *Basie's In The Bag*

## CADET

1. *Goin' Latin*—Ramsey Lewis
2. *Wade In The Water*—Ramsey Lewis
3. *Groovin'*—Soulful Strings
4. *Paint It Black*—Soulful Strings
5. *Slow Freight*—Ray Bryant

## CAPITOL (not in order of sales)

1. *Mercy, Mercy, Mercy*—Cannonball Adderley
2. *Too Much*—Lou Rawls
3. *That's Lou*—Lou Rawls
4. *Why Am I Treated So Bad*—Cannonball Adderley
5. *74 Miles Away*—Cannonball Adderley

## COLUMBIA

1. *Anything Goes*—Dave Brubeck Quartet
2. *Miles Smiles*—Miles Davis
3. *Byrdland*—Charlie Byrd
4. *Bravo Brubeck*—Dave Brubeck
5. *Hollywood Byrd*—Charlie Byrd / *Sorcerer*—Miles Davis

## CORAL

1. *Standing Room Only*—Pete Fountain

## DECCA (not in order of sales)

1. *King of the Savoy*—Chick Webb
2. *Rare Items*—Louis Armstrong
3. *New York, New York*—George Russell
4. *South Side Swing*—Earl Hines
5. *The Original Stardust*—Lionel Hampton All Stars

## IMPULSE

1. *A Love Supreme*—John Coltrane
2. *Spell Binder*—Gabor Szabo
3. *Mama Too Tight*—Archie Shepp
4. *Expression*—John Coltrane
5. *The Kennedy Dream*—Oliver Nelson

## LIMELIGHT (Mercury)

1. *Les McCann Plays The Hits*
2. *Blues Etude*—Oscar Peterson Trio
3. *Live at the Bohemian Cavern*—Less McCann
4. *Bucket O' Grease*—Les McCann
5. *Something Borrowed, Something Blue*—Gerry Mulligan

## MILESTONE

1. *JAMES MOODY and the Brass Figures* (MSP 9005)
2. *Full View: WYNTON KELLY Trio* (MSP 9004)
3. *The Feeling Is Mutual: HELEN MERRILL/DICK KATZ* (MSP 9003)
4. *Sound of the Seventies: TOMMY VIG Orchestra* (MSP 9007)
5. *The Immortal Jelly Roll Morton* (MLP 2003)

## PRESTIGE

1. *Misty*—Richard Groove Holmes
2. *Peas 'N' Rice*—Freddie McCoy
3. *Master Musicians of India*—Ravi Shankar
4. *Together Again*—Willis Jackson & Jack McDuff
5. *Super Soul*—Richard Groove Holmes

## RCA VICTOR

1. *Duster*—Gary Burton
2. *Popular Duke Ellington*
3. *Wild Bill Davis & Johnny Hodges in Atlantic City*
4. *Far East Suite*—Duke Ellington
5. *Caribbean Suite*—Harold Vick

## ROULETTE (not really any jazz)

1. *I Keep Coming Back*—Sonny Stitt
2. *Parallel-a-Stitt*—Sonny Stitt

## SAVOY

1. *Bill Dixon-Seventette* (Savoy-MG 12184)
2. *Good Golly, Miss Nancy*—Robert F. Pozar Ensemble (MG 12189)
3. *Modern Windows*—Bill Barron (MG 12163)
4. *Joseph Scianni New Concepts* (MG 12185)
5. *Charlie Parker "Newly Discovered Sides"* (MG 12186)
6. *Wilbur Harden Jazz Way Out* (MG 12131)

## UNITED ARTISTS

1. *Live at the Village Vanguard*—Thad Jones, Mel Lewis & the Jazz Orch.
2. *A Man And A Woman*—Johnny Lytle
3. *Joe Williams & the Jazz Orchestra*
4. *Presenting Thad Jones, Mel Lewis, & the Jazz Orchestra*
5. *Bag Full Of Blues*—Jimmy McGriff

## VERVE

1. *California Dreamin'*—Wes Montgomery
2. *The Dynamic Duo*—Jimmy Smith & Wes Montgomery
3. *Respect*—Jimmy Smith
4. *The Best of Wes Montgomery*
5. *The Best of Jimmy Smith*

## WORLD PACIFIC

1. *Big Swing Face*—Buddy Rich
2. *Golden Sword*—Gerald Wilson
3. *Singin' New Band*—Buddy Rich
4. *Don Ellis Live At Monterey*
5. *The Festival Album*—Jazz Crusaders



# Jazz Power

## The Virtues in Long Life And Steady Sales

By ORRIN KEEPNEWS  
Vice President, General Manager  
Milestone Records

There's an old blues line that says: "I've been down so long, it feels like up to me."

In a sense, that line seems very relevant to the status of jazz today. Maybe those of us who remain closely involved with recorded jazz are just a stubborn breed, or perhaps we've become numb from being told over and over again that jazz is dead. But the fact is that to at least some of us it appears that jazz these days is up—admittedly not all the way up, but not at the bottom, either. Not necessarily feeling great, but not really doing too badly. And definitely not dead.

Obviously, jazz today is not "in"; for the past several years it has been outbid for almost all of the teen-age market and much of the young-adult market by various other forms of music. But it has hung on to its hard-core audience, and from time to time it manages to make converts of grown-up rock fans or musically adventurous ex-folk followers.

And jazz does have one big thing going for it: quality. A very large proportion of those seriously engaged in playing jazz today are creating artistically valid music. They are also—often at exactly the same time—creating rhythmically exciting music of broad appeal. So every now and then they break out of the narrow cage to which jazz is supposedly limited, and a Wes Montgomery or Cannonball Adderley or Ramsey Lewis climbs high on the charts.

Essentially, that's the way jazz walks a tight-rope between "art" and "business"—as an art form it deserves to be preserved and encouraged, and as an occasional source of big sales it sometimes wins support from some very non-cultural sources.

But the real strength of jazz is in its staying power. A good jazz album may never be a huge seller, but it can stay alive and profitable for years. A jazz artist may be slow to develop a substantial following, but they will remain loyal.

Of course, this is really another way of saying "catalogue

sales," and a lot of people in this industry seem to think of that as a sadly out-of-date phrase. But even in an era largely devoted to emphasizing quick, huge turnover, those of us who deal with specialized material must continue to preach the virtues of long life and steady sales.

The question really is this: is the record business so flimsy and perishable that all product must be geared to immediate sales and nothing more, to a few weeks of high-pressure merchandising and then the scrap heap?

Actually, the concept of catalogue sales remains most valid in combination with another old-fashioned term: "independent label."

In the late 1950s, jazz was being poured out by a whole flood of owner-operated companies: Blue Note, Contemporary, Fantasy, Pacific Jazz, Prestige, Riverside, Verve. (Perhaps much too much product was pouring out, but that's another story; and it's certainly true that jazz flourished and was both created and sold with real affection by such labels.) By now purchase, bankruptcy, comparative inactivity and so forth have thinned the ranks. But even though today's trend seems almost totally in the opposite direction, towards mergers and giant-ism, there is still an opportunity and a challenge and (I believe) a real need for independents—particularly in a field like jazz, that calls for special knowledge and special interest.

The independent operates close to the ground, not in a corporate tower. He gets to know what is new and promising, and can take a chance on it less expensively (having lower overhead) and more quickly (having less red tape) and without having to explain and justify his actions to a whole executive chain of command. The independent knows in advance the sales limitations of what he is doing, so he is neither surprised nor disheartened to "learn" that a new jazz artist didn't outsell a new psychedelic pop-rock-blues group.

I am currently going through the rewarding experience of

## Thiele: Thing

(Continued from page 22)

based on the whole of jazz. It is based on early New Orleans jazz and even the country blues. Archie Shepp stated in 1965, "The new music reaches back to the roots of what jazz was originally. In a way it's a rebellion against the ultra-sophistication of jazz."

Another argument is that jazz isn't happy anymore. Jazz music was supposed to be happy dance music years ago. I think that for people to expect jazz to be just good-timey and a lot of fun is quite insulting. Jazz is a serious music. I'm not putting down dancing—dancing to jazz or dancing to pop rock. I do say that jazz is serious but, if people get enjoyment by dancing to the music, fine. But to consider jazz just dance music is not right.

The new players have done much good for jazz (and pop music). I think that they have forced open some of the avenues of ownership of copyrights, ownership in publishing firms. They have forced musicians, critics and fans to recognize the fact that jazz is best presented in concert form rather than in dingy, noisy night clubs.

Most important, they have opened up the confining elements of the music itself, given

building such a new label, Milestone: finding new artists, and trying new approaches to important but mishandled or neglected performers. This also includes the special kicks (available only on the small-independent level) of having a personal hand in everything from planning the record date to prodding distributors. That can be a real frustration; but on the other hand it can also offer the joy of uncovering a promotion man or salesman or buyer who really cares about jazz and is willing to give it extra effort.

I happen to believe in jazz, and in the concept of the independent label. I believe that the unique personal-contact atmosphere of the indie is the best kind of climate for the growth of jazz (and, for that matter, other special types of record product that need careful tending).

And, no matter how impressive the billion-dollar, multi-merger monsters may be, I remain firmly convinced that successful specialized independents are essential to the long-range health of the record industry.

it freedom which, in turn, makes for more creativity and excitement. Who would ever dream that pop musicians would be using the inventiveness of jazz musicians in their music? Certainly, Eric Clapton and Mike Bloomfield have much more time to stretch out on an improvisational jazz or blues chorus than they would have dared a few years ago.

Actually, we've been, during the past few years, on the threshold of the new music. I think that it is taking more form now, more musicians recognize the validity of the new thing and the pop musicians are certainly more serious about their music. Tune into FM radio and listen to the extended cuts by the Cream, the Grateful Dead, the Doors and hear exciting music.

In conclusion and speaking of FM, I think that the disk jockeys are at fault for not including in their shows music by John Handy, Cecil Taylor, Archie Shepp, Albert Ayler and the late John Coltrane. If the dj took the time to investigate and talk to the young musicians playing pop, he would find that it is all coming together in one exciting new music. I think the jock that does it first, plays the Doors, plays Coltrane, plays the Grateful Dead, plays Ayler and so on, will be a step ahead of all his rivals and will certainly be the first person to gain the appreciation of listeners and jazz and pop musicians.

At Impulse, we intend to continue our efforts to present the New Thing. We will continue to record Archie Shepp, Albert Ayler, Pharaoh Sanders and we will be continually on the look-out for new and exciting talent.

"Times They Are A-Changin'."

## Verve, Edwards

(Continued from page 18)

Don and I are currently working on a album which goes still further "out" in the use of experimental recording techniques *cum* jazz. These effects will not be used merely for shock or gimmick value, but to enrich the aural experience and add new dimensions to the album. The basic intent will be to achieve a good interplay of jazz and underground rock elements.

The recording tools I've mentioned can be dangerous if abused, and an otherwise good recording can be ruined by unwise or unrestrained use of them. But the jazz producer should remember that many exciting means of adding spice to a session are available.

Current Single

**"YOU'RE GOOD FOR ME"**

P 2172

Current Album

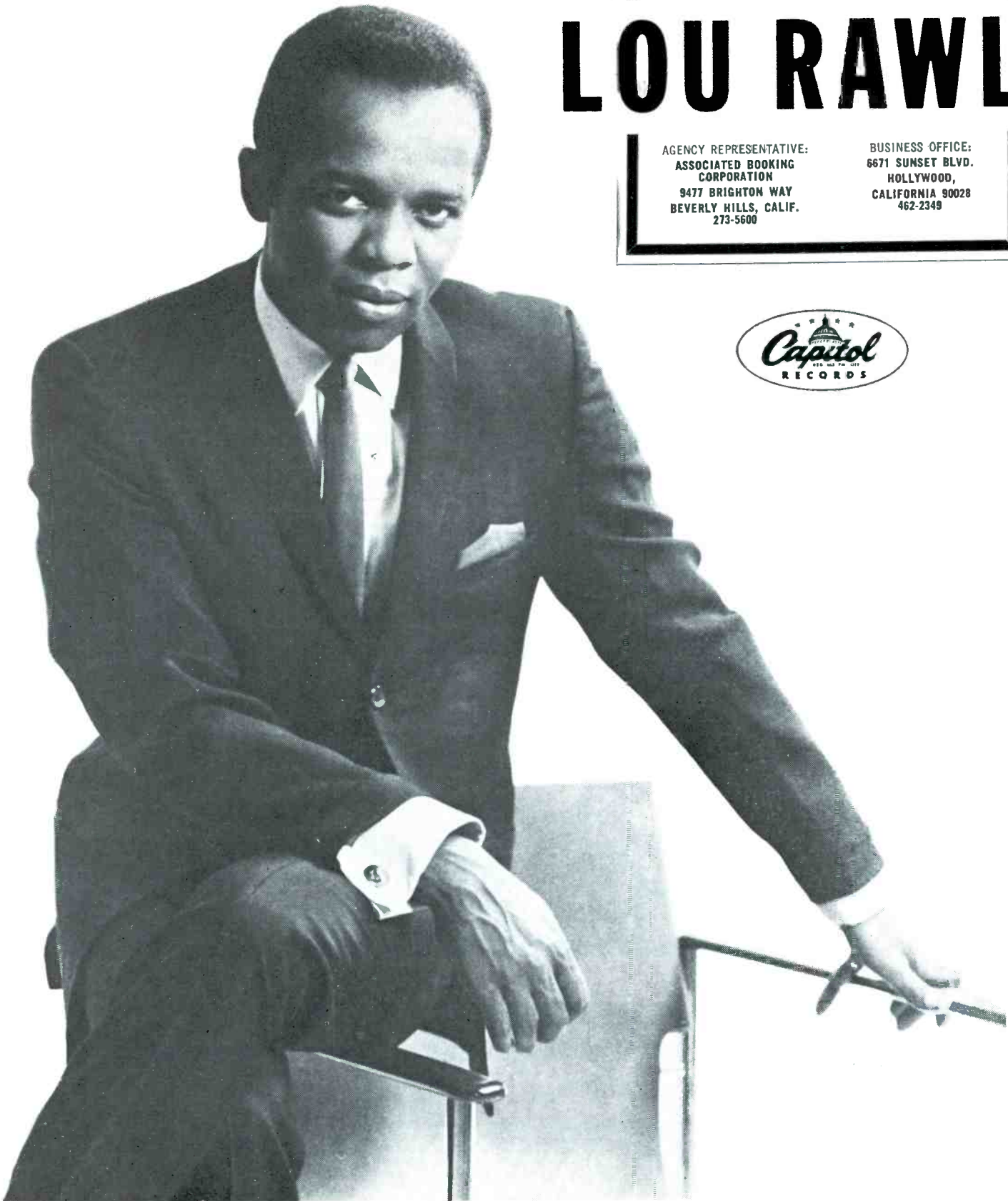
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# The Changing Face of Jazz

By RICHARD BOCK  
General Manager  
MACEY LIPMAN

National Sales & Promotion  
Director, World Pacific  
Records

Jazz music has always been an ever-evolving art form.

Today, jazz is in one of its most confused yet greatest periods of change.

Until the 1960s the music had been evolving through complex harmonic changes with little or no change evident in the time structure. The basic 2/4, 4/4, 3/4, 5/4 and 6/8 rhythms

were utilized and developed by the jazz musicians and remained the time structure foundation until the late 1950s when the Indian music influence was felt.

The Indian music, with its highly sophisticated rhythm cycles, has done more to free jazz music from its past, limited time structure than any other single force.

Those artists who have assimilated the Indian sound include the late John Coltrane, Don Ellis, Charles Lloyd, Dave  
(Continued on page 73)

# Jazz on the Rack

By CREED TAYLOR  
Creed Taylor, Inc.

We are living in the age of the corporate and musical merger. The past few years have seen an acceleration in the rate at which big racks have been absorbing smaller jobbers, some of whom were specialists in merchandising particular categories of music. It has now become necessary for the big jobbers, as they grow bigger, to carry a wider selection of merchandise.

It would be interesting to note the effect on record sales if the large users in the business, distributors and racks, began buying and merchandising on an across-the-board basis. Such a course might result in a surprisingly rapid sales upswing. The geographic markets remain for polka, Latin, Italian, etc., of course, but the ultimate and most important user, the general record buyer, seldom thinks "category."

What he is accepting now is whatever is new and good: categories as such have less and less influence on his buying patterns. For that matter, producers and artists are thinking less and less "category." Radio stations' formats are definitely headed toward mixed-bag programming.

Rack buyers can cause a distinct lag in album sales by not



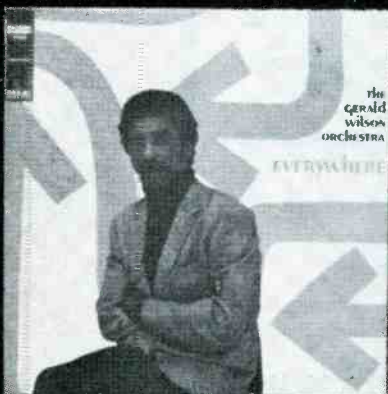
Creed Taylor

stocking an item which is getting good dealer movement simply because it is performed by a jazz artist, and therefore has, according to the old formulas, limited market possibilities. Good sales potentials by country and R&B artists are  
(Continued on page 73)

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## The Jazz Artist

### Contemporary Dilemma

By BILL DIXON

A&R Producer, New Music Series, Savoy Records

Much of the reason for the dilemma of the contemporary jazz artist centers around the fact that his position in the affluent society, once he has indicated his intentions of plumb-ing the depths of his creativity, borders on the nebulous.

If the artist agrees to do those other non-creative and sometimes undermining things to his main reason for existence, the complete involvement of himself with his work, then he can be almost certain of having quite a few advantages offered to him. Should he decide, however, that the overt commerciality of anything is, in addition to being vulgar, almost always something in the long run that grants almost nothing, then as far as the establishment is concerned, he can forget it.

America is indeed a strange country. It has mastered the



Bill Dixon

technological but has steadfastly refused to acquaint itself with the aesthetics of the artist. We are constantly being indoctrinated with the "top-10" idea in almost everything: the vastness of Lincoln Center, the slickness of the New York Philharmonic, the multitudes who throng on Sundays to view dead art at the Metropolitan, the excessive fees collected by Burton & Taylor for generally bad films, the Albee plays in

(Continued on page 72)

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TOP JAZZMAN OF THE YEAR

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TOP ALBUM OF THE YEAR—"A DAY IN THE LIFE"

Winner For Big Band #1 (Established Artists): Guitar

Current Album

"DOWN HERE ON THE GROUND" #LP-3006

Current Single

"WIND SONG" #916



### CANNONBALL ADDERLEY

TOP COMBO OF THE YEAR

RECORD WORLD Annual Jazz Poll

1968

Current Album

"74 MILES AWAY" Cap. T/S 2822

Current Single

"OH BABE" / "GAMES" #2064



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OF THE GREATEST JAZZ

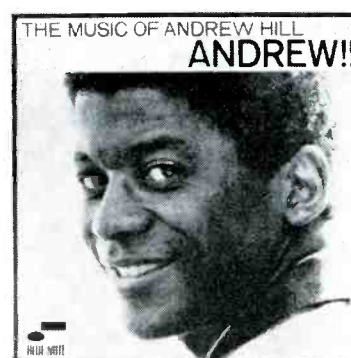
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BST 84203







# 100 TOP LP'S

record world

Week of April 27, 1968

This Wk.	Last Wk.		Wks. on Chart
Apr. 27	Apr. 20		
1	1	<b>THE GRADUATE</b> Soundtrack—Columbia OS-3180 (4,8)	8
2	2	<b>BLOOMING HITS</b> Paul Mauriat Orch.—Philips PHM-200-248: PHS-600-248 (4,8,C,R)	17
★	5	<b>THE GOOD, THE BAD AND THE UGLY</b> Soundtrack—United Artists UAL-4172: UAS-5172 (8,C,R)	12
★	9	<b>TO RUSSELL, MY BROTHER WHO I SLEPT WITH</b> Bill Cosby—Warner Bros. W/WS 1734 (8,C)	5
5	4	<b>ARETHA: LADY SOUL</b> Aretha Franklin—Atlantic SD-8176 (4,8,C,R)	11
6	7	<b>PARSLEY, SAGE, ROSEMARY &amp; THYME</b> Simon & Garfunkel—Columbia CL-2563: CS-9363 (4,8)	6
7	3	<b>VALLEY OF THE DOLLS</b> Dionne Warwick—Scepter SPS-568 (4,8,C,R)	8
8	6	<b>THE DOCK OF THE BAY</b> Otis Redding—Volt S-149 (4,8,C,R)	6
★	12	<b>VINCEBUS ERUPTUM</b> Blue Cheer—Philips PHM-200-264: PHS-600-264 (4,8)	8
★	13	<b>BONNIE AND CLYDE</b> Warner Bros./7 Arts W/WS 1742 (4,C)	3
★	15	<b>LOOK AROUND</b> Sergio Mendez—A&M SP-4137 (4,8,C,R)	8
12	8	<b>ONCE UPON A DREAM</b> Young Rascals—Atlantic SD 8169 (4,8,C,R)	8
13	11	<b>JOHN WESLEY HARDING</b> Bob Dylan—Columbia CL-2804: CS-9604 (4,8,R)	14
14	14	<b>WHO WILL ANSWER</b> Ed Ames—RCA Victor LPM/LSP 3921 (8)	11
15	10	<b>AXIS: BOLD AS LOVE</b> Jimi Hendrix Experience—Reprise RS 6281 (4,8,C,R)	11
16	17	<b>WOMAN WOMAN</b> Union Gap—Columbia CL-2812: CS-9612 (4,8,R)	12
17	19	<b>DISRAELI GEARS</b> Cream—Atco M/SD 232 (4,8,C,R)	21
★	49	<b>GOIN' OUT OF MY HEAD</b> Lettermen—Capitol ST-2865	5
19	16	<b>MAGICAL MYSTERY TOUR</b> Beatles—Capitol MAL/SMAL 2835 (4,8,R)	27
★	27	<b>I CAN'T STAND MYSELF</b> James Brown—King S 1030	5
21	18	<b>THE BEAT GOES ON</b> Vanilla Fudge—Atco 237: SD-237 (4,8,C,R)	8
22	22	<b>MUSIC FROM "FIST FULL OF DOLLARS"</b> Hugo Montenegro—RCA Victor LPM/LSP 3927 (8)	5
★	28	<b>FORTUOSITY</b> Mills Bros.—Dot DLP-25809: (4,8,C,R)	4
24	21	<b>HISTORY OF OTIS REDDING</b> Volt 418 (4,8,C,R)	21
25	20	<b>IT MUST BE HIM</b> Ray Conniff—Columbia CL-2795: CS-9595 (4,8,R)	10
26	23	<b>LETTERMEN . . . "LIVE"</b> Capitol T/ST 2758 (4)	18
27	25	<b>SMOKEY ROBINSON &amp; THE MIRACLES' GREATEST HITS</b> Vol. 2 Tamla T/TS 280 (4,8,C,R)	10
28	26	<b>JUNGLE BOOK</b> Soundtrack—Disneyland 3948: ST-3948	11
29	29	<b>DIANA ROSS &amp; THE SUPREMES' GREATEST HITS</b> Motown M2/M2S 663 (4,8,C,R)	31
30	31	<b>WE'RE ONLY IN IT FOR THE MONEY</b> Mothers of Invention—Verve V/V6 5045 (8,C,R)	7
31	32	<b>ARE YOU EXPERIENCED</b> Jimi Hendrix Experience—Reprise R, RS 6261 (4,8,C,R)	35

This Wk.	Last Wk.	TAPE CARTRIDGE AVAILABILITY INDICATED IN PARENTHESIS	Wks. on Chart
Apr. 27	Apr. 20		
32	24	<b>VALLEY OF THE DOLLS</b> Soundtrack—20th Fox TFS 4196 (4,8,C,R)	13
33	34	<b>ROTARY CONNECTION</b> Cadet/Concept LP/LPS 312 (4,8,C)	6
★	38	<b>SOUNDS OF SILENCE</b> Simon & Garfunkel—Columbia CL-2469: CS-9269	4
★	41	<b>WE'RE A WINNER</b> Impressions—ABC/S 535 (4,8,C,R)	9
36	37	<b>VIKKI</b> Vikki Carr—Liberty LST-7548	6
37	33	<b>ULTIMATE SPINACH</b> MGM E/SE 4518 (8,C,R)	7
38	35	<b>MISSION: IMPOSSIBLE</b> Lalo Schifrin—Dot DLP-3831/25831	19
39	39	<b>GOIN' TO MEMPHIS</b> Paul Revere & Raiders—Columbia CL-2805: CS-9605	8
40	40	<b>BY THE TIME I GET TO PHOENIX</b> Glen Campbell—Capitol T/ST 2851 (4,8,R)	13
41	30	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> Beatles—Capitol MAS/SMAS 2653 (4,8,R)	47
★	48	<b>LOVE IS BLUE</b> Claudine Longet—A&M 142: SP-4142	3
★	47	<b>ELVIS' GOLD RECORDS, VOL. 4</b> Elvis Presley—RCA Victor LPM/LSP 3921 (8)	10
44	46	<b>I'M IN LOVE</b> Wilson Pickett—Atlantic SD/8075 (4,8,C,R)	10
★	52	<b>LOVE IS BLUE</b> Johnny Mathis—Columbia CS-9637	4
★	86	<b>BOOK ENDS</b> Simon & Garfunkel—Columbia KCS-9529	2
47	36	<b>HERB ALPERT'S NINTH</b> Herb Alpert & Tijuana Brass—A&M 134/SP-134 (4,8,C,R)	19
48	42	<b>HORIZONTAL</b> Bee Gees—Atco SD 233 (4,8,C,R)	38
49	45	<b>IN A MELLOW MOOD</b> Temptations—Gordy G/GS 924 (4,8,C,R)	19
★	62	<b>A LONG TIME COMIN'</b> Electric Flag—Columbia CS-9597	3
51	43	<b>PISCES, AQUARIUS, CAPRICORN, &amp; JONES, LTD.</b> Monkees—Colgems COM/COS 104 (8,R)	23
52	44	<b>DIONNE WARWICK'S GOLDEN HITS PART ONE</b> Scepter SRM/SRS 565 (4,8,C,R)	24
★	58	<b>LOVE RHAPSODIES</b> Midnight String Quartet—Viva VS 36013 (4,8,C,R)	6
★	66	<b>HEY LITTLE ONE</b> Glen Campbell—Capitol ST 2848 (R)	3
55	55	<b>BEND ME, SHAPE ME</b> American Breed—Acta R 38003 (4,8)	12
56	51	<b>FOUR TOPS' GREATEST HITS</b> Motown M/MS 662 (4,8,C,R)	31
57	50	<b>WILDFLOWERS</b> Judy Collins—Elektra EKS-74012 (4,8,C,R)	16
58	59	<b>DOCTOR DOLITTLE</b> Soundtrack—20th Century Fox DTCs 5101	31
59	60	<b>WE CAN FLY</b> Cowsills—MGM E/SE 3534 (4,8)	5
60	61	<b>BOOTS RANDOLPH'S SUNDAY SAX</b> Monument MLP/SLP 8042 (4,8,C,R)	7
★	88	<b>SIMON SAYS</b> 1910 Fruitgum Co.—Buddah BDS 5010	2
62	53	<b>NOBODY BUT ME</b> Human Beinz—Capitol T/ST 2906	7
★	67	<b>TWAIN SHALL MEET</b> Eric Burdon & Animals—MGM SE-4537 (4)	4
64	54	<b>ALICE'S RESTAURANT</b> Arlo Guthrie—Reprise R/RS 6267 (4,8)	23
65	56	<b>PORTRAITS</b> Buckinghams—Columbia CL-2798: CS-9578 (4,8)	13
★	71	<b>STEPPENWOLF</b> Dunhill DS 50029 (4,8)	8
67	68	<b>THE OTHER MAN'S GRASS IS ALWAYS GREENER</b> Petula Clark—Warner Bros. WS 1719 (4,8,C,R)	9

This Wk.	Last Wk.		Wks. on Chart
Apr. 27	Apr. 20		
★	77	<b>ELECTRIFYING EDDIE HARRIS</b> Atlantic SD-1495	3
★	87	<b>HONEY</b> Bobby Goldsboro—United Artists UAL-3642: UAS-6642	2
70	57	<b>LAST WALTZ</b> Engelbert Humperdinck—Parrot PA-61015: PAS-71015 (4,8,C,R)	20
71	63	<b>TURTLES' GOLDEN HITS</b> White Whale WWS 7155 (4,8,C,R)	24
★	(—)	<b>REFLECTIONS</b> Diana Ross & Supremes—Motown MS-665	1
73	74	<b>FEELIN' GOOD</b> Lou Rawls—Capitol T/ST 2864 (4)	6
74	75	<b>BOTTLE OF WINE</b> Fireballs—Atco SD-33-239	4
★	83	<b>A PORTRAIT OF RAY</b> Ray Charles—ABC/ABCS 625	3
76	76	<b>EYES OF THE BEACON STREET UNION</b> MGM E/SE 4517 (4,8,C,R)	7
77	72	<b>LOVE IS BLUE</b> Lawrence Welk—Ranwood RLP 8003	5
78	73	<b>THE TIME HAS COME</b> Chambers Bros.—Columbia CL-2722: CS-9522 (4,8,R)	4
★	89	<b>UNICORN</b> Irish Rovers—Decca DL-4951: DL-74951	3
80	81	<b>IF YOU EVER LEAVE ME</b> Jack Jones—RCA Victor LSP-3969	4
81	82	<b>THIS IS AL MARTINO</b> Capitol T/ST 2843 (R)	6
★	(—)	<b>CHILD IS FATHER TO MAN</b> Blood, Sweat & Tears—Columbia CS-9619	1
83	64	<b>A DAY IN THE LIFE</b> Wes Montgomery—A&M 2001: SP-3001 (4,8,C,R)	29
84	65	<b>VANILLA FUDGE</b> Atco M/SD 224; (4,8,C,R)	33
85	69	<b>MIRRORS</b> Dick Hyman & Group—Command RS-94-SD	9
86	70	<b>THERE ARE BUT FOUR SMALL FACES</b> Immediate Z Z 12 52002	7
87	45	<b>PLEASE LOVE ME FOREVER</b> Bobby Vinton—Epic LN-24341: BN-26341 (4,8)	19
★	98	<b>I WONDER WHAT SHE'S DOING TONIGHT</b> Tommy Boyce & Hart—A&M SP-4143	4
★	(—)	<b>SOUL COAXIN'</b> Raimond LeFevre & Orch.—4 Corners 4CS 4244	1
90	91	<b>DELTA SWEETE</b> Bobbie Gentry—Capitol T/ST 2842 (4,8,R)	5
91	92	<b>NANCY &amp; LEE</b> Nancy Sinatra & Lee Hazelwood—Reprise R/RS 6273	4
★	(—)	<b>LOVE IS BLUE</b> Al Martino—Capitol ST-2908	1
93	93	<b>TO EACH HIS OWN</b> Frankie Laine—ABC S 528 (4,8,R)	7
94	96	<b>FEELINGS</b> Grass Roots—Dunhill D/DS 50027	3
95	97	<b>FOR ONCE IN MY LIFE</b> Tony Bennett—Columbia CL-2773: CS-9573	4
96	100	<b>SWEET INSPIRATIONS</b> Atlantic 8155: SD-8155	2
97	(—)	<b>LIKE TO GET TO KNOW YOU</b> Spanky & Our Gang—Mercury SR-61161	1
98	85	<b>THEIR SATANIC MAJESTIES REQUEST</b> Rolling Stones—London NP/NOS 2 (4,8,C,R)	20
99	(—)	<b>CRY LIKE A BABY</b> Box Tops—Bell 6017	1
100	(—)	<b>GOLDEN RAINBOW</b> Orig. Cast—Calendar KOM/KOS 1001	1

(LP's Coming Up on Page 59)

**record world** **TRADE STIRS**

David Axelrod will produce an album for **Hardwater**, a new Capitol recording group. **Hardwater** is comprised of **Richard Otis Fifield, Robert Carl McLarran, Peter M. Wyant** and **Tony Murillo**. **Leonard Poncher** is managing the group.

**Raymond Katz**, President of the National Conference of Personal Managers, has announced the appointment of **Ken Greengrass**, President of the Conference of Personal Managers, East, to National Liaison to the National Entertainment Council of the U.S. Government's Summer Youth Opportunity Program.

**Murray Kaufman** will be appearing on WKRC-TV's "12 Noon Show," May 1, and will be talking about his new show, "The Sound Is Now," **Mel Bailly** producer.

**Leon Kellman**, legal counsel of AGAC for the past six years, has resigned owing to the demands of outside personal practice. **Kellman**, along with **Burton Lane**, former President of AGAC, represented AGAC in Washington on the Copyright Bill.

**Howard Sherman** has joined **Morton D. Wax & Associates** as an account exec in the publicity department.

**Robert Mellin's** **Elmwin** (BMI) firm published the music from the Academy Award-winning foreign film, "Closely Watched Trains."

Arranger **Charlie Fox** just arranged the new **Jake Holmes** album.

Composer - arranger **Bobby Scott** is currently in Los Angeles taping two guest shots for the **Steve Allen** TV show.

## UA in Big Movie Moves

United Artists Records, whose latest soundtrack LP, "The Good, The Bad and The Ugly," moved into the nation's top 10 last week, is blueprinting a series of important new movie music moves involving new foreign soundtrack properties as well as new LP concepts on current and upcoming picture scores.

The firm, whose LP for "A Man and A Woman" has been on charts for more than a year, during which time it won many special honors, will shortly issue a special English language version of the original movie track. This new version will feature the voices of **Pierre Barouh** and **Nicole Corsille**.

The company is also gearing for a major promotion on the soundtrack for "Charge of the Light Brigade," which is to feature **Manfred Mann** in the main title, which will also be issued as a single. Both are set for release in September.

Also in the works is an instrumental version of the music from "The Young Girls of Rochefort," a Warner Brothers-Seven Arts film just released, starring **Gene Kelly, Catherine Deneuve** and **George Chakiris**. The instrumental album is being arranged and conducted by **Michel LeGrande**, who conducted the original soundtrack diskings.

### Scoring Heavily

Currently, UA is scoring particularly heavily with "The Good, The Bad and The Ugly," not only in the top 10-ranked original soundtrack LP, but in a new LP by **Hugo Montenegro** on RCA Victor, titled, "Music from 'A Fistful of Dollars,' 'A

Few Dollars More' and 'The Good, The Bad and the Ugly,'" now in the top 25. Additionally, the single of the main title of "The Good, The Bad and The Ugly," taken from Montenegro's LP, has also hit the top 20 on the singles charts. UA Music is the publisher of all three of the scores in the Montenegro LP.

United Artists is also clicking with its "Here We Go Round the Mulberry Bush" soundtrack. A major promotion is in operation, too, on the score for "Chitty Chitty Bang Bang," due for release next December. UA will have the soundtrack and the UA publishing wing is currently engaged in a \$250,000 exploitation campaign on the score by **Richard and Robert Sherman**, composers of the notable score for "Mary Poppins."

## Three for the 'Ages'



Composer-artist **Cy Coleman**, center, is shown during a recent visit to station KGIL-Los Angeles with **Paul Kenner**, left, Music Director, and **Tony Richland**, indie promo man. **Coleman** was promoting his current LP, "The Ages of Rock," on MGM.

## Decca, Action Talent In Tie-In

In a continuation of its successful "new faces" campaign, Decca Records has devised a supplementary promotion in conjunction with Action Talents, tied-in with the immediate release of a debut single by the **Peppermint Rainbow**.

The uniqueness of the promotion is spotlighted by the fact that the talent agency will work directly with the record company in setting dates for the act. All **Peppermint Rainbow** bookings will fall into those cities, as selected by the record company, as to the most important areas for establishing the record.

The **Peppermint Rainbow** single, out this week, couples "Walking in Different Circles" and "Pink Lemonade." It was produced by indie producer **Paul Leka**, under the supervision of Decca A&R exec **Dick Jacobs**.

## Di Pippo Doings

NEW YORK — Accordionist **Angelo di Pippo** has been very busy lately.

**Di Pippo** did the arranging and conducting on **Ford Records'** new **Dick Roman** single, "A Broken Heart," using 28 men; and is heard as artist on the new **Siesta** label single, "Sorrento Blue," from a soon-due **di Pippo** LP, "The Italian Brass."

## Peer Southern 'Tabla'

**Peer Southern**, meeting the demand for material on Indian music, will follow their "Introduction to Sitar" with "A Rhythmic Introduction to Indian Music—Tabla," by **Donald Robertson**.

## LP'S COMING UP

- 1. JOHN GARY ON BROADWAY**  
RCA Victor LPM/LPS 3928
- 2. SKIP A ROPE**  
Henson Cargill—  
Monument MLP/SLP 18094
- 3. THE BOARD OF DIRECTORS**  
Mills Bros. & Count Basie—  
Dot DLP 25809
- 4. THE SEA**  
San Sebastian Strings—  
Warner Bros. WS 1670
- 5. DOIN' OUR THING**  
Booker T. & MG's—Stax 724
- 6. THE UNITED STATES OF AMERICA**  
Columbia CS-9614
- 7. ROSE GARDEN**  
Atco 33-225/SD
- 8. MR. FANTASY**  
Traffic—United Artists UAL-3651:  
UAS-6651
- 9. DAYS OF FUTURE PAST**  
Moody Blues—Deram DE-16012
- 10. GOD BLESS TINY TIM**  
Reprise RS 6292
- 11. GENTLE ON MY MIND**  
Glen Campbell—Capitol ST 2809
- 12. JOHN MAYALL'S BLUES BREAKERS**  
CRUSADE  
London LL-3529: PS-529 (4,8,C,R)

- 13. HEAR & NOW**  
Gene & Debb—TRX LP 1001
- 14. KNIGHTS ON BROADWAY**  
Kina Richard's Fluegel Knights—MTS 5008
- 15. GREEN TAMBOURINE**  
Lemon Pipers—Buddah BCM 1009
- 16. I LOVE YOU**  
Murry Roman—Tetragrammaton 101
- 17. KING SIZE SOUL**  
King Curtis—Atco 33-231/SD
- 18. HASSLES**  
United Artists UAL-3631: UAS-6631
- 19. SPIRIT**  
Immediate Z12-44-004
- 20. FAREWELL TO THE FIRST GOLDEN ERA**  
Mama's & Papa's—  
Dunhill D/DS 50025 (4,8,C,R)
- 21. TELL MAMA**  
Etta James—Cadet LP/LPS 802 (4,8)
- 22. MANTOVANI TOUCH**  
London LL-3526: PS-526 (4,8,C,R)
- 23. WELCOME TO MY LOVE**  
Nancy Wilson—Capitol T/ST 2844
- 24. HAPPY TIME**  
Original Cast—RCA Victor LOC/LSO 1144
- 25. TWO SIDES OF LEONARD NIMOY**  
Dot DLP-25835

- 26. AL HIRT PLAYS BERT KAEMPFFERT**  
RCA Victor LPM/LSP 3917
- 27. IT MUST BE HIM**  
Al Caiola—  
United Artists UAL-3637: UAS-6657
- 28. BIRTHDAY**  
Association—  
Warner Bros./7 Arts W/WS 1732
- 29. MANUFACTURERS OF SOUL**  
Jackie Wilson & Count Basie—  
Brunswick BL-54134/754134
- 30. I HAVE A DREAM**  
Rev. Dr. Martin Luther King—  
20th Century Fox TFS 3201
- 31. I FEEL LIKE I'M FIXIN' TO DIE**  
Country Joe & Fish—  
Vanguard VRS-9266: VSD-70266
- 32. MORE THAN A MIRACLE**  
Roger Williams—Kapp 3550
- 33. WEAR YOUR LOVE LIKE HEAVEN**  
Donovan—Epic LN-24349: BN-26349
- 34. WOW**  
Moby Grape—Columbia CS-9613
- 35. DANCE TO THE MUSIC**  
Sly & Family Stone—  
Epic LN-24371: BN-26371

## MUST STOCK LP's

CONSISTENT TOP SELLERS  
OVER A LONG PERIOD

in Alphabetical Order

- 1. A MAN AND A WOMAN**  
Soundtrack—United Artists UAL 4147:  
UAS 5147
- 2. BILL COSBY IS A VERY FUNNY FELLOW, RIGHT!**  
Warner Bros.—W/WS 1548
- 3. CAMELOT**  
Original Cast—Columbia KOL 5621:  
KOS 2031
- 4. DOORS**  
Elektra—EKS 74007
- 5. DR. ZHIVAGO**  
Soundtrack—MGM 1E/1SE 6ST
- 6. GOING PLACES**  
Tijuana Brass—A&M LP 112: SP 4112
- 7. MAN OF LAMANCHA**  
Original Cast—Kapp KL 4505: KS 5505
- 8. THE SOUND OF MUSIC**  
Soundtrack—  
RCA Victor LOC/LSOD 2005
- 9. WHIPPED CREAM AND OTHER DELIGHTS**  
Tijuana Brass—A&M LP 110: SP 4110
- 10. WONDERFULNESS**  
Bill Cosby—Warner Bros. W/WS 1634



## Aleong Minit's Sales, Promo Coordinator

**HOLLYWOOD** — In a major expansion move in the R&B market, Minit Records Director of Product and Promotion Ed Wright has named Aki Aleong to the new position of National Sales and Promotion Coordinator for Minit.

Aleong brings a varied, extensive recording industry background to the position including experience as an artist, independent producer, manager and promoter.

Aleong has done record promotion for Hanna-Barbera Records, Pan-World Records and Trans-American Records. He also served as West Coast R&B Promotion Manager for Mercury, Philips, Smash, Fontana and Limelight Records.

Before going into record promotion Aleong was an artist and producer for Reprise Records. He also independently produced for Capitol and Vee Jay Records.

Aleong's varied entertainment background also includes a stint as an actor in television and movies. His most recent credits include a title role in



Liberty Records VP Bob Skaff (right) and Minit Director of Product and Promo Ed Wright (center) welcome Aki Aleong to the Liberty family. Aleong, in a recent expansion move by Minit, was named to the newly created post of National Sales and Promotion Coordinator.

a "Virginian" television show and a co-starring role in a film to be released, "Frontiersman."

### Soul to Caution

**MEMPHIS** — Caution Enterprises has signed singer Johnny Soul to a long-term personal management contract, according to Ken Keene, General Manager of the firm.

# R&B BEAT

WHERE IT'S AT

Top Pick of the Week: "Funky Fever," Clarence Carter, Atlantic. A fantastic, driving sound that is sure Top 5.

Upsetter of the Week: "Whatever Hurts You," Mad Lads, Volt. Top 5.

Coming in with Sales: "Don't sign the Papers," Jimmy Delphs. Going pop in the South.

Smash: "Happy Song," Otis Redding.

Powerful: "I Can Remember," James & Bobby Purify.

Great Song: "Never Give You Up," Jerry Butler.

Tremendous New O'Jays on Bell: "Look Over Your Shoulder."

Hit New Peaches & Herb: "United." Written-produced by Gamble-Huff.

Hit Sales: "Wear It On Your Face," Dells.

Brunswick is Red Hot: Jackie Wilson, Artistics, Billy Butler; Chandler-Acklin.

Top Instrumental: "Soul Trippin'," Joe Arnold, Wand.

Smash in the South: "Lover's Holiday," Scott & Benson, SSS.

Strong New Jean Wells: "Try Me" on Calla.

Fantastic New Delphonics: "I'm Sorry."

Airplay on Every Station: "He Don't Really Love You"—Delphonics.

Hottest New Smash in South: "Hangin' On" Joe Simon, SS7. Going to #1 in Atlanta; Giant in New Orleans. Top 5.

#1 in the South: "Cowboys To Girls," Intruders, Gamble.

Breakout in the South: "To The One I Love," Brenda & Tabulations—Smash in Atlanta, Miami, etc.

Late Bloomer in the South: "Next Time," Johnny Taylor, Stax, Atlanta, Augusta, Memphis.

Atlanta, Norfolk Giant: "Not Gonna Give Up," Eddie Holman, Bell.

Record Guaranteed to Come on Home: "Hold On," Radiants, Chess.

Effie Smith Special: "Dance What Cha Wanna," Jerryo, Shout.

Biggest R&B to Pop Smash: "I Got a Sure Thing," Ollie & Nightingales, Stax. Top 5 pop at WQXI, Atlanta; broke pop in Miami.

Top 5 Sales Smash: "Funky Street," Arthur Conley.

Top 10 Sales Smash: "Tribute to a King," William Bell.

Giant Dance Sensation: "Funky Walk," Dyke & Blazers, Original Sound—Powerhouse in Atlanta, Miami and all through the nation.

Chuck Blake is PD at WLLE, Raleigh, Wil Rudd has left. Also Rick Darnell.

Big Play at WIGO, Atlanta: "Get In the Groove," Mighty Hannibal.

Top 10, Memphis: "Standing on the Outside," Lee Charles.

Broke in Philadelphia: "Does Your Mama Know About Me," Bobby Taylor.

Good Blues Sales on Buddy Guy: "Mary Had a Little Lamb," Vanguard.

Kip Anderson Caught a Hit in the South: "Watch You Work It Out" 7 flip on Excello. Smash Miami: WOIC, Columbia, Fayetteville, WWIN, Baltimore, Cleveland.

Action on Roger Hatcher: "I'm Gonna Dedicate My Song To You."

WOKS, Columbus Hit: "Forever Baby," Linneas, Diamond.

Columbia Hot with Taj Mahal: "Everybody's Got To Change Sometimes." Carl Procter has done a masterful promo job.

Big Play on Young Hearts: "I'll Never Be the Same."

Bobby Womack is Strong: "What Is This."

Big Airplay: "Yours Until Tomorrow."

New Alvin Robinson on Atco: "Baby Don't Do It."

Big Airplay On: Martha Reeves & Vandellas.

Top 5 in St. Louis: "Time I Get to Phoenix," Magnificent Men, Cap.

Soul Ambassadors: "Searchin'." Memphis, Chicago action.

New Syl Johnson is a Powerhouse: "I Feel an Urge" on Twi-night.

Kenny Gamble and Leon Huff are now producing with still

(Continued on page 62)

## A-BET

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## FREDDY NORTH

singing

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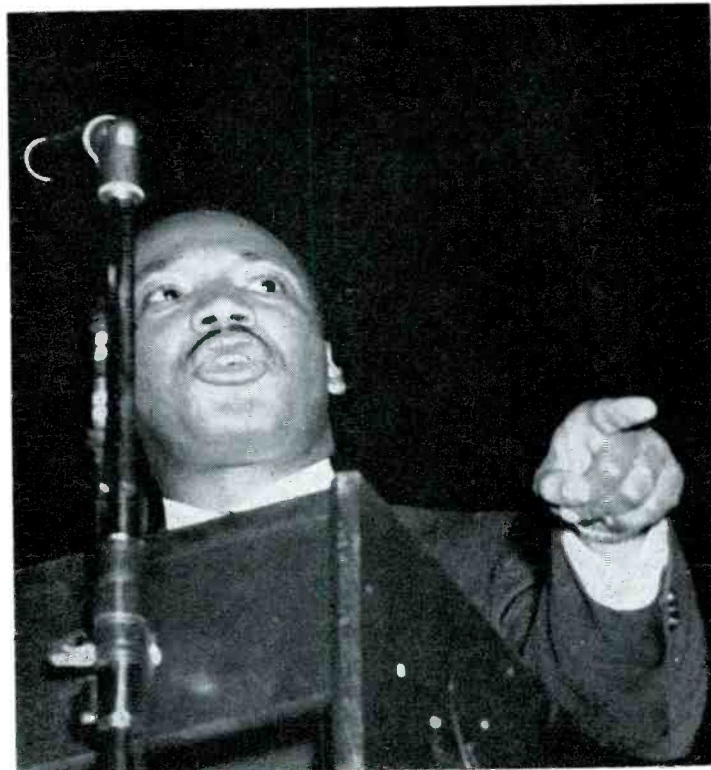
1011 Woodland St., Nashville, Tennessee 37206

(615) 227-5081



	Last Wk. Apr. 20	This Wk. Apr. 27	Last Wk. Apr. 20
1. I GOT THE FEELIN' James Brown—King 6155	1	27. (YOU KEEP ME) HANGIN' ON Joe Simon—Sound Stage 7 2608	29
2. COWBOYS TO GIRLS Intruders—Gamble 214	2	28. WEAR IT ON YOUR FACE Dells—Cadet 5599	30
3. AIN'T NO WAY/SINCE YOU'VE BEEN GONE Aretha Franklin—Atlantic 2486	3	29. LOOK AT WHAT I ALMOST MISSED Parliaments—Revilot 217	—
4. TIGHTEN UP Archie Bell & Drells—Atlantic 2478	5	30. I GUESS THAT DON'T MAKE ME A LOSER Brothers of Soul—Boo 1004	—
5. FUNKY STREET Arthur Conley—Atco 6465	4	31. I CAN REMEMBER James & Bobby Purify—Bell 721	36
6. TAKE TIME TO KNOW HER Percy Sledge—Atlantic 2490	6	32. IF YOU DON'T HEAR ME THE FIRST TIME I'LL SAY IT AGAIN Sandpebbles—Calla 148	37
7. SWEET INSPIRATION Sweet Inspirations—Atlantic 2476	7	33. CHAIN GANG Jackie Wilson & Count Basie— Brunswick 55373	40
8. PAYING THE COST TO BE THE BOSS B. B. King—Bluesway 61015	8	34. WOMAN WITH THE BLUES Lamp Sisters—Duke 427	20
9. SHOO-BE-DOO-BE-DOO- DA-DAY Stevie Wonder—Tamla 54165	13	35. DRIFTIN' BLUES Bobby Bland—Duke 432	25
0. DANCE TO THE MUSIC Sly & Family Stone—Epic 10256	10	36. THE HAPPY SONG Otis Redding—Volt 163	50
1. SHE'S LOOKING GOOD Wilson Pickett—Atlantic 2584	16	37. STANDING ON THE OUTSIDE LOOKING IN Lee Charles—Revue 11007	38
2. AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell— Tamla 54163	31	38. TRIBUTE TO A KING William Bell—Stax	42
3. DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick—Scepter 12216	41	39. I'LL NEVER BE THE SAME Younghearts—Minit 32039	33
4. DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & Mustangs—Gordy 7069	18	40. IMPOSSIBLE MISSION Soul Survivors—Crimson 1016	44
5. WE'RE ROLLING ON Impressions—ABC 11071	28	41. SUGAR Jive Five—Musicor 1305	45
6. THE IMPOSSIBLE DREAM Hesitations—Kapp 899	14	42. SHOW ME THE WAY TO GO Gene Chandler & Barbara Acklin— Brunswick 55366	35
7. SOUL SERENADE Willie Mitchell—Hi 2140	12	43. A DIME A DOZEN Carla Thomas—Stax 251	—
8. LA LA MEANS I LOVE YOU Delfonics—Philly Groove 150	11	44. IT'S A LOVER'S HOLIDAY Peggy & Joe—SSS 736	46
9. FOREVER CAME TODAY Supremes—Motown 1122	15	45. NOWHERE TO RUN, NOWHERE TO HIDE Witches & Warlock—Sew City 106	47
0. IF YOU CAN WANT Miracles—Tamla 54162	17	46. STONE GOOD LOVER Jo Armstead—Giant 704	—
1. WHAT IS THIS Bobby Womack—Minit 32037	19	47. THE SHADOW OF YOUR LOVE Five Steps & Cubie—Buddah 35	—
2. FUNKY WALK Dyke & Blazers—Original Sound 79	27	48. TAKE ME IN YOUR ARMS Isley Bros.—Tamla 54164	—
3. IF I WERE A CARPENTER Four Tops—Motown 1124	—	49. TO THE ONE I LOVE Brenda & Tabulations—Dionn 507	—
4. I GOT A SURE THING Ollie & Nightingales—Stax 245	—	50. A TOAST TO YOU Louis Curry—M-5 203	—
5. IN THE MORNING Mighty Marvelows—ABC 11011	26		
6. I PROMISE TO WAIT MY LOVE Martha Reeves & Vandellas—Gordy	—		

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## Atlantic/Atco Distributes Pompeii

Atlantic-Atco has concluded a production and distribution agreement with Joe Perry and Pat Morgan, the President and Chairman, respectively, of Pompeii Records. Under the agreement, Atco Records will distribute all records on the Pompeii label and other labels handled by Perry and Morgan.

The first record to be distributed under the Atlantic-Pompeii pact will be "So Fine" featuring Ike & Tina Turner & the Iketts. Originally released on the Innis label, it will now be released on Pompeii and distributed by Atco. The next Pompeii release will feature Les Watkins & the Panthers.

Headquarters for Pompeii Records will be Dallas, Texas, hometown of both Perry and Morgan. Perry, previous to joining with Morgan to form Pompeii, was a promo man with Big State Distributors. Morgan has had long experience in the entertainment field as a manager and promoter. Both Perry and Morgan will produce for Pompeii, as will Ike Turner. Pompeii will also acquire masters from time to time.

## Newark Label Bows

Newark Records, a new diskery specializing in R&B and pops singles, is to be distributed by Ambassador Records of Newark, N.J. The label's debut records are by vocalist Ron Price, produced by Bollon & Kaufman for Ronsam Productions, and the TNJ'S, produced by Lou Henderson.

## Making His Mark



Van McCoy, pictured above with his latest discovery Marke Jackson, listens to a playback of Marke's latest, "Since You've Been My Baby," which will be released on Jamie/Guyden's Phil-L.A. of Soul label. Marke is managed by Bill Downs and Lodo Management.

## Guru Label Formed

NEW YORK—Jerry Masucci, President of Fania Records, states that he has started a new label, Guru Records. The first release on Guru will be by the 125th Street Candy Store, "Hey Girl" and "My Silent Heart."

The four fellows in this R&B group come from the same neighborhood, and two are brothers. They used to meet and rehearse in a candy store in 125th Street.

Chuck Fly will handle the local and national promotion for Guru and Fania Records. Masucci said that he will continue to use Fania for his Latin artists and the Guru label for R&B and pop. Several new groups have been signed for the Guru label and will be announced later.

## Kim to Morris



Kim Weston, MGM artist, is shown with William Morris execs Sam Weisbord (left) and Al Alweil (center) and her personal manager Wally Amos upon her signing with the theatrical agency. The new affiliation will strengthen Miss Weston's nightclub and network television appearances and also bring her into the dramatic motion picture and television fields and the Broadway stage.

## New Candy Store

The 125th Street Candy Store is the name of a new group sound by Sy Cassorla, Steve Camhi and Horace Donnell of Turk Productions. Their new record, "Hey Girl" b/w "My Silent Heart," will be released by Guru Records.

## Action at Mothers

HOLLYWOOD — H. B. Barnum has been signed by Jay Ward to head the A&R department of his new Mothers Records. Louis Norton is promo chief, and Billie Barnham administrator.

Ward also signed two artists to his label: Spanky Wilson, whose album, "Spankin' Brand New," is currently in release, and Gene Diamond, whose single, "Till the End of Time," is poised for release.

## R & B Beat

(Continued from page 60)

another label, Kas-Mo. First release is "Believe In Me," Floy Henley, which is already smoking on WDAS, Philadelphia. These boys are prolific.

Another Hit by the Short Kuts on Pepper: "Loosen Up."

Ronnie Procter reports that "He Don't Really Love You," Delphonics, Moonshot has re-orders in many cities—NYC, Chicago, Detroit, Washington, Baltimore, and the entire South.

WWRL, NYC (Larry Berger & Norma Pinnella). News Flash Mark Olds is the new General Manager of WWRL. New Records Delphonics; "Try Me," Jean Wells; 4 Tops; Young Rascals "Dance," Jerryo; "Yours Until Tomorrow," Vivian Reed, Epic Joe Simon; Louis Curry; Raelettes ("I'm Gettin' Along A Right"); Joe Arnold ("Soul Trippin'"); Don Gardner; Puzzle: #1—Archie Bell; #2—Intruders; #3—Aretha. #5—Percy Sledge #6—B. B. King; #8—Marvin & Tammi; #9—Willie Mitchell; #10—Stevie Wonder; #11—Arthur Conley; #12—Bobby Taylor; #13—Hesitations; #14—Impressions; #15—Wilson Pickett; #16—"He Don't Really Love You," Delphonics; #17—"Wrap It Up," Sam Dave; #20—Jive 5. Hit: Otis Redding; Dionne Warwick; #24—Dyke & Blazers (hit); #25—Jerry Butler. Sleeper Tip: B side of Edwin Starr, "My Weakness is You" (breaking from play in the store). Also, B side of Martha Reeves & Vandellas, "Forget Me Not." WWRL reports "He Don't Really Love You," Delphonics, is a Top 15 hit.

A-Bet came with "I Have a Dream," Freddy North. This is a original new song . . . Kelly Brothers is selling off split play for Excello.

WOL, Washington (Dick Lillard), New: Brown & Anderson Delphonics—both records; 4 Tops; Esquires; Esquires; Jam Thomas; Taj Mahal; Edwin Starr; Steve Mancha; Jackie Wilson Gene Pitney; Dionne Warwick; Jerry Butler; Mary Wells; So Burke; Lou Rawls; Hudson Chorale; Roger Hatcher; Al Greene Monitors; Soul Survivors; Bandwagon; Maurice & Mac; Fantastic 4; Joe Simon (hitting). #1—Intruders; #3—Archie Bell #5—Ollie & Nightingales; #7—Tony Fox; #8—Hesitations; #9—Stevie Wonder; #10—Marvellos; #11—Percy Sledge; #12—Jimm Ruffin; #13—Barbara Lynn; #14—Bros. of Soul; #15—Detroit Emeralds; #16—Dyke & Blazers. Hits: Gene Chandler; Marvin Tammi; Wilson Pickett; Dells; Bobby Taylor; Jive 5 (big jump

Atlantic is servicing a better mastered version of "I Wish Knew," Solomon Burke.

Atco is distributing Pompeii label with "So Fine," Ike & Tina Turner.

A new Johnny Taylor is on the way from Stax.

Revue has the hot New Orleans master, "Touch Me," Chic Carbo. It broke on WBOK & WYLD.

"Yours Until Tomorrow" (WCHB-Detroit Pick), Vivian Reed is over 25,000 and on just about every R & B Station. It looks like a smash . . . ABC is all out on two records: "Green Power, Jesse James; picked WHAT-Phila.; "I.O.U." Fashions (WWIN WLIB, WEBB, WSID, etc.) . . . The title of the new Precisions "A Place on Drew" (Laurie distribution) . . . WWIN-Baltimore Station Pick: Harvey Averde Dozen, Atlantic . . . Lucky Cordel WVON-Chicago, told us that "Try Me and See" is a fantastic record and made it the station pick. WVON Too Hot: "Dance What Cha Wanna," Jerry-O, and the Re-Play is "What is This," Bobby Womack . . . WJMO-Cleveland, Ken Hawkins, Pick: Mary Wells (Breaking Pop WRIT-Milw.). Smashing: #9 "Driftn' Blues, Bobby Bland; Spotlight: Parliaments; New—Jerry Butler; O'Jay

## R&B Station Listings

KYOK, Houston, Picks: O. V. Wright; Dells. #2—Intruders; #6—Bobby Bland; #7—Johnny Taylor; #10—Jackie Lee; #12—B. B. King; #13—Buddy Ace; #14—Ollie & Nightingales; #15—Chandler & Acklin. On: Lamp Sisters; Al Greene; Raelettes; Joe Simon; Artistics; Vibrations.

WVOL, Nashville, Picks: Joe Simon; D. D. Warwick. #6—Intruders; #14—Willie Mitchell; #16—Bobby Bland. Detroit Emeralds; Preparations; Slim Harpo; Jack Lee; Young Hearts; Lee Charles; Dyke & Blazers.

WTMP, Tampa, Picks: Ambassadors; Jr. Parker; Wm. Bell; Dan Brantley. #2—Ollie & Nightingales; #12—Lamp Sisters; #20—Debbie Taylor. Bobby Patterson; Eddie Bo & Inez; Jean Wells; Jackie Lee; Dyke & Blazers; Joe Simon; Intruder Witches & Warlock; Vareaations.

WXOK, Baton Rouge, #1—William Bell; #6—Ollie & Nightingales; #9—Slim Harpo Willie Mitchell; Intruders; Bobby Bland; Jo Armstead; Jackie Lee; Joe Simon Kenny Hamber; Al Greene; Jay & Techniques.

WDAO-FM, Dayton, #1—Archie Bell; #2—Dyke & Blazers; #5—Brothers of Soul #8—Willie Mitchell; #9—Debbie Taylor; Dick Hyman; Intruders; Eddie Harri Bobby Taylor; Raelettes; Roger Hatcher.

KATZ, St. Louis, #1—Intruders; #5—Bobby Bland; #6—Brothers of Soul; #7—Magnificent Men; #11—Detroit Emeralds; Bobby Womack; Willie Mitchell; Young Hearts; Peggy & Jo Jo; Dyke & Blazers; Jimmy Richards. Picks: Impressions; Ben King.

KSOL, S.F., #3—Intruders; #9—Carolyn Sullivan; Bobby Bland; Archie Bell Bobby Taylor; Dyke & Blazers; Joe Simon; Jr. Parker; Lamp Sisters; Jive 5; Brenda & Tabs; Dells; A. Prysock.

WJLD, Birmingham, Picks: Sol Burke; Esquires; Carla Thomas. #6—Laura Lee #10—Ollie & Nightingales; #12—Intruders; #16—Willie Mitchell.



## Steps at Rally



ive Stairsteps and Cubie are lined by (bottom row, from right) Cecil Holmes, national promo man or Buddah, Allen Lott, regional omo man, WDAS, Philly, deejay mmy Bishop and (top, right)appy Terrell, group's road manager during a recent Freedom rally at the station. Stairsteps are presented on the charts with new uddah single, "The Shadow of our Love."

## Donna Joins Roster

NEW YORK — Donna Lee joins artists Bobby Vinton, Pat Cooper and Chubby Checker on the entertainment roster for the mer and show of the Coin Machine Operators Division of nited Jewish Appeal the evening of May 11 at the New York ilton. Miss Lee will sing her olumbia record of "Clown own," by Gladys Shelley.

## Brunswick 'Soul'

The Jackie Wilson-Count asie "Manufacturers of Soul" bum, which was a Record orld "Pick of the Week" last eek, is on Brunswick Records and not Decca as erroneously oted.

## Nashboro Distributes Sound City Label



ound City Record Company of ickson, Tenn. has made a long-rm contract with Nashboro Rec-d Company of Nashville for ashboro to distribute the Sound ty label. Shown at the signing e, seated, Shannon Williams, VP, ashboro; James Exum, President, ound City; Bud Howell, Exec VP id General Manager, Nashboro; anding, Ronnie Moore, VP, Sound ty, and Jack Funk, President, ashboro. Sound City specializes R&B while Nashboro is a factor both R&B and spirituals.

## Club Review

### Critters Rate Encore At Bitter End

NEW YORK—The Bitter End Cafe was alive and hopping when the Critters came to town April 17.

They were preceded by singer-songwriter Jerry Jeff Walker, who regaled the crowd with humorous, old-time talking blues and some fine ballads and fiddle tunes (on acoustic guitar).

Intense and entertaining, comedian David Steinberg (as "Hud") filled the Bitter End with smiles and applause with his monologues and a short skit set in a psychiatrist's office.

The Critters were together, clean, and impeccably groomed as they cooked through a fine set that really went "Somewhere" (from "West Side Story," interpreted with taste and feeling). They also demonstrated their considerable talent on a medley of Beach Boys hits, "Fun, Fun, Fun/Good Vibrations," one of their hits, "Don't Let the Rain Fall Down on Me" and "Cold Sunday Morning," from their upcoming Project 3 album.

"Mr. Dyingly Sad" (another of their hits) was also well received, and encores were in order, a chore they handled very well indeed with an amazing medley of Beatles tunes.

—Andrew Goberman.

### Mills Catalog Zooms

LOS ANGELES — The Mills Brothers single, "Cab Driver," has created a landslide of orders on their entire Dot Records back catalog, reports National Sales Manager Dick Bowman. There are heavy re-orders on earlier album release, "Fortuity" which contains the hit single.

### Kern Collection

NEW YORK — Monmouth-Evergreen Records, continuing its Collector Series devoted to the show tunes of great American composers, announces release of an album entitled "All the Things You Are," a serving of 18 Jerome Kern songs.

### Men Chair Campaign

NEW YORK — Capitol's the Magnificent Men have been asked to serve as chairmen of the 1968 Christmas Seal campaign in Pennsylvania by the state's chapter of the Tuberculosis and Health Society.

## Foundation Gives Endorsement Seal

NEW YORK — At its last board of directors meeting The Take a Look Foundation voted to issue a seal of endorsement for records selected by the foundation to be programmed on radio stations as public service features.

The foundation was informed by Liberty Records that "What the World Needs Now Is Love" by Jackie DeShannon has been reissued at the request of the foundation.

It was also voted to ask promotion directors of companies that have already released records that were endorsed by the foundation to make an especially intense effort to have these disks programmed in view of the recent outbreaks of violence in several cities across the country.

Records previously endorsed by the foundation include "American Power" by Johnny Wright, Decca; "This Bitter Earth" by Dinah Washington, Mercury; "Take a Look" by Aretha Franklin, Columbia, and "A Change Is Gonna Come" by Sam Cooke, RCA Victor.

## Jubilee Opens Coast Office

NEW YORK — Steve Blaine, President of Jay-Gee Record Co., Inc., announces the opening of a new West Coast office headed by Harry Goldstein, named Director of West Coast Operations.

The new offices, located at 6515 Sunset Blvd., are being opened "to meet the expanded demand for a focal point and nerve center for our West Coast thrust," Blaine said. Jay-Gee, which issues the Jubilee, Josie, and Port labels and distributes the B. T. Puppy and Toot labels, has "tripled activity in California in the past six months. We are not only heavily committed to the West Coast for sales and promotion, but we are in constant contact with young independent producers."

## Merc 'Freedom' LP

CHICAGO—Mercury is rushing into release "In Search of Freedom," an LP of speech excerpts by the late Dr. Martin Luther King, royalties to the Southern Christian Leadership Conference.

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# Gospel Time

By IRENE W. JOHNSON

## Gospel Music Workshop

The Gospel Music Workshop of America has been organized to bring all gospel singers and choirs together for the first time on interdenominational basis.

A meeting was called to order March 15, 1968, at Prayer Tabernacle in Detroit by Rev. James Cleveland. "Hour of Prayer," a brief welcome, was delivered by Edward Smith of the Majestics. Remarks were made, too, by Rev. Clarence Cobbs of First Church of Deliverance.

Others who attended were Elder Jeff Banks of the Banks Brothers, Newark, N. J.; the O'Neal Twins, St. Louis, Mo.; Rev. Charles Watkins, Cleveland, Ohio; Mattie Moss Clark, Detroit; Thurston Frazier, Voices of Hope, Los Angeles, Calif.; Rev. Lawrence Roberts, Nutley, N.J.; Harold Smith of the Majestics, Detroit; Ralph Goodpasture, James Ford, Ronald Ingraham, William Bryant and Earl Preston. Harold Smith was elected President, Rev. James Cleveland Chairman and Rev. Lawrence Roberts Vice-President.

Their first convention is to be held at Covo Hall in Detroit the last week in August. At that time, all directors will combine their choir for their first musical. Those interested in becoming a member of The Gospel Music Workshop of America write to Rev. Lawrence Roberts, 131 San Antonio Ave., Nutley, N.J.

Charles Watson of Baltimore, Md. reports that Liz and the Gopelettes are tearing up churches with their Songbird recording of "It's In My Heart" and Baltimore's Drayton Singers' first recording, "Don't Look Back," is getting heavy air play and phone request on WSID. The question is where can the record be purchased? The Violinaires are getting tremendous air play on both R&B and gospel stations on "I Don't Know." Paul Johnson and Kitty Broady, WWIN, and Pauline

Wells Lewis, WSID, are going strong on the record. Easter Sunday Eve, the Baltimore Fellowship Concert Choir presented a full classical and gospel recital at Rev. Rosie Wallace's First Church of Love, Faith & Deliverance in Philadelphia.

After 15 years there is a new gospel man at WLE. He is Jim McDonald. At present he has a gospel program from sign-on until 3:30 p.m. on Sunday and hopes to have weekday gospel programs as soon as program schedules are finalized. He asked that all manufacturers of gospel product will send their product to him immediately, as he does not have a complete selection of gospel music. Bob Swinson, WPMC-Goldsboro, has been quite helpful to him. The Vice President and General Manager of WLE, Jim Dulaney, gave consent for his staff to play gospel music all day Friday, April 5, in memory of the late Dr. Martin Luther King, Jr. Hats off to him.

Ray Crume, WAME-Miami, reports that "Lord Do It," James Cleveland, Hob; "I Believe," Swan Silvertones, Hob; "God The Creator," Sweet Brothers, Songbird; "Steal Away," Soul Stirrirs, Checker; "Walk With Me Lord," Salem Travelers, Halo; "Tell God," Swan Silvertones, Hob; "It's Real," Davis Sisters, Savoy; "I'm Going To Serve The Lord," Hi-Way Q.C.'s, Peacock, and "My Soul is Resting," Ray Crume & Zion Tones, Peacock; are the top sellers and most requested in his area.

Congratulations to Jessie D. McDonald, WVOL-Nashville, formerly of Mobile, Ala., who on Feb. 19 received his First Class Radio Telephone Operator License.

Willie Mc Kinstry, WJLD-Birmingham, Ala., is very strong on "I Don't Know," Violinaires, Checker; "He's Sweet I Know," New Pilgrim Baptist Church of Birmingham; "I'll Wait Right Here," Charles Taylor, Hob, "I Made It Over," Pilgrim Jubilees, Peacock; "Tell God," Swan Silvertones, Hob; "Deliver Me," Staples,

(Continued on page 65)

# Gospel LP Reviews

**LET'S GO TO CHURCH**  
(Choir of the Doctors and Nurses of the Royal Victorial Hospital, Belfast)  
Emerald London Records TW91469.

This album covers a wide range of themes and the tunes span four centuries, from the 16th century German "Nun Danket" to R. Vaughn Williams' "Down Ampney." An effort has been made to represent most hymnals by including such hymns as the Welsh "Guide Me O Thou Great Jehovah," the Scottish paraphrase "Behold the Mountain of the Lord" and John Bunigan's "He Who Would Valiant Be." The Choir totals, about 70.

★★★★

### THE ANSWER

**LEON LUMKINS and THE GOSPEL CLEFS**—Verve v/v6-5044.

Leon is a pianist, organist and singer of great power. He is also an eminent songwriter. His gospel hits "Open Your Eyes" and "Wings of a Dove," give testimony to these facts. His talent as a composer is given further evidence in the many selections in this album he has authored. Standouts: "His Yoke is Easy" and "All My Hope is in the Lord."

★★★★

### THE SOUL-GOSPEL SOUNDS OF THE ART REYNOLDS SINGERS

Capitol ST 2900.

This is the third album of the Reynolds Singers, their best yet. The brilliant talents of these extraordinary six blaze forth in songs that tell it like it is, in songs of inspiration, songs of protest, songs of rich devotion and songs of raw emotion. Throughout their music pulses the compelling beat that makes the soul-gospel sound of the Art Reynolds Singers a hypnotic and unforgettable listening experience. The organist is Isaiah Jones. Produced by Gary Paxton and Bob McCarty.

★★★★

### LIGHT OF THE WORLD

**THE JOAQUIN SINGERS**—KLOC Records LP 1000.

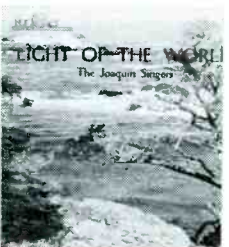
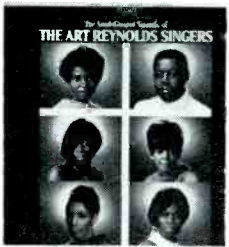
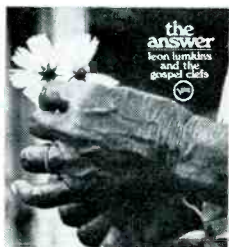
This enthusiastic, all-girl quartet has for four years inspired thousands. The Joaquin Singers are favorites wherever they go or whenever they are heard. You'll enjoy "Footprints of Jesus," "Light of the World," "Pilots Hall," "I Met a Man," "Across the Bridge," "Is It I," "Just a Little Talk With Jesus," "Don't Crucify Him," "When I Got Saved" and three others.

★★★★

### IN MY ROOM

**THE FAMOUS DAVIS SISTERS**—MG 14183.

For the first time in seven years, the first gospel group ever to record an album for Savoy returns at the request of gospel fans all over. Ruth ("Baby Sis") Davis displays her incredible talent on such as "Meet Me in the City," "If It Wasn't for the Lord," "I Want to See Him," "In My Room" and others.





# Johnson: Gospel

(Continued from page 64)

Epic; "Don't Drive Your Children Away," Fairfield Four, Nashboro; "Somewhere Around God's Throne," Mighty Clouds of Joy, Peacock; "Close To Thee," Inez Andrews, Songbird; and "Traveling On," Gospelsaires, Peacock.

## Wedding at Newark Armory

Joe Ligon of the Mighty Clouds of Joy and Peggy L. Reece of Beaumont, Texas, are making plans for a June 2 wedding. The wedding will be held at the armory in Newark, N.J. There will also be a gospel show featuring the Gospel Explosion of 1968 (the Mighty Clouds of Joy, the Pilgrim Jubilees, Dorothy Norwood and Singers, the Violinaires and the Gospelsaires) plus the Salem Travelers. The wedding ceremony will be performed by Rev. Cleophus Robinson, remarks by Rev. C. L. Franklin.

Ernestine Mathis, WOKS-Columbus, Ga., Music Director, reports that "Lord Do It," James Cleveland, Hob; "Silver and Gold," Swanee Quintet, Nashboro; "Pray For Me," Mighty Clouds of Joy, Peacock; and "Comfort Me," Shirley Caesar, Hob, are the most requested in her area.

In a recent conversation with Henry Allen of Atlantic Records, I was told that a check for \$5,000 has been sent to the Southern Christian Leadership Conference in advance of sales of "I Have a Dream" by the Hudson Chorale Group. They will also receive 5% of royalties for the life of the record. All gospel djs are being reserved with the records. \$5,000 was also sent to Dr. Martin Luther King's family in advance of sales on "I Wish I Knew How It Felt To Be Free," by Solomon Burke, and they, too, will receive 5% royalties of the life of the record. Those who have not been serviced on either, call Henry Allen, Atlantic Records, New York a/c (212) 757-3606 collect.

Joe Louis, WOKJ-Jackson, Miss., reports that he is getting great action on "If It's Alright," Jackson Southernares, Songbird, a local group; "That's What My God is For," Bessie Griffin, Subline; "Close To Thee," Inez Andrews, Songbird; "Somewhere Around God's Throne," Mighty Clouds of Joy, Peacock; "I Had a Dream," Hi-Way Q. C.'s, Peacock; "I Don't Know," Violinaires, Checker; "Comfort Me," Shirley Caesar, Hob; "Pray For Me," Mighty Clouds of Joy,

Peacock; "Power of Love," Staple Singers, Epic; and "I'm Not Tired Yet," Swan Silver-tones, Hob.

James "Brother" Carter, WENZ-Richmond, Va., reports "In The Garden," Cassietta George, Audio Gospel; "I Don't Know," Violinaires, Checker; "I'll Wait Right Here," Rev. Charles Taylor, Hob; "Close To Thee," Inez Andrews, Songbird; and "Somewhere Around God's Throne," Mighty Clouds of Joy, Peacock, are tops in his area.

A benefit program for The Mahalia Jackson Foundation will be held on July 1 at Chicago City Auditorium. Various Hollywood stars have agreed to come and help Miss Jackson to raise money for scholarships for needy youngsters. Donations should be sent to: Mahalia Jackson Foundation 8358 So. Indiana Ave. Chicago, Ill. 60019.

Through the courtesy of WUNI, NBC affiliate in Mobile, Ala., WGOK Radio carried the funeral services of Dr. Martin Luther King in its entirety. Other times gospel music was featured as a tribute to Dr. King and as a note of inspiration to listeners. Rev. A. J. Crawford was on from sign on 5:30 a.m. to 9 a.m. John "Happy Johnny" Pettitt was on from 10:20 to 11:45 a.m. to 6:15 p.m. During the broadcast day the most requested selections were "We Think God Don't Care," Mighty Clouds of Joy, Peacock; "God Is Not Dead," James Cleveland, Savoy; "Mine Eyes Have Seen The Glory," Dorothy Norwood & James Herndon, Savoy; and "Comfort Me," Shirley Caesar, Hob. Hats off to the manager of WGOK radio, Gene Tibbett, for making it possible.

Senias Edwards, Eddie's 3-Way Record Shop, WBOK-Radio, and WWOM-TV, reports top sales on "I'm Glad About It," "Somewhere Around God's Throne" and "Lord Do It," James Cleveland, Hob; "The Lord Will Make a Way," Premium Fontenbuery, Booker; "I Wonder," Rev. C. Williams, Booker; "Denied Mother," Dorothy Norwood; "In My Room," LP, Davis Sisters, Savoy; "Comfort Me," Shirley Caesar, Hob; "Climbing Up The Mountain," Southwest Michigan State Choir, Checker; and "Lord Bring Me Down," Consolers, Nashboro.

From Checker Records you can expect releases on the

## Record World's

# Gospel Single Reviews

TAKE ME BY MY HAND (Lion Pub. Co. Inc., BMI)  
MY SOUL IS RESTING (Lion Pub. Co. Inc., BMI)

RAY CRUME & THE ZION TONES—Peacock 3k33.

Ray, who some years ago sang with the Hi-Way Q. C.'s of Chicago, is still a terrific singer as well as a fiery gospel dj. This is proven on these sides. He is backed by the Zion Tones of Miami.

PEACE IN THE VALLEY (Raspberry Music-Fromer Music-BMI)  
THE LORD IS COMING BACK (Raspberry Music-Flomar Music-BMI)  
THE RASPBERRY SINGERS—Hob 180.

Raymond Raspberry and Singers have been out of circulation for some time, but they have made a return stronger than before with these two songs as recorded in New York at Scepter's Recording Studios, John H. Bowden, Producer.

LEND ME YOUR HAND (Arc Music Corp. BMI)  
HE'LL BE WAITING FOR ME (Arc Music Corp. BMI)

THE KINDLY SHEPHERDS—Checker #5038.

Gospel singing with a rock beat is what the Kindly Shepherds offer on "Lend Me Your Hand" b/w an uptempo "He'll Be Waiting For Me." "Lend Me Your Hand" is plug side.

SOMEONE TO CARE (Lion Pub. Co. Inc. BMI)  
LET THE KING COME IN (Lion Pub. Co. Inc. BMI)

REV. CLEOPHUS ROBINSON—Peacock 3146.

Rev. Cleophus Robinson, world famous preacher and singer backed by a local St. Louis, Missouri quartet exerts his talent to its fullness on his arrangements of "Someone to Care" b/w "Let The King Come In." His pianist is Napoleon "Golden Boy" Brown of Memphis, Tenn.

I HAVE A DREAM (Amando Pub. BMI)  
WE SHALL OVERCOME (Amanda Pub. BMI)

THE HUDSON CHORALE—Amanda #401.

A very strong song, "I Have a Dream," has been in demand since the assassination of Dr. King, one that all gospel jocks will be reserved. Flip is a beautiful, soulful spiritual. Record is distributed by Atlantic.

## Caution Enterprises Formed in Memphis

MEMPHIS—Keen Keene announces the forming of Caution Enterprises, of which Keene is part owner and General Manager.

Caution Enterprises was formed by Keene and members of the Cautions, pop-rock group from St. Louis. Memphis will be the new base of operations for the group as well as for their business activities. Caution Enterprises will deal primarily in talent management, music publishing, record production and publicity-promotion.

Salem Travelers and the Inspirational Singers very soon.

NATRA's 2nd Big Gospel Show will be held in Miami, Fla. Aug. 4, at the Dinner Key Auditorium. Ray Crume, WAME, and Ira McCall, WMBM, are working with me

## Gospel Top 10

1. THE LAST REQUEST  
Angelical Choir—Savoy
2. WICKED MAN  
Violinaires—Checker
3. LORD DO IT  
James Cleveland—Hob
4. YOUR GOOD DEEDS  
Dixie Hummingbirds—Peacock
5. TELL GOD  
Swan Silvertones—Hob
6. SET MY SOUL ON FIRE  
Gabelaires—Songbird
7. PRAY FOR ME  
Mighty Clouds of Joy—Peacock
8. BLESSED WITH SOUL  
Institutional Choir—Atlantic
9. SOMEWHERE AROUND GOD'S THRONE  
Mighty Clouds of Joy—Peacock
10. COMFORT ME  
Shirley Caesar—Hob

to make this a big affair. All companies who have been contacted are asked to send letters of confirmation on their artists to Irene W. Johnson. Send all gospel news to Irene W. Johnson, 755 Donald St., Mobile, Ala. 36617.



## Dot Renews Venezuela Distrib

LOS ANGELES — Dot Records has renewed its contract with La Discoteca, S.A. of Caracas, Venezuela, calling for continued distribution of the label's product throughout the area, an agreement which originally began in 1963.

William Ricken, Owner-President of the South American firm, personally represented La

Discoteca during the recent negotiations in Los Angeles. Taking part in the confabs were Arnold D. Burk, Vice-President, Paramount Pictures Corporation, in charge of music, and President, Dot Records; Richard H. Peirce, Dot's VP and General Manager; Judy Hicks, Dot International Manager and Richard Schulenberg, label's resident council.

La Discoteca has just completed installation of tape duplicating equipment, with plans underway to manufacture and distribute Dot product on four and eight track tape cartridges, in addition to phonograph records.

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## Symphony Sid's Latin Top 10

WEVD—New York

1. SOUL DRUMMERS  
Ray Barretto—Fania
2. MY DREAM  
Harvey Averne—Atlantic
3. IQUI CON IQUI  
Ricardo Ray—Alegre
4. CINTURITA  
Eddie Palmieri—Tico
5. ADORO  
Roberto Ledesma—Gema
6. THAT'S HOW RUMORS START  
Joey Pastrana—Cotique
7. JUICY  
Manguito Santamaria—Fania
8. ALTRAVIDA  
Ray Rodriguez—Alegre
9. THE NIGHT IS QUIET  
Johnny Colon—Cotique
10. MY MAN SPEEDY  
Joe Cuba—Tico

## Latin DeeJay Reports

William Valentin Rico from WHOM, N.Y., reports: 1. "Que se Repita esa Noche," **Papo Roman**. 2. "El Rosario de mi Madre," **Trio de Oro**. 3. "Pata Pata," **Miriam McKebe**. 4. "Cuando Salí de Cuba," **The Sandpipers**; 5. "The Hustlers," **Willie Colon**. 6. "Si Vuelves Tu," **La Lupe**. 7. "Vacio," **La Lloroncita**. 8. "Mr. Trumpet Man," **Ricardo Ray**. 9. "Adoro," **Roberto Ledesma**. 10. "Antes que Tu," **Johnny Albino**. 11. "Alfileritos," **Rosita Rodriguez**. 12. "Subway Joe," **Joe Bataan**.

## Tops in Spain

"Soulfinger," a Volt recording by the Bar-Kays, has become the top selling record in Spain, according to international reports.



en record world

DESDE NUESTRO RINCON

Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English.)

Dictó la Sala Sexta del Tribunal Supremo de Madrid, sentencia inapelable desestimando el recurso de casación entablado por **Raphael** contra la sentencia de la Magistratura de Trabajo de Madrid, por la que se le condenaba a cumplir el contrato con Hispavox y de abstenerse de grabar con otras compañías . . . Debutan este mes en Puerto Rico los famosos integrantes del **Trío Los Panchos** . . . Actuará la **Sonora Santanera** en Chicago a partir del 30 de este mes . . . El Conocido distribuidor de discos de Los Angeles, **Don José García** gerente de G. & G. Records Distributors de dicha ciudad, y Presidente de la Cámara de Comercio Cubana fué objeto de un homenaje, donde la alcaldía le hizo entrega de un diploma concedido en reconocimiento de los servicios prestados a la ciudad. Felicidades! . . . **Irma Serrano** y **Magda Franco** estarán próximamente en el Million Dollars de Los Angeles.

A punto de salir al mercado una nueva grabación de **Angelica María**, ya protegida bajo el emblema del "perrito" . . . El Canal 8 de Caracas acaba de lanzar al aire el programa "Quién es Quién en Colombia?" en el cual tomaron parte **Los Corraleros de Majagual**, los **Teen Agers** y **Los Hispanos** y **Gustavo Quintero**. Este programa ha sido orientado a definir cual de los tres grupos lleva la primacía en Colombia . . . Fueron colmadas por el éxito las presentaciones de **Ramón Avilez** (Sonoradio) en Venezuela. Su último éxito ha sido el tema "Donde Estás Yolanda?" De Caracas ha viajado Avilez hacia Panamá para cumplir contratos en el Panamá Hilton y de ahí se prepara para saltar hacia Estados Unidos.

**Julio Jaramillo** y **Olimpo Cárdenas** se encontraron sorpresivamente en Medellín, Colombia. Sonolux no había podido volver a juntarlos para que, en cumplimiento de un contrato de exclusividad que tienen con esta empresa—para grabar a dúo únicamente—hicieran nuevas grabaciones. **Cárdenas** estaba cumpliendo un circo de grabaciones con la RCA Victor, que lo tiene bajo contrato de exclusividad, y que acaba de lanzar en su voz "Esa" y "La Trampa." **Jaramillo** está grabando simultáneamente en tres empresas: Sonolux, Fuentes y Codiscos, en donde hizo dúo con **Alcí Acosta** en un sencillo que contiene "Cuando Salí de Cuba" y "Parece que Fué Ayer" que acaba de sacar al mercado Codiscos en su etiqueta Zeida.

Será largamente recordado el triunfo del tema "La, La, La" de **Ramón Arcusa** y **Manuel de la Calva**, en interpretación de **Massié**, ganador del primer premio del "Festival de Eurovisión del 1968." Esta canción iba a ser llevada al Festival por el cantante catalán **Joan Manuel Serrat** y a última hora fué **Massié**, quien se encontraba en México a la sazón, la encargada de representar a España en dicho Festival. Y a propósito de esta cantante, sus declaraciones a Audiomúsica de México en entrevista reciente ha originado ciertas polémicas discordantes. Ante la pregunta: "Cuál es su impresión de la realidad actual cubana? . . . contestó **Massié**: "Es un socialismo muy "suigeneris," adaptado a la mentalidad latinoamericana. Hay muchas limitaciones y faltan muchas cosas de las comodidades a que estamos acostumbrados en Occidente; pero hay adelantos importantes que favorecen a las masas populares, como la enseñanza y la medicina, que son gratuitas. Y esto es lo positivo, porque las revoluciones no se hacen para los ricos, sino para la masa del pueblo" . . . "Soy Bolchevique" es un tema que nunca ha logrado gran arraigo en las masas de los pueblos democratas porque a más de ser inexacto, su mensaje es enfermo y cobarde. Es el tema de "una inmensa mentira afianzada en los pequeños defectos de una infinita y hermosa verdad . . . la verdadera libertad! . . . En el nuevo "album" de **Leo Marini** titulado "Vive Esta Noche" se han incluido nueve canciones publicadas por Peer Southern.

Borinquen puso a la venta "Éxitos de Raphael" interpretados instrumentalmente por **Los Melódicos** . . . Debutará **Juan Lejido** esta semana en "Estrellas en Miami" por el Canal 10 de Televisión de esa ciudad . . . Musart sacó un sencillo de **Johnny Labor**

(Continued on page 68)

# Latin American Single Hit Parade

NEW YORK

record world



1. **EL ROSARIO DE MI MADRE**  
Autor: Mario Cavagnaro  
Trio de Oro (Remo)
2. **SI VUELVES TU**  
Autor: Mauriat-Mamoudy-Yoli  
La Lupe (Tico)
3. **SAL Y AGUA**  
Autor: D.R.  
Emilio Quiñones (Palma)
4. **ADORO**  
Autor: Armando Manzanero  
Roberto Ledesma (Gema)
5. **AMOR GITANO**  
Autor: Ortega-Leal  
Joe Feliciano (RCA-Ansonia)
6. **BESOS QUE MATAN**  
Autor: Efraín Talavera  
Efraín Talavera (La Flor)
7. **QUE SE REPITA ESA NOCHE**  
Autor: A. Díaz Rivero  
Papo Román (Borinquen)
8. **MR. TRUMPET MAN**  
Autor: R. Ray-B. Cruz  
Ricardo Ray (Alegre)
9. **DECORACION DE RECUERDOS**  
Autor: Rafaelito Muñoz  
Rafaelito Muñoz (La Flor)
10. **JUICY**  
Monguito Santamaria (Fania)
11. **LA TIRANA**  
Autor: Curet Alonso  
La Lupe (Tico)
12. **CONSEJOS DE UNA MADRE**  
Autor: D.R.  
Charro Avitia (Orfeon)
13. **ANTES QUE TU**  
Autor: Luis A. Morales  
Johnny Albino (Starbright)
14. **SOUL DRUMMER**  
Autor: R. Barreto  
Ray Barreto (Fania)
15. **CUANDO YO VUELVA A MI TIERRA**  
Autor: T. Fundora-J. Gutierrez  
Steve Alaimo (Atco)



# Latin American Album Reviews

## CANCIONES MI MAMA NO ME ENSENO

MYRTA SILVA—Tico LP 1171

Las canciones de doble sentido tienen en Myrta su majestad. Arreglos y acompañamientos musicales de primera en un desfile de buen humor y gracia picante. "La Cosita," "Como Duele Eso Nene," "Maria Bochaloca," "Dr. Bugalon," "Mujer en Luna Llena" y otras.

Songs not allowed airings are interpreted by the great Myrta Silva. "Qien Sabe," "Alcapurria," "Joe Miguel," "Dr. Bugalon," others.

★★★★

## LAZOS AZULES Y ROSAS

LISETTE—Borinquen DG-1067

Interpreta aquí Lisette "Sin Dios No Hubiera Nada" Primer Premio del II Festival de la Canción de Miami. Entre otras "Lazos Azules y Rosas," "Siempre te Amaré," "Hay un Algo en la Vida," "Con Dos Barajas" y otras. Magnífica orquestación acompañante.

Lisette is the winner of the II Festival of the Song of Miami. Also included: "Un Hombre," "La Motoneta," "Por las Mañanitas" and "Los Paraguas de Cherburgo," plus themes from the film, "El Derecho de Comer."

★★★★

## CUERDAS QUE LLORAN—TONO FUENTES

EN EL ECUADOR

Se lucen las Cuerdas que Lloran en repertorio ecuatoriano. "Horas de Dolor," "Guayaquil de Mis Amores," "Solo y Triste," "Romance de mi Destino," "Alma Lojana" y "Tú Eres Yo Soy."

Superb renditions of Ecuadorian themes by Tono Fuentes and his Hawaiian guitar. Included are "Verdes eran tus Ojos," "Sombras," "En las Lejanías," "Hondo Padecer" and "Lamparilla."

(Continued on page 68)



# record world en Spain

By ALVARO FRESNEDA

Massiel (Novola) llevó a la canción "La, la, la" de Ramón Arcusa y Manuel de la Calva al primer premio del Festival de Eurovisión 68. En Londres se presentó esta canción fruto del trabajo de todo un equipo de profesionales, que en la persona de Massiel ha visto coronados todos sus esfuerzos e ilusiones con un brillante primer premio. En estos momentos no debemos olvidar a Joan



Massiel

Manuel Ser-rat, que a pesar de haberse retirado antes del concurso también ha colaborado y no poco al éxito de esta melodía. El Gobierno español ha premiado a todo el equipo de Eurovisión en la persona de la cantante Massiel, otorgándole el lazo de Dama de la Orden de Isabel la Católica Ramón Arcusa y Manuel de la Calva, verdaderos pioneros de la música moderna española ven así coronada su fulgurante carrera artística de la que seguimos esperando mucho.

Fernando Salaverri y Pedro Vidal de Hispavox atendieron a los numerosos invitados al cocktail de presentación de los "Pic-Nic" en Barcelona y al que concurrieron los person-

(Continued on page 68)

## WHN Phone Crises

NEW YORK—Listener reaction to "Danny Boy—'68" by Danny O'Neil on the PD label resulted in a temporary halt to incoming telephone calls at radio station WHN, where the new release was introduced by deejay Jim Ameche.

During the next three hours the station's switchboard logged 2,000 calls from listeners moved by O'Neil's interpretation. The response finally proved to be too much of a load for the telephone operator at WHN, forcing the brief "shut-down."

## Belgian Pact Renewed

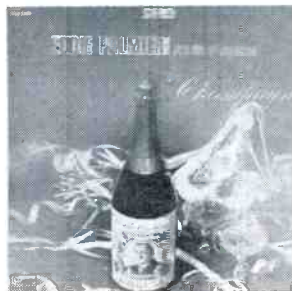
David Berger, VP of ABC Records' International Division, announced the long-term renewal of foreign licensing arrangements with Anvers Radio of Belgium, represented by Wolf Goldschmidt, who conferred with ABC execs.

## Monument Signings

HOLLYWOOD — Monument Records has announced several new signings: Susan Sands, the Contrasts, featuring Bob Morrison, and Lana Chapel.

# TICO - ALEGRE

## FEATURED ALBUMS OF THE WEEK



TICO (S)LP 1165

CHAMPAGNE

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ALEGRE (S)LP 8660

EN EL CHATEAU MADRID

Orquesta Sakamoto Del Japon



## Desde Nuestro (Continued from page 66)

iel interpretando "El Juego de Simon" y "El Dinero" . . . Triunfa Felipe Pirela en Nueva York . . . Y ahora . . . Hasta pronto!

The Spanish Supreme Court passed down sentence rejecting appeal moved by Raphael against Hispavox. The sentence by Magistratura de Trabajo de Madrid stops Raphael from recording with any other recording company but Hispavox . . . Trio Los Panchos will debut this month in Puerto Rico . . . Sonora Santanera will perform from April 30 in Chicago . . . José García, manager of G&G Records Distributors in Los Angeles, was honored by the Mayor of the City with a plaque in recognition for his work in the community . . . Irma Serrano and Magda Franco will debut in a few weeks at the Million Dollars in L.A.

RCA shortly will release a new album by Angelica Maria, former Musart exclusive artist . . . Channel 8 in Caracas is presenting a show entitled "Who is Who in Colombia" on which Los Corraleros de Majagual, Los Teen Agers and Los Hispanos and Gustavo Quintero recently to show which is the most popular group in Colombia . . . Ramón Avilez (Sonoradio) was a success in Caracas. From this city he will travel to Panama for performances at the Panama Hilton. His latest hit is "Donde Estás Yolanda." Avilez is contemplating a tour through the states shortly.

Julio Jaramillo and Olimpo Cardenas spent several days in Medellín, Colombia, where Sonolux recorded their voices as a duo—they signed a contract with this company as exclusive duo singers. The single released by RCA-Sonolux contains "Esa" and "La Trampa." Jaramillo is now recording for Sonolux, Fuentes and Codiscos. Codiscos released also a single by Jaramillo and Alci Acosta (duet) containing "Cuando Salí de Cuba" and "Parece que Fué Ayer."

In the new album, "Vive Esta Noche," by Leo Marini there are nine themes from Peer Southern . . . Musart released a single by Johnny Laboriel containing "El Juego de Simón" and "El Dinero" . . . Juan Legido will debut this week on "Stars in Miami" on Channel 10 . . . The winner of the Festival of Eurovision 1968 was "La, La, La" by Ramon Arcusa and Manuel de la Calva. Massiel was the Spanish singer who represented Spain in this Festival and won the first prize for her country.

## Latin Album Reviews

(Continued from page 67)

### LA SENSACION DEL AÑO

**RAFI SANTANA**—Starbright SLP-993

Muy buena voz en un excelente repertorio. Entre otras: "Adoro," "Te Necesito," "Esta Tarde Vi Llover," "Lo Imposible Soñar," "No Estás Sola mi Amor" y "Quien."

Superb voice and ditto musical arrangements. Included: "El Testamento," "Dueños del Mundo," "Adoro," "Dices" and "Aqui."



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Gil Suarez y sus  
Hi Latins  
SLP-991

Dist. in Puerto Rico  
81 Muñoz Rivera  
Parada 27, Hato Rey  
Tel. 767-5542

## Record World in Spain

(Continued from page 67)

ajes más representativos del mundo del disco . . . Nuevo impacto de "Los Stop" (Belter) en la discografía española con su versión del ya famoso "La, la, la" y de un "remake" muy interesante "Yo te daré" del que logren una extraordinaria versión . . . Un punto positivo para Alberto Cortez (Hispavox) por la grabación de sus canciones de Atahualpa Yupanqui seudónimo del gran compositor y poeta argentino Roberto Chavero, y del que Alberto Cortez es su apóstol en España con arreglos y dirección musical de Waldo de los Ríos . . . Maria, es el nombre de una joven artista (Odeón) que lanza un disco con letra de Gustavo Adolfo Bécquer, precisamente aquella de "volverán las oscuras golondrinas . . ." en ritmo y gusto muy de hoy . . . Rafel Vilella (Belter) es un joven cantante y compositor catalán al que hay que prestar mucha atención y del que recién acaba de publicarse su primer disco del que destacamos su melodía "lluny del camp de blat" (Lejos del campo de trigo) y que nos presenta a un artista de amplio futuro . . . Agustín, Enrique, Jose, Amado y Emilio son los componentes de "Los Diablos" cuyo primer disco lanzó al mercado La Voz de su Amo . . . Tras unos me-

ses de ausencia debido al cumplimiento de sus obligaciones militares vuelven Los Angeles (Hispavox) con un nuevo disco que acapara ya la atención de la juventud sobre todo por su versión de "Tomorrow, mañana" . . . Salomé (Belter) presenta la primera versión catalana del éxito mundial de Armando Manzanero, "Adoro" con esa fuerza que solo ella sabe darle a las canciones . . . Luis Lucena (Ekipo) sigue su triunfal gira por España . . . Los Pasos (Hispavox) y su disco que contiene "Voces de otros mundos" y "Yo fui el mejor" entusiasman a la juventud . . . Belter inicia sus actividades editoriales con el nombre de Ediciones Musicales Belter de la que es responsable Mr. Francisco Figueras de reconocida solvencia profesional y que lleva mucho tiempo relacionado con el mundo de las ediciones . . . Y nada más por hoy amigos. ¡Hasta la próxima nuestro cordial saludo!

## Turley to Kapp

PMT Productions has set recording artist Turley Richards with Kapp Records. His first release: "This Is My Woman" b/w "Everything's Going For Me."



### NEW DEAL RECORD SERVICE L.I.C., N.Y.

1. Honey (Bobby Goldsboro)
2. Cry Like A Baby (Box Tops)
3. Valleri (Monkees)
4. Mighty Quinn (Manfred Mann)
5. Young Girl (Union Gap)
6. Dance To The Music (Sly & Family Stone)
7. A Beautiful Morning (Rascals)
8. La La Means I Love You (Delfonics)
9. Kiss Me Goodbye (Petula Clark)
10. If You Can Want (Miracles)

### DAVE'S ONE STOP East Hartford, Conn.

1. Honey (Bobby Goldsboro)
2. A Beautiful Morning (Rascals)
3. Summertime Blues (Blue Cheer)
4. Tighten Up (Archie Bell & Drells)
5. Look To Your Soul (Johnny Rivers)
6. Take Good Care Of My Baby (Bobby Vinton)
7. Unicorn (Irish Rovers)
8. Call Me Lightning (The Who)
9. Ain't Nothing Like The Real Thing (Marvin Gaye & Tammi Terrell)
10. Cowboys To Girls (Intruders)

### RADIO DOCTORS Milwaukee, Wis.

1. Honey (Bobby Goldsboro)
2. Young Girl (Union Gap)
3. Mighty Quinn (Manfred Mann)
4. Cry Like A Baby (Box Tops)
5. I'll Always Think About You (New Colony Six)
6. Cowboys To Girls (Intruders)
7. I Got The Feelin' (James Brown)
8. Up On The Roof (Cryan Shames)
9. Master Jack (Four Jacks & A Jill)
10. Playboy (Gene & Debbe)

### WILLIAMS ONE STOP Philadelphia, Pa.

1. Honey (Bobby Goldsboro)
2. Cry Like A Baby (Box Tops)
3. Valleri (Monkees)
4. I Got The Feelin' (James Brown)
5. Unicorn (Irish Rovers)
6. Tighten Up (Archie Bell & Drells)
7. Take Good Care Of My Baby (Bobby Vinton)
8. A Beautiful Morning (Rascals)
9. Look To Your Soul (Johnny Rivers)
10. Jumbo (Bee Gees)

### ONE STOP RECORD SERVICE St. Louis, Mo.

1. Valleri (Monkees)
2. Cry Like A Baby (Box Tops)
3. Young Girl (Union Gap)
4. Lady Madonna (Beatles)
5. Ballad Of Bonnie & Clyde (Georgie Fame)
6. Cowboys To Girls (Intruders)
7. Forever Came Today (Supremes)
8. Since You've Been Gone (Aretha Franklin)
9. Mighty Quinn (Manfred Mann)
10. Honey (Bobby Goldsboro)

### LARRY DEAN'S RECORD RACK Baltimore, Md.

1. Cowboys To Girls (Intruders)
2. I Got The Feelin' (James Brown)
3. Take Time To Know Her (Percy Sledge)
4. La La Means I Love You (Delfonics)
5. Tighten Up (Archie Bell & Drells)
6. Shoo Bee Doo Bee Doo Da Day (Stevie Wonder)
7. I Guess That Don't Make Me A Loser (Bros. of Soul)
8. Since You've Been Gone (Aretha Franklin)
9. Ain't Nothing Like The Real Thing (Marvin Gaye & Tammi Terrell)
10. The Impossible Dream (Hesitations)



## Money Music (Continued from page 24)

UA. The Al Caiola version is on WHN, NYC; NBC Monitor . . . Watch "On My Mind," Brass Impact Orchestra with Warren Kime, Command. Big good music reaction.

Solid Hit Sales Through the South: "Lover's Holiday," Peggy & Jo Jo, SSS. Smash at WAYS, Charlotte, and a gang of stations large and small.

Getting a Shot: "Hanky Panky," Definitive Rock Chorale, Philips.

Don Schafer tells us that "With Pen In Hand," Johnny Darrow, UA, went on KLIF, Dallas, and WKY, Oklahoma City. It's a hit at WKDA & WMAK, Nashville. It's a complete smash C&W. Written by Bobby Goldsboro, you ought to dig it in Bobby's LP.

Juke Box Hit in Philadelphia: Both sides of Al Martino. "Georgia On My Mind" (great) and "Lily Marlene" (A side). Smash: Guy Marks.

Biggest Hits in Phila.: Blue Cheer, Troggs; Bobby Taylor & Vancouvers; Intruders. Calls: Tiny Tim. Doors. Smash: Dionne Warwick.

Most Beautiful Treatment of "Impossible Dream," Roger Williams.

KCKN Tip: "Love Is In the Air," Marty Robbins, Col.

Most Beautiful Song: "Never Gonna Give You Up," Jerry Butler, Merc.

Bob Holladay reports stations on "Sunny & Me," Goode & Plenty, Senate (WPDQ, WHIS, WTQX, WLAK, WSPF, WWDR, WMIK, WAKY, WKLO, WTIK).

Dex Allen KCBQ, reports action on New Colony 6. He says San Diego is big on LP cuts on regular top 40 artists like the new Association LP.

Top 5 Reading, Pa. "Baby I Need You," Undesyded, Reading. "Ain't Nothin' But a House Party," Showstoppers, Heritage is top 10 in England is now released here. Genius Jerry Ross decided to buy a hit master this time around.

WCOL, Columbus, Battle Winner: Mouse & Traps on Fraternity. New Music Director, WKDA, Nashville: Dan Hoffman.

WUWU, Gainesville, WUWU, Smash: "Lover's Holiday," Peggy & Jo Jo, SSS. Pick: Lexington Ave Local.

New Cream on Atco: "Anyone For Tennis."

New on WIBG, Philadelphia, Added by Paul Drew: "Unwind," Ray Stevens; Al Martino (smash); Merrilee Rush. Selling: "Sadie the Cleaning Lady," Johnny Farnham, Capitol, Bobby Taylor.

Solid Airplay: "She's a Heartbreaker," Gene Pitney, Musicor—Atlanta, Cinc., etc.

WDRG, Hartford, Picks: Hamilton Camp; Richard Harris; Kenny O'Dell; Cream; Otis Redding; Ray Stevens; Salt Water Taffey; Neil Diamond; Herman's Hermits; 4 Tops: #5—Blue Cheer; #17—Willie Mitchell; People; Hugo Montenegro; Archie Bell; Intruders; Roosters; fever tree; New Colony 6; Dells; Andy Kim (all charted).

### News From Dick Clark

Dick Clark is on an all-out promo push on "Pretty Song from Psych-Out," an AIP film he recently produced. Dick also produced "The Savage Seven," and is assisting in promoting the Cream recording of the theme ("Anyone For Tennis"). The soundtrack LP is on Atco and it also contains cuts by the Iron Butterfly. Clark is mailing tapes.

"Ellie Greenwich Composes, Produces, Sings" is a new UA LP, and the single out of it is "Sunshine After the Rain." She and Mike Rashkow own Pineywood Productions. They did "The Groove," Daily News, Parrot.

"Do I Love You," Magic Ring, Music Factory, on KOIL at #3; WFUN; KEEL; KUDE.

Capitol is all out on "Sittin' in Circles," Steve Miller Band. It's written by Barry Goldberg (watch for Barry's great LP on Buddah).

New Paul Mauriat is "Love In Every Room." The initial shipment of the LP is 450,000.

WRIT Milwaukee, New: "The Key," Billy Thornhill; Delphonics; Otis Redding; Bill Medley; S&G; Friend & Lover; Spencer Davis; "Free Again," Manny Kellam.

Strong Epic Record: "Great Magic of Love," Palmer Jones (Linzer-Randell).

The Robbs are now on Atlantic with "I Don't Want to Discuss It." Watch it bust in Chicago.

"Pearly McWilliams," David McWilliams, Kapp, is a top request item at KLIF, Dallas. "I Don't Wanna Live This Way," Marshmellow Highway, Kapp, is popping up in a lot of areas.

"This Is My Woman," Turley Richards, Kapp, looks very good. WEBC, WKGN, KFJZ, WORC, WPTR are on the Roger Williams (also WHB). It's getting great daytime top 40 play. "If You Go". "I'll Never Be the Same," Young Hearts, Minit, is on WCOL, WKYC. "What is This," Bobby Womack, Minit, is on WQXI, Atlanta.

Powerful new Roy Head is "Broadway Walk" on Mercury.

Uni picked up the New Orleans hit, "Touch Me," Chick Carbo. "You're So Good to Me, Baby," Eddie Spencer, on the Arc label is getting play on CKLW, Windsor/Detroit; WJET, Erie; WKBW, Buffalo; with resultant sales in the areas. The new Los Bravos single, "Bring a Little Lovin," on Parrot will be a world-wide simultaneous release next week. London is excited about new gal thrush Jennifer on "The Park."

### Pop Station Listings

WEAM, Washington, #10—Blue Cheer; Intruders; Hugo Montenegro; New Colony 6; Andy Kim; Archie Bell; Tommy James.  
 WHBQ, Memphis, #14—Intruders; #15—Archie Bell; #17—New Colony 6.  
 KJR, Seattle, #7—Merrilee Rush; #8—Blue Cheer; #15—Hugo Montenegro; Norro Wilson; Willie Mitchell; Friend & Lover; Roosters; Archie Bell; Ray Stevens; fever tree; New Colony 6; Ventures; Bards.  
 WTIK, New Orleans, Picks: Sol Burke; Byrds. #15—William Bell; #18—Willie Mitchell; Archie Bell; Intruders; New Colony 6; Swamp Seeds; Andy Kim; Glory Rhodes; Guy Marks; Bill Medley; Bobby Lile; Bobby Taylor; fever tree; Spanky; Dells; Status Quo; Rascals.  
 WGH, Norfolk, Archie Bell; Willie Mitchell; Intruders; Wm. Bell.  
 WRKO, Boston, #14—Ray Stevens; #19—New Colony 6; #21—Neil Diamond; Archie Bell; Dells; Jay & Techniques; Contrasts; Andy Kim; Marvin & Tammi; Jackie Wilson; Bill Medley; Merrilee Rush; Bobby Taylor; Otis Redding; Steve Alaimo; Fireballs.  
 WKFR, Battle Creek, #3—Blue Cheer; Willie Mitchell; Intruders; Dave Dee; New Colony 6; Dells; Bandwagon; Ohio Express; Archie Bell; Purifies; Simon & Garfunkel.  
 WFBG, Altoona, Dave Dee; Bill Medley; #10—New Colony 6.  
 KAFY, Bakersfield, Salt Water Taffey. Hit: 1910 Fruitgum Co.  
 WGRD, Grand Rapids, Peggy & JoJo; People.  
 WPGC, Washington, Salt Water Taffey.  
 WNOX, Knoxville, New Colony 6.  
 WAPE, Jacksonville, Salt Water Taffey.  
 WORC, Worcester, Dells.  
 WPTR, Albany, Intruders; Furys.  
 WQAM, Miami, Wm. Bell.  
 KMBY, Monterey, Friend & Lover.  
 KOL, Seattle, Spanky & Gang.  
 WPAG, Ann Arbor, Contrasts; Bandwagon.  
 WGLI, Long Island, Dave Dee.  
 KFJZ, Ft. Worth, #7—Hugo Montenegro; #9—Blue Cheer; New Colony 6; People; Wilson Pickett; Intruders; Andy Kim; Dells; Jay & Techniques.  
 WFUN, Miami, Pick: 1910 Fruitgum. #4—Intruders; #5—Percy Sledge; #7—Archie Bell; #10—New Colony 6; Blue Cheer; Hugo Montenegro; W. Mitchell.  
 WCOL, Columbus, #5—Hamilton Camp; #10—Status Quo; #11—Cowbills; #17—People; #20—Ohio Express; #21—Intruders; Phil Gary; Music Factory.  
 WKNR, Detroit, #3—Hugo Montenegro; #5—Archie Bell; #10—Robt. John; #12—Parliaments; #13—Jay & Techniques; Andy Kim; Intruders; New Colony 6; Animals; Wilson Pickett; Martha & Vandellas; Dionne Warwick. Pick: Spencer Davis.

### Club Review

#### Davidson Charmer At Persian Room

NEW YORK — Columbia's John Davidson, who nearly corners the market on boyish likeability, sidled up to Persian Room audiences last week to steal a few hearts.

The talented lad, with a few Disney films behind him, a TV series and many records, varied his songs, moving with ease from "What Now My Love" to "By the Time I Get to Phoenix" to "Hello, Young Lovers" to an ingratiating banjo medley (Davidson on banjo) of singalongable oldies "I'm Looking Over a Four-Leaf Clover," "If You Knew Susie" and "Yes, Sir, That's My Baby."

An ingenuous, fresh evening of fun.

#### Col's 'Gabrieli' LP Climbing

E. Power Biggs' recent Columbia Masterworks LP, "The Glory of Gabrieli," has been received with enthusiasm and is climbing towards the top of the nation's classical best-selling charts.

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## London Lowdown

By JEAN GRIFFITHS

Esther & Abi Ofarim had a standing ovation at the Royal Albert Hall last Tuesday. They leave for a nationwide promotion tour of the U.S. this week-end . . . Lee Hazlewood in town. Pye Records hosted a reception for him at their London office. "Rainbow Woman" is his current single . . . Next Engelbert Humperdinck: "A Man Without Love," an Italian song with a Barry Mason lyric . . . Bill Haley due in London April 28 to help boost his re-entry into the British charts at number 25 with "Rock Around the Clock."

James & Bobby Purify's new release is "I Can Remember" . . . Another Kenny Young song for Reparata & the Delrons: "Saturday Night Didn't Happen" . . . Peter Asher (of Peter & Gordon) has joined the Apple group of companies . . . Dick James is publisher of the Eurovision Song Contest Winner "La, La, La," for English-speaking countries . . . Matt Monro concluding successful season this week-end at Talk of the Town . . . Another string to songwriter Barry Mason's bow will be his dj activities via new BBC radio program . . . CBS working to re-establish Scott McKenzie with a John Phillips' song (John—of the Mamas & Papas), "Holy Man" . . . The Kinks are off for a short promo visit to Milan and Rome to back up their new Pye label single, "Wonderboy" . . . London's Marquee club celebrated its 10th anniversary by throwing a private party for everybody who has helped to keep the club one of the top spots for the past decade . . . Julie Driscoll and Brian Auger appearing at the Olympia, Paris, April 23.

## Holland Happenings

By WILL J. LUIKINGA

U.S. group Spanky & Our Gang were two days in Holland during their European promo tour. The group performed in Amsterdam to an enthusiastic crowd. Spanky & Our Gang also recorded a TV show called "Fenklup" recently. The group's new single, "Like to Get to Know You," was just released here.

Another Philips artist was featured on "Fenklup": John Walker. John is very popular here since his last TV appearance in late '67. This time John did a wonderful promotion for his new single, "I'll Be Your Baby Tonight" . . . Two London singles by Ike & Tina Turner were re-released due to important concerts in Hollywood featuring the Ike & Tina Turner Show . . . After its release there was a sudden interest in the soundtrack of the French TV series, "Belle et Sebastien." The record reached #39 in the charts after its first week . . . Julie Rogers was guest star on Holland's most popular Saturday night TV show, called "The Week-end show." Julie did her latest release, "Don't Speak of Love."

"U.S. Male" and "Stay Away" by Elvis Presley is the follow-up to "Guitar Man." Inelco released for Holland not only a single record but also the album, "Elvis' Gold Records Volume 4." Inelco also released three Country & Western singles: "The Cajun Stripper" by Jim Ed Brown; "Find Out What's Happening" by Bobby Bare and "Here Comes the Rain" by Eddy Arnold. On Vanguard, Inelco released the first album of Doc Watson, "Home Again" . . . This week "Rosie" by Don Partridge jumped to 11 in the Dutch charts. Dutch songstress Karin Kent recorded last week a local version of "Congratulations" called "Lang Zal Ze Leven." Dutch lyrics were done by Jay Ferne . . . Basart's VP Ferry Wieneke visited London the week prior to the Eurovision Song Contest. Current business matters were discussed with top execs of the various publishing firms Basart represents in Holland or the Benelux countries.

## News from Germany

By PAUL SIEGEL

BERLIN—One of Germany's top lyricists, Carl Ulrich Blecher, was rushed to the Westend Hospital in the middle of the night. His condition is very serious . . . Rumors flying that MGM wants to buy Deutsche Vogue record company. However, Vogue has just paid Yye a fat guarantee for three more years of Pye for Vogue in Germany . . . Germany's entire music industry, ranging from publishers, writers, producers, etc., "up in arms" at the way the one song is selected by one man for the Grand Prix every year, and that it's not a true picture of the music from Germany today! . . . I love Hildegard Knef's recordings, especially her new Cole Porter LP . . . "Delilah" by Tom Jones on Decca and Peter Alexander on Ariola the hottest record sales item right now.

Capitol Records in L.A. keeps shooting me the cables for a very, very hot record that's ready to break wide open . . . are they on the ball! . . . Philips' big male recording artist, Gerhard Wendland, has a big new LP, "Requests Filled," packed with top songs. Gerhard will appear on my Rias show and woo our listeners with his melodic voice . . . Thank you, Geoffrey Heath, London, for your nice letter, and we wish you much luck with your new post at Shapiro-Bernstein's . . . "A Banda" a hot song, and hotter through Teldec's Tom Heesch's big push with the djs . . . Philips (Phonogram) buying up talent and top promo people . . . H. S. Lowenberg, the manager of the Israel Philharmonic Orchestra, sent Robert Stolz in Vienna a big thank-you letter for Stolz' great job at conducting "A Night in Vienna" in Tel Aviv.

Udo Bowien, Polydor producer in Hamburg, has a snazzy, listenable LP, "Spanish Eyes" with Roberto Delgado's Orchestra . . . Peter Kraus trying a comeback with Electrola. Peter's been doing dramatic acting on stage and TV, and can dance up a storm.

### Bassey Back

Shirley Bassey, United Artists Records British singing

star, has just returned to the states following a successful tour of Australia.

## Paris Promenade

By BERNARD BRILLIE

This week is another big one for Barclay Records here. They have re-signed the Atlantic contract for France, Belgium and Switzerland for another three years. This took place in the office of Eddy Barclay, President of Barclay Records, who signed with Nesuhi Ertegun, VP of Atlantic. Most happy fella in the room was certainly Bernard de Bosson, international label manager for Barclay. This label has big plans for '68: first to come is the release of singles in stereo . . . Johnny Hallyday, who made it big on the French charts with "Bonnie and Clyde," has another chart-topper out, named after the title of this new movie, "A tout casser." The EP also features a nice ballad that could do just as well, "L'aigle blesse." Johnny also plans to record an album of old rock tunes, following in the rock revival in England . . . Sylvie Vartan was the star of a special show sponsored by Europe No. 1 Radio Station at the Olympia. Guests stars on the same night where David McWilliams ("Days of Pearly Spencer") and Roger Whitaker ("If I Were a Rich Man") . . . We are all anxious here to see Aretha Franklin on stage. Some rumors were mentioning the fact that she might come here to sing for one night only in early June. Let's keep our fingers crossed! . . . Other new releases for this week: Eddy Mitchell with "Je n'aime que toi" and four new songs by famous young comics Les Charlots on Vogue.



## Germany's Top 10

### SINGLE TIP

"LASS MICH BEI DIR SEIN"  
Connie Francis—MGM

1. SIND SIE DER GRAF VON LUXEMBURG?  
Dorthe—Philips—Publ. Melodie der Welt
2. MIGHTY QUINN  
Manfred Mann—Fontana—Publ. Budde
3. CANALE GRANDE NUMBER ONE  
Peggy March—RCA—  
Publ. Melodie der Welt
4. THE LEGEND OF XANADU  
Dave Dee & Co.—Starclub—  
Publ. Lynn Music Ltd.
5. DELILAH  
Tom Jones—Decca—Peter Alexander—  
Ariola—Publ. Francis Day & Hunter
6. CINDERELLA ROCKEFELLA  
Esther & Abi Ofarim—Philips  
Publ. Irving
7. LADY MADONNA  
Beatles—Odeon—Publ. Northern Songs Ltd.
8. MY MARIA  
Roland W—Coent—Publ. Gerig
9. WORDS  
Bee Gees—Polydor—Publ. Abigail Music
0. BONNIE AND CLYDE  
Georgie Fame—CBS—Publ. Slezak  
Through Courtesy of:

## AUTOMATENMARKT

Editor: Killy Gripel  
"HITS DER WOCHE"  
(HITS OF THE WEEK)  
Berlin Evening News

## Austria's Top 10

### SINGLE TIP

"FRUHLING IN AMSTERDAM"  
Fred Bertelmann—Transworld (Ariola)

1. THE LEGEND OF XANADU  
Dave Dee, Dozy, Beaky, Mick and Tich
2. LADY MADONNA  
The Beatles
3. MIGHTY QUINN  
Manfred Mann
4. JUDY IN DISGUISE  
John Fred
5. CINDERELLA ROCKEFELLA  
Esther und Abi Ofarim
6. DELILAH  
Tom Jones
7. DEAR ELOISE  
The Hollies
8. CANALE GRANDE NUMBER ONE  
Peggy March
9. THE BALLAD OF BONNIE AND CLYDE  
Georgie Fame
0. SIND SIE DER GRAF VON LUXEMBURG?  
Dorthe

Through Courtesy of:  
SPECIAL JURY OF STUDIO VIENNA  
OESTERREICHISCHER RUNDFUNK  
By: Eva Maria Kaiser

## Holland's Top 10

### SINGLE TIP

"RODIE"  
Don Partridge—Columbia

1. CINDERELLA ROCKEFELLA  
Esther & Abi Ofarim—Philips
2. KOM UIT DE BEDSTEE M'N LIEFSTE  
Egbert Douwe—Philips
3. DELILAH  
Tom Jones—Decca
4. LADY MADONNA  
Beatles—Parlophone
5. IF WERE A CARPENTER  
Four Tops—Tamla-Motown
6. CONGRATULATIONS  
Cliff Richard—Columbia
7. THE LEGEND OF XANADU  
Dave Dee & Co.—Fontana
8. DE KAT VAN OME WILLEM  
Wim Sonneveld—Philips
9. THE DOCK OF THE BAY  
Otis Redding—Atlantic
0. STORYBOOK CHILDREN  
Sandra & Andres—Philips

Through Courtesy of:  
"RADIO VERONICA"

## Audio Fi Distrib

NEW YORK—Harold Drayon, VP in charge of sales, Audio Fidelity Records, announces the appointment of a new distributor, Schwartz Bros., for Maryland, Washington, D.C., and Virginia territories.

## Italy's Top 10

### SINGLE TIP OF THE WEEK

"IL VOLTO DELLA VITA" (Days of Pearly Spencer)  
Caterina Caselli—CGD  
Published by R.R.R.

1. GIVE ME A LITTLE SIGN  
Brenton Wood—BellDisc—Published by  
Tell-Star (Blue-Bell Group)
2. LA BALLATA DI BONNIE E CLYDE  
Georgie Fame—CBS—  
Published by Santa Cecilia (Ariston)
3. LA TRAMONTANA  
Antoine—Vogue—Published by Arion
4. VENGO ANCH'IO, NO TU NO  
Enzo Jannacci—R.C.A.—  
Published by R.C.A.
5. CANZONE  
Don Backy—Amico—Published by Clan—  
Ritmi e Canzoni
6. IL VOLTO DELLA VITA  
(Days of Pearly Spencer)  
Caterina Caselli—CGD—  
Published by R.R.R.
7. CASA BIANCA  
Marisa Sannia—Cetra-Fonit—  
Published by El' & Chris
8. CANZONE PER TE  
Sergio Endrigo—Cetra-Fonit—  
Published by Usignolo
9. AFFIDA UNA LACRIMA AL VENTO  
Adamo—EMI Italiana—Published by  
Bell River (EMI Italiana Group)
10. BAMBOLA  
Patty Bravo—R.C.A.—Published by R.C.A.  
By Courtesy of Ufficio DOXA

## France's Top 10

### SINGLE TIP

JOHNNY HALLYDAY  
"A TOUT CASSER"

1. NIGHT IN WHITE SATIN  
The Moody Blues
2. IL EST 5 H, PARIS S'EVEILLE  
Jacques Dutronc
3. LADY MADONNA  
The Beatles
4. QUAND UNE FILLE AIME UN GARCON  
Sheila
5. THE DOCK OF THE BAY  
Otis Redding
6. LE PETIT GARCON  
Serge Reggiani
7. A TOUT CASSER  
Johnny Hallyday
8. MIGHTY QUINN  
Manfred Mann
9. LA BANDE A BONNOT  
Jo Dassin
10. ROSIE  
Don Partridge

Through courtesy of:  
EUROPE No. 1  
"SUPER SALUT LES COPAINS"  
By: Daniel Filipacchi  
Directeur: Lucien Morisse

## Australia's Helen 'Go's' to Mercury

NEW YORK—The boat from Australia has docked again. And this time attractive, red-headed thrush Helen Reddy has landed.



Helen Reddy

The gal, who actually has set up shop in Chicago and is recording for Mercury Records, stopped by Record World offices here last week

to say she's going to be at Mr. Kelly's in the immediate future after a Mike Douglas show and then will be off to the Coast.

Her current single release is "Go" backed with "One Way Ticket."

# The Act's the Thing Says Manager Paloff

"We want our acts to record, but we don't want to depend on records," Herb Paloff, head of Herb Paloff Associates, Inc., told Record World last week.

"Oh, perhaps I shouldn't say that," Paloff continued. But, of course, he should have since his philosophy of management, which is what his firm does most, is built around developing strong acts that then record rather than the other way around.

"Too many record groups don't have acts," Paloff said, "and when they have a hit record, they go to a date, play that record and then play more music that may not be distinguished. But music does not make an act. You have to have something visual, something exciting on a stage. That's the way to sustain an act."

(This cry is certainly not new in the industry and Paloff has the obvious answer.)

"We go at it from the opposite angle. We build our acts around the versatility of the members. If they play many instruments, they play all of them in their act. We have one group that plays a total of 25 instruments."

"Our acts are getting \$3500 a week and that's without records."

Right now, Paloff is ready to put some of his groups on disks and to that end he's expanding his activities to create adjunct organizations supplementing act needs. He's formed a record production firm and has cut masters on two of these groups, the Fall Guys and the

Victorians. (The Keith Phillips Six already record for Monument.)

### Formed Argosy Label

Also he has just put together a label, Argosy, and is preparing to open a publishing house. Initially he'll sell his Argosy records at clubs where his acts are appearing.

Paloff also manages Meadowlark Lemon and Jim "Mudcat" Grant, the Dodgers pitcher.

In his six years in business, Paloff has been New York-based, but he is just about to open a Vegas office, which he'd head, leaving NYC duties to his associate Ed Peterson. A Miami office is in the offing as well.

"I'm always on the road looking for new acts," Paloff said. "My acts constantly get work on the circuit and there is room for more." —Dave Finkle.

## Barclay Re-signs



Barclay Records of Paris has re-signed for three years with Atlantic Records. Above, the signing in the office of label President Eddy Barclay (at left) with Nesuhi Ertegun, Atlantic Records VP, and Bernard de Bosson, International chief of Barclay.

## Pincus in London For Confabs

Lee Pincus is in London for confabs with Terry Noon, head of Gil-Pincus-Ambassador Music, Ltd., plus meetings with record producers and writers.

Noon was largely responsible for acquisition of the song "I Can't Let Maggie Go," by the Honeybus, which is zooming on British charts on the Decca, Ltd. label, and scoring in the states, too, via the Deram label. Decca, Ltd. is also lining up the next single and an album for the Honeybus.

## Ifield Here



Hickory Records' Frank Ifield visited Record World last week while in the states from his London base. Visiting Nashville, Ifield cut several sides (his latest single is "Roving Lover") and held talks with agency reps. He revealed that he is thinking about doing a musical on the London West End stage. He recently did a film called "Up Jumped a Swagman."



## Jazz: Contemporary Dilemma

(Continued from page 27, Section II)

their efforts to evoke in us compassion for the middle class in the inability to partake of enjoying, enjoying, etc.

All of this, upon reflection, seems to suggest a conspiracy being waged against the artist of the ilk who will literally starve while engaged in the constant, singular struggle to proceed with his work in the face of odds so capable of multiplying that they make Univac's solving of problems seem pedestrian.

The average recording artist, and I'm principally referring to that person who records for scale and sometimes even less, has the problem of, first, interesting a record company to cut him. The idea of recording also carries with it some thought that this will make his work known to more people, thus enabling him to get more work and also subsequently record for more than that union-set minimum fee. It is also thought that that segment of the jazz audience that is interested will be as creative in supporting the work of the artist as he will have had to be to get recorded.

### Won't Sustain Subsidy

This is suggested, simply because the small record company, in most instances, can not and will not sustain promotional subsidy for the artist on an adequate enough scale to insure that more than a handful of consumers will ever be aware of the work. And the large companies that could sustain an enterprise still places only the cursory ad. In fact, there is one very large company that virtually "punishes" the artist by refusing to do even that for those of its artists who insist on a promotional campaign commensurate with other artists.

There always have been, and by now it should be evident that there always will be, those two groups of artists who will become either "haves" or "have-nots." The "haves" will receive vast amounts of critical acclaim and thus also will receive a modicum of work and recordings in reward. The "have-nots," sometimes of equal and in some instances of superior and more innovational talent, will be flagrantly ignored for one reason or another.

One hundred years ago when the recording industry was non-existent and the media of communications wasn't on such a mass level, there was the ac-

ceptable explanation that creative people were fortunate enough to have patrons whose financial level was strong enough to allow them to see to it that they were presented on a level equal to both their desires. It is too easily and conveniently forgotten—much, apparently, like birth pains—that the record company, the film industry and the television industry are all Johnny-come-latelies to art; that without the use of music they would not and virtually *could* not exist.

It is inconceivable to envisage a single day without the presence of some kind of music. But the artist is generally the one who benefits the least. A five-day, nine-to-five file clerk has greater earning power and in some instances garners more respect, even though the role of the musician and composer/arranger has not changed, despite, in fact, *in spite of* society's changing attitude towards him and his almost (in the light of electronic music) being expendable. Plus the fact that so many artists earn less than \$3,000 per year.

### Audiences Brainwashed

Audiences, probably more than any single source, are probably more brainwashed (and I do wonder what the brain was cleansed of) than any group with the possible exception of record producers who even in 1968 keep insisting that they know what the "people want."

On more than one occasion I've had to practically insist that potential listeners forget what the critics label as good or bad and take the bull by the horns and go out and listen for themselves. I also strongly disagree that if all of a recording that may cost the consumer four or five dollars isn't, according to the critics, of the same high artistic level that the record isn't worth it.

Viewed in the context that it is possible for a person to hear (thanks to the record industry and mass media) more music in one single day than someone could hear in a lifetime 100 years ago, it would seem that especially in this age of astronomical fees in many entertainment media, four or five dollars is indeed a cheap price to pay for something that you won't mind listening to (if the world survives) 10 to 20 years from now.

True, a great many recording

artists over-record. Man, unlike the machine, doesn't mass produce artistic products well. However, one doesn't have to purchase the recording five seconds after it has reached the record counter. One can take one's time and be more selective.

It never ceases to amaze me that the sole criterion for the "success" of a recording is almost always based on how "popular" it is. This, despite the fact that it's so frequently illustrated how often misguided mass taste can be, as witness the current plethora of pop saturating the popular market.

Much of the responsibility for the direness of the situation can also be laid at the door of both the radio stations that program jazz music on a regular basis and the writers, who while admittedly serving in the capacity of reporters, metamorphose into critics and authorities at the drop of a record jacket.

There is a radio station in New York City that devotes all of its 12 hours per day to jazz, and were one to log what they play it would be hard to believe that there were more than two or three record companies that issued jazz recordings. Not to say that paid advertising shouldn't get preferential treatment, but certainly not at the expense of making the art form a mutual admiration society. But then they counter by saying that the people don't want to hear the new music (now music, new thing, Avantgarde, etc.), and when you inquire as to who has polled all of the 18 million people in N.Y., they can only cite the few dissenting letters from listeners who would even insist that Kay Kyser was avant-garde. So with all of this negativism (and I prefer to feel that it's not negative but simply that when one faces the facts it is easier to find a way to become realistic), what are some of the positive alternatives that can be enlisted to rectify some of the injustices that have previously been directed at the creative musician?

First, interested persons (talented audiences) should rapidly start coming to terms with two basic facts: (1) the big bands aren't coming back and (2) there are other events that take place pertaining to jazz aside from those at Town Hall, Carnegie Hall and Lincoln Center. A quick glance at any back page list of the Village Voice will show that various branches of the public library, the Don-wel Branch, midtown, and the

County Cullen Branch, uptown, are but two that are currently programming quite a bit of jazz with much emphasis on the contemporary and also with regards to although deserving, lesser known artists. There are also many concerts being sponsored by such churches as Judson Memorial Church, Washington Sq., Manhattan, and Spencer Memorial in Brooklyn. In addition there are many loft concerts, the sort of minor league for the lesser known and sometimes even more known artists.

Musicians might start entertaining the idea of "self-help," and a good place to begin would be by taping themselves on all of their important concerts and even rehearsals. Some musicians are already starting to release limited editions of their works which will be sold through the mail, and it is not at all a bad idea to lease master tapes to a company for a period of time, thus eliminating recording and production costs to the artist and also insuring in some instances wider distribution than what would be ordinarily obtained in a mail order operation.

### Many Losses In Recent Years

In recent years we have witnessed the untimely death (and what death was ever timely?) of such creative people as Booker Little, Eric Dolphy, John Coltrane, Billy Strayhorn, to mention but a few; and while both Trane and Strayhorn did leave a legacy of recordings as testimonial to their work, they proved to be the exceptions and still we don't know to what extent their families have suffered deprivation based on their now new situation.

Therefore, record companies, certainly the larger ones, and in some instances the smaller ones could subsidize an artist for a five or 10 year period by guaranteeing him an annual income of, say, \$5,000 or \$10,000 dollars and allowing him studio facilities whenever the artist deemed it necessary to record new works or works in the making and at periodic intervals once every two or three years, the artist and the company deciding on material to be released. This would insure a superior product and would also lessen the temptation on the part of the artist to over-record for commercial reasons.

In a country so affluent that thousands of millions can be allocated for a race to conquer outer space, it would seem that this not only can be done but *must* be done.

record  
world



TOP 20

JAZZ

LP'S

## World Pacific

(Continued from page 26,  
Section II)

Brubeck, John Handy and Gabor Szabo.

This Indian influence, coupled with the Beatles' rock sound, is changing the face of jazz, leaving the be-bop evolution of the 40's behind.

### In Confused State

Despite the advances in the time structure, jazz remains in a confused state. The "modern jazz" sound is over 20 years old. It is in the throes of becoming the Dixieland of the late '60s unless a dominant personality comes to the creative surface with an entirely new dimension completely unrelated to the bop era.

It is often said that recorded jazz should remain in its ethnic form, but exactly what is its form today?

Jazz today has one major weakness. Today's popular and folk music has influenced it, but the fact remains that there are no outstanding, super players on the scene who are influencing or creating a new trend.

From a sales point of view it is possible to include pop and commercial ingredients in today's jazz recipe. Despite how many jazz musicians feel about today's pop music, there are many pop tunes that lend themselves to a jazz format. If jazz artists remain in the ethnic category, they will become historians rather than developers and innovators.

### Stress Commercial Potential

Another way to develop the popularity of jazz is to make radio people aware of the commercial potential of the jazz product. This can be done without prostituting the artistic integrity of the performer.

A positive approach must be taken by jazz musicians. They must arrange and compose their material to appeal to a broader spectrum of the public.

If this approach is taken, more money can be utilized for jazz recording and promotion and the public will be better acquainted with America's most vital and original art form.

## New Interstate Label

CLAREMONT, CALIF. — Ames Enterprises has formed Interstate Records, with David W. Ames as General Manager. First release: "10 More Shopping Days," Blind Sister Edna, due in late May.

## Creed Taylor

(Continued from page 26,  
Section II)

subjected to similar slowdowns when rack buyers select only from the top 25 or 50 slots.

The majority of good records being produced today share a pipeline from blues to jazz to R&B to folk to classical. The era when any artist's particular bag could be categorized is fading fast. Cream, the Moody Blues and the Strawberry Alarm Clock are examples of "rock" groups definitely influenced by jazz. The Blues Project would have to be classified as a "rock-jazz-blues" group, which plays material from folk, baroque and R&B sources. Wes Montgomery, a jazz artist, had a successful run with a pure pop song, "Windy." Yet, Montgomery's LP, which contained this song, climbed high on R&B album charts.

Burt Bacharach, one of the most important songwriters for pop and R&B records, has an LP which has been showing up on the jazz charts. Ravi Shankar, the Indian sitarist, and Yehudi Menuhin, the classical violinist, have had the #1 best-selling classical album for months now. The Bossa Nova—Brazilian popular music—was first introduced to this country and the world by Stan Getz, a jazz saxophone player. Getz' LP, "Jazz Samba," was outsold in its day only by the legendary "First Family" LP. (But it was raked only after it had passed a volume of 150,000 LPs.)

Currently, "Lady Soul" by Aretha Franklin is listed in a top 20 best selling jazz LP chart. Wes Montgomery's "A Day in the Life" was the #2 best selling R&B LP—second only to "The Supremes' Greatest Hits." Since there are such extreme outcroppings of chart activities as these, they should be reflected in the type of merchandise bought by the leading rack operators.

The rack has the power to change the position of an album from a "good-moving jazz LP" to a "hit album" status. Record promotion men are paving the way by helping radio stations to break down the "category barrier." The final push must come from those who control the rack outlets.

## Heroic Expansion

NEW YORK — Heroic Age Publicity has increased its staff with Barbara Von Borstel, account exec in charge of fan magazines and major publications.

## Charles Lloyd On Telephone Hour

Atlantic star Charles Lloyd will appear on "The Bell Telephone Hour" on April 26.

It marks his first appearance on prime time TV. He will be seen in footage taken during his West Coast tour at Reed College in Portland, Ore. He will also be seen in a lecture he gave to the student body at the college.

On May 8 Lloyd leaves for a State Department sponsored trip to the Far East that will last about four weeks. Lloyd opens at The Scene in New York on April 25 for a four-day stand.

## Barretto Back From African Tour

NEW YORK — Ray Barretto has just returned from a bang-up two week tour of Africa, where he co-starred with James Brown.

Barretto found the people enthusiastic about Latin boogaloo. He reports wild dancing in the aisles; in Abidjan, standing ovations, and foot stomping in Buake and Daloa. He stayed three extra days.

## Flores to Whiz

HOLLYWOOD — Whiz Records, subsid of Double-Shot, has inked vocalist Bobby Flores to a term pact. The youngster, a former record salesman at Disc-o-rama record shop in Fresno, debuts with his own composition, "Hey Girl, Please Listen." Flip is "Every Day I Have to Cry."

## On LP Mission



Dot Records' Greg Morris, co-star of TV's "Mission: Impossible" series, was in from the Coast last week for a party at Toots Shor's hosted by his label, as well as to do promotion for his new album, "For You." Above, Morris is shown during Record World mission with, from left, Editor Doug McClelland, Associate Editor Dave Finkle, Morris, R&B-Chart Editor Ted Williams and Dot's Eastern promo man Lanny Lee.

1. **A DAY IN THE LIFE**  
Wes Montgomery—A&M LP/SP 2001

2. **GROOVIN' WITH THE SOULFUL STRINGS**  
Cadet LP/LPS 796

3. **THE ELECTRIFYING EDDIE HARRIS**  
Atlantic 1495/SD 1495

4. **THE BEST OF WES MONTGOMERY**  
Verve V/V6 8741

5. **HOUSE OF DAVID**  
David "Fathead" Newman—Atlantic 1489/SD

6. **THE GLORY OF LOVE**  
Herbie Mann—A&M 2003: SP-3003

7. **74 MILES AWAY**  
Cannonball Adderley—Capitol T/TS 2822

8. **UP POPS RAMSEY LEWIS**  
Cadet LP/LPS 799

9. **THE SORCERER**  
Gabor Szabo—Impulse A/AS 9143

0. **RESPECT**  
Jimmy Smith—Verve V/V6 8705

1. **MR. SHING-A-LING**  
Lou Donaldson—Blue Note BST-84271

2. **NEFERTITI**  
Miles Davis—Columbia 9594

3. **LIGHTHOUSE '68**  
Jazz Crusaders—Pacific Jazz ST 20131

4. **MIGHTY MONK**  
Thelonious Monk—Riverside 3000

5. **THE BEST OF STAN GETZ**  
Verve V/V6 8719

6. **IN THE WEE SMALL HOURS**  
Wes Montgomery—Riverside RS 3002

7. **EASTERLY WINDS**  
Jack Wilson Quartet—Blue Note BST-84270

8. **SWING LOW SWEET CADILLAC**  
Dizzy Gillespie—Impulse A/AS 9149

9. **HUGH MASEKELA IS LIVE AND WELL AT THE WHISKEY**  
Uni 3015: 73015

0. **OM**  
John Coltrane—Impulse A/AS 9140



## Kannon, Lambert Join T. M.

NEW YORK—Edgar Burton, Executive VP of Bobby Darin's T. M. Music, announced the appointment of Gary Kannon and Eddie Lambert to T. M.'s professional staff.

Kannon comes to T. M. with a background as a former owner of Cloud 9 Productions with independent production for a number of labels including MGM, Verve and Kama Sutra. He also performed in the capacity of Professional Manager for Kama Sutra Music.

Lambert's previous associations included associate professional manager of April-Blackwood and South Mountain Music and recently returned from the coast after serving as professional manager of the Don Costa California firms.

Their major responsibilities at T. M. will be to work with the numerous T. M. staff writers, Artie Resnick, Joey Levine, Van McCoy Productions, Rudy Clark, Jim Bailey and Chris Jackson, and the supervision of T. M.'s independent production and the placing of T. M. material.

They will continue T. M.'s open door policy.

## Drew to WIBG

PHILADELPHIA — Paul Drew, former Program Director at CKLW-Windsor, Ont., is joining WIBG as Program Consultant, it was announced last week.

At the same time, James T. Marks is being promoted to Operations Manager and will retain programming chores.

## Hy, Happenings



Gathered around deejay and syndicated columnist Hy Gardner are the Happenings, who played a smash week at the Eden Roc Hotel in Miami, April 1-7. The "I Got Rhythm," "See You In September" and "My Mammy" hitmakers are one of the few pop groups ever to play the Eden Roc. Gardner interviewed the foursome on his WGBS radio show, syndicated by the Mutual Network to 144 stations. From left to right: drummer Lennie Conforti, Bernie La Porta, Bob Miranda, Gardner, Dave Libert and Tom Giuliano.

## NARM Committies

(Continued from page 4)

N.Y.); James Tiedjens (National Tape Distributors, Milwaukee, Wis.); and Charles Schlang (Mershaw of America, Inc., Albany, N.Y.).

The Membership Committee will deal with a reappraisal of the NARM membership policies, and review certain situations created by the tremendous growth which NARM has had in the area of both Regular and Associate Membership. NARM's membership has gone well over the 200 company mark, and more than 900 industry members attended the annual NARM convention last month (March, 1968).

Chairman of the 1969 NARM Convention Committee is Jack Grossman, of Merco Enterprises, Inc., in Melville, N.Y. Grossman is Secretary of NARM, and a member of the Board of Directors. As Chairman of the Convention Committee, he will serve as Chairman for the 1969 Convention, which will be held March 2 through March 7, at the Century Plaza Hotel in Los Angeles, Calif. Serving on the Convention Committee are Glen Becker (Music Merchandisers of America, Los Angeles, Calif.); Stanley Jaffe (Consolidated Distributors, Inc., Seattle, Washington); James Tiedjens (National Tape Distributors,

Milwaukee, Wisconsin); Sam Morrison (Knox Record Rack Company, Knoxville, Tennessee); William Davis (Music Merchandisers of Denver, Denver, Colorado); and Carl Glaser (Disceries, Inc., Buffalo, New York).

Chairman of the Marketing Committee is Amos Heilicher, First Vice President and a member of the Board of Directors, of Heilicher Bros. and J. L. Marsh Company, Minneapolis, Minn. The Marketing Committee will take over the functions of the Product Standardization Committee, which has functioned for the past several years. Many projects are being considered by the Marketing Committee, including plans for working closely with RIAA's corresponding committee. Serving on the NARM Marketing Committee are Stanley Jaffe (Consolidated Distributors, Inc., Seattle, Washington); Charles Schlang (Mershaw of America, Inc., Albany, New York); James Schwartz (District Records, Inc., Washington, D.C.); Fred Traub (Disco, Inc., Boston, Mass.); David Press (D and H Distributing Co. Harrisburg, Penna.); Richard Stultz (Record Supply Company, Orlando, Fla.).

The Budget and Finance Committee will be under the Chairmanship of James Schwartz, NARM Treasurer, and a

member of the Board of Directors. Serving on this committee will be two former Treasurers of NARM, George Berry (Modern Record Service, New Orleans, La.) and Don Ayers (H. R. Basford Company, San Francisco, Calif.).

As NARM President, Jack Geldbart is an ex-officio member of all NARM committees.

Preliminary planning for all committee activities will take place at the forthcoming NARM Board of Directors meeting, which will be held April 29 and April 30, 1968, at the Americana Hotel in New York City. It is the first Board meeting to be held since the election of new officers at the NARM Convention.

## Catron to BMI

(Continued from page 4)

In 1966, he formed Bornwin Music, Inc., which recently has been prominent on trade charts with the Robert John recording of "If You Don't Want My Love." His activities also have included conducting seminars on popular music for the Rockland Community Resource Pool and the Boston University Music Workshop.

Catron is married, has one child, a son, and lives in New York.

## Dolinger/Scepter

(Continued from page 3)

Marvin Schlachter, Vice President of Scepter, who will be working very closely with Budd in coordinating sales and promotion on the West Coast, said, "Budd Dolinger is one of the best liked promotion men in the country. He is knowledgeable and has the kind of integrity that builds long lasting relationships with broadcast executives everywhere."

Dolinger started in the record business in 1957 as a salesman for Decca Records. Since then he has held various top administrative positions for Imperial, Cadence, Valiant and most recently Crescendo Records. In 1966 Dolinger was stockholder and General Manager of Valiant Records which was sold to Warner Brothers. Since then, Dolinger has been associated with Crescendo Records.

"Cherish" by the Association was one of the great hits that Budd Dolinger broke in this country. He also helped to break Johnny Tillotson and Lenny Welch as top artists.

## King Expansion

(Continued from page 3)

Jack Pearl, New York attorney along with Dr. David Nathan, brother of the late Sydney Nathan, have been qualified as executors of the estate. Pearl stated, "There are no negotiations currently pending with anyone for the acquisition of King and its affiliates. Inquiries, yes; negotiations, no."

### Brown in Many Areas

The management was eager to point out the current increased activity in the entire King catalog. James Brown, mainstay of the King roster, is aiding the firm's executives in all areas including production and promotion, and a suite of offices to house James Brown Productions has been set up on the King premises staffed by Bud Hobgood. Brown will continue his A&R production function in channeling sides into King through his James Brown Production firm which now produces Bobby Byrd, Vicki Anderson, Marva Whitney and the Dapps.

Miller has been with King for 21 years serving in various executive capacities, and since

1964 has functioned as Manager reporting directly to Syd Nathan.

Miller said: "We have one of the most unique and complete record operations in the world. We have just completed our new modern studio with 8 track facilities, new 40 mike console, mix down room and the newest in mastering techniques to include a new compatible system developed by the firm's engineers, Ron Lenhof and Dave Harrison. Our pressing plant now has 50 presses operating from a dry-blend system. We have been completely renovating the pressing plant under a \$600,000 program and are now in the last stages. Our printing plant, complete with full color presses, is capable of turning out over 300,000 fronts a day. The jacket fabrication plant has a daily capacity of over 25,000 jackets. Unique to itself, the King operation also includes its own art and photo lab, plating, and mill rooms."

The company has notified all its distributors and affiliates around the world of its continuation and plans for growth and expansion.



## Bev Garland Cuts Record

Beverly Garland, probably "The First Lady of Television" via her innumerable fine acting jobs over the years, makes her disk debut, appropriately, with a dramatic reading on the Coast-based Blue River label, "A Letter to My Runaway Child."

Her lyrics are by Marian Kay, with music by Jeff Alexander; and the artist has been set for a series of promotional appearances on TV.

Miss Garland, an Emmy nominee for her 1954 portrayal of a leukemia victim on "Medic," has appeared in about 30 feature films, including "D.O.A.," "The Desperate Hours," "The Saga of Hemp Brown" and, as Eddie Albert's wife, "The Joker is Wild." This July she will be seen in 20th Century-Fox' "Pretty Poison," as Tuesday Weld's mother, a characterization

already talked of as being Oscar calibre.

Horror-science fiction buffs also favor such low-budget but resourceful Garland starrers as "It Con-



Beverly Garland

quered the World," "The Alligator People," "Not of This Earth" and "Curucu, Beast of the Amazon."

The actress is probably best known, however, for regular television stints on "Decoy" (as a policewoman), "Stump the Stars" (as that game show's liveliest player) and "The Bing Crosby Show" (as Bing's wife, her favorite role).

Miss Garland, who talks to a possibly gone-Hippie offspring in her latest role of record star, has no such situation in real life: Carrie, daughter of Beverly and husband Fillmore Crank, a West Coast land developer and builder, is only four years old.

—Doug McClelland.

## Pepper Disk Played

Two new singles on Pepper Records, "Thank You Number One" by Ollie Jackson, and "You Got A Funny Way of Showing Your Love," by the Avantis are getting airplay across the country, according to Marty Lacker, General Manager of Pepper.

## Burkan Memorial Winners Announced

Chief Judge Stanley Fuld of the New York Court of Appeals and Herman Finkelstein, General Counsel of ASCAP, have announced the winners of National Prizes in the annual Nathan Burkan Memorial Competition.

First prize of \$1,500 was awarded to Carl R. Ramey, Rockville, Md. His essay: "A Copyright Labyrinth: Information Storage and Retrieval Systems."

A Columbia Law School graduate, Marian Halley of Washington, D.C., was awarded second prize of \$1,000 for her paper entitled "The Educator and the Copyright Law." Recipient of the National Third Prize of \$750 was David P. Griff of Forest Hills, N.Y., of the Harvard Law School, who wrote on "Royalties Without Copyright," an analysis of possible U.S.-Russian economic arrangements for the use of copyrighted works.

Fourth National Prize of \$500 went to San Francisco's Nancy C. Dreher of The University of Wisconsin Law School for her paper, "Community Antenna Television and Copyright Legislation." Fifth prize winner Raymond T. Nimmer of Berwyn, Ill., wrote on "Reflections on the Problem of Parody-Infringement."

## '30s Sound Keeps Steve Mason Busy

NEW YORK—Steve Mason, who revives the '30s sound on his recordings, has recently latched onto some old Russ Columbo tunes for future waxing. The fellow, additionally, is getting plenty of coverage in the Bing Crosby fan news letter out of England for his extensive Crosby-like cuts.

Mason will be on "The Joe Franklin Show" April 26 and he can be seen daily in Lindy's window in a photo with Crosby.

## Buffy at Fest

Vanguard recording artist Buffy Sainte-Marie will be one of the stars appearing at the Pop Festival to be held in Rome, Italy, from May 4-May 10. The series of concerts will take place at the Palace del Sport.

Miss Sainte-Marie is scheduled to appear on the evening of May 4. She will share the bill with Donovan.

## COAST CAPERS

by Jack Devaney

record world



Tower's potent quartet, the **Standels**, looking for a new hit. In the studio for over a month, the label promises their new single to be the group's heaviest sound to date . . . After steering "Cab Driver" to the top of the charts, Dot artists the **Mills Brothers** have a new entry, "My Shy Violet" b/w "Flower Road" . . . First the street "Funky Broadway" now the walk "Funky Walk"—it all means excitement for



Jack Devaney

**Dyke and the Blazers** and **Original Sound**.

Reprise vocalist **Don Ho** steps into the **Cocoanut Grove** on May 7 . . . Wednesday's **Child Production, Inc.** appear to have a winner on their hands with **Mark Richardson** single, "Together Together." Mark is now prepping an LP for Vault . . . 50,000 Cowsill patrons caught their harmonious act at Disneyland last week . . . **The Doors** performed for the recent KPPC benefit held at Kaleidoscope . . . **Danielle Mauroy**, sole owner of Lord Tim Productions, has set up new offices in Producers Studio. She will be working with all the major labels packaging production deals as well as doing movie scores. Meanwhile, back at the offices at 8255 Sunset Blvd.; Lord Tim Hudson has established Lord Tim Image Corp. working in all facets of the industry . . . **Kenny O'Dell** performs another of his original compositions on the Vegas label with "Happy With You."

Capitol has come up with a genuine bellringer—**Bobbi Gentry** and **Glen Campbell** together. This marks the first time producers **Al De Lory** and **Kelly Gordon** have worked as a team on the same session . . . **Jimmy Griffin** has written, produced, arranged and performs his new Viva release, "Thank You Love" . . . **Lawrence Welk** has returned to his champagne headquarters, the Hollywood Palladium, to entertain Southlanders . . . Capitol artists **Tony Sandler** and **Ralph Young** open Century Plaza's Westside Room this week . . . Venture Records have a big one with **Toby Ben's** "Peace Wake Up To Sunshine" . . . **Mike Borchetta** reports Coast



Merry-Go-Round Standels



Mark Richardson

action on **Dave McWilliams'** Kapp release, "Days of Pearly Spencer" . . . **Patti Johnson** has formed Patti Johnson Enterprises, handling pr for some of the biggest acts in the business . . . A&M's **Merry Go Round** open Tucson's talk of the town, The Psychedelic Circus, this week. New innovation in club features Renaissance Faire theme . . . **Eternity's Children** will have LP out on Tower soon . . . **The Monitors**, exponents of the Tamla/Motown sound, have "Bring Back The Love." Should go all the way! . . . Jubilee's **Mary Wells** looks solid with initial release, "The Doctor." Tune is breaking nationwide.

## WMCA Campaign: 'Money Time'

NEW YORK—A large money giveaway tagged "Money Time" is the latest gimmick dreamed up at WMCA here to sustain listenership. Promotion campaign was announced and inaugurated April 15.

Large amounts of money (\$50 to \$1,000) are given to listeners through a card-holding system. Listeners can pick up these numbered cards at various stores in the area from "Good Guy" girls. All numbers are called at one time or another and the first listener with the responding number to call in gets the dough.

Large ad campaign is accompanying the money play.

Main ad is a picture of a "Valkyrie" (portrayed by character actress Mary Jo Catlett) with slogan "If you only like opera, we may give you up to \$1,000 a week to broaden your taste."



# Country Music

record  
world



## hollywood

By EDDIE BRIGGS

Former **Jordanaire Big Hugh Jarrett**, now a Country Gentleman on all country KBBQ-Burbank, is back in the swing of things contracting vocal group backgrounds for sessions in the Hollywood area. And from all reports, the popular singer-dj is doing a tremendous job. You can hear Hugh and his group serving as background voices on the new **Tom Kennedy** Tower disk, "The Last Goodbye" b/w "Phantom 309." For the past 10 years, "Hugh Baby" has worked at WLAC-Nashville and in Atlanta at WFOM and WPLO. Drop him a line, he'd love to hear from his old friends.

Word from pal **Pat Shields** tells us that NBC-TV will shell out \$2,100,000 to **Tennessee Ernie Ford** for five specials if the option is picked up beyond the first three filmed. Deal calls for three musical comedy specials and option for two more or a weekly series. Hour shows will be spaced six months apart, starting this fall. Ford will pay for all talent and packaging.

One of the greatest country talents around in my humble opinion is **Bobby Durham** who created quite a commotion while with Capitol. Although he's no longer on the Hollywood and Vine roster, Bob wants his dj fans to look for a new release shortly. No label or release date has been set, but it's a dandy. He's currently appearing at the Bar 17 in Billings, Mon. after 12 days at the Park Hotel in Missoula, Mon. Touring with Bobby is his younger brother "Willing" **Wayne** who sings harmony and plays a mean bass. Summer appearances include a Far East tour with vivacious **Molly Bee**, dates in Jack Pot and Las Vegas, Nev., the El Rancho in Gallup, N. Mex. and a return weekend at **Jim Brogdon's** famed 101 Club in Oceanside, Calif. Bobby can be reached through his fan club president **Jackie Elmund**, 1743-B Ellincourt Road, South Pasadena, Calif.

**Roy Clark** has been signed for three more guest shots on the CBS series, "The Beverly Hillbillies." He guested on the show March 27. Roy plays dual roles as guitar playing "Cousin Roy" as well as his own mother, "Big Mama."

With **Ed Ames** free from his role as Mingo, **Daniel Boone's** Indian compadre on the NBC teleseries, singer **Jimmy Dean** has been signed to co-star with **Fess Parker** in several segments of "The Daniel Boone Show" this fall. The series is entering its fifth season. Parker, incidentally, is planning a \$10-12 million amusement park themed to U.S. frontier heroes—past, present and future. To be named "Fess Park," the same outfit that scouted Disneyland—Economics Research—has been retained to find a site. Meanwhile, Parker hits the rodeo circuit with a possible stopover in Nashville to record. Fess has wanted to record in a country bag for years but no one took him seriously.

### Here and There

Storer Broadcasting's KGBS-Los Angeles readying for a big show at the Los Angeles Shrine Auditorium, May 4. The all-star lineup packaged by Key Talent of Nashville features **Porter Wagoner** and the **Wagonmasters**, **Dolly Parton**, **Dave Dudley** and the **Road Runners**, **Bobby Bare**, **Jimmy C. Newman** and old buddy **Tom T. Hall** . . . **George Allen** recorded the past week in Hollywood for the **Wilbanks Company**. Allen, a regular at the 101 Club in Oceanside (near San Diego) for several years, is a great talent so be looking for his new release. Produced by the versatile **Ray Sanders**, both sides were published by Pacific Coast Music.

Still more raves coming in on the new Big Country format of KOWN, Escondido, Calif. **Mike Larson** is doing a great job there . . . Banjo playing **Smokey (Gone) Rogers** subbed for the late **Skeets McDonald** and is currently in Germany . . . Ran into an old buddy recently that I hadn't seen in 15 years. When I first started out as a jock at KCHJ, Delano, record whiz **Fabor Robison** introduced me to a 15-year-old by the name of **Danny Dixon** who had great ambitions. Danny had two releases on **Abbott Records**, but unfortunately they didn't do too well. Anyway, to make a long story short, Danny gave up singing, joined

## Famous Sons Record On 2 Imperial Disks

HOLLYWOOD — Imperial Records has released singles by two sons of famous country artists.

Roger Sovine, son of Red Sovine, and Rex Allen, Jr., both made their recording debuts on Imperial. Sovine's first is "Culman, Alabam" b/w "Savannah Georgia Vagrant," and Allen's is "The World I Live In" b/w "Before I Change My Mind."

## Pubbery Formed

HOLLYWOOD — Diane Lampert and Fred Stuart have formed Annadiane Music Publishing Co. (BMI). Miss Lampert has written many pop and country-western hits.

## A Country 'First'

Buffy Sainte-Marie has her first Country & Western album, "I'm Gonna Be a Country Girl Again," scheduled for release within a few weeks. The Vanguard LP was recorded in Nashville.

## Groom & Co. TVer

DALLAS—Dewey Groom, his 11-piece Western band, Janet McBride and Vern Stovall are now being featured on channel 33 in Dallas for an hour TV show, in color, from 6:30 to 7:30 p.m. on Friday evenings.

## Surprise Party



Pictured with **John D. Loudermilk** (third from left) at the surprise birthday party given for him recently in Nashville are **Acuff-Rose** executives **Wesley Rose**, **Bob McCuskey** and **Bud Brown**.

the paratroopers, drove a truck, worked in construction, wrote songs and is now living in Burbank. He recorded one single a few years back under his real name of **Barney Schel** title "Rock Dust" on the Saugus label. Not bad . . . Tip of the **Brigg Stetson** to **Jim Rogers** of WPLY, Plymouth, Wis. on playing good country sounds . . . Word from **Texas Billy Deaton** informs us that **Charlie Pride** opened the largest night club in Austin, Texas April 6, called "The Big G." Billy predicts he's the next giant in country music. Also, Deaton furnished **KLLL Radio-Lubbock** a money-making package recently starring **Del Reeves**, **Charl Pride** and **Guy Mitchell** . . . Any artists who would like to be on my all-night show on KBBQ-Burbank Tuesday through Sunday mornings from 12 Midnight til 5, Pacific time, call me at A 213-849-3356.

## Label Makes Big C&W Job

Jab Records, the country label founded by Jack Stapp and Buddy Killen, has started to make a big mark in the country field.

The label's first Top 10 hit was racked up last month by Jack Reno, with his single "Repeat After Me." This week Jab has issued a follow-up, a new Reno single called "How Sweet It Is (To Be in Love with You)."

In-between his singing career, Reno is a disk jockey on station WYCL in Peoria, Ill.

In addition to Reno, a number of other artists are getting attention on Jab: **Oni Wheeler**, **Woody Starr**, **Doc Cross**, **Bobby Fischer** and **Wayne Kemp**.

Jack Stapp and Buddy Killen are the heads of Tree Music, one of the most successful country music publishing firms, and the owners of Dial Records. Buddy Killen handles the producing on all Joe Tex records on Dial.

## Club Review

### Houston a Hit

NEW YORK — Epic's **Dave Houston** dropped by the Nashville Room last week to show off his voice. And he certainly has something to show. The country singer with the long string of hits possesses a warm supple tenor with an even warmer falsetto he sneaks up to every effective once in a while. Houston, in a relatively short set, offered "Almost Persuaded," "With One Exception," "You Mean the World to Me," "Our Fading Love," "I'll Take You Home Again, Kathleen" and "Cattle Call" (with especially long calls).

Low-key and pleasant, Houston's act could stand with few more humorous ditties to show off other facets of his personality and throw his voice in to even higher relief. The audience just doesn't get to know him well enough and obviously they want to. —**Dave Finkel**

# TOP C&W SINGLES

This Wk. Apr. 27	Last Wk. Apr. 20	Wks. on Chart	Title	Label	This Wk. Apr. 27	Last Wk. Apr. 20	Wks. on Chart	Title	Label
★ 3		7	LEGEND OF BONNIE AND CLYDE	Merle Haggard—Capitol 2123	38	39	7	WANDERIN' MIND	Margie Singleton—Ashley 2050
2	2	12	YOU ARE MY TREASURE	Jack Greene—Decca 32261	39	41	6	ASHES OF LOVE	Don Gibson—RCA Victor 9460
3	1	11	FIST CITY	Loretta Lynn—Decca 32264	40	18	12	CAJUN STRIPPER	Jim Ed Brown—RCA Victor 9434
★ 5		8	HAVE A LITTLE FAITH	David Houston—Epic 10291	★ 57		4	EVOLUTION AND THE BIBLE	Hugh X. Lewis—Kapp 895
5	4	13	HERE COMES THE RAINS	Eddy Arnold—RCA Victor 9437	★ 51		3	HOLDIN' ON TO NOTHIN'	Porter Wagoner & Dolly Parton—RCA Victor 9490
★ 16		7	HONEY	Bobby Goldsboro—United Artists 50283	43	21	15	WALK ON OUT OF MY MIND	Waylon Jennings—RCA Victor 9450
7	8	14	SAY IT'S NOT YOU	George Jones—Musicor 1289	44	44	5	SET ME FREE	Charlie Rich—Epic 10287
8	9	8	THERE AIN'T NO EASY RUN	Dave Dudley—Mercury 72779	45	45	3	FOGGY MOUNTAIN BREAKDOWN	Flatt & Scruggs—Columbia 44380/Mercury 27239
★ 11		6	ANOTHER TIME, ANOTHER PLACE	Jerry Lee Lewis—Smash 2146	46	50	4	MAMA SEZ	Marion Worth—Decca 32267
★ 13		7	WILD WEEKEND	Bill Anderson—Decca 32276	★ 65		2	SWEET ROSIE JONES	Buck Owens—Capitol 2142
11	12	7	LITTLE GREEN APPLES	Roger Miller—Smash 2148	★ 56		3	LOVE SONG FOR YOU	Hank Locklin—RCA Victor 9476
★ 15		8	THE LAST GOODBYE	Dick Miles—Capitol 2113	49	49	4	TRUCK DRIVIN' WOMAN	Norma Jean—RCA Victor 9446
13	14	11	MOTHER MAY I	Liz & Lynn Anderson—RCA Victor 9445	★ 64		2	SUNSHINE OF MY WORLD	Dallas Frazier—Capitol 2133
★ 19		8	SHE WENT A LITTLE BIT FARTHER	Faron Young—Mercury 72774	51	54	3	SOMETHING PRETTY	Wynn Stewart—Capitol 2137
15	17	7	THAT'S WHEN I SEE THE BLUES	Jim Reeves—RCA Victor 9455	★ 61		3	WE'LL STICK TOGETHER	Kitty Wells and Johnny Wright—Decca 32294
16	6	17	A WORLD OF OUR OWN	Sonny James—Capitol 2067	★ 66		2	SMALL TIME LABORING MAN	George Jones—Musicor 1297
★ 26		8	WILL YOU VISIT ME ON SUNDAYS	Charlie Louvin—Capitol 2016	54	55	7	I LOVE LUCY BROWN	Jimmy Dickens—Decca 32253
★ 27		6	THE IMAGE OF ME	Conway Twitty—Decca 32272	55	20	12	NOTHING TAKES THE PLACE OF LOVING YOU	Stonewall Jackson—Columbia 44416
19	22	8	FIND OUT WHAT'S HAPPENING	Bobby Bare—RCA Victor 9450	56	37	17	TAKE ME TO YOUR WORLD	Tammy Wynette—Epic 10269
20	32	7	A THING CALLED LOVE	Jimmy Dean—RCA Victor 9454	57	10	10	LITTLE THINGS	Willie Nelson—RCA Victor 9427
21	24	9	WELCOME HOME TO NOTHING	Jeannie Seely—Monument 10054	58	59	4	LIVE YOUR LIFE OUT LOUD	Bobby Lord—Decca 32277
★ 30		10	WHAT A WAY TO LIVE	Johnny Bush—Stop 160	59	63	2	REMEMBERING	Jerry Reed—RCA Victor 9493
23	25	8	SUNDOWN MARY	Billy Walker—Monument 10055	★ 69		3	(IT WON'T BE LONG) AND I'LL BE HATING YOU	Johnny Paycheck—Little Darlin' 0042
★ 28		7	COUNT YOUR BLESSINGS, WOMAN	Jan Howard—Decca 32269	61	31	14	MY BABY'S BACK AGAIN	Connie Smith—RCA Victor 9413
★ 29		5	MENTAL JOURNEY	Leon Ashley—Ashley 2075	★ 68		2	I JUST WANTED TO KNOW	Hank Snow—RCA Victor 9433
26	7	5	HOW LONG WILL MY BABY BE GONE	Buck Owens—Capitol 2080	(—)		1	ROW ROW ROW	Henson Cargill—Monument 1065
★ 34		4	WILD BLOOD	Del Reeves—United Artists 50270	(—)		1	I'M GONNA MOVE ON	Warner Mack—Decca 32308
★ 62		5	RAINBOWS ARE BACK IN STYLE	Slim Whitman—Imperial 66283	★ 70		2	SUNSHINE AND BLUEBIRDS	Jimmy Newman—Decca 32285
29	32	13	TRUCK DRIVIN' CAT WITH NINE WIVES	Jim Nesbitt—Chart 591018 Charlie Walker—Epic 10295	★ 73		2	IT HAPPENS IN THE BEST OF FAMILIES	Bobby Wright—Decca 32280
★ 38		5	ORDINARY MIRACLE	Bobby Lewis—United Artists 50236	67	67	3	UNDER THE INFLUENCE OF LOVE	Maxine Brown—Chart
★ 40		5	I GOT YOU	Waylon Jennings & Anita Carter—RCA Victor 9480	68	72	4	I'D LOVE TO LIVE WITH YOU AGAIN	Darrell McCall—Wayside 1011
★ 36		4	YOU BETTER SIT DOWN KIDS	Roy Drusky—Mercury 72784	(—)		1	TAKE ME ALONG WITH YOU	Van Trevor—Date 1594
33	33	10	MOODS OF MARY	Tompall & Glaser Bros.—MGM 13880	70	71	2	EVERY DAY	Sleepy Le Beef—Columbia 44455
★ 43		5	NO ANOTHER TIME	Lynn Anderson—Chart 1026	(—)		1	I FEEL YOU, I LOVE YOU	Bobby Helms—Little Darlin' 0041
35	35	6	BURY THE BOTTLE WITH ME	Dick Curless—Tower 399	72	74	2	BORN TO LOVE YOU	Bob Wills—Kapp 886
★ 42		3	I WANNA LIVE	Glen Campbell—Capitol 2146	73	75	2	YOUR LOVE IS WHAT IS	Billy "Crash" Craddock—Chart 59-1025
★ 46		7	ATLANTA GEORGIA STRAY	Sonny Curtis—Viva 626	74	(—)	1	WITH PEN IN HAND	Johnny Darrell—United Artists 5029
					75	(—)	1	CULLMAN, ALABAMA	Roger Sovine—Imperial 66291

America's Western Sweetheart

# JUDY LYNN



## MISS, MAY I DRIVE YOU HOME

B/W

Green Paper

Columbia 4-44489

On COLUMBIA RECORDS



record world's

# NASHVILLE REPORT

By PAUL PERRY

Johnny Cash's sought-after show jets out May 1 for a three-week tour of England and Scotland. Itinerary for the Cash show includes appearances at Alconbury, Portsmouth, Chicksands, Bristol Liverpool, Birmingham, Bentwaters, Newcastle and London, England, as well as Glasgow, Edinburgh and Carlisle in Scotland. The troop will appear in Cardiff, Wales, too.

John Gary is scheduled for a Music City record session soon under the A & Rship of Victor's Felton Jarvis . . . Monument Records' Boots Randolph became the center of attraction for the sports world here last week when he made the longest hole-in-one ever recorded in Nashville golf history. Randolph made his unbelievable shot on the 15th hole of Blue Grass Country Club's course. The ball traveled some 300 yards . . . Pretty Penny DeHaven, formerly Penny Starr, will have her first release on Imperial this week with the Bill Anderson song, "Old Faithful," as the plug side. Penny now makes her home here . . . Bob Shane recorded at Bill Beasleys new Spar recording studios last week under the direction of Bobby Russell. Shane had the original release on "Honey," penned and produced by Russell.



Paul Perry

Del Reeves just returned from a trip to Hollywood where he took screen tests for a leading role in an upcoming Western movie . . . Hubert

Long has returned from a New York trip where he attended a meeting of the President's National Entertainment Committee for the Disadvantaged Youth of America. In the corrections department comes this note. Lucille Starr's new Epic release is entitled "Is It Love" penned by Ray Buzzeo and published by Mayhew Music. It could be a big one for this lovely Canadian Miss . . . Well traveled C & W deejay Sonny Ledet who in recent months manned the mike at such stations as WONE, Dayton, KDAV, Lubbock, and WOLF, Syracuse, is now back at Nashville's WENO Radio where he worked for approximately six months in 1964 . . . Big Jim of WPDE in Paris, Ky. has recently gone 100% country and is in need of records from majors as well as indie labels . . . Deejay Early Williams of KCKN, Kansas City, was in Nashville last week for a few days . . . Local area station WMTS, Murfreesboro, has opened swank new studio facilities on Music Row here with about five hours per day of their broadcasting expected to come from there. The station is headed by Tom Perryman with Jim Mann, Tommy Dee and Don Jackson doing a majority of the air work.

Charlie Pride's new Victor single is certain to make a hit for writer Jerry Foster. Foster penned the B side himself and along with co-writer Bill Rice wrote the plug side, "The Easy Parts Over," as well . . . Congratulations to WEXL, Detroit, record spinner Bill Mann and wife Sharon on the arrival of a bouncing baby boy a few weeks ago. The youngster was named Bill, Jr. . . . Joyce Paul, Jerry Chestnut, Del Reeves and Bobby Goldsboro all with be recording this week under Bob Montgomery's hit-minded direction. Montgomery and Goldsboro will trek to England next week to record "Honey" in several foreign languages. U. A.'s promotion-director Ed Hamilton will host Mike Hoyer's all night show on WHO, Des Moines, May 5, 6, & 7 with guests Jerry Chestnut and Del Reeves.

Dot is planning a June LP release on Ray Griff which will feature Griff's great new single, "The Sugar from My Candy" . . . Ridge Music's Paul Tannen penned the title song, "Why So Lonely," for Skeeter Davis' new RCA Victor album . . . Our sympathy to the family of Paul Gray, former bass player for Waylon Jennings and the Wailors, who died in Atlanta a couple of weeks ago.

### Country Soundations

WIVK, Knoxville, reports "Another Place, Another Time" and "Holding on to Nothing" as their two top singles. Music Director Mike Hanes says, "There's still a great shortage of up-tempo country singles." Hanes reports that singles by Kenny Price, Wynn Stewart and Waylon Jennings-Anita Carter are well on

## Glen Campbell Jams Macy's



Capitol's Glen Campbell attracted record crowds during two afternoon shows staged recently at Macy's Herald Square, carried live by WJRZ-Hackensack and WTHE-Mineola. Pictured, from left, Billy Graham (guitar), Dennis McCarthy (electric organ), members of Glen's group; Campbell; Bill Dante, WTHE dj; Al deLory, Glen's A&R man; Ted Collins, Capitol sales rep; Joe Maimone, label's district promotion manager in New York; Bob Feltz, Glen's drummer; Ralph Schechtman, New York District Sales Manager for Capitol; Lee Arnold, WJRZ Music Director; Maimone; Collins; Campbell; Maimone; Margie McLean of Macy's publicity staff.

### Wheeling Hosts NECMI Meet

WHEELING, W. VA. — WWVA Radio Program Director Bob Finnegan has announced the completion of plans for the fourth annual North East Country Music, Inc. convention in the Friendly City April 26 and 27.

Finnegan, vice president of the organization, announced that WWVA Radio will have a "Big Country Hospitality Room" at the Rogers Hotel to welcome all NECMI members and the press representatives.

Finnegan added that a host and hostess will be in the "Big Country Hospitality Room" at all times to meet and greet visitors. Of course, the happy sounds of the 50,000-watt radio giant will be heard in the room, and WWVA Big Country Swingers as well as Jamboree personalities will be on hand.

On Saturday, April 27, Finnegan will serve as toastmaster for the Awards Banquet, and host the group later that evening at the Jamboree.

### Britt-Rodgers Campaign Mapping by Lamb

NASHVILLE — Elton Britt's new 5½ minute RCA Victor release, "The Jimmie Rodgers Blues," brings the Charlie Lamb Corp. namesake back into a familiar role—laying groundwork for paying tribute to the legendary Rodgers.

Lamb's firm has been retained by Britt to map out specialized promotional campaigns to spark the disk dedicated to Rodgers' 40th Anniversary.

#### Horton Wrote, Produced Tribute

In the early 1950s, Lamb along with other Music City C&W figures such as Ernest Tubb and Hank Snow brought about the first organized Jimmie Rodgers Day tributes to the Singing Brakeman. Vaughn Horton wrote and produced "The Jimmie Rodgers Blues." Cliff Parman arranged and conducted the session.

their way. "I Started Loving You Again," the flip of "Bonnie and Clyde," by Merle Haggard, is getting Most Requested . . . "Another Place, Another Time" and "The Image of Me" are currently tops with Jim Belt at Oklahoma City's KLPR radio. Roger Sovine is a sleeper, Johnny Darrell has the biggest of his career and Henson Cargill's getting top play on both sides . . . WYAM's Fred Lehrner says that his biggest numbers at the Birmingham station are "Honey," "I Wanna Live" and "When."



**TOP COUNTRY LP'S** **record world**

This Wk.	Last Wk.	Wks. on Chart	Title	Artist
1	2	13	SING ME BACK HOME	Merle Haggard—Capitol T/ST 2828
2	1	12	EVERLOVIN' WORLD OF EDDY ARNOLD	RCA Victor LPM/LSP 3931
3	5	10	PROMISES PROMISES	Lynn Anderson—Chart CHM/CHS 1004
4	4	11	TAKE ME TO YOUR WORLD	Tammy Wynette—Epic LN-24353: BN-26353
5	7	18	THE COUNTRY WAY	Charlie Pride—RCA Victor LPM/LPS 3909
6	8	7	SKIP A ROPE	Henson Cargill—Monument SLP-18094
7	6	12	SOUL OF COUNTRY	Connie Smith—RCA Victor LPM/LSP 3926
8	9	14	IT TAKES PEOPLE LIKE YOU	Buck Owens—Capitol T/ST 2814
9	11	3	A WORLD OF OUR OWN	Sonny James—Capitol ST-2884
10	10	8	HANGIN' ON	Waylon Jennings—RCA Victor LPM/LPS 3918
11	13	4	HEY LITTLE ONE	Glen Campbell—Capitol T/ST 2878
12	3	18	BY THE TIME I GET TO PHOENIX	Glen Campbell—Capitol T/ST 2851
13	12	9	GEORGE JONES SINGS THE HITS OF DALLAS FRAZIER	Musicon MM-2149: M5-3149
14	17	4	CHANGIN' TIMES	Flatt & Scruggs—Columbia CL-2796: CS-9596
15	20	7	JUST FOR YOU	Ferlin Husky—Capitol T/ST 2870
16	(—)	1	TAKE ME AS I AM	Rav Price—Columbia CS-9606
17	15	5	LET ME TALK TO YOU	Mel Tillis—Kapp KL-1543: KS-3543
18	18	3	BOTTLE BOTTLE	Jim Ed Brown—RCA Victor LPM/LSP 3942
19	19	5	IT'S ANOTHER WORLD	Wilburn Bros.—Decca DL-4954: DL-74954
20	21	2	THROUGH THE EYES OF LOVE	Tompall & Glaser Bros.—MGM E/SE 4510
21	22	2	WHAT I'M CUT OUT TO BE	Dottie West—RCA Victor LPM/LSP 3932
22	26	2	HONEY	Bobby Goldsboro—United Artists UAL-3642: UAS-6642
23	23	6	HEAVEN HELP THE WORKING GIRL	Norma Jean—RCA Camden CAL/CAS 2218
24	24	8	I'LL LOVE YOU MORE	Jeannie Seely—Monument MLP-8073: SLP-18073
25	25	5	TRUCK DRIVIN' CAT	Jim Nesbitt—Chart CH/CHS 1005
26	14	9	FOR LOVING YOU	Bill Anderson & Jan Howard—Decca DL/DL 7-4959
27	27	5	LIZ ANDERSON SINGS HER FAVORITES	RCA Victor LPM/LSP 3908
28	28	2	THE SON OF HICKORY HOLLER'S TRAMP	Johnny Darrell—United Artists UAL-3634: UAS-6634
29	29	2	12 TOP COUNTRY FAVORITES	Larry Butler—Imperial LP-12365
30	(—)	1	IN LOVE THE WHITMAN WAY	Slim Whitman—Imperial LP-12375

**Country LP Reviews** **record world**

**KITTY WELLS SHOWCASE**  
*Decca (7)4961.*  
 The country songstress, than whom there is none better, sings some songs of truck driving (e.g. her "My Big Truck Drivin' Man") and warbles through a number of other familiar and unfamiliar numbers with her usual appeal.



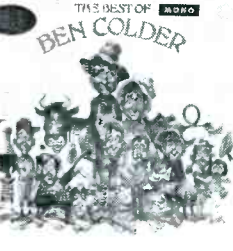
★★★★  
**RUNNING WILD**  
*DEL REEVES—United Artists UAL 3643; UAS 6643.*  
 Some nifty tunes here, a couple of them with the slant on women Del likes—"Pretty Womanitis," "Wonderful World of Women." Del also gets a wild sound on "Wild Blood" and "My Can Do Can't Keep Up with My Want To." A good 'un.



★★★★  
**A TOUCH OF SADNESS**  
*JIM REEVES—RCA Victor LPM/LSP 3987.*  
 A collection of pretty and tender country songs that Jim does with his well-known smooth touch. "I'm Glad You're Better," "Lonesome Waltz," "I'm Crying Again," "Oh, How I Miss You Tonight." Package will sell well.




★★★★  
**THE BEST OF BEN COLDER**  
*MGM E/SE 4530.*



**Anniversary Show Record-Breaker**  
 The 10th Anniversary Police Auxiliary presentation of Country Music in Fargo, N.D., on April 6 was a record-breaker in every way! Nearly 9,000 were in attendance at the two shows at the Fargo Civic Auditorium that night as the Auxiliary Police Show produced and promoted by Oran S. Good of Big Chief Productions starred Red Foley, Lynn Anderson, Liz Anderson and Buddy Meredith and his band.  
**Turnaway Attendance**  
 The crowd represented two full houses with turnaway attendance when the Fire Marshal advised Good and the Auxiliary Police that no more people could be placed in the auditorium. "Full credit must be given to the efforts of KFGO


Radio in making our 10th Anniversary Show a real success," said Good. "Also, wonderful efforts by the stars—particularly Lynn and Liz Anderson, who are from this area, unsurpassed performances by Red Foley and Buddy Meredith and his band and the cooperation of the Auxiliary Police."  
**Drew More Than 5,000 People**  
 The night before in Grand Forks, N.D., the same package with Civic sponsorship drew more than 5,000 people. The annual shows are produced, promoted and presented by Oran S. Good of Big Chief Productions. All talent arrangements are made through the Bob Neal Agency of Nashville.

**ANOTHER FIRST MOTHER & DAUGHTER DUET**



**LIZ ANDERSON**

**&**



**LYNN ANDERSON**

(courtesy of Chart Records)

**"MOTHER MAY I"**

RCA Victor #47-9445

Published by Greenback Music Management: Casey Anderson

\*\*\*\*\*

**and JUST RELEASED**

**"LIKE A MERRY-GO-ROUND"**

**LIZ ANDERSON**

RCA #47-9508

**"NO ANOTHER TIME"**

**LYNN ANDERSON**

Chart #59-1026



# Country on the Continent

By MURRAY KASH

LONDON — RCA Victor's A and R man in London, Terry Oates, has returned from a very exciting five-day visit to Nashville, where he conferred with Chet Atkins about future plans for RCA artists making appearances on this side of the world. Discussions included a package show, that would be made up of Chet, Floyd Cramer, Jim Ed Brown and Skeeter Davis. Another show would star Eddy Arnold, along with supporting performers. Plans are for them to play concert halls in the major cities. All this will help promote RCA plans to go all out in promoting their country releases in the months to come of such native talent as the Mustangs, Clodd Rogers and the Hillsiders. Speaking of the Hillsiders, those five young lads from Liverpool will have their LP with Bobby Bare issued here on May 1, under the title "The English Country Side." Also on the RCA release list, "Hank Locklin's Love Song for You" and "Don Gibson Singing About the Ashes of Love."



Murray Kash

The new Polydor-Nashville label has made a recording with one of most popular of British

C/W performers, Malcolm Price. Entitled "Picking on the Country Strings," it will be eagerly looked for by Malcolm's many followers. Malcolm toured New Zealand a few months ago, with great success. In fact, they would like a return appearance as soon as Malcolm's able to make the trek.

Tall-and-thin-in-the-saddle Dave Travis has just come out with a Saga/Eros LP, "Dave Travis Sings Hank Williams." Dave is seen and heard often in London venues; clubs, ballrooms, etc. His many fans will certainly snap up this one. Since Eros is a budget label, it will be well within the reach of everyone's pocket.

And since we're on the subject of Budget labels, Wing has released George Jones' "Country and Western's Number One Male Singer" LP. Jones should be getting lots of exposure on the Pickwick label as well, now that they have access to George's old UA material.

The Brian Maick Management have just tied up with Jerry Rivers of Audi-Lee Attractions in Nashville to handle all their acts when they come to do the bases here. Names they will be handling: Hank Williams Jr., Marvin Rainwater and the Homesteaders. The Maick Management will also be active in placing masters by these performers with English diskeries.

## Party for Jim Ed

NASHVILLE — On April 1 Jim Ed Brown was surprised with a birthday party on WSM's "Ralph Emery Show."

Industry friends and visitors were on hand to help celebrate the televised event. The cake, baked in the shape of a large number "One," was decorated with a crown and the words "Jim Ed Brown, Prince of Country Music." (The title was first used in reference to Jim Ed by the Grand Ole Opry's Vito Pelletieri . . . and it has stuck!)

## Allen Signing

Rex Allen has signed contracts for a personal appearance with the Annual Horse Show in Springfield, Ill., to be held June 12 through 16.

## Busy Stonewall

NASHVILLE — Stonewall Jackson's manager, Sonny Neal, reports that he and Stonewall will be leaving for Europe the last of April.

Stonewall will be playing concerts in England and Ireland from May 1 through May 19. While in Europe, Stonewall's Minutemen will be playing a two-week engagement at the Harmony Lounge in East Moline, Illinois. Special record and TV promotions will also be done while in England.

On returning to the states Stonewall and Band will depart on a long tour starting in upper New York touring Nova Scotia, New Brunswick and ending in a three-day rodeo in Georgetown, Texas. Jackson and Band will be playing 26 out of the 36 days.

Record  
World



## COUNTRY SINGLE REVIEWS

YOU'LL NEVER BE LONELY AGAIN (Gallico, BMI)  
PARTING OF THE WAYS (Ashmar, BMI)

LEON ASHLEY-MARGIE SINGLETON—Ashley 3000.

Strong country entry will travel straight up the charts. Leon and Margie wail it right.

NIGHT LIFE (Pamper, BMI)  
JUST BETWEEN US TEARS (Vanjo, BMI)

CLAUDE GRAY—Decca 32312.

A slow, pretty version of the oldie. Claude gives it sensitive, compelling reading.

THE OLD RYMAN (Audlee, BMI)  
I WONDER WHERE YOU ARE TONIGHT (Red River, BMI)  
HANK WILLIAMS JR.—MGM 13922.

Hank pays tribute to the Ryman Auditorium where the Grand Ole Opry has held sway 42 years. Should smash on charts.

A NEW WAY TO LIVE (Hall-Clement, BMI)  
THAT HEART BELONGS TO ME (Ark-La-Tex, BMI)  
MICKEY GILLEY—Paula 301.

Attractive country song about a fellow heartbreaks in love. Chorus joins Mickey to make this one go far.

DO-DIE (Central, BMI)  
FOREVER IS OVER (Michael-Dreamland-S-P-R, BMI)  
JOHNNY DOLLAR—Date 2-1600.

Perky ditty about a fellow who's lost his love. A true toe-tapper here for the fans.

IF YOU CAN BELIEVE (Law, BMI)  
BREAKIN' UP MAKES ME BLUE (Law, BMI)  
KITTY HAWKINS—Capa 143.

Kitty has a slow ballad with a ring of sincerity in it the crowds will admire and love.

CHEATING TRACES (Crazy Cajun, BMI)  
IT'S NOT THE BEST WAY TO LIVE (Shelby Singleton, BMI)  
CHUCK WOOD—SSS International 738.

Fellow has been slipping around and checks himself out for cheating traces on this potential biggie.

WHERE THE CHILLY WINDS DON'T BLOW (Tree, BMI)  
PRETTY GIRLS (IN MINI SKIRTS) (Pamper, BMI)  
JIM & JESSE—Epic 5-10314.

Terrific beat in the verse here will intrigue the buyers. Jim and Jesse get the fun started.

DON'T YOU BELIEVE IT (Cedarwood, BMI)  
TOGETHER AGAIN (Central, BMI)  
LEE ADKINS—Holiday Inn 2201.

A sturdy new country tune deserves to get attention. Lee is a new artist with a future.

MOUNTAIN OF LOVE (Back Bay, BMI)  
LONESOME FOR YOU (Back Bay, BMI)  
JERRY MCKINNON—Wayside 1014.

Infectious new tune. Watch this one perk up the country crowd as Jerry sells it.

BABY GETS ALL HER LOVIN' FROM ME (Vanjo, BMI)  
THAT'S WHAT TEARS ME UP (Yonah, BMI)  
GORDON TERRY—Chart 1030.

Smooth crooning from Gordon. The gals especially will like the lovelight message.

THE HANDS OF A MAN (Blue Brook, BMI)  
BORN A FOOL (Jack O'Diamonds, BMI)  
FREDDIE HART—Kapp 910.

Try both sides of this new deck. Freddie sings slowly and meaningfully on the ballads.



record  
world

COUNTRY

DISK JOCKEY  
REPORTS



CHUCK OWEN

KSON—College Grove Center, San Diego

1. Honey (Bobby Goldsboro)
2. She Went A Little Bit Farther (Faron Young)
3. The Legend Of Bonnie & Clyde (Merle Haggard)
4. Ordinary Miracle (Bobby Lewis)
5. The Image Of Me (Conway Twitty)
6. I Got You (Waylon Jennings & Anita Carter)
7. Mental Journey (Leon Ashley)
8. Count Your Blessings, Woman (Jan Howard)
9. Ashes Of Love (Don Gibson)
10. Have A Little Faith (David Houston)

JOHNNY DAUME

WKBH—Onalaska, Wis.

1. Have A Little Faith (David Houston)
2. Wild Weekend (Bill Anderson)
3. Baby's Back Again (Connie Smith)
4. It Happens In The Best Of Families (Bobby Wright)
5. Here Comes The Rain Baby (Eddy Arnold)
6. The Legend Of Bonnie And Clyde (Merle Haggard)
7. That's When I See The Blues (Jim Reeves)
8. Sundown Mary (Billy Walker)
9. Say It's Not You (George Jones)
10. There Ain't No Easy Run (Dave Dudley)

KLPR—Oklahoma City, Oklahoma

1. Honey (Shane/Goldsboro)
2. Another Place, Another Time (Lewis)
3. The Image Of Me (Twitty)
4. I Wanna Live (Campbell)
5. Bonnie And Clyde/I Started Loving You (Haggard)
6. The Day The World Stood Still (Pride)
7. Day Drinker/Atlanta Georgia Stray (Curtis)
8. Take Me To Your World (Wynette)
9. World Of Our Own (James)
10. Up To My Neck In High Muddy Water (Ronstadt)

BOB JENNINGS

WLAC—Nashville, Tennessee

1. That's When I See The Blues (Jim Reeves)
2. Here Comes The Rain (Eddy Arnold)
3. She Went A Little Bit Farther (Faron Young)
4. I Got You (Jennings & Carter)
5. Honey (Goldsboro)
6. Rainbows Are Back In Style (Slim Whitman)
7. Evolution & The Bible (Hugh X. Lewis)
8. No, Another Time (Lynn Anderson)
9. Have A Little Faith (David Houston)
10. You Are My Treasure (Jack Greene)

WHOW—Clinton, Illinois

1. You Are My Treasure (Jack Greene)
2. Fist City (Loretta Lynn)
3. How Long Will My Baby Be Gone (Buck Owens)
4. World Of Our Own (Sonny James)
5. Legend Of Bonnie And Clyde (Merle Haggard)
6. Have A Little Faith (David Houston)
7. A Thing Called Love (Jimmy Dean)
8. The Last Goodbye (Dick Miles)
9. Here Comes The Rain Baby (Eddy Arnold)
10. There Ain't No Easy Run (Dave Dudley)

WSEN—Syracuse, N. Y.

1. Wild Weekend (Bill Anderson)
2. Have A Little Faith (David Houston)
3. The Last Goodbye (Dick Miles)
4. Rainbows Are Back In Style (Slim Whitman)
5. Sundown Mary (Billy Walker)
6. Another Place, Another Time (Jerry Lee Lewis)
7. He's A Good Ole Boy/When (Arlene Harden)
8. The Two Sides Of Me (Harold Lee)
9. The Sunshine Of My World (Dallas Frazier)
10. Bonnie & Clyde (Merle Haggard)

JIM KNIGHT

WEVY—Talladega, Alabama

1. The Dark End Of The Street (Archie Campbell & Lorene Mann)
2. The Legend Of Bonnie & Clyde (Merle Haggard)
3. A Thing Called Love (Jimmy Dean)
4. The Moods Of Mary (Tompall & The Glaser Brothers)
5. Rainbows Are Back In Style (Slim Whitman)
6. You Are My Treasure (Jack Greene)
7. Here Comes The Rain, Baby (Eddy Arnold)
8. That's When I See The Blues (Jim Reeves)
9. I Love Lucy Brown (Jimmy Dickens)
10. He Looks A Lot Like You (Harden Trio)

DON BLAKEY

KURV—Edinburg, Texas

1. Find Out What's Happening (Bobby Bare)
2. Another Place Another Time (Jerry Lee Lewis)
3. Ashes Of Love (Don Gibson)
4. Wild Weekend (Bill Anderson)
5. That's When I See The Blues (Jim Reeves)
6. A World Of Our Own (Sonny James)
7. I'd Love To Live With You Again (Darrell McCall)
8. Honey (Compton Bros.)
9. Why Not (Sue Thompson)
10. You Are My Treasure (Jack Greene)

WCMS—Norfolk, Virginia

1. Honey (Bobby Goldsboro)
2. Another Place, Another Time (Jerry Lee Lewis)
3. Rocky Top (Osborne Bros.)
4. Will You Visit Me On Sundays (Charlie Louvin)
5. He Ain't Country (James Bell)
6. The Image Of Me (Conway Twitty)
7. The Day The World Stood Still (Charlie Pride)
8. Son Of Hickory Holler's Tramp (Johnny Darrell)
9. Skip A Rope (Henson Cargill)
10. For Loving You (S. Davis & D. Bowman)

KTCR—Minneapolis, Minnesota

1. Wild Weekend (Bill Anderson)
2. Honey (Bobby Goldsboro)
3. Wild Blood (Del Reeves)
4. Have A Little Faith (David Houston)
5. Bonnie And Clyde (Merle Haggard)
6. You Are My Treasure (Jack Greene)
7. Count Your Blessings (Jan Howard)
8. Here Comes The Rain (Eddy Arnold)
9. She Went A Little Farther (Faron Young)
10. A Thing Called Love (Jimmy Dean)

MIKE TODD

WTCR—Ashland, Kentucky

1. I Started Loving You Again (Merle Haggard)
2. Another Place, Another Time (Jerry Lee Lewis)
3. The Image Of Me (Conway Twitty)
4. Will You Visit Me On Sundays (Charlie Louvin)
5. Rocky Top (The Osborne Brothers)
6. Honey (Bobby Goldsboro)
7. Holding On To Nothing (P. Wagoner & D. Parton)
8. Say It's Not You (George Jones)
9. Fist City (Loretta Lynn)
10. Find Out What's Happening (Bobby Bare)

KCKN—Kansas City, Kansas

1. Honey (Bobby Goldsboro)
2. U.S. Male (Elvis Presley)
3. The Image Of Me (Conway Twitty)
4. Little Green Apples (Roger Miller)
5. She Went A Little Bit Farther (Faron Young)
6. Gentle On My Mind (Patti Page)
7. Foggy Mountain Breakdown (Flatt & Scruggs)
8. Take Good Care Of My Baby (Bobby Vinton)
9. Ruby's Stool (Cheryl Pool)
10. Holdin' On To Nothin' (P. Wagoner/D. Parton)

BOB WHITE

WBRG—Lynchburg, Va.

1. Fist City (Loretta Lynn)
2. You Are My Treasure (Jack Greene)
3. Will You Visit Me On Sundays (Charlie Louvin)
4. I Got You (W. Jennings/A. Carter)
5. Little Green Apples (Roger Miller)
6. Legend Of Bonnie And Clyde (Merle Haggard)
7. Have A Little Faith (David Houston)
8. Say It's Not You (George Jones)
9. The Last Goodbye (Dick Miles)
10. Wild Weekend (Bill Anderson)

SLIM JIM LENGYEL

WDVL—Council Bluffs, Iowa

1. There Ain't No Easy Run (Dave Dudley)
2. I'd Love To Live With You Again (D. McCall)
3. Fist City (Loretta Lynn)
4. I'd Rather Be A Fool (Murv Shimer)
5. Truck Drivin' Woman (Norma Jean)
6. Sweet Rosie Jones (Buck Owens)
7. Bonnie & Clyde (Merle Haggard)
8. Night Life Queen (Max Powell)
9. Everybody's Got To Be Somewhere (J. Dollar)
10. Mr. Farnsworth Rooster (Cousin Jody)

CARL STORY

WCKI—Greer, S. C.

1. Fist City (Loretta Lynn)
2. Just For You (Ferlin Husky)
3. A World Of Our Own (Sonny James)
4. If God Can Forgive You (Jack Greene)
5. We'll Stick Together (Johnny Wright & Kitty Wells)
6. Rocky Top (Osborne Brothers)
7. Another Place, Another Time (Jerry E. Lewis)
8. The Image Of Me (Conway Twitty)
9. The Legend Of Bonnie And Clyde (Merle Haggard)
10. Will You Visit Me On Sunday (Charlie Louvin)

WHIN—Gallatin, Tenn.

1. This Woman Is Mine (Vernon Oxford)
2. Another Place, Another Time (Jerry Lee Lewis)
3. Fist City (Loretta Lynn)
4. Will You Visit Me On Sundays? (Charlie Louvin)
5. Say It's Not You (George Jones)
6. Legend Of Bonnie & Clyde (Merle Haggard)
7. Welcome Home To Nothing (Jeannie Seely)
8. Wild Weekend (Bill Anderson)
9. You Are My Treasure (Jack Greene)
10. Holding On To Nothing (P. Wagoner/D. Parton)

A BIG NEW HIT IN  
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GRAY

Sings

"NIGHT  
LIFE"



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DECCA RECORDS





## Bob Luman Joins Epic

David Kapralik, Epic Records' VP, A&R, announces that Glenn Sutton, Producer, Epic Records, Nashville, has signed Country-and-Western artist Bob Luman.



Glenn Sutton, Bob Luman

His debut single for the label, "Ain't Got Time to Be Unhappy" c/w "I Can't Remember to Forget," has just been released.

Luman is a frequent guest on "Music City USA," "The Grand Old Opry" and "Louisiana Hayride." He recently ended a year-and-a-half engagement at the Show Boat Hotel in Los Angeles. His other credits include a leading role in the motion picture "Carnival Rock."

## Big Moment



Stonewall Jackson, who netted a million-selling record with his "Waterloo" and appeared on such national network TV programs as the Dick Clark show, poses during a moment that he ranks with the above. Columbia Records ace Stonewall, second from left, with his all time idol Hank Williams for a backdrop, officially becomes a Lifetime Member of the Country Music Association. Stonewall hands his personal check to CMA president Hubert Long. CMA Executive Director Jo Walker and the star's personal manager, Sonny Neal, witness Stonewall's realization of a dream come true.

## Billy Walker To Aud - Lee

Aud-Lee Attractions announces the addition of Monument recording artist Billy Walker to their roster of top Nashville talent for national and international bookings.

Currently under the personal management of Lee Karsian of Los Angeles, Walker has experienced numerous number one chart records in recent years and is a regular member of the Grand Ole Opry. The Texan's current Monument release: "Sundown Mary."

## Loretta Lynn Week

Governor Buford Ellington has proclaimed the Bristol International Speedway Rodeo days (May 10-11) as Loretta Lynn Week in Tennessee.

## Anderson Contests' Far-Reaching Effects

The Bill Anderson "Wild Week-end" contests have had a far-reaching effect, with radio stations participating all the way from North Carolina to New South Wales, Australia.

Stations have varied the contest to suit different locales with prizes ranging from a free week-end in the listener's hometown which the local djs handle baby-sitting chores (WZIP—Cincinnati) to a round-trip airline excursion to Sydney, Australia (courtesy of John Minson's show on Radio 2TM in Tamworth, New South Wales).

WPLO, Atlanta, is giving six "wild week-ends" in Florida . . . WIRE, Indianapolis, a week-end in Chicago . . . WGBG, Greensboro, N. C., a big week-end at home with dinner, theater tickets, and stacks of Bill Anderson albums.

The contests all stemmed from Bill's "Wild Week-end" smash record, which is the story of a man and his wife getting off for a few days together.

Scheduled for a mid-May release is Decca's "Wild Week-

## WKDA Appointments

NASHVILLE — Richard Huckaba, President and General Manager of WKDA, recently made two new appointments.

Dave Allen will become Program Director of WKDA effective June 15, at which time he will also take over the 6-9

## Howser Nominated As Radio Star of Yr.

NASHVILLE — TV Picture Life magazine in its May edition is selecting votes in its annual Pick the Radio Star of the Year Awards, and Don Howser, who for the past eight years has manned the turntables for WENO in Nashville, is the only C & W entrant.

Don's 2 to 6 afternoon show on WENO each day earned him the honor of being named Nashville's number one Coun-



Porter Wagoner and Don Howser

try and Western deejay last year. Howser is also seen each week as the emcee of Porter Wagoner top-rated syndicated TV show.

When the word got out in Music City that Don was in the running for this award of deejay of the year, many of his artist friends made special tapes asking listeners to vote for him. The deadline for voting is May 1, with the winner to be announced in the August edition of the magazine.

## C & W Singles Publisher List

A THING CALLED LOVE (Vector, BMI)	20
A WORLD OF OUR OWN (Chappell, ASCAP)	16
ANOTHER TIME, ANOTHER PLACE (Passkey, BMI)	8
ASHES OF LOVE (Acuff-Rose, BMI)	39
ATLANTA GEORGIA STRAY (Rustland, BMI)	37
BORN TO LOVE YOU (BMI)	72
BURY THE BOTTLE WITH ME (Pamper, BMI)	35
CAJUN STRIPPER (Acuff-Rose, BMI)	40
COUNT YOUR BLESSINGS, WOMAN (Stallion, BMI)	24
CULMAN, ALABAMA (Cedarwood, BMI)	75
EVERY DAY (Glaser, Vanjo, BMI)	70
EVOLUTION AND THE BIBLE (Wilderness, BMI)	41
FIND OUT WHAT'S HAPPENING (Champion, BMI)	19
FIST CITY (Sure-Fire, BMI)	3
FOGGY MOUNTAIN BREAKDOWN (Peer Int'l, BMI)	45
GO GET IT (Wilderness, BMI)	46
HAVE A LITTLE FAITH (Gallico, BMI)	4
HERE COMES THE RAINS (Acuff-Rose, BMI)	5
HOLDIN' ON TO NOTHIN' (Passkey, BMI)	42
HONEY (Russell-Cason, BMI)	6
HOW LONG WILL MY BABY BE GONE (Blue Book, BMI)	26
I FEEL YOU, I LOVE YOU (Mavhew, BMI)	71
I GOT YOU (Music City, ASCAP)	31
I JUST WANTED TO KNOW (Four Star, BMI)	62
I LOVE LUCY BROWN (Blue Crest, BMI)	54
I WANNA LIVE (Windward Side, BMI)	36
I'D LOVE TO LIVE WITH YOU AGAIN (BMI)	68
I'M GONNA MOVE ON (Page Boy, SESAC)	64
IMAGE OF ME, THE (Tree, BMI)	18
IT HAPPENS IN THE BEST OF FAMILIES (BMI)	66
(IT WON'T BE LONG) AND I'LL BE HATING YOU (Mayhew, BMI)	60
LAST GOODBYE, THE (Moss-Rose, BMI)	12
LEGEND OF BONNIE & CLYDE (Blue Book, BMI)	1
LITTLE GREEN APPLES (Russell-Cason, ASCAP)	11
LITTLE THINGS (Pamper, BMI)	57
LIVE YOUR LIFE OUT LOUD (Contention, SESAC)	61
LOVE SONG FOR YOU (Central Songs, BMI)	48
MENTAL JOURNEY (Gallico, BMI)	25
MOODS OF MARY (Jack, BMI)	33
MOTHER MAY I (Green Back, BMI)	13
MY BABY'S BACK AGAIN (Marcher, BMI)	56
NO OTHER TIME (Yonah, BMI)	34
NOTHING TAKES THE PLACE OF LOVING YOU (Fingerlake, BMI)	55
ORDINARY MIRACLE (South Town, BMI)	30
RAINBOWS ARE BACK IN STYLE (Four Star, BMI)	28
REMEMBERING (Jector, BMI)	59
ROW ROW ROW (Blue Crest, BMI)	63
SAY IT'S NOT YOU (Glad/Blue Crest, BMI)	7
SET ME FREE (Tree, BMI)	44
SHE WENT A LITTLE BIT FARTHER (Gallico, BMI)	14
SMALL TIME LABORING MAN (Glad, BMI)	53
SOMETHING PRETTY (Attache, BMI)	51
SUNDOWN MARY (Combine, BMI)	23
SUNSHINE & BLUEBIRDS (Newkeys, BMI)	65
SUNSHINE OF MY WORLD (Blue Crest, BMI)	50
SWEET ROSIE JONES (Blue Book, BMI)	47
TAKE ME ALONG WITH YOU (S-P-R-Noma, BMI)	67
TAKE ME TO YOUR WORLD (Gallico, BMI)	56
THAT'S WHEN I SEE THE BLUES (Four Star, BMI)	15
THERE AIN'T NO EASY RUN (Newkeys, BMI)	8
TRUCK DRIVIN' CAT WITH NINE WIVES (Peach, SESAC)	29
TRUCK DRIVIN' WOMAN (Combine, BMI)	49
UNDER THE INFLUENCE OF LOVE (Yonah, BMI)	67
WALK ON OUT OF MY MIND (Tree, BMI)	46
WANDERIN' MIND (Gallico, BMI)	38
WELCOME HOME TO NOTHING (Pamper, BMI)	21
WE'LL STICK TOGETHER (Wells, BMI)	52
WHAT A WAY TO LIVE (Pamper, BMI)	22
WILD BLOOD (Passkey, BMI)	27
WILD WEEKEND (Stallion, BMI)	10
WILL YOU VISIT ME ON SUNDAYS (Blue Crest, BMI)	17
WITH PEN IN HAND (Unart, BMI)	74
YOU ARE MY TREASURE (Forrest Hills, BMI)	2
YOU BETTER SIT DOWN KIDS (Chrismark, Cotillion, BMI)	32
YOUR LOVE IS WHAT IS (Peach, SESAC)	73

a.m. time slot. Dan Hoffman is WKDA's new Music Director.

## New West Member

Dottie West has a new band member this month as Jimmie Johnson steps in to replace Red Lane who has resigned to devote full time to his writing for Tree Publishers.



A NATURAL COMBINATION  
TOGETHER  
FOR THE FIRST TIME

Kitty  
Wells

Johnny  
Wright

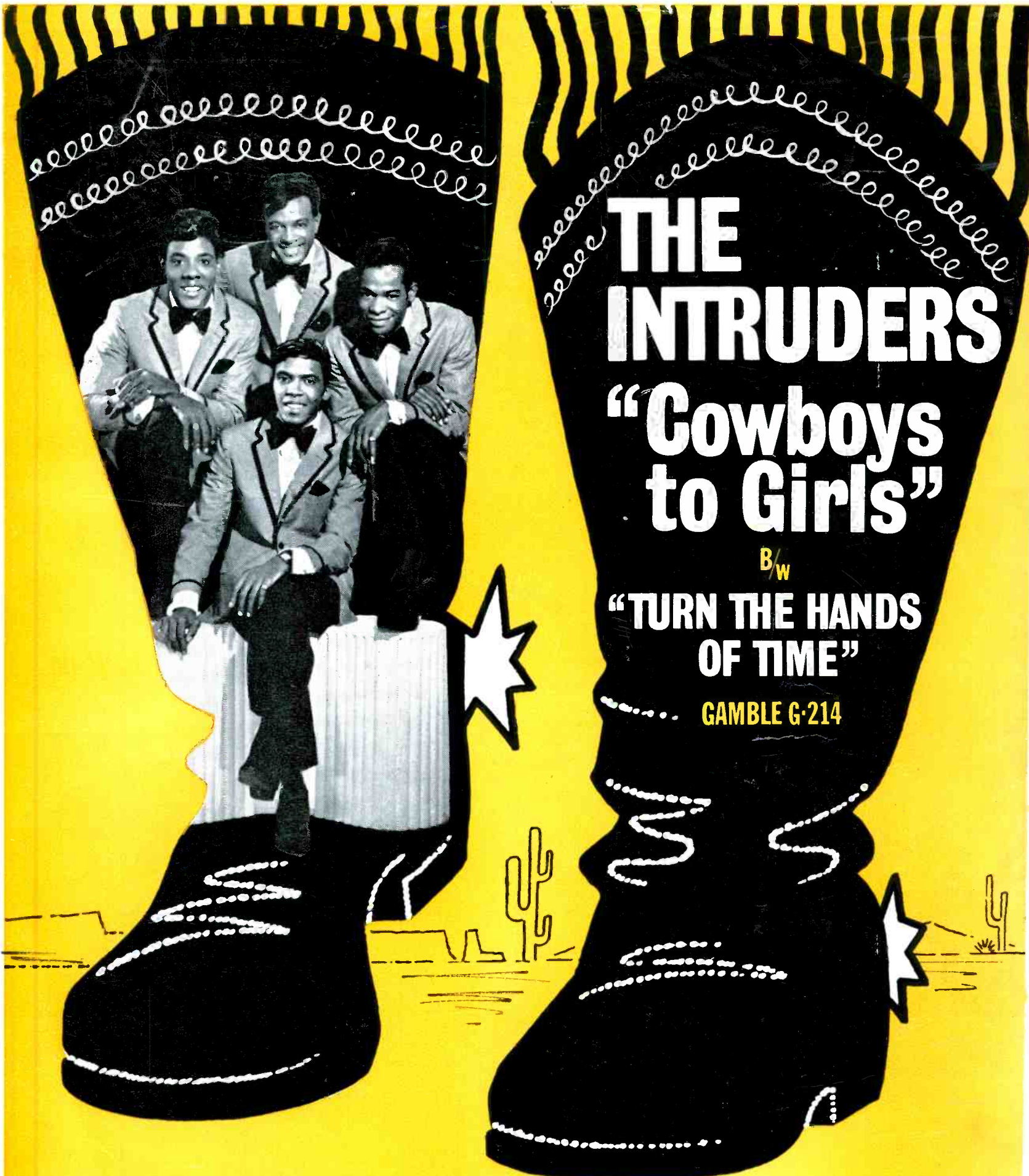
“WE’LL STICK TOGETHER”



#32294







# THE INTRUDERS

## "Cowboys to Girls"

B/w

### "TURN THE HANDS OF TIME"

GAMBLE G-214

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