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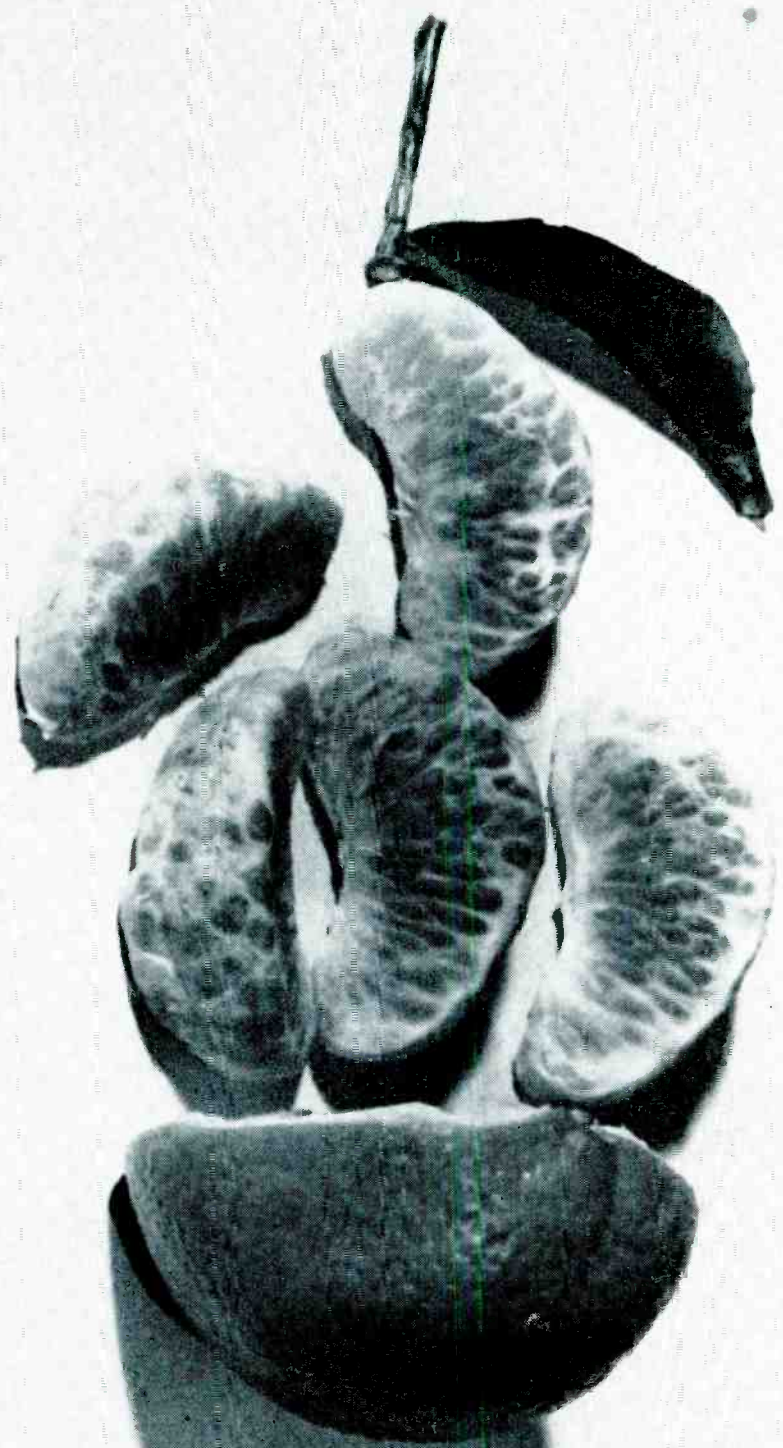
SPECIAL SECTION

APRIL 26, 1969

record world
reports

THE L.A. SCENE





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SAM YORTY
MAYOR

April 8, 1969

Mr. Bob Austin, Publisher
Record World
200 West 57th Street
New York, New York 10019

Dear Mr. Austin:

The past few years has seen Los Angeles assuming an increasingly important position as a center of the music business -- especially in the field of new companies employing and sponsoring young talent. This is a contribution not only to the economics of the music and record industry in Los Angeles and throughout the country, but also to the pleasure of millions of people who enjoy music.

I am pleased that Record World is devoting a special issue entitled "L. A. Explosion" which points up the music and record industry's activities in our city and I commend the magazine for its continuing interest in the significant role Los Angeles plays in this important industry.


MAYOR

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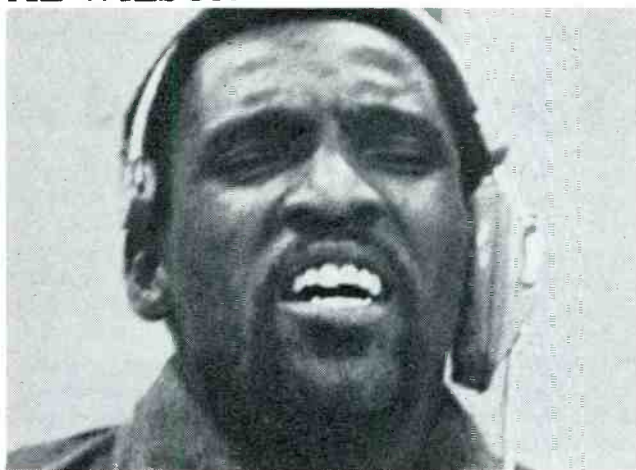
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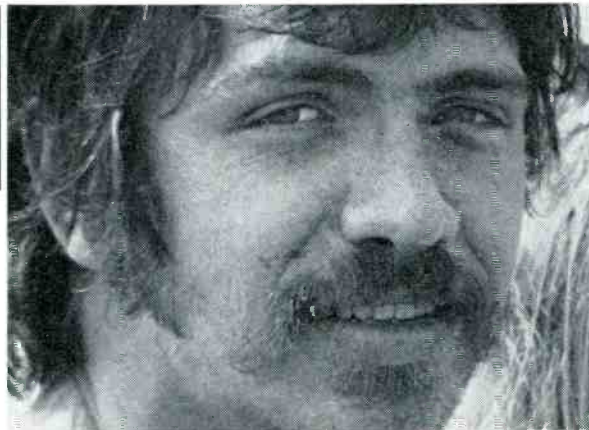
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BOB RAY



HANK SCHIFTER



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Los Angeles, 'Now' City

By DICK CLARK

Muscle Shoals, Ala., may not sound like Tin Pan Alley, but it and other cities like Philadelphia, Washington, Memphis, New Orleans and Atlanta and, more importantly, New York, Nashville, Detroit and Los Angeles, have emerged as the music production centers of the nation.

The emphasis keeps shifting from town to town, but there is no doubt that Los Angeles has become a key, if not "the" key, center.

The sunny Southland is a magnet attracting every sort of musician and musical group extant. With too few studio facilities to accommodate them all, new studios are being built daily to cope with the demand for making music. And, where once Los Angeles was the home of the "surfing sound," now it is the melting pot of music. Many new groups concealing as yet undiscovered stars as well as stars of top stature are coming here for the Los Angeles sound. And that does include people from Detroit,

Nashville, New Orleans and all the other "sound" centers.

Best Production Talent

Once here, they discover that Los Angeles has the best available production talent. With the exception of soul, Los Angeles is currently setting the pace for all kinds of music. The reasons for this are varied. It's partly because of the surplus of musical talent here, which gives Los Angeles the biggest talent pool anywhere. It's due in part to the fact that all the kooky things which make California different also tie her into the music business.

An interesting sidelight to Los Angeles' emergence as a key production center is that it has become the second biggest area in the nation for country music, via the Bakersfield influence. More importantly, we now find some of the leaders of California rock embracing country music. This includes such notables as the Flying Burrito Brothers, Dillard & Clark and Smokestack Lightening.

Los Angeles has always been the entertainment capital of

the world, so it shouldn't seem unusual that it has now become the music capital, as well. It all ties-in. For instance, firms like the Film Factory and Charlatan Productions are busy producing music for avant garde films and television. The film industry is also giving young, contemporary writers a great opportunity. Many of them, such as Mike Curb, John Sebastian and Neil Diamond, are scoring important films and influencing the sound of music around the world.

Market for Music

California is also a tremendous market for music. Concerts and festivals abound not only with events like the Newport Beach and Monterey festivals, but the concerts which occur almost nightly at theaters, night clubs and auditoriums throughout the state. And the quality of these musical attractions is so good that new music fans are being made daily.

Cassettes Will Do Job

All these factors have cre-

ated improvements in and new production processes for serving the public its music. The advent of the cartridge tape, which started here and is now spreading across the country, may soon sound the death knell for records as we know them. Before long cassettes will be doing the job for both home and portable use.

Radio Has Played Big Part in Success

Radio, too, has played a big part in creating California's market for music. There are more cars with radios, more radios per capita and more radio stations in Los Angeles than in any other city in the world. And since each of the stations content themselves with just a small segment of an extremely large market, each has developed a different sound.

The cats in Los Angeles are beating out a new kind of time. They're aware that the chart action begins and spreads from here and that their town has become the NOW city.

L.A.: The Perfect Climate For Underground Music

By CARL LaFONG

Sometimes its easy for us so-called liberals to become very conservative about rock, hard to accept new forms and new facts, easy to relate to the politically conservative who have an even harder time accepting change, hard to let go of a past experienced and enjoyed.

Sitting here in L.A., getting lots of uptight letters because we don't pay enough attention to what's happening musically in New York or Boston or Philadelphia or whatever, wanting sometimes to write back uptight with some kind of graph illustrating the statistics, proving how much music is generated here, how many good sounds are discovered here, but deciding in the end that it's fruitless because no such statistics exist, and we'd probably find that statistics would only prove the antagonists right anyway. The L.A. music scene is really more a spirit, after all, than champion in a contest of music production output

Started with Dylan

The modern American rock scene didn't start here. It start-

ed with Dylan's appearance at the Newport Folk Festival five years ago when he appeared with amplification and blew minds with a sound that is pretty close to that on "Bringing It All Back Home," his first electric LP, released almost simultaneously with his Newport appearance. Dylan had already been electrified, though, in Los Angeles, by the group that got the whole thing moving, opened the doors wide to a new age for Dylan and hundreds of thousands of young people. The Byrds.

Ciro's, the Palladium, the Trip, a flight to England, a press agent named Derek Taylor, "Mr. Tamborine Man," a beautiful album, and the Byrds and the L.A. scene were waiting. The Beatles relaxed in L.A., the Stones recorded in L.A., a group called the Grass Roots began to make noise, its leader Arthur Lee began to attract a following and then another group with the same name had a hit single—a Dylan song, "Ballad of a Thin Man"—and Arthur Lee's group changed its name to Love.

The Rising Sons, playing the mean old country blues under

the leadership of Taj Mahal, cultivated a coterie of fans, and then disintegrated in the studio. A fantastic white blues singer by the names of Don Van Vliet, who led a powerful group called Captain Beefheart and His Magic Band, made a few short appearances and cut a single that became a hit in L.A. and a few other places, then died out.

Talk About Mothers

Then everyone was talking about a group called the Mothers, who were doing incredible things for audiences at the Whiskey-A-Go-Go and other places. The recording sessions for their first album, for a company that made them add "Of Invention" to their name, were outrageous. And about the Doors, a real insiders' band, underground to even the underground. To see them, you had to go to tiny clubs like the London Fog, seating capacity 45, where Morrison and friends held forth from a stage of planks whose underside provided a ceiling for the men's room.

The Association played the Ice House in Glendale, dressed

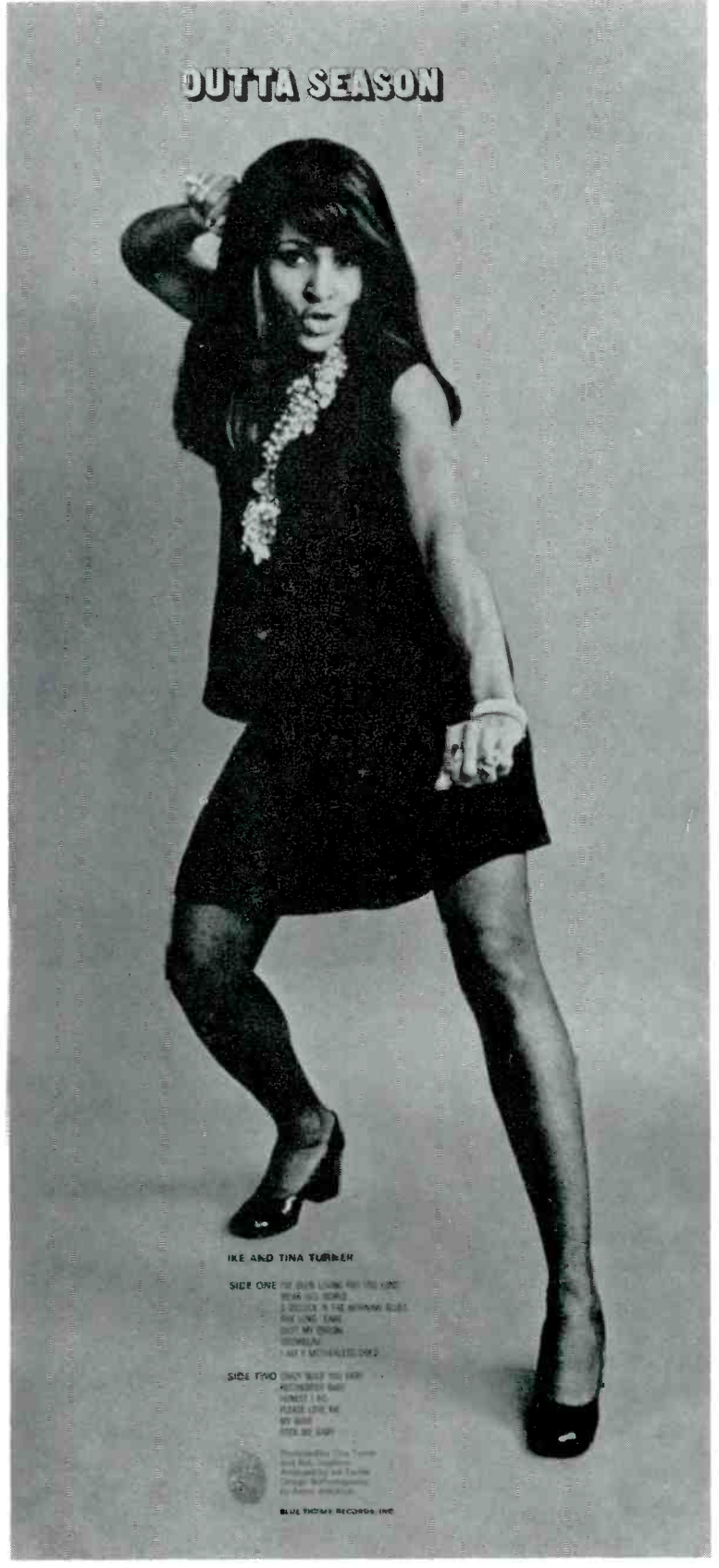
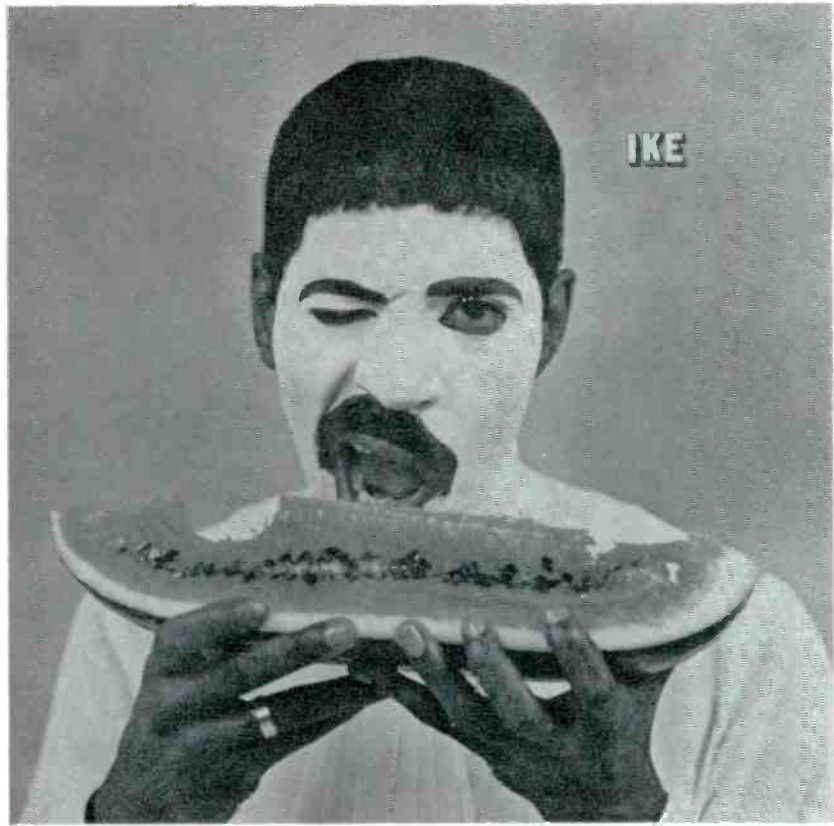
in carefully pressed suits, aching to be where the M.F.Q. was—comfortable and playing the Trip—but caught between Sunset Blvd. and the New Christy Minstrels, a rut they've never been able to really escape.

It was a good scene, a time when everything and everyone had to be seen, when it was new and full and good and you didn't dare miss anything. That was a lot of hype ago.

It's only become larger and much less reliable and much more paranoid today. The amount of good music being produced here has increased accordingly.

W-7-Reprise which was just plain Warner Bros.-Reprise in those days and not that big in rock, has become the quantity and quality leader here. A & M has come on strong, as has Lou Adler's old label Dunhill, which was there with Barry McGuire when it all began. Epic seems to be stirring into action, now that its British support has dwindled, and is taking care of business in L.A. And Liberty/Imperial has also come alive, following up its

(Continued on page 8)



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RCA Keeps Pace with L.A. Explosion Via Autonomous Operation

Victor Coast Expansion Continues

By JACK DEVANEY

One of the most striking examples of what is happening on the Los Angeles musical scene is the change in the character and pace of the West Coast office of the giant major label RCA Records.

Just a few short years ago, the RCA Coast record operation consisted of a staff of two—an A&R man and a secretary—housed in the old NBC building on Vine St. Today, the L.A.-based Coast headquarters employ a permanent staff of over 25 people who occupy ultra-modern offices in the beautiful new RCA building on Sunset Blvd.

The best illustration of the change in the thinking of a major label regarding Los Angeles was expressed by Harry Jenkins, Division Vice President, Record Operations, during a recent visit from his Eastern base to the offices here. Jenkins stressed the complete "autonomy of operation" of the West Coast offices, making it possible for the staff here to make decisions and move quickly and keep pace with the immediacy of today's record business. Final product decisions and the final creative judgment of product remain in the hands of Joe Reisman, Manager and Executive Producer, Popular Artist and Repertoire, West Coast.

Again, Reisman gives a free hand to the producers working with him and, as he told *Record World*, "Leaves the creativity to the creators." In addition to the supervision of producers working directly for RCA, Reisman works closely with the outside independent producers creating product for the label, and personally produces sessions for RCA artists Henry Mancini, Hugo Montenegro, Rouvaun and pop product by André Previn. He also stays in close touch with the film soundtrack field and in this capacity works closely with Lester Sill and Jonie Tapps of the Coast office of Colgems. Latest soundtrack acquired by Reisman is the original Quincy Jones music from the new film "Mackenna's Gold."

On A&R Staff . . .

A&R men working exclusively for RCA include Rick Jar-



Harry Jenkins

rard who produces this year's Grammy Award winner José Feliciano and John Hartford and John Wilkerson. Plus John Florez, a new 22-year-old producer from Phoenix who has signed three new artists to the label: Myrth, a six-man rock group, Willie Hutch who will have his first release in the R&B field next month, and a new Los Angeles group, discovered at the local discothèque, the Daisy, and managed by Jim Brown, called Friends of Distinction who have a hit record in their first release for the label, "Grazin' in the Grass." Jack Pleis produces John Gary and a new group called the Match. Darol Rice covers gospel music producing Norma Zimmer, George Beverly Shea, the Blackwood Brothers and also the Sons of the Pioneers when they are recording on the Coast.

Reisman feels that with this staff the Coast A&R department can cover all the different fields of music. All of the staff are constantly searching for new talent, and Reisman said at the first hint of a hot new act there is an A&R man



Engineer, Nilsson and Rick Jarard.



From left: Joseph Reisman, Ernie Altschuler and Rouvaun.

on a plane to catch the act and audition them.

In another facet of staying on top of the market, the individual producers work closely with the managers and booking agents of the acts they produce. Independently produced artists that record for RCA in Los Angeles include the Brotherhood, Jefferson Airplane, Youngbloods, Nilsson, Burt Taylor and Fargo.

Another factor making the Los Angeles operation a self-sufficient one are the modern RCA recording studios located in the building, including one recently equipped to handle 16 track recording. All of the recording and mastering done on the West Coast is done in these studios located in the Coast headquarters building.

Augmenting Creative Dept. . . .

Augmenting the creative staff in Los Angeles are the Sales Department consisting of Dick Maxwell, District Sales



Myrth with John Florez.

Manager, and Regional Field Sales reps Bill Garland and Bill Baker; Artists Relations and Promotion with Chuck Meyer and local promotion handled by Bob Brown; and a Press Relations department directed by Grelun Landon.

A close liaison is maintained between Los Angeles and the home office of RCA in New York with frequent trips between the Coasts by the A&R and sales staffs of both offices; but the local operation still remains an autonomous one very much on top of the Los Angeles scene.

Perfect Climate

(Continued from page 6)

Canned Heat success with solid maneuvers like hip cover and advertising art and direction and on-top-of-it ploys like buying an inexpensive and excellent Johnny Winters master in Texas while Columbia was signing the albino guitar whiz in New York for a fortune in advances.

Meanwhile, Capitol hangs in there, losing a Beach Boys here and breaking a Quicksilver there.

It's a different spirit these days. Many of the regulars of

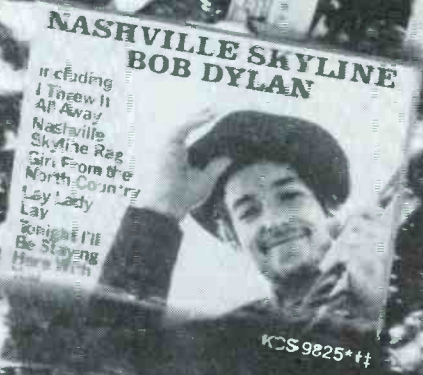
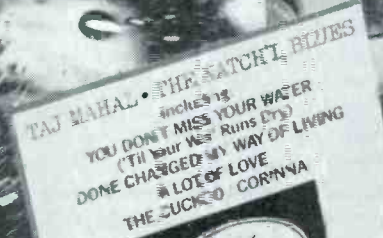
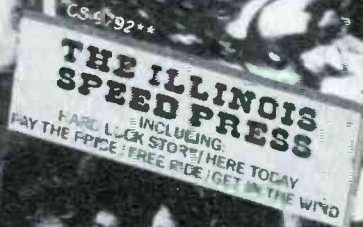
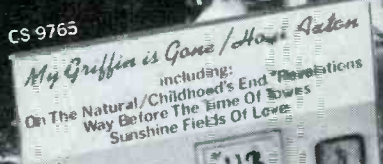
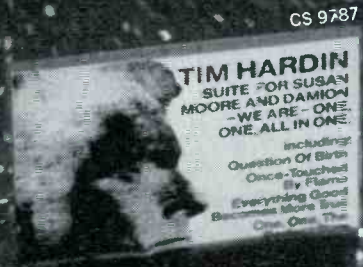
the other time stay home now rather than go through hassling from the deputies in West Hollywood, or the same old concert routines in big halls like the Shrine or the Rose Palace. But they still come out, with guarded hope, when they hear about a Delaney and Bonnie or a Jethro Tull.

Spirit Still There

The spirit is still there. Much older and much more cynical, but still there. Where it used to be "yeah, let's do it," now its more like "prove it to me first." This compressed spirit makes it much more difficult

(Continued on page 10)

We have just been informed
that California will shortly slip into the sea.
Too bad.
These albums were doing so well in L.A.
On Columbia Records®



Columbia and The California Gold Rush

As offices are being set up in Columbia's hallways, it is readily apparent how rapidly the West Coast is expanding. Although Columbia Records has had offices and studios on the Coast for quite a while, only in the last few years has the West Coast branch become a major part of the tree.

Even before the San Francisco sound became a major force, Columbia was already in the process of expanding their West Coast operations. The increase in successful product from the Coast became more and more evident. As trips to the Coast became more frequent, it was soon realized that commuting was no longer practical or expedient. Therefore, Columbia started feeding qualified personnel to the West Coast as permanent positions were set up there.

In order to maintain Columbia's leadership in the industry, the label is expanding its West Coast organization at an unprecedented rate. There have been many important moves to Los Angeles recently. Jack Gold, Vice President of Columbia A&R, is based on the Coast. April Blackwood, Columbia's publishing company, opened new offices there just last summer. Al Kasha, an experienced New York music executive, moved West in order to run it. The West Coast A&R staff now includes such producers as Jerry Fuller, Sonny Knight, Tim O'Brien, and, of course, Jack Gold.

All Departments Expanded

Within the last two years, Columbia has set up their own West Coast art department, and all other departments have been expanded. And just recently, Richard Klinger, an astute young music executive and lawyer, has been appointed Director of Business Affairs for the West Coast.

Columbia's A&R staff has been so successful that it is being said that they put the gold in the Golden West. Jack Gold, in addition to producing Barbra Streisand's gold records, is responsible for Ray Conniff's newest gold album, "It Must Be Him." Jack also produces Percy Faith who still maintains his high level of popularity; and Jack's latest projects are Karen Rondell, a new discovery, and the Jack Gold Orchestra and



Jerry Fuller

Chorus, a new sound.

Jerry Fuller already has five gold records to his credit. The first four Union Gap singles he produced all received gold records. And O. C. Smith's hit of "Little Green Apples" not only won Jerry a gold record but also established O. C. as a major artist.

Because of this kind of success, larger facilities are needed. New buildings are currently being acquired and new recording studios are being built.

The newest talent Columbia has discovered on the Coast, San Francisco to be exact, is the Santana Blues Band and It's a Beautiful Day. Both groups are in the final phases of their first albums which will be released in the near future. Janis Joplin has left San Francisco for an extensive tour through

Europe and will work on her next album as soon as she returns. Meanwhile, Big Brother and the Holding Company will soon have their new album completed. In L.A., Sonny Knight is producing an album with the Spiral Starecase to follow up their current hit single "More Today Than Yesterday."

William LP Completed

The new Andy Williams album has just been completed under the direction of Jerry Fuller. It looks like another gold record for him. Andy has a new single hit, too, "Happy Heart." And Jerry's next project will be the new O. C. Smith single. Barbra Streisand, who relocated to the Coast for the filming of "Funny Girl" (which, incidentally, won her a gold record and an Oscar), is working on many new projects. Ray Conniff and Percy Faith continue to record on the Coast and remain consistently strong sellers.

New TV Projects

Two of Columbia's West Coast artists are doing new projects for television. Jim Nabors is leaving his "Gomer Pyle" show to head a new musical television series. John Davidson has left the Coast for England to star in his own series for ABC. It's currently being taped in London to be



Jack Gold

shown here this summer. Staff producer Tim O'Brien is flying over soon to record two albums from the show.

Moby Grape's album, "Moby Grape, '69," is doing well.

Two new contemporary artists who already have a large West Coast following and have just recorded for Columbia are Mark Spoelstra, from San Francisco, and Hoyt Axton, from Los Angeles. In Columbia's rock department, Taj Mahal is attracting much wider attention with his new album and a large number of Coast appearances. The Byrds continue to fly high with their new album, "Dr. Byrds and Mr. Hyde."

Columbia's success in California shows no sign of any slackening. As long as the Coast remains as fertile as it has, Columbia will remain in the middle of it. Columbia has done well on the Coast in the past, the present is surpassing all expectations and the future looks even greater.

Perfect Climate

(Continued from page 8)

for a mediocre band to get it together, and cuts down the amount of tripe recorded here. Maybe that's the statistical tack to take: Fewer lousy recordings made in L.A. than in any other part of the country.

But since the number of lousy records made increases in direct proportion to the good ones, at a ratio of about two to one (anyone care to argue that fantastic statistic?), no matter where they're recorded, that theory won't work either.

It's much warmer in L.A. and the radio here is better than in any other part of the U.S.A.



From left, Columbia stars Hoyt Axton, O. C. Smith, Andy Williams, Gary Puckett and the Union Gap, Barbra Streisand.



"New York is O.K. you know, but I lived there all my life and we figured (my Board of Directors and me) that maybe it was enough already with the cold and the hot and the snow. So we came to Los Angeles. They want me to tell you about it because I'm the only guy in the bunch who could fit on one page."

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L. A. Seethes with Creativity Says Atlantic's Ahmet Ertegun

More Time, Cross-Fertilization Of Musical Styles Among Reasons

"There is no city in the United States where there is such musical ferment as Los Angeles. More new ideas, more imaginative approaches to music and more fine singers and groups emerge from the Los Angeles area than anywhere else. The entire city is seething with creative musicians."

This statement is from Ahmet Ertegun, President of Atlantic Records and a frequent traveler to the West Coast. And he knows whereof he speaks because many of Atlantic and Atco's top groups hail from or make their home in Los Angeles.

Among the top singers and groups whose home is in Los Angeles and who were signed to Atlantic-Atco by Ahmet Ertegun are such outstanding artists as Sonny and Cher, the Night Tripper, Green, Black Pearl, the Blues Image, the Rose Garden and Crosby-Stills-Nash (David Crosby of the Byrds, Steve Stills of Buffalo Springfield, Graham Nash of the Hollies). One of Atlantic's top groups, the late Buffalo Springfield, also made Los Angeles their home.

According to Ahmet Ertegun, the reason for the musical creativity in Los Angeles has to do with the style of living enjoyed by musicians there.

"The pace is easier, the pres-



Ahmet Ertegun

sure is not as great as New York, it is possible to take time to experiment. In addition, there has been a flow into Los Angeles of musicians from all sections of the country and there has been a cross-fertilization of musical styles. The Buffalo Springfield with a country type sound and the Iron Butterfly with a rock sound both are from Los Angeles. Every variety of musical style emanates from L.A. Our new group, Green, is a classical rock group; Black Pearl is as hard as steel, gritty rock combo; Crosby-Stills-Nash are an outstanding vocal as well as a

top instrumental group," he said.

There are additional reasons for the L.A. musical ferment, notes Ertegun. They include the opportunity of groups and singers on the West Coast to be able to secure a showcase in clubs in or near the city. And it also includes the fact that rock fans in the area are anxious to listen to new groups and quickly rally behind a good one. Ertegun points out that recently, when he visited Los Angeles, he heard over a dozen new groups—all of whom were above average—each of which had a sizeable following.

"The hardest thing was to choose the best group," opined Ertegun.

Another aspect of the L.A.

The West Coast, Ertegun points out, has always had a reputation as a creator of trends and new musical ideas. The surfing sound of the Beach Boys, the hard rock sound of the Byrds, the soft country sound of the Buffalo Springfield, the bright, happy sound of Sonny and Cher—all of these began on the West Coast, out of Los Angeles. This is even more true today. The West Coast loyally supports its own, too. Sales of recordings by the Iron Butterfly and Buffalo Springfield, for example, are proportionally higher in Los Angeles than in other major markets.

Ertegun's most recent visit to the West Coast was concerned with supervision of Crosby-Stills-Nash's forthcoming Atlantic album, which the trio produced themselves. "This album, I predict, will be one of the most important rock albums to be released this year," said Ertegun. "What is remarkable



Sonny and Cher and Dr. John the Nighttripper



Iron Butterfly

scene, noted Ertegun, is the number of top-flight record producers on the Coast, "like Charles Green and Brian Stone who were associated with Sonny and Cher, the Buffalo Springfield, Rose Garden; Jim Hilton, who has made Iron Butterfly's best-selling albums; Lee Kiefer and Richard Moore, who produced Black Pearl; and Fred Darian, who produced Green. Also, we've just made arrangements with Jim Halberston, to produce for Atlantic/Atco/Cotillion. These young producers, with their ingenuity and fresh ideas, have helped make L.A. a swinging place to make recordings."

about it is the vocal work by the three. In fact the reason the group got together in the first place was to sing. I think this album will start another trend for the West Coast."

Binks Distrib Moves

LOS ANGELES—Binks Distributing has moved to new quarters at 7813 Sunset Boulevard.

The company, which is headed by Dave Gorwitz, handles sales of all 45 rpm singles for Disc-o-Mat National, distributor of the record industry's 45 rpm vending machine of the same name.

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And think of this! We take a bath every time we sell you guys one of these double albums, called SONGBOOK. With all this in it, we turn no tidy profit at \$1.98. A tidy loss is what we turn.

Plus . . . this is your chance, Record Fan, to peer deep into the inner workings of the company that *Crawdaddy* magazine predicted will be “the most important force in the music business in 1969.” Face it, for \$1.98, you could do worse.

And remember, on every sale of SONGBOOK, Warners/Reprise loses money! But, such is the insanity of our times.

If you'd like to learn more about (1) the insanity of our times, (2) what makes Warners/Reprise a winner, and (3) twenty-three acts that are damn good, slip your \$1.98 to —

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Dearest Stan:

Enclosed is my check for \$1.98, made out to “Warner Bros.-Seven Arts Records.” Now you have to send me “SONGBOOK.” Boy, I can hardly wait.

If you don't send in your \$1.98, we'll understand. We save a penny or two, too. So please don't worry about it if you don't send in for SONGBOOK, because honest, in these days, we feel a penny saved is not to be sneezed at.

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Decca's Coast Bee-Hive

With the increase of activity that is very much in evidence on the West Coast, Decca Records has stepped up its recording operation the past year, during which this growth has been particularly significant.

As a matter of record, the growing importance of the music industry on the West Coast prompted Decca to enlarge and expand its facilities some two years ago. At that time, offices were opened at 1777 North Vine St. and Gil Rodin was appointed Administrative Director of Artists and Repertoire for the Coast.

Since then Decca Records has become a bee-hive of activity, involving several new West Coast acts who will soon be making their debut on the label, such as Pidgeon, the Magic Grass and B. J. Baker, among others. The success of soundtracks in the Decca catalog has been recently furthered with the release of "Sweet Charity," the Universal Pictures roadshow production of the Broadway success, and soon to be released is the soundtrack album of "Winning," starring Paul Newman, Joanne Woodward and Robert Wagner. The picture is about American auto racing with a score by Dave Grusin, who composed some of the additional music for "The Graduate." He also composed the music for two successful TV series, "It Takes a Thief" and "The Name of The Game."

One of Biggest Sellers

One of the biggest album sellers currently high on the charts is "W. C. Fields-Original Voice Tracks From His Greatest Movies." The album was produced by Gil Rodin and Johnny Wayne, of Wayne and Shuster fame. Rodin is presently working on several other projects in the same vein as the Fields album, utilizing the wealth of material in the Universal Pictures catalog.

The Vine Street office also houses Larry Banghart, newly appointed to the A & R staff on the Coast, who is specifically involved with auditioning new acts and masters in the contemporary rock field. On the Universal City Studio lot, Decca is represented with its own building, which features advanced recording facilities. The Universal-Decca Recording Studio was opened in December of last year and boasts the first

16 track console ever to be used on the Coast. The studio is administered by Phil Yeend, chief engineer, and his assistant, Terry Brown. Overseeing is Charles "Bud" Dant, Decca's West Coast Artists and Repertoire Director, who has produced recordings for such artists as the Irish Rovers, Earl Grant and Pete Fountain, in addition to composing and arranging the music for the Fields package.

The success of the new recording facility is best illustrated by a list of some of the artists who have availed themselves of the studio, such as the Association, Elvis Presley, Jim Webb, Quincy Jones, the Strawberry Alarm Clock and Roger Williams, in addition to the label's major artists who record on the coast.

Many on TV

As a result of the efforts of Decca's expanded operation on the Coast, a number of artists on the label have been spotted in segments of several successful television series, such as Earl Grant, who was featured throughout a recent episode of "It Takes A Thief." The Irish Rovers have guested on three different episodes of "The Virginian," one of which resulted in their being offered a series of their own. In addition, the West Coast operation has enabled Decca artists to appear on many of the live and syndicated TV variety shows emanating from Hollywood.

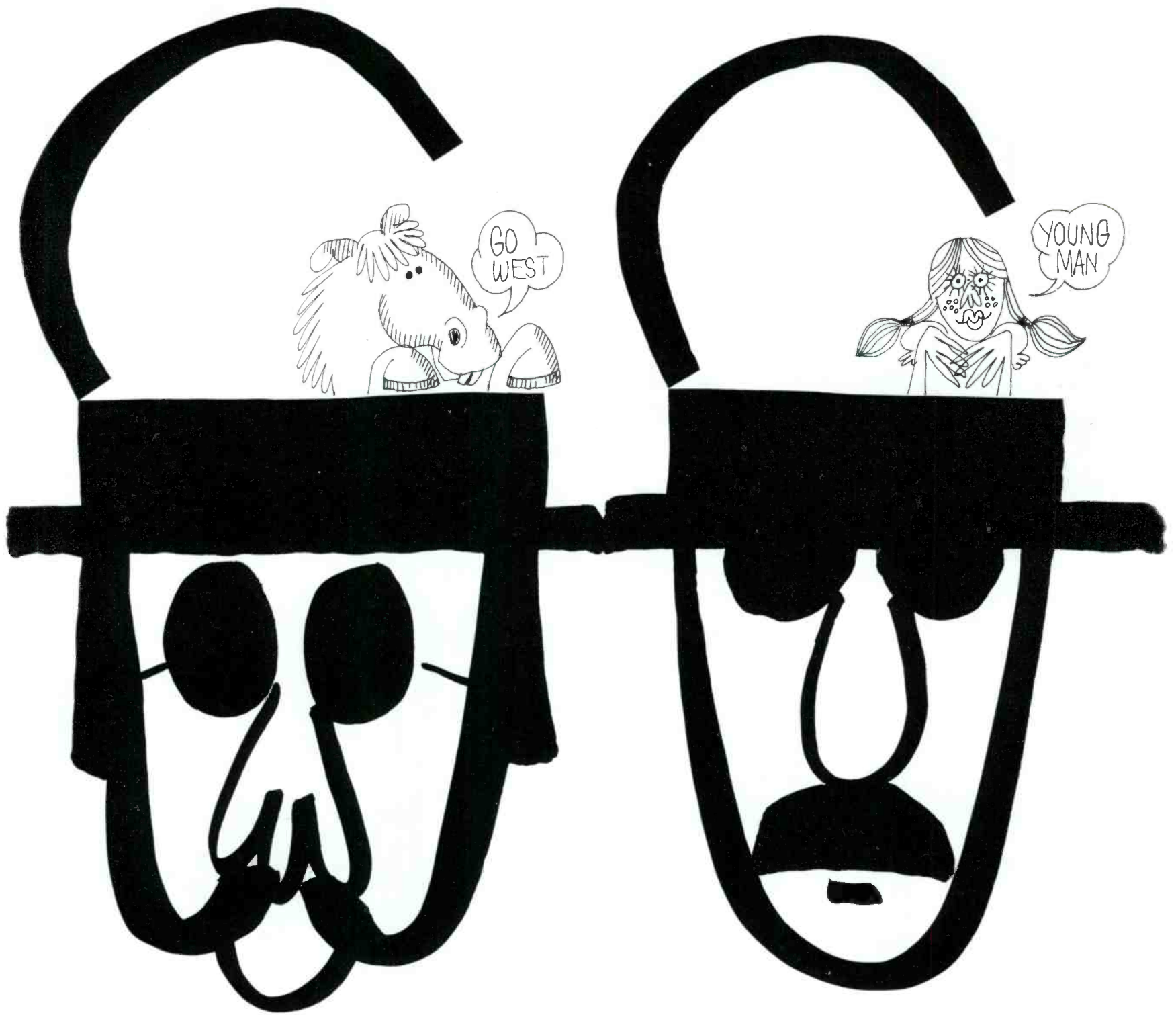
Decca feels that the potential has just been scratched on the Coast. The creativity and the production facilities now exist in greater depth than ever before. It is the intention of Decca's West Coast complex to utilize every existing facility to the best possible advantage, plus adding any new facilities that might further enhance the company's success and insure Decca's continued development and growth for the future.

New Alshire Price

BURBANK, CALIF. — Effective May 1, 1969, the manufacturer's suggested list price on the Alshire label will be \$1.98.

"We have surveyed a sampling of our accounts and a sampling of the public consumer and find that the quality

(Continued on page 38)



IRVING

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BB

Sunrise to Sunset



(Boulevard, That Is)

By RON BARON

In the words of L.A.'s Ike and Tina Turner, "What we need is an understanding." This time the understanding pertains to the record industry's picture on the West Coast. One street in particular, the world-renowned Sunset Boulevard, has developed into the axis of the city's musical activity. So much so that Hollywood is becoming reglamorized as it emerges as the leading locale for wax works.

Focal attention which had previously always been put upon the starlet in sunglasses is now drawn to the record producer in his own version of wire frame tinted lens. This new prototype has been instrumental in structuralizing the Sunset Strip and its entire boulevard into serving the needs of the industry. This has been achieved by providing everything from recording studios to record labels; from talent agencies to publicity firms, all in proximity to each other on one street.

The reason for Eastern companies coming to Los Angeles to base their operation is, as Christian Morgenstern puts it, "Home is not where you live but where they understand you." Los Angeles as especially depicted by a refurbished Sunset Boulevard is testimonial that a city, by providing facilities, understands its creative workers and vice-versa.

Sunset Boulevard was innovated in 1880 which was also the year of transparent film and the cash register. Early real estate ads boasted, "Rich soil, splendid climate, fine view, no frosts and above the fog." Today, 89 years later, the rich soil is occupied by every facet of leisure activity, including record production and its related fields. The "Splendid climate" is another seductive factor in bringing new inhabitants to L.A. Business can become mixed with pleasure when negotiating in good weather and the sun's pouncing rays keep most everyone tan and beach or desert-hopping all year long.

Stogels Considered Issue

A warmer climate and a healthier environment is an issue of concern to any family. The Leonard Stogels were one of the industry families to consider this issue and their decision was a Beverly Hills home and offices on Sunset Boulevard.

It was a costly decision for Leonard Stogel's highly suc-

cessful management firm, as it meant severing ties with Tommy James and the Shondells. The departure was an ethical one as Stogel didn't feel he could fully guide the careers of an Eastern based group from Los Angeles.

Leonard Stogel is an administrator first class. He is also a portrait of creativity and perception, all qualities needed in being a manager. However, above these traits, Leonard Stogel is a family man and he felt that California had the climate conducive to raising a family. Leonard and his wife, Myrna, who is also active in his business, released the Shondells but, based on their strong convictions to settle in L.A., convinced another of their big clients, the Cowsill family, to join them in the move.

Another main reason for Westward Ho was because the Cowsills have been more and more involved in TV and films, and the move put them in closer contact with these fields. Leonard disclosed to **Record World** that the Cowsills are up for a possible series of their own. Individual members of the family are also being considered for various feature roles in other properties.

Stogel approves of the informal manner in which business is conducted on the West Coast and he feels his personal relationship with the industry has never been stronger since his home permits extensive entertaining. He cited having the Cowsills up for a Sunday afternoon barbecue as an example of being able to fully enjoy the friendship of his clients.

Now away from New York, Leonard is busy signing new writers to his publishing firm, Akbestal, which already owns the important copyrights to "Apples, Peaches, Pumpkin Pie" and "The Rain, The Park and Other Things," among others. In addition to the Cowsills, Leonard and Myrna Stogel handle A & M's Lee Michael and two fantastic new Seattle groups, the Locomotive and the Popcorn, yet unsigned. Plus A & M's Tommy Boyce and Bobby Hart. Stogel is also initiating an insurance program for all of his acts, the first of its kind, he notes.

Associated Newest Addition

Moving East along the Boulevard one sees the 9000 Sunset Building. Newest addition to this towering structure is Lee Weisel's Associated Talent Management, which directs

the careers of the Iron Butterfly, Black Pearl and the Blues Image.

The Iron Butterfly have skyrocketed since those early days almost two years ago when they were broke and approached Attorney Weisel for assistance. ATM was the consequence of the group's first meeting with Lee Weisel. Today, three LPs later, the Butterfly's first album, "In a Gadda Da Vida," is about to become platinum.

As for Lee Weisel and his partner, Larry Larson, success has been phenomenal as evidenced by the change from a one-room office in the San Fernando Valley to their current prestige address on the Boulevard.

Weisel revealed to **Record World** that ATM has formed Itaska Record Productions, a new affiliate which will produce the Blues Image.

Business planning is an important thing for groups, and through Weisel's counseling, the Iron Butterfly will make as much in their property investments as they will in record royalties. ATM should stand for the All Together Management Firm because their efforts are applied to careful coordinating and the philosophy of teamwork.

Rivers on Boulevard

Continuing down Sunset one may stumble upon an inconspicuous wooden site bearing a sign finished in antique old world lettering, which reads, Rivers Music Co., Work Music Inc., and Soul City Productions Inc. Its exterior resembling an Elizabethan tavern, this complete music operation headed by Johnny Rivers makes the Boulevard worth some more millions.

The Rivers Music catalogue has two of the biggest copyrights of the decade, "By The Time I Get To Phoenix" and "Up, Up, And Away." It also owns the Rivers composition "Poor Side of Town" and many other Jimmy Webb tunes.

The Rivers-owned Soul City Productions has the Fifth Dimension, Al Wilson, James Hendricks, Bob Ray and Hank Schifter under contract. These artists are also pacted to Soul City Records, owned by Johnny Rivers and distributed through Liberty.

Rivers contends that L.A. is the only city where there is no true identifiable sound like "The Detroit Sound," "The Nashville Sound," "The Mem-

phis Sound," "The Windy City Sound," and "The Philly Sound." The reason for this is that L.A. facilities and musicians can create any of the above sounds mentioned.

"L.A. has always come up with groovy records. Any city's sound can be duplicated in Los Angeles. Most people think 'Up, Up And Away' came from New York, but this and even my old records which were country blues, were recorded in Los Angeles." Rivers further commented, "New York musicians strike me as being too much like businessmen with a standardized sound."

Johnny's outfit is just up the street from Whisky A' GoGo, the place where it first happened for him. He has continued a good rapport with the club's owner, Elmer Valentine, who tips Johnny whenever a really outasight new group plays. As it is now Johnny listens to new writers and singers whenever they come up to his office. Soon he will be able to test their voices right on his own premises, when his \$350,000 recording studio is installed downstairs.

Rivers loves California, from his Sunset Boulevard business to his songwriting retreat in Carmel. Johnny has gone through some changes, such as fewer concerts and no television appearances in over two years. The reason, an obvious one, is time. As a songwriter, performer, producer, administrator and label president, Johnny needs time to just relax, and when he needs it he takes it.

A Creative Complex

Music trendsetters are Sun-setters. This is where it's at—places, talent, contacts and everything else under the sun. You can find talent walking down the Strip as manager Mark Slotkin did with two attractive twin sisters, now known professionally as the Gemini Twins. Upon finding the girls, Slotkin started Creative Complex, with offices in a palatial home in the Hollywood hills, looking down on the Boulevard.

Mark signed two of his acts, the Fields and the Acquarians, to Uni Records. Uni, of course, is another exponent of Sunset.

The Creative Complex is exactly as its name indicates, encompassing management, production and publishing. As a publisher, its Crecon Music has the contributing talents of the Fields, the Acquarians (whose music Slotkin describes as "coming down music") and multi-talented Bill Rinehart. Rinehart was a member of the

(Continued on page 18)

Sunset Afterglow

The industry's East South and North continue to flock To L.A.'s four hundred blocks of integrated rock. A signpost is available only to tourists, So Mecca Sunset Blvd. will not go missed To the hip record execs and music folk. Sunset does not mean the day's final stroke But rather the industry's newly found commune, Its resources ready to produce a hit tune. So from sunrise to sunset, they're cranking them out. From studios to music outlets is what the Blvd. is about. Norman's GNP Crescendo label lies where its seed sprouts. Close by are the Cowsills who meant it when they sang "We Can Fly."

Also Len Stogel gave up "Crimson and Clover" to come over. Down a bit is 9000 Sunset: high Rise, high Rent. That's where Bob Fitzpatrick, Forward and Sundown Records Get their mail sent. ATM and LHI are also part of the 9000 Sunset alphabet. The Strip is a street of lead sheets, dubs and disco clubs. Valentine's Whiskey A' GoGo, one of the more famous Clubs on the row, where talent quakes, Where Johnny Rivers got his break. Rivers' business residence is next to Whisky, A coincidence now since his first bow And his climb to Prexy of the Soul City diskery. There is a Sunset Blvd. image of freeform, multistyle And hero born Which is vital in making idols. The Doors were L.A.'s idol product. Steppenwolf shared the same luck, Uni's Michael James Came off his Sunset delivery truck to grasp at fame. Hy Mizrahi also felt the West was more Sutra for him. So away from Macys, here with Ben Casey, he's Cashin' in. The era of the "Star" is still, So is the magic of the dollar bill, As Phil Spector of Sunset has always proved. His success, a motivator for that Coast move. Another Sunset Blvd. landmark: the Office of Dick Clark Who was one of the first pioneers When his "American Bandstand" came out here. A street of Eats with Alfies, Old World, Scandia, Frascati Scam and Ciro's. A street of bold Breed, Pleasure Dome, Melinda and Beau Gentry For every group's pop need in clothes. Transamerica saw that the West Coast trend had hit So they promptly called Al Bennett. On Sunset's stretch is a Bullwinkle Statue, Labels Uni and Revue, Green and Stone, Bob Mersey's Cyclone, With RCA and Columbia, too, all in walking distance. The only reason for a phone is to Call area code 212. Henry Mancini is at 6290, another music conglomerate With Mathis and **Record World** also working from it. Easterners don't bother with a round trip fare. They buy one ticket to L.A. and one to see our version of "Hair." Across the street is the largest in the Music City chain. Then there's Original Sound, Double Shot, Dot, A & M, and Capitol, all near this industry lane. Muntz Stereo Pak, Western and United Recording Studios are More to behold. It's the California goldrush; RIIA gold. There's still time and there's still room To join in L.A.'s record boom. It's records, fiscal and wax, we mean When we speak of the L.A. scene.

Ron Baron.

Mary Williams, Copyright Whiz

Twenty-five years of valuable music knowledge in copyrights and publishing is credited to Mary Williams, former NBC Music Copyright topper on the West Coast. Her departure from the studio was prompted by the demands requesting copyright clearance services by independent film and TV producers. To fill this need she established the Mary Williams Music Clearance Company in Hollywood.

Copyright clearing for public performance is a specialized field, and the entertainment industry is very much dependent upon employing the services of those few versed in it. Among those few are Mary Williams, who serves as a liaison between TV and motion picture producers whenever musical numbers become intrinsic to their productions.

"A producer must always be cleared on all tunes used in his property or else be liable for suit," Miss Williams stipulated.

The services provided by the Mary Williams Clearance House include the world-wide negotiating and clearing of the rights to use the song (tracing publisher, agent, or investigating public domain), the way to use it, and the prevention of infringing upon a dramatic right (duplicating a number as originally presented in a Broadway musical).

The MW Clearance Company is fully aware that this is the "era of independents" and so offers mechanical negotiating and copyright licensing research to the smaller record labels. They also offer the smaller publishing firms their proficiency by maintaining accurate files of songwriters contracts, registering tunes and indexing them with the performing rights societies, protecting the mechanical use of all catalogue items, and overall assistance in administration.

Barely three weeks old, the MW Clearance Company can boast a clientele list which includes the Jose Feliciano special, the Julie Andrews TV



The Mary Williams Organization is comprised of, from left, Diane Prentice, Howard Wiley and Darrell Watson. Miss Williams is seated.

special, Superscope (the record division of Sony), a few TV pilots, publishers and Syncro Film Inc.

Couldn't Disclose Secrets

Mary Williams could not disclose all of her trade secrets on how she tracks down the rights to a song, but she mentioned a few of the primary sources as being BMI, ASCAP and SESAC, libraries, record collectors, and, of course, the music biz people with photographic memories.

Memory an Asset

A tremendous memory would be an asset and something much required by a trainee in Mary's profession especially when dealing with personalities like George Burns who often performs early, seldom-heard material. Mary recalled the time George wanted to do a number called "Sweetheart 1, 2, 3," which she discovered was written in 1909.

Others assuming posts at the Mary Williams Clearance Company are Darrell Watson, formerly with ABC; radio veteran Howard Wiley, who produced the Toscanini radio shows; and Diane Prentice, also from NBC. Allen E. Sussman has been appointed Counsel. Miss Williams is now serving her second year on the Board of Directors of the California Copyright Conference.

Sunrise to Sunset

(Continued from page 17)

Leaves and the Merry Go Round and was also at one time an exclusive writer to Sonny Bono.

The Boulevard now and then hosts special attractions like the recent Teen Age Fair re-named this year to Pop Expo

'69. It featured dozens of unsigned groups playing and competing for a Uni contract. It seems at every intersection lightpost along Sunset, some contemporary looking youngster is playing his guitar with one hand and thumbing for a ride with the other. Sunset Boulevard is a strange place and a captivating one which people find hard to leave.

From Epic on the West Coast, waiting

West

Kak

Anna Black

Red Beans

and Rice

Poco

Kaleidoscope

Black Velvet

Flamin'

Groovies

Dan Hicks

Paul Horn

John Neel

C. K. Strong

Sounds of

Synanon

Quality Not Quantity WB-7A Label Theme

One of the hottest recording companies in the business is Warner Bros.-Seven Arts Records, Inc.

In just over 10 years, the Burbank label—formed in 1958 as a subsidiary to the motion picture company—Warner Bros.—has springboarded into a record company among the largest in the world. The growth of the Warners waxery was due in principle to the guidance of its officers and the exploitation campaigns unveiled for each single and album release.

J. K. "Mike" Maitland, President of the label, succeeded James B. Conkling in 1961 when the latter retired from the music industry. Under Maitland's aegis the Warners diskery has grown in leaps and bounds. Such important recording personages as Frank Sinatra, Dean Martin, Sammy Davis, Jr., are among a talent lineup that also features Petula Clark, Nancy Sinatra, the Association, Peter, Paul and Mary, Mason Williams and Jimi Hendrix.

To sum up the Warners recording story year-by-year would take just about that much time. And these pages are limited. Keeping this in mind let us just review some of the recent happenings at a recording company that is really "happening."

A Warners Milestone

For example: Just this year Warner Bros.-Seven Arts Records, Inc., opened its own recording and music publishing companies in the United Kingdom. The British subsidiary, a milestone in the progress of the Warners label, is under the directorship 32-year-old Ian Ralfini, one of the leading record and publishing execs in Great Britain. Putting such a young man at the helm of such an important undertaking was in company's policy under Maitland's directorship—that of keeping a youthful approach to the record market.

"After all," says Maitland, "the record buyers are young—and it takes young thinking people to create and produce the type of product that we can sell. And selling is our business."

Another progressive move undertaken by the Burbank diskery was its entrance into the eight track cartridge field.

Since January when WB-7 Arts Records first unveiled its cartridges—repping most of the artists on the label—company sales have soared in excess of 30% over last year. The firm, although beefing its sales with cartridges, will still continue to produce and release approximately 100 albums per year. The total is by far less than other major companies, but for obvious reasons. One of management's primary requisites is not how much product you release—but the type of product you release. Simply that quality will rule over quantity.

"The album product is," according to an executive in the company, "most selective. And seldom do we ever release anything that we later regret."

Promotional Incentive

As a promotional incentive, Warners this year produced and distributed a songbook album featuring 23 of their underground artists. Over 10,000 copies, comprised of old and new songs, were shipped to radio, press and record distributors throughout the country. The songbook, which will not be sold to the public, was packaged by company's Creative Services Department and includes such underground favorites as Van Dyke Parks, Randy Newman, Joni Mitchell, Arlo Guthrie, the Every Brothers, Sweetwater, Eric Andersen, Miriam Makeba, the Family, Van Morrison, the Kinks, the Electric Prunes, the Fugs, Tiny Tim, the Mothers of Invention, Wild Man Fischer, the Pentangle, Neil Young, Sal Valentino, the Beau Brummels, Jethro Tull, Tom Northcott and Jimi Hendrix.

Soundtrack LPs of motion picture scores are also being stressed by the label. Particularly those scores from films produced by its parent company, Warner Bros.-Seven Arts, Inc. The WB label does occasionally release movie scores from pictures produced by other companies. One such example was acquisition of the soundtrack score of the Paramount production, "Goodbye, Columbus," which features the music of the Association.

Another vital step taken by the Warners diskery this year was an exclusive recording and distribution agreement between WB's Reprise label and Bizarre, Inc. Under this deal Reprise



Mike Maitland

obtains services and product produced by Frank Zappa such as Mothers of Invention and Lenny Bruce's "Berkeley Concert."

One of the highlights of this year thus far was the first U.S. visits and concert appearances of England's the Pentangle, Jethro Tull and Family.

Did 'Laugh-In' LP

Another coup accomplished by Warners was the production of a "Laugh-In" album which features many of the NBC-TV show regulars. The "Laugh-In" LP, based on the number one rated television show in the country, features Judy Carne, Arte Johnson, Ruth Buzzi, Henry Gibson, Goldie Hawn, Dave Madden, Gary Owens, Alan Sues, Chelsea Brown, Dick Whittington, Joanne Worley and special guest Connie Stevens.

With barely half of the year gone, the Warners record company is already confidently predicting that 1969 will be a banner year in sales and accomplishments. Their optimistic outlook is justified by much of its product.

Upcoming in May, for example, the company will release 11 new albums—five of which are on the WB label, and the remaining six under the Reprise logo.

On Warners are: the Grateful Dead, Rod McKuen, Louis Shelton (his first album and produced by Boyce and Hart), Peter, Paul and Mary and Glenn Yarbrough. The Reprise sextet are LPs by: Joni Mitchell, the Vogues, Francois Hardy, the Electric Prunes, John Renbourn, a member of the Pentangle who solos this time around, and Theodore Bikel, recently signed with the company.

Other new artists that will soon be unveiled by the Burbank diskery will be Mongo Santamaria and Laurindo Almeida—both of whom are world-recognized for their musical achievements.

'Hair' (L.A.) Theater Eliminates Dark Mondays

LOS ANGELES—The Aquarius Theater, where "Hair" hangs out eight times weekly, Tuesday through Sunday, has embarked on a vigorous policy eliminating "dark Mondays," according to manager Alex Holt.

The Neighbors of Watts are scheduled for a concert April 28, with Frank Sinatra, Bill Cosby, Nancy Sinatra, Nelson Riddle and his Orchestra, and with "Hair" co-producer Tom Smothers as M.C. Proceeds go to a child care center in south-central Los Angeles.

Beatrice Arnac in Concert

Franch chanteuse Beatrice Arnac will appear in concert May 5. Designer Louis Estevez will produce a fashion show the afternoon of May 6 as a feature of National Fashion Week.

Elephant's Memory, a new Buddah rock group, has already been presented at the Aquarius. "Dames at Sea" has contracted with the Aquarius for space to conduct auditions.

"We're interested in all such possibilities," Holt noted. "Basically, the Aquarius is available all day Monday; Tuesday, Wednesday, Thursday and Friday until 6 P.M.; and Saturday until 4 P.M."

Michael Butler, producer of "Hair," and Michael Sarne, writer and director of "Joanna" and currently scripting "Myra Breckenridge," will stage a rock musical based on Mary Shelley's "Frankenstein" simultaneously on both coasts this fall, as the first step in a multiple production deal.

Sarne Writes, Composes, Directs

Sarne will write, compose and direct the rock musical. In making the announcement, Butler noted that a total production, recording, publishing and merchandising program will be created for "Frankenstein." All creative elements will be under his and Sarne's direction, from inception of the stage play through production ultimately of the motion picture.

Warners at the present has 31 artists under the WB label and 39 under Reprise. Plans in the artist field are to increase the stable—but only if the artist can be developed and promoted in the same star-studded vein of diskers presently etching for the company.

COWSILLS



It Happened in L.A.

L.A. is where it's happening for Liberty/UA, Inc.

Since the inception of Liberty Records in 1958—marked by early triumphs such as Julie London's "Cry Me a River," Martin Denny's "Quiet Village," hits by Bobby Vee, the Ventures, Johnny Burnette, the Chipmunks, Sy Zentner and many others—through the current major status of several companies operating under its corporate umbrella, the firm has been instrumental in the growth and expansion of the record industry on the West Coast.

Under the guidance of President Alvin S. Bennett, Liberty—evidencing an amazing annual growth rate—became one of the largest independent record companies in the industry.

The extensive corporate structure now includes every facet of effective record company operation. With fully integrated internal operations, the Los Angeles home office is housed in a complex of five

buildings including: Liberty Studios, a completely equipped recording studio with the most modern engineering facilities available — multi-track, self-synch, equalization and mastering equipment along with tape storage and library facilities abound.

Presently in the planning stage is an expansion of studio space to accommodate the ever-expanding schedule of recording sessions emanating from Los Angeles. The company boasts fully staffed and totally diversified creative departments. Creative Director Dick Hendler supervises sales aids, merchandising materials and advertising programs. Album art from concept to completion is handled by Executive Art Director Woody Woodward.

The legal, accounting and financial officers guiding the company's fiscal policies, sales and promotion executives and effective management team directing all operations make

their headquarters here.

Among Tape Pioneers

The company was among the first to foresee the influence of tape in its various configurations and, with the acquisition of a tape duplicating plant in Omaha, began Liberty Stereotape, a forerunner in the field and now a highly significant contributor to the company's continuing success. Earl Horwitz is General Manager, assisted by National Sales Manager Charles Bratnober and Wally Peters who serves as AR Coordinator and Tape production Manager.

Other divisions headquartered at the L.A. home office are Liberty-Imperial with Bud Dain as General Manager. The recordings of Vikki Carr, Gary Lewis, Canned Heat, Julie London, Bobby Vee, the Johnny Mann Singers, the Ventures and many other artists are guided by Dain along with Jack Bratel and Ed Kaminsky as, respectively, National Sales Manager and National Promotion Director for Liberty, while parallel posts are held by Eli Bird and John Antoon for Imperial, whose prominent artists include Johnny Rivers, Jackie DeShannon, The Classics IV, Slim Whitman and others.

Helming the World Pacific and Pacific Jazz labels is Dick Bock. Bock has long been one of the most highly respected producers and innovators in the industry. He is generally credited with popularizing Asian music in this country and continues this innovation with widespread representation on his label of artists such as Ravi Shankar and other leading exponents of Eastern Music. Richard "Groove" Holmes,



Alvin S. Bennett

Jean Luc Ponty, Buddy Rich and the Craig Hundley Trio are but a few of the highly acclaimed artists represented.

Sales Manager for this dual-label division is Macey Lipman, aided by National Promotion Director Ben Scotti. Lipman and Scotti also work with General Manager Johnny Rivers on Soul City where Al Wilson has developed into a major artist and success continues at an exceptionally high level with the Fifth Dimension whose current recording "Acquarius," has been the country's number one single.

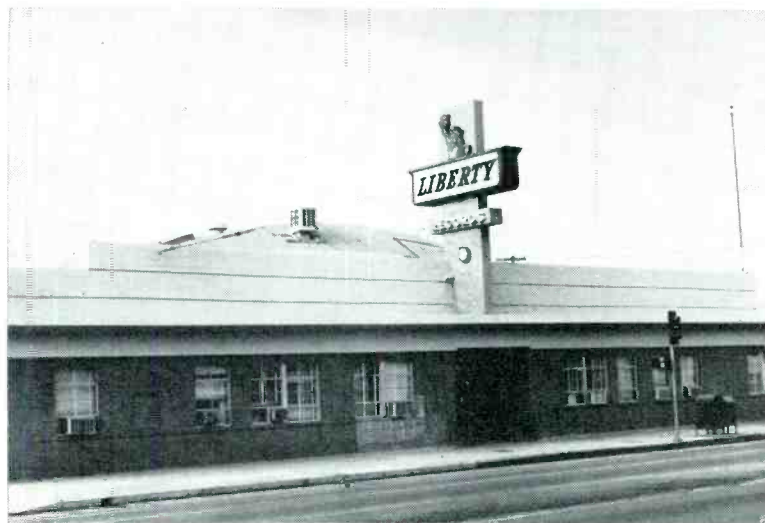
Sales for Sunset, a widely accepted budget line with strong representation of children's records on Talespinners, are handled by Howard Alperin.

Close Liaison with N.Y.

Corporate management in Los Angeles maintains close liaison with United Artists and Blue Note operating in New York. Various home office departments coordinate the activities of United Artists and Blue Note, along with their subsidiary label entities.


The flow of product from all production centers is relayed to Los Angeles for production planning, scheduling and Manufacturing. The vital functions of manufacturing fall to Irv Kessler, Vice President-Manu-

(Continued on page 28)



HISTORY IN THE MAKING

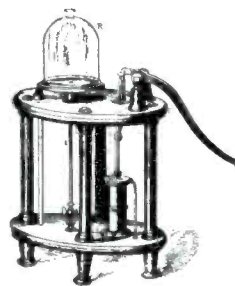
WESTERN RECORDERS STUDIO 3 IS NOW 16 TRACK



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LOS ANGELES

Hit Themes Like Old Times to Garrett

Snuff Garrett and Executive Vice-President Ed Silvers and Vice-President Mel Bly continue to build their multi-faceted organization of publishing and producing—which also includes their own Amigo Recording studios—along sound business procedures.

"We might be somewhat conservative in our approach," Garrett says. Adding, "However, our success can speak for itself."

For the record, Garrett became a record producer 11 years ago with Liberty at the age of 19. He was probably the first teenage record producer ever hired by a major label. In 1965, after seven years and with \$9,000, Garrett left Liberty to become an independent producer-publisher and started his own label. Today, the company controls copyrights to over 400 songs and ranks among the top publishers in the U.S.

The recording labels are Viva and Bravo Records; publishing companies, Viva Music, Zapata Music, Stone Canyon Music, Baby Monica Music, in addition to publishing companies co-owned with Trini Lopez.

Garrett Continues to Record

Garrett continues to record with Gary Lewis, Peter Lawford and Dorsey Burnette, and in the past has produced for Bobby Vee, Walter Brennan, Brian Hyland, Gene McDaniels, Julie London, Johnny Burnette, Dorsey Burnette, Jerry Lewis and many others.

In the field of "concept" albums, Garrett has produced the successful series of "Midnight Strings," "Tommy Garrett and his Fifty Guitars" (which alone has pressed 24 albums . . . all on the charts) and currently Viva Record's chart album, "Themes Like Old Times," a gathering of radio program themes.

Publishing Hits . . .

Publishing hits include: "The Straight Life," recorded by Bobby Goldsboro; several Vogue hits, "Turn Around, Look At Me," "My Special Angel"; Gary Puckett and the Union Gap's "Young Girl" and "Over You."

Last month, Garrett initiated an expansion program of Amigo Recording Studios in North



Snuff Garrett

Hollywood. The facility, one of the most modern in Southern California, is staffed by General Manager W. T. "Doc" Babb, along with two engineers, Hank Cicalo and Greg Venable, and three second engineers, Russ Schmidt, Mark Harmon and Larry Stephens. The studio has been averaging 15-20 hours of continuous operation seven days a week since the start of the year.

Songwriter, Too

Garrett, although he cannot read music, has written such songs as "Everybody Loves a Clown," "She's Just My Style" and "Night Has a Thousand Eyes."

Born in Dallas, Snuff started doing record promotion in his hometown at the age of 15 for several labels. At 17, he went to the West Coast to try and land a job with Liberty which proved unsuccessful, so he returned to Texas and worked as a disk jockey and later did a television show in Wichita Falls.

At 19, Snuff returned to California and met Al Bennett, newly appointed head of Liberty, who hired him. Six months later Bennett gave him his first chance at producing and within a year his salary went from \$90 a week to \$1200. In 1957, Garrett had his first big hit—before he reached his 20th birthday.

Polydor Coast Rep

NEW YORK—Jerry Schoenbaum, President of Polydor, Inc., has announced the appointment of Abe Glaser as the West Coast Sales & Promotion—Popular Division representative for the newly formed American Polydor label. Glaser had been with Metro Distributors in Los Angeles.

Ranwood Celebrates Big First Year

One of the West Coast's most successful new companies, Ranwood Records, Inc., has just completed its first year of operation under the direction of President Randy Wood, Vice President and General Manager Larry Welk and Executive Vice President Christine Hamilton.

The international organization with its various publishing-recording interests began releasing product on its Ranwood label in February of 1968 with the Lawrence Welk album titled "Love is Blue." The Welk package was an immediate success, hitting all the major charts. Ranwood's latest Welk album, "Galveston," shows indication of being an even bigger success after being out a relatively short time.

In its first year of business, the label was able to establish a top-selling act through a Ranwood series of Exotic Guitar albums, an inventive idea developed by Randy Wood. The first two album releases took equal turns at showing up favorably on the national charts. A third LP is due for immediate shipment. Offering a fresh approach to the instrumental menu of music, the albums have received tremendous air play to date, on nearly every type of radio station in the country.

Garrett Expands H'wood Studios

Snuff Garrett, President of Snuff Garrett Productions, has announced a \$50,000 expansion and re-modeling for the company owned Amigo recording studios in Hollywood.

The facility, already one of the most modern facilities in Southern California, is under the supervision of General Manager W. T. "Doc" Babb. Re-modeling activity includes installation of a new Spectra-sonic custom console, to be installed by Audio-Industries of Los Angeles and the addition of re-mix and vocal over-dub quarters.

Permanent staff includes Babb, two engineers, Hank Cicalo and Greg Venable and three second engineers. Russ Schmidt, Mark Harmon and Larry Stephens.

Amigo Studios has been averaging 15-20 hours of continuous operation seven days a week for the past 90 days.



Randy Wood

Wood, who continues to be the main creative mind with Ranwood's exciting empire of music, spends a bulk of his time working with the various Ranwood acts. Wood's major efforts have been directed toward presenting a product with a broad enough appeal for programming on all degrees of diversified formats to accommodate the tastes of all ages.

In discussing policies of the company, Larry Welk, Vice President, comments, "We are limiting the number of acts Ranwood has. We feel with today's competitive market that if a record is good enough to be released, it needs maximum effort on the part of the company. If a company releases too much product, it's impossible to give this needed concentration the proper backup of each level."

The Ranwood organization has built a solid structure of music industry professionals at every level, with key personnel in the field, as well as at the home office on the West Coast. Morry Goldman, Vice President of Distribution and Sales, is anchor man in Chicago, while the positions of Regional Director of Sales and Promotion are filled by Vic Frazier in Nashville, by Sy Speigelman in New York and by Polly Reese in Miami.

Ranwood's roster of artists includes such names as: Lawrence Welk, Damita Jo and Ray Anthony. All have had product released during the first year of the label's operation. In addition, several members of the Welk television family have released albums, including: Jo Ann Castle, Bob Ralston, Myron Floren, Tanya Falan and Frank Scott.

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L. A.'s Dot a World Power

Dot Records continues to garner a large percentage of the domestic and international market, coordinating all of its activities from its home office in Hollywood.

As recently announced, the firm has acquired more space and is now spread over four locations throughout Los Angeles. The additional footage will permit the enlargement of Dot's A & R staff and other creative departments.

In addition to a strong alliance with independent producers on the West Coast, including Mike Nesmith, Anita Kerr, Dick Delvy and Dan Dalton, Dot's present A & R staff in Hollywood consists of Tom Mack, Billy Vaughn, Ray Ruff and Milt Rogers.

Following its 1950 birth, subsequent move to Los Angeles and purchase by Paramount Pictures Corporation in 1957, the firm vaulted into major prominence. Under the direction of Arnold D. Burk, Paramount Pictures Corporation VP, in charge of Music Operations, and President of Dot Records, a continuing growth pattern has been implemented.

It began with the overall enlargement of the entire company, including sales, promotion, finance and administration. New internal sections were also created encompassing such services as advertising and merchandising as well as a complete publicity and art department. Besides Arnold Burk, Dot's electric home office building houses Ad-Merchandising VP Jack L. Levy, A & R VP, Jay S. Lowy, and Sales-Distribution VP Ken D. Revercomb.

A fleet of fast-moving executives have done much to create excitement and open new avenues of approach in the realm of marketing records. These include National Sales Manager Dick Bowman, John Rosica, Director of Merchandising and Promotion, Stu Langer, Director of Advertising and Merchandising Programs, and Norm Winter, Director of Press and Information. Dot's Art Department is headed up by Christopher Whorf. His "today" staff includes Beverly Parker and Honeya Thompson. Dot veteran Dorothy Vance continues to headquarter in Hollywood, while helming country-western promotion. The Sunset-Vine office is also home for Caroline Molzan, Production, Judy Hicks, International, controller



Arnold D. Burk Jack L. Levy



Jay S. Lowy Ken D. Revercomb

Howard Marlett and resident counsel Richard Schulenberg.

Set Closer Ties

Moreover, Dot has succeeded in establishing closer ties with the parent company's television and motion picture wings. This is evidenced by the highly rated soundtrack albums which have emanated from these areas. Popular TV series "Mission: Impossible," with original music by Lalo Schifrin, won two Grammy Awards, while movie blockbusters "The Odd Couple" and "Rosemary's Baby" proved to be as strong as their celluloid counterparts. Newest entry from Paramount TV is music from the "Mannix" show by Lalo Schifrin.

Dot's charter roster, featuring such veteran performers as Billy Vaughn, Liberace and the Mills Brothers, is creating renewed excitement as a result of Dot's rejuvenation. The legendary Mills Brothers, consistent Dot album sellers for more than a decade, signed a new long-term contract last year. The move was a good one with their singles steadily landing high on the charts and establishing an entirely new fan following. Winner of numerous gold records, Billy Vaughn, besides maintaining his own string of best selling LPs now arranges and produces product for Dot. Liberace also enjoys huge sales in every situation.

Driving to expand its catalog into today's contemporary music, Dot has amassed a stable of artists, fast establishing themselves throughout the

world. The American Breed, whose "Bend Me, Shape Me" earned a gold record last year, is a classic example of teen-listener acceptance.

Other notable acquisitions include the Illusion, Womb, Buggy, Neighborhood Children, Mount Rushmore, the Peppermint Trolley Company, Colours, Mint Tattoo, Val Stöecklein, Brian Hyland, Hamilton Street Car and Andy Kim, to name but a few . . . and, Dot continues to develop other contenders.

Kerr Arrangement

The versatile talents of Anita Kerr is also heard on Dot via an unprecedented arrangement. The agreement calls for three Anita Kerr Singers albums per year, in which she performs as an artist-producer, plus six LPs per annum of her own creation as an independent producer. Product runs the gamut of all contemporary musical categories. The composer-arranger-conductor has won three Grammy Awards and two nominations since her arrival on the Hollywood scene in 1965.

Additionally, Dot has spawned a powerhouse of country-western product by such personages as Hank Thompson, Roy Clark, Bonnie Guitar, Mary Taylor, Jack Reno, Diana Trask, Jack Barlow, Justin Tubb and Peggy Little. Other purveyors of the "Nashville Sound" are the Compton Brothers, Molly Bee, Ray Griff, Tommy Overstreet and Japanese discovery Eddy Fukano.

Entered Tape Field

Alert to the burgeoning tape cartridge field for home and mobile situations, Dot has entered this lucrative industry with the production of 8 track cartridges, marketed and distributed by its own distributors and independents.

Music makers from all over the globe are moving Westward . . . Los Angeles offers the finest services and technicians available anywhere, evidenced by the output of product from Dot and other major west coast labels . . . And then, lest we forget, there's always the weather!

Smith at Dunhill

Dunhill Records has signed a new mixed-vocal recording act, Smith, announces Jay Lasker, VP. Smith will be produced by

Accent on Youth At Renaissance

LOS ANGELES — At the fledgling Renaissance (rebirth) Records, the accent is strictly on youth. Helmsmen Marshall Leib and Dallas Smith are 29 and 27, respectively, while label's fast-budding talent roster reverts to post-pubescent ages and beyond.

Contrary to popular opinion, Smith was not born in Dallas, Texas. The moniker is for real and his birthplace is Red Boiling Springs, Tenn. though he did most of his growing up in Toledo, Ohio. The handle "Dallas" comes from a great-grandmother who was a Cherokee Indian.

Born in L.A.

Marshall Leib was born and raised in L.A. A sergeant in the Marine Corps Reserves, Leib studied music at Los Angeles City College, formed his own label, Marsh Records, in 1969, and later joined with Lee Hazlewood in the production company. Leib and Smith first came together in 1965, when Smith was A&R at Liberty Records (Vikki Carr, Canned Heat, Bobby Vee, Vic Dana, etc.) and Leib assumed the position as head of A&R of Imperial Records. They formed Renaissance Productions two months ago and have just added the diskery wing, Renaissance Records.

Among Pactees

Charter Renaissance pactees are 22-year-old Sonny Child and 21-year-old Ray Chaffin. Child, who according to Smith sings "Message Blues," is one of BMI's most prolific writers, boasting some 575 songs.

Chaffin, who formerly recorded for Liberty, is a contemporary performer-writer and hails from West Virginia.

"We're going to do the music today and stay with it all the way," avers Smith in an unconscious rhyme.

Anent the partnership arrangement, Leib states, "Dallas and I make one hell of a team. We groove together socially as well as business-wise and we intend to make Renaissance a major."

Steve Barri, A&R Director of the label, and Joel Sill.

First product on Smith will be available in May, according to Marv Helfer, Director of Sales and Promotion at Dunhill.

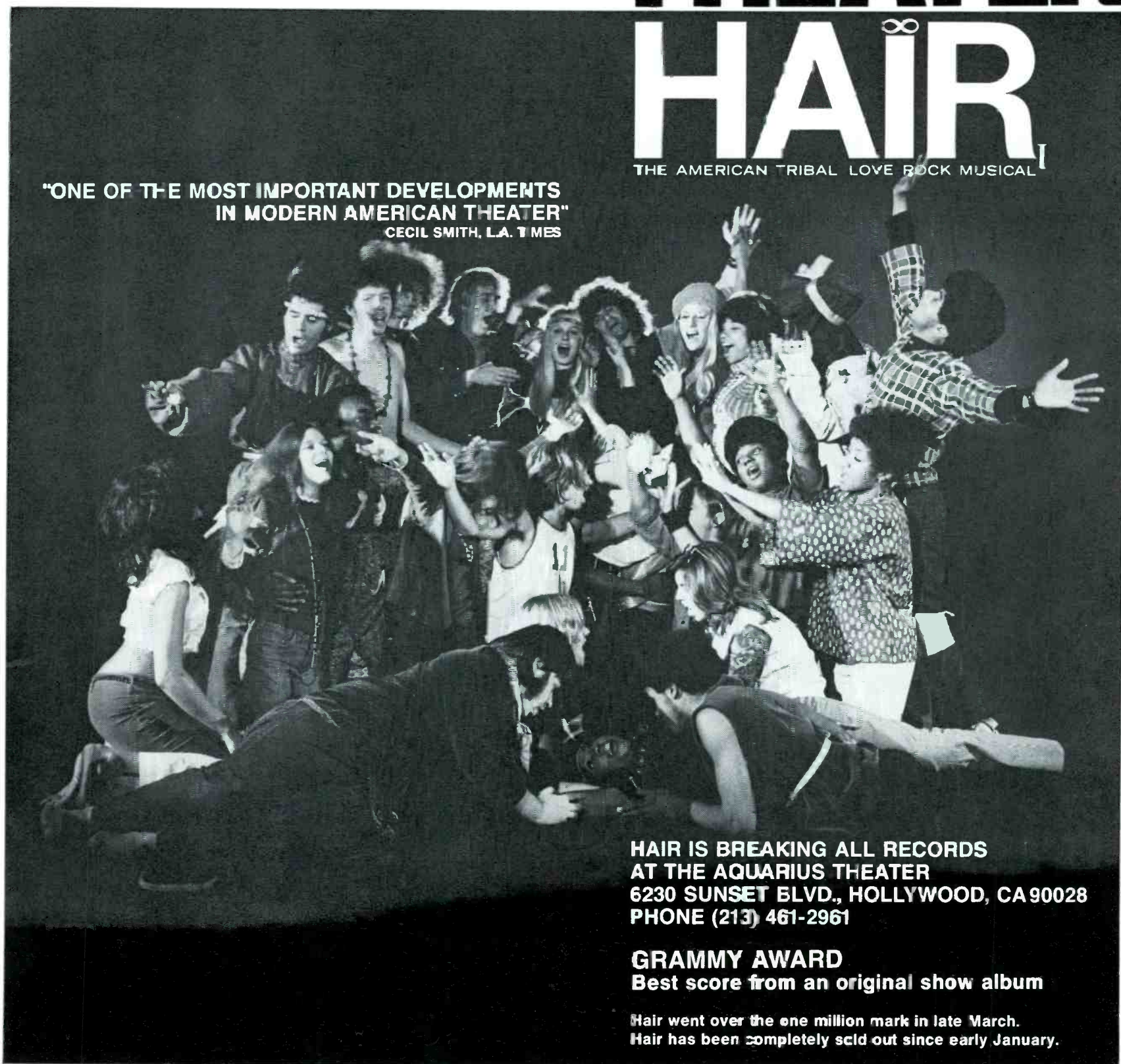
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Hair has been completely sold out since early January.

The West Coast Explos

Iron Butterfly

Sonny & Chér

Black Pearl

Green

**Dr. John
the Night Tripper**

Les McCann Ltd.



Stax' First Convention Bows Mini-Meeting Concept

MEMPHIS — Stax Records' President Jim Stewart announced that Stax will hold its first sales convention for its distributors here from May 16 to 18.

Executive Vice President Al Bell also announced that Stax would introduce a unique "Mini-Meeting" the following weekend (May 24-25) to display new product for rack jobbers, trade paper editorial staffers, consumer publication editors and record reviewers.

Built around the theme "Gettin' It All Together," both conventions will be headquartered

at the Rivermont Hotel in Memphis. Stax will introduce the largest LP release in the label's history. More than 25 albums will be unveiled, including sets by Booker T. & the M.G.s, Johnnie Taylor, Carla Thomas, Eddie Floyd, The Staple Singers, William Bell, the Bar-Kays, Albert King, Rufus Thomas, Jimmy Hughes, J. J. Barnes, Issac Hayes, Ollie & the Nightingales, the Mad Lads, Mavis Staples and Steve Cropper.

Representative Julian Bond will speak at the sales convention. (Continued on page 103)

Gordy Honored by Detroit And BMI During R&B Awards

DETROIT—In a joint presentation, a Citation of Excellence was given to Berry Gordy, Jr., President of Motown Record Corporation by the City of Detroit and BMI Tuesday evening, April 15, at the Pontchartrain Hotel during a BMI Rhythm and Blues Awards Dinner.

Mayor Jerome P. Cavanagh represented the City, with Edward M. Cramer, BMI President, joining in the ceremonies.

The text of the award reads: "In recognition of his dynamic genius in today's and tomorrow's world of music and for his unique accomplishment in

creating the Motown Sound, the sound of Young America, which has become the second most famous export of the City of Detroit, Broadcast Music, Inc. is proud to join hands with the City of Detroit in presenting for the first time a Citation of Excellence to Berry Gordy, Jr."

The 58 writers and 33 publishers of 40 Rhythm and Blues songs licensed for public performance by BMI received Citations of Achievement as the most performed songs of their type for the period from July 1, (Continued on page 92)

RIAA Cultural Award Dinner

A Cultural Award Dinner in recognition of those in the Federal Government who have contributed to the cultural advancement of the country will be given by the Record Industry Association of America in the Ballroom Center of The Washington Hilton on the evening of May 6.



Honored guests will include members of both Houses of Congress, the Cabinet and officials of various Federal agencies. Executives of RIAA's member companies will act as hosts for the affair.

The highlight of the evening will be the presentation of the First Annual RIAA Cultural Award to the person in the Federal Government who, in the opinion of the industry, has contributed notably to the country's cultural welfare and helped make the public more aware and appreciative of the many diverse art forms that

(Continued on page 103)

'Oliver!', Babs, Kate Big Oscar Winners

HOLLYWOOD — Who says things have to be good to be exciting?

This year's Oscar ceremony, produced and directed by the usually-impeccable Gower Champion, was a shambles—a succession of strained, silly and embarrassing production ideas—and yet, because of unexpected winners, one of the

Academy's most startling and dramatic nights.

Many precedents were set—three of them by Katharine Hepburn who became the first actress to win the Oscar three times, the first (of two) actresses to split it and the second to win two years in a row. She won her statuette for her

(Continued on page 103)

Busy SESAC Schedule

Following its successful participation in the recent NAB convention earlier this month in the nation's capitol, SESAC is readying itself for three more conferences between now and early May.

The first major event is the International Music Industry Conference in the Bahamas (April 20-23) where Salvatore B. Candilora, Vice-President

(Continued on page 92)

Older U. K. Disk Staffers Overlooked by Incoming Labels?

LONDON—A number of industry producers and administrators who feel they're stymied in conservative corporations are grumbling and anxious these days because they suspect they're being overlooked by American companies on the prowl for English personnel to staff newly-opened local offices.

Record World has talked to and heard about high-level executives who feel that they would be suitable to fill posts with in-coming A&M, Warner Bros. UA/Liberty, Liberty, MCA, etc., but are cautious about openly seeking such posts because of jeopardizing their current posts.

And they feel they are unknown to the American employers because the younger men

in the business—the "whiz kids"—are getting all the play via press and label publicity.

One annoyed exec who feels he's gathering dust in a well-paying but unrewarding big company slot had this to say to Record World: "To truly assess the U. K. situation, a visiting executive should ideally live in London for two months. Not at a luxury hotel, but preferably in a furnished apartment, where he can listen to the BBC and watch all three TV programs. He should be able to entertain and visit prospective people in their own homes, in a relaxed atmosphere. The industry in Britain is all centered in London. With such a tight group operating, people are very guarded in

(Continued on page 105)

Adams Re-elected ASCAP President

Stanley Adams, lyricist of "What a Diff'rence a Day Made," "There Are Such Things," "Little Old Lady" and over a hundred other songs, has been re-elected President of the American Society of Composers, Authors and Publishers (ASCAP).

(Continued on page 103)



Stanley Adams

Maxin Sets Up Music Firms

Arnold Maxin has opened offices at the Hampshire House in New York.

The veteran music and records executive, who formerly headed MGM Records and MGM's music publishing wing, The Big 3 (Robbins-Feist-Miller), is now setting up a total complex of music firms which will include a publishing wing, an independent record production operation and a

(Continued on page 103)

Novo Acquires Americom

NEW YORK—Novo Industrial Corporation has completed the acquisition of Americom Corporation, a manufacturer of flexible vinyl phonograph records, through an exchange of Novo common stock valued at more than \$3,000,000, plus additional shares based on future earnings of Americom, it was announced by Chester M. Ross, Novo President and chief executive officer.

Novo is a multi-market service company with major concentrations in airfreight and world-wide forwarding, education/communications services and specialized surface transportation.

Americom is a custom manu-

facturer of flexible vinyl records used for educational, instructional, industrial and communications purposes, and serves markets such as education and publishing, advertising and sales promotion, government and consumer products. The company recently introduced Pocketdisc[®], a new flexible 33 $\frac{1}{3}$ rpm, 4-inch diameter record which can be conveniently marketed through vending machines and duplicates current popular repertoire on a simultaneous release basis.

Frederick L. Hyman, President of Americom, will continue to direct the operations of the company as a separate subsidiary.

Diamond Heads New Beverly Hills Label

Martin N. Leeds, President of Beverly Hills Studios, Inc., announces the appointment of Morris I. Diamond as Executive Vice-President of the newly formed Beverly Hills Records, Inc., and allied music publishing companies, Tara Music and Beverly-Culver Music.

Diamond stated that the diskery will release all types of music—contemporary, pop, Country-Western, Rhythm & Blues and gospel product. He emphasized that while the label will sign and record its own roster of artists, "We will be meeting with independent record producers and will buy masters for the label."

Distribution for Beverly Hills Records is still to be set. As of now, the company hasn't made a final decision as to "whether we'll release through our own independent distribution arrangement, or through the distribution facilities of one of the major record companies," he said. "We will, however, govern the promoting of our own product."

Meetings in Progress

Meetings are currently in progress with tape-cartridge manufacturers for an affiliation in that field. Diamond expects to go to Europe within the next couple of months to meet with various foreign licensees for the label and music companies as well.

In addition to his disk and publishing duties, Diamond will supervise all music activities for the parent motion picture and television company, an important source of original sound-

track albums and singles for the label.

It was pointed out the company will be able to offer its music company expertise and record company services to the independent motion picture producers who will be using the facilities at the studio.

Diamond began his career as an assistant manager of the Tommy Dorsey band and the Dorsey Music Companies. He later served as National Promotion Director of Mercury Records and as National Sales and Promotion Director of Acta Records. His last assignment was at United Artists as Director of Recording Activity on the company's "Chitty-Chitty Bang Bang."

Diamond has already set up music offices on the present company's Beverly-Culver Studio in Culver City.

Viewlex Acquires Belle Wood

HOLBROOK, N. Y.—Viewlex, Inc., has announced the signing of a contract to acquire Belle Wood, Inc., Deerfield, Ill. According to Viewlex President and Board Chairman, Ben Peirez, it will be through an exchange of stock based on an earnings formula.

Belle Wood will continue operations, as a wholly-owned subsidiary, at its offices located in Deerfield under the direction of President and founder Vincent Vecchione and the present management / engineering / marketing and sales team.

Popovich Asst. Dir., Col Promo

Steve Popovich has been appointed Assistant Director, National Promotion, Columbia Records. Announcement was made by Ron Alexenburg, Director, National Promotion.



Steve Popovich

Popovich will be responsible to Alexenburg for directing and instructing the Regional Promotion Managers and Field Promotion Managers, with regard to all activities involved in promoting, exposing and selling Columbia singles and LP products. He will be coordinating artists' appearances and tours and will also be working with the Artists and Repertoire, Advertising, Publicity, Merchandising and Artists Relations departments, to coordinate all field activities on Columbia products.

Popovich has been with Columbia Records for the past three years in the position of Local Promotion Manager in Cleveland. Prior to his Columbia assignment he worked in local sales and promotion in the Cleveland area for Decca Records. His headquarters will now be in Columbia's New York office.

'Dames' to UA?

NEW YORK—Rumor, that unsinkable gent, has it that "Dames at Sea," still without a caster contract, will dock at United Artists Records.

The off-Broadway hit, which almost signed to Atlantic a month or two ago, is still packing houses at the Bouwerie Lane and in order to accommodate the crowds will move to the Theatre Delys this week.

Granger Named Tangerine Mgr.

HOLLYWOOD—Ron Granger, formerly Director of Sales for Tangerine Record Corporation, has been upped to Manager of label, according to an-

(Continued on page 97)



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José Feliciano's "Marley Purt Drive" is headed one way.

Up.

With lyrics that communicate.
With the unique Feliciano delivery.
With a great flip side, "Ole Turkey Buzzard"
(theme from the new motion picture,
"Mackenna's Gold").
With millions of people watching José this
coming Sunday night at 10:00 (EST) on his NBC
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You know where "Marley Purt Drive" is going.
Straight toward becoming Feliciano's
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Sunday night José
sings music from:



LSP-4096



LSF-4045*



LSF-3367*

* Available on Stereo 8 Cartridge Tape

RCA Records

RCA Bows Chi Recording Center

RCA Records opened its new recording Center in Chicago this week.

Announcement was made by Norman Racusin, Division VP and General Manager, RCA Records, who said the recording complex, with studios and supporting facilities, will provide RCA and its recording clients a sound center equal to those in New York and Hollywood.

Located at One North Wacker Drive in Chicago's booming West Loop area, the studios incorporate the latest innovations in acoustical design developed in the laboratories of the David Sarnoff Research Center in Princeton, N. J. The studios will have multi-channel recording facilities with the latest in electronic control of the many microphones.

The center will offer mid-west producers of phonograph records, tapes, radio commercials, television and motion picture soundtracks complete facilities and engineering talent, according to W. F. Reilly, Manager, RCA Custom Record Sales, Chicago.

Among the first record companies to make facilities available to other firms in the rec-

ord industry, RCA has been recording in Chicago since 1935. With the new recording facilities, RCA will be able to maintain its position in Chicago during the future growth of the city as a recording center.

J. F. Wells, Manager, Recording, Chicago, said the recording complex contains three studios each of which is acoustically treated to offer a range of reverberation times thus providing precise conditions for all kinds of music and voice recordings. Studio A, with 93,000 cubic feet of space, is the largest studio in the Chicago area built specifically for sound recording.

Consoles using the latest integrated circuitry will be available to mix as many as 33 microphones on up to 16 channels with extensive equalization on each. The utmost flexibility in monitoring the multiple tracks will be provided.

Control rooms and tape mastering rooms have acoustical treatment similar to the studios to permit moving from one facility to another without changing sound characteristics. Additional lacquer mastering channels will be provided to handle the increased activity anticipated at the new center.

Godfrey Records for MTA

NEW YORK—MTA Records has rushed the first Arthur Godfrey release recorded under a new artist contract between the star and the label. MTA President Bob Thompson produced the session in Nashville which was arranged and conducted by Bill Pursell.

In announcing the signing of Godfrey and the rush release of "Santa Barbara Gold," Thompson said, "This record is destined to become one of the most important hit records of the year. The material written by Dick Feller and Claire Durham, Glaser Publications writers, is the most topical piece of material ever created especially for an artist. Mr. Godfrey is the most competent professional I have ever worked with, and his immediate grasp of the music and the lyric of 'Santa Barbara Gold' has resulted in that wonderful marriage of artist, material and arrangement that can only result in smash hit."

The combination song and recitation brings into full focus the dilemma of Santa Barbara, Calif., caused by the recent oil well leak from offshore drilling in the Santa Barbara channel. Godfrey, re-



Arthur Godfrey

owned for his conservation and ecology efforts, has issued a biting commentary contained in verse and song.

"Radio reaction around the country to 'Santa Barbara Gold' has been fantastic," Thompson continued. "This serious comment by Arthur Godfrey is the beginning of a combined creative effort by MTA Records to present his [Godfrey] views in a contemporary setting. Call it contemporary folk music if you like, but whatever general term the industry may apply, it is important and timely."

Cap Granted Injunctions Against Unauthorized So. Cal Duplicators

Capitol Records, Inc., on March 21, 1969, was granted a preliminary injunction in the Superior Court for the County of Los Angeles prohibiting several defendants from duplicating for sale or selling tapes embodying performances of Capitol, Apple, Tower or Angel artists without authorization from Capitol. The order was issued by Superior Court Judge Jerry Pacht.

Among those who were prohibited from duplicating any of Capitol's pre-recorded material were: Martin Bernstein, dba, Campus Record Shop, 810 N. Vermont Ave., Los Angeles; Lawrence W. Bates and Frances Bates, dba Action Associates, 10576 South Parise Drive, Whittier, Cal.; Jerry Spence, dba Jerry's Radio & Car Stereo, 7232 Orangethorpe Ave., Buena Park, Cal.; and Robert Nisley, dba The Stereo Hut, 18130 S.

Western Ave., Gardena, Cal.

In December, 1968, Capitol was granted a preliminary injunction against Hollywood Music Programmers, Inc., 7550 Melrose Ave., Los Angeles; Anthony Prince; Barry Pressman; Neil Ames; Jean and Robert Holmquist, Holmquist Sound Co., 12912 Venice Blvd., Los Angeles; Stanley Meckler; Zounds, Inc., 6959 Van Nuys Blvd., Van Nuys, Cal.; Donald Koven; Mobile Stereo Company, 4907 Lankershim Blvd., No. Hollywood; and Sounds Incredible, 7505 Sunset Blvd., Los Angeles. Also enjoined at that time was the Tape Industries Association, Inc., officers of which include Prince, Ames, and Pressman. Subsequently enjoined in January, 1969, were Sol M. Gordon and the Stereo Car Tape Company, 6734 Sunset Blvd., Los Angeles.

Kapralik, Melcher Team for Group

NEW YORK—David Kapralik and Terry Melcher are joining forces to manage and produce, respectively, a new Bri-

tish group.

Kapralik will manage the new act (name to be disclosed in the near future) for his Daedalus Productions.

Atlantic Speeds Dusty's 'Windmills'

Atlantic Records broke speed records getting Dusty Springfield's version of the Academy Award winning song "The Windmills of Your Mind" to the country's disk jockeys this week.

Within minutes after the announcement was made on TV on Monday night, April 14, at 11:44 p.m., that the Marilyn and Alan Bergman-Michel Le Grand song was the winner, Atlantic's mail clerks, waiting in the company's warehouse in New York, jumped into a station wagon and sped to the city's General Post Office with 2500 packages of Dusty's version of the song. Eight hours later, jockeys from coast to coast were opening their packages containing the record. The dj copy with "The Windmills of Your Mind" on both sides of the disk contained the legend "The 1969 Academy Award Winner."

Wexler Planned Campaign

Jerry Wexler, Atlantic Records Executive VP, had planned the campaign two weeks before the Academy Awards

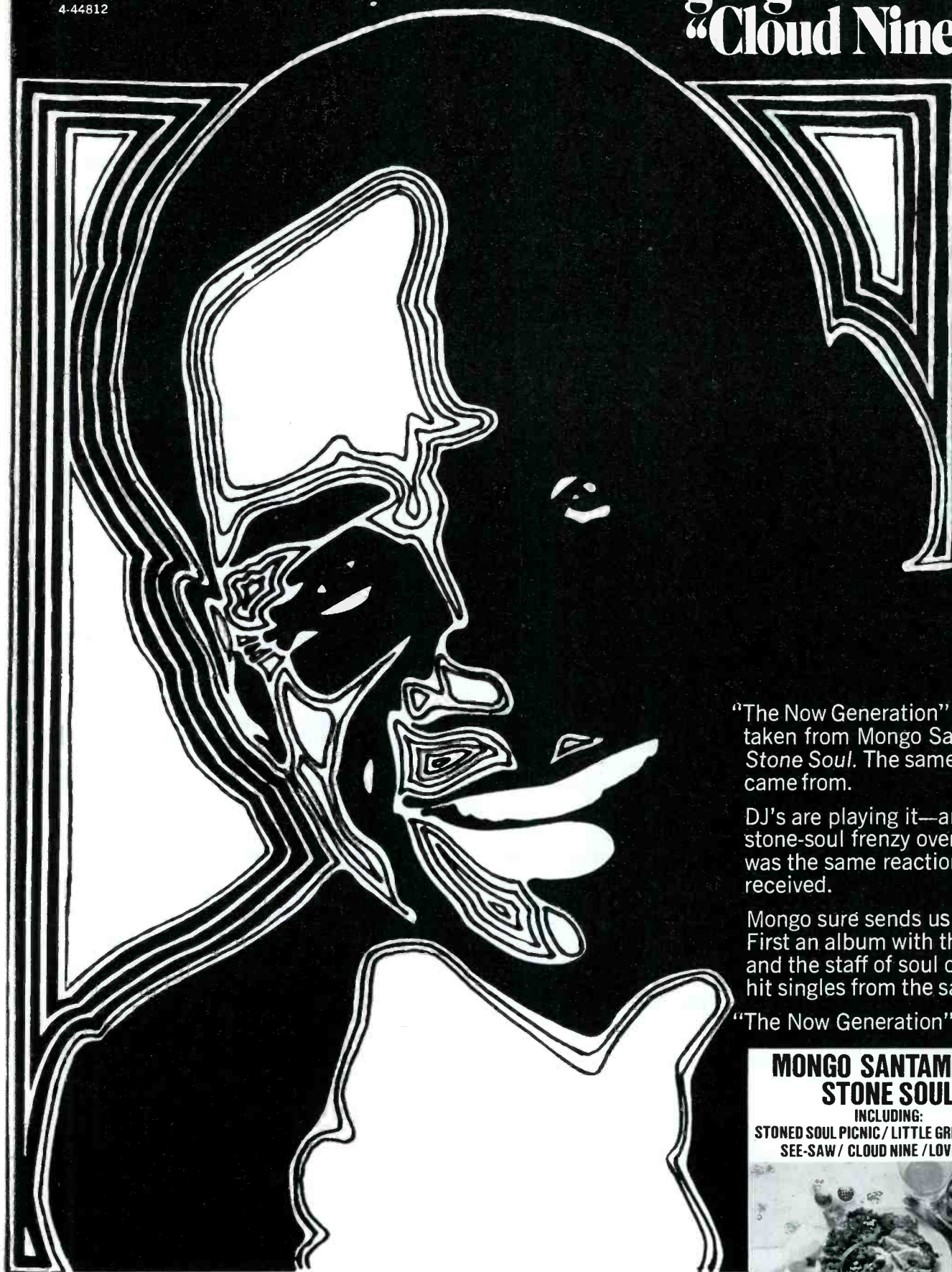
night on the hunch that "The Windmills of Your Mind" would be the winning song. Atlantic had issued Dusty Springfield's recording of the tune about a week ago as the second side of "I Don't Want To Hear It Anymore" (it is now the A side). Playing his hunch, Wexler had 2500 copies of "Windmills" pressed up, with the Award winner notation on each label. Records were placed in a special mailing envelope, with the words "Contains Academy Award Winning Tune: 'Windmills of Your Mind' Sung By Dusty Springfield" hand-stamped on each package. Packages were inserted into huge mail bags over a week ago waiting for the big night of April 14.

Giant Promotion

Atlantic has set a giant promotion and advertising campaign on Dusty's recording. Her current album, "Dusty in Memphis" which contains "The Windmills of Your Mind," now has a sticker on it noting that the award winning tune is in the LP.

Mongo's newest single
"The Now Generation" is riding high above
"Cloud Nine."

4-44812



"The Now Generation" is another funky single taken from Mongo Santamaria's album *Stone Soul*. The same album "Cloud Nine" came from.

DJ's are playing it—and people are into a stone-soul frenzy over it. Which, of course, was the same reaction the "Cloud Nine" single received.

Mongo sure sends us the right messages. First an album with the staff of life on the cover and the staff of soul on the inside. Then two hit singles from the same. My, My, My!

"The Now Generation" on Columbia Records

MONGO SANTAMARIA
STONE SOUL
INCLUDING:
STONED SOUL PICNIC / LITTLE GREEN APPLES
SEE-SAW / CLOUD NINE / LOVE CHILD



CS 9780*

*Available in 8-track stereo tape cartridge and 4-track reel-to-reel stereo tape

RECORD WORLD—April 26, 1969

Single Reviews

TONY BENNETT—Columbia 4-44855.
PLAY IT AGAIN, SAM (Sunbeam, BMI)
WHAT THE WORLD NEEDS NOW IS LOVE
(Blue Seas/Jac, ASCAP)
Tony's in top form here, and you'll want to play it again and again.

★★★★★
RENE & RENE—White Whale 303.
ENCHILADA JOSE (Pecos, BMI)
Rene and Rene mix up many influences and come up with a smoothy all about that guy Jose.

★★★★★
TONY DRAKE—Musicor 1357.
LETS PLAY HOUSE (Gaucho, BMI)
SHE'S GONE (Gaucho, BMI)
Tony sings out on this winning ballad like the teen heart-throb he could easily become. ★★★★★

★★★★★
GARY McFARLAND—Skye 4511.
80 MILES AN HOUR THROUGH BEER-CAN COUNTRY (Parkland, ASCAP)
ON THIS SITE SHALL BE ERECTED . . . (Parkland, ASCAP)
This is a chuggin', cookin' instrumental (featuring Eric Gayle) that should be up the charts at about 100 M.P.H.

★★★★★
JERRY VALE—Columbia 4-44823.
CLOSE TO CATHY (Arch, ASCAP)
FA, FA, FA (LIVE FOR TODAY) (Morris, ASCAP)
Mike Clifford's oldie in an attractive and likely new reading by Jerry. Watch it closely. ★★★★★

★★★★★
NARVEL FELTS—Celebrity Circle 6903.
WELCOME HOME MR. BLUES (Rolando-Jack, BMI)
BACK STREET AFFAIR (Forest, BMI)
Narvel has a pop tune with a country air about it. Should get a good chart shake. ★★★★★

★★★★★
CATHY CARLSON—MGM 14056.
MARRY ME! MARRY ME! (Croma, ASCAP)
THE LOVE I LOST (Don C., BMI)
Ballad from a new movie socked out by Cathy. This could become a big chart adornment. ★★★★★

★★★★★
BILLY VERA—Atlantic 2628.
THE BIBLE SALESMAN (Blackwood, BMI)
ARE YOU COMING TO MY PARTY (Blackwood, BMI)
Billy should be selling his bibles away up high soon; this disk has potential for top slots. ★★★★★

★★★★★
DON LAUREN—Apt 26002.
TRY A LITTLE KINDNESS (Pamco, BMI)
ONE STEP AT A TIME (Ampco, BMI)
Perky inspirational song from newcomer, Don Lauren. Folks'll be whistling, humming and singing along.

★★★★★
THE AMBOY DUKES—Mainstream 704.
FOR HIS NAMESAKE (Brent, BMI)
LOADED FOR BEAR (Brent, BMI)
The Dukes offer this most commercial heavy fuzzer, and it sounds like hit for them. ★★★★★

★★★★★
BOBBY FREEMAN—Double Shot 139.
EVERYBODY'S GOT A HANG UP (Big Shot, ASCAP)
OUGHTA BE A LAW (Hot Shot, BMI)
Bobby Freeman steps out with a smash; driving beat and some clever lyrics insure it. ★★★★★

★★★★★
DICK HYMAN AND HIS ELECTRIC ECLECTICS—Command 4126.
THE MINOTAUR (Eastlake, ASCAP)
TOPLESS DANCERS OF CORFU (Eastlake, ASCAP)
Kind of eerie Moog-sounds from Dick Hyman could be a big one for the synthesizer.

BO GENTRY AND RITCHIE CORDELL—Columbia 4-44840.

STONE GO-GETTER (Kahoona Tunes, BMI)
HUNG UP (Kahoona Tunes, BMI)
This is a gritty bubble ditty that the guys produced, and it'll be gettin' to the top, no sweat.

★★★★★
SAMMY DAVIS JR.—Decca 734605.
RHYTHM OF LIFE (Notable/Lida, ASCAP)
From the "Sweet Charity" soundtrack; this bouncy lub-dub lub-dub has got that rhythm. ★★★★★

★★★★★
THE CHIFFONS—Laurie 3497.
LOVE ME LIKE YOU'RE GONNA LOSE ME (Jillbern, BMI)
THREE DIPS OF ICE CREAM (S&J, ASCAP)
This is a beautiful teen ballad that the girls do just perfectly. Should go.

★★★★★
LITTLE CARL CARLTON—Back Beat 603.
LOOK AT MARY WONDER (HOW I GOT OVER) (Don-Colfam-Tairi, BMI)
BAD FOR EACH OTHER (Don, BMI)
Little Carl rolls out that big beat on this rockin' socker. Should be big.

★★★★★
BIG ELLA—Lo Lo 2101.
IT TAKES A LOT OF LOVING (TO SATISFY ME) (Jamf & Sebons, BMI)
I NEED A GOOD MAN (Jamf & Big Star, BMI)
Big Ella is a wailer from Memphis, and she really gets down in it here for fast chart action. ★★★★★

★★★★★
ARTHUR GODFREY—MTA 172.
SANTA BARBARA GOLD (Glaser, BMI)
FREEDOM IS AMERICA (Jaypaul, SESAC)
Over four minutes long, this is an eye-opener sing-talk tale of greedy men and the gold rush.

★★★★★
LAVERN BAKER—Brunswick 755408.
I'M THE ONE TO DO IT (Jalynne-BRC, BMI)
BABY (Blue Echo, BMI)
LaVern ("Bumblebee") Baker has the power to push this side all the way.

★★★★★
CAPTAIN GROOVY AND HIS BUBBLEGUM ARMY—Super K 4
CAPT. GROOVY AND HIS BUBBLEGUM ARMY (Kahoona Tunes/Kaskat, BMI)
BUBBLEGUM MARCH OR BLOWING BUBBLES THROUGH ROSE COLORED GLASSES (Kaskat, BMI)

Captain Groovy will be on TV come this fall, to the delight of the bubblegum set; this taste of what will come is enticing.

★★★★★
HAL FRAZIER—VMC 742.
DIDN'T WE? (Ja-Ma, ASCAP)
WALK ON BY (Blue Seas-Jac, ASCAP)
Another gorgeous cut of Jim Webb's beautiful, contemporary torch song. Hal makes the pieces fit.

★★★★★
TROY SHONDELL—TRX 5019.
SOMETHING'S WRONG IN INDIANA (Acuff-Rose, BMI)
Nothing is wrong with the sounds here. As a matter of fact, it's got that hit sound. ★★★★★

★★★★★
SHIRLEY AND THE SHIRELLES—Bell 787.
PLAYTHINGS (Ran-Lu, BMI)
LOOKING GLASS (Beresford, BMI)
Back on the scene with this lively ditty, Shirley and the Shirelles will be on top soon.

KEN STELLA—Decca 734607.
I WANNA SPEND MY WHOLE LIFE LOVING YOU (Cranberry, BMI)

Ken sings some gutsy teen-rock that sounds like a hit. John Walsh produced.

★★★★★
IRENE REID—Old Town 2004.
DIRTY OLD MAN (Metric, BMI)
JUST LOVING YOU (Jobete, BMI)
Irene wails some funky blues, and it sure is nice to hear her cookin'.

★★★★★
THE LETTERMEN—Capitol 2482.
HURT SO BAD (Vogue, BMI)
CATCH THE WIND (Southern, ASCAP)
The old Anthony and the Imperials chestnut takes on a new commercial glow with this fine reading by the hit-makers. ★★★★★

★★★★★
BOBBY BLAND—Duke 447.
GOTTA GET TO KNOW YOU (Don, BMI)
BABY, I'M ON MY WAY (Don, BMI)
Nobody sings the blues like Bobby "Blue" Bland, and this beauty is in the groove. ★★★★★

★★★★★
BERT SOMMER—Capitol 2434.
HOLD THE LIGHT (Magdalena-Luvlin, BMI)
SHE'S GONE (Magdalena-Luvlin, BMI)
A new and delightful fellow with a word of rock advice. Watch Bert climb popularity charts.

★★★★★
DINO, DESI & BILLY—Uni 55127.
THRU SPRAY COLORED GLASSES (Einar/Screen Gems-Columbia, BMI)
SOMEDAY (Dino, Desi & Billy, BMI)

This tune is from flick "Follow Me," and the boys should well be looking through those glasses at high chart slots. ★★★★★

★★★★★
WILL-O-BEES—SGC 007.
NOVEMBER MONDAY (Screen Gems-Columbia, BMI)
IT'S GETTING BETTER (Screen Gems-Columbia, BMI)
Moody side features fine vocalizing for a most commercial entry that should go.

★★★★★
ESTELLE PARSONS—Probe 458.
DON'T MAKE WAVES (Earleon, ASCAP)
TWENTY-NINE YEARS OF THE SINGLE LIVE (Earleon, ASCAP)
This is a cute bright ditty that all ties in with the current earthquake trend.

★★★★★
JAMES COTTON BLUES BAND—Verve Forecast 5107.
THE MULE (Albet, BMI)
THE COACH'S BETTER DAYS (Albet, BMI)
James and his band get down into it, funky Chicago style. This was produced by Mike Bloomfield and Elliot Mazer. ★★★★★

★★★★★
JAMES AND BOBBY PURIFY—Bell 660.
YOU CAN'T KEEP A GOOD MAN DOWN (Rustland, BMI)
This was a B side for James and Bobby a while ago, but could be one of their strongest to date.

★★★★★
THE NEW COLONY SIX—Mercury 72920.
I COULD NEVER LIE TO YOU (New Colony, BMI)
JUST FEEL WORSE (New Colony, BMI)
This group has a knack for coming up with just the right ballad; sounds like another chart-topper.

(Continued on page 10)

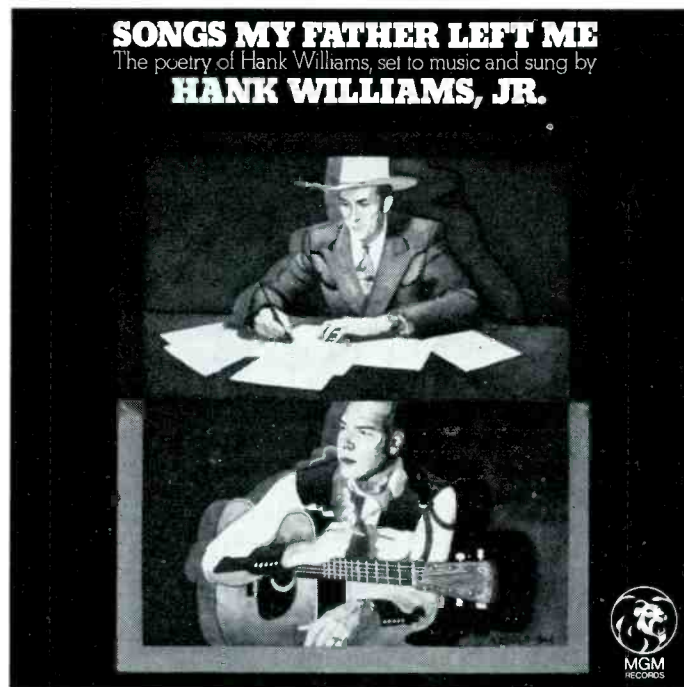
Like father, like son. Like great.

"On New Year's Day, 1953, Hank Williams died at the age of 29, leaving the country music world an imperishable heritage of songs . . . No other writer-artist has matched Williams' achievement in capturing in song the tribulations, tragedies and joyful episodes of life. □ But the history of Hank Williams did not end on that day in 1953 . . . a number of unfinished songs have been waiting for the right person to finish them and make them available on an album. □ That person, of course, is Hank Williams, Jr. . . . an artist in his own right and heir to the traditions of his famous father. . . . Just as the lyrics are typical of Hank Williams, the melodies reflect the true country idiom.

There are such diverse songs as Cajun Baby* and Homesick And Lonesome. (Among others) another cut, You Can't Take My Memories Of You will bring a

tear to many an eye, for it is truly poetic in concept. □ This album also firmly marks Hank Jr. as a composer of consequence, following fast on the heels of his successful single, It's All Over But The Crying, which he wrote singlehandedly. □ Thus in the capacity of both

writer and artist, Hank Williams, Jr., brings to the current world of music these songs which might otherwise have been forgotten. □ Country music lovers will treasure this album." Paul Ackerman, Music Editor of Billboard (From the album notes of this LP)



SE-4621

***Soon to hit the charts, big! "Cajun Baby" K-14047**



MGM Records is a division of Metro-Goldwyn-Mayer Inc.

Clark Exits RCA Field Sales Post

Allan Clark has resigned as RCA Records' Manager, Field Sales, Commercial Records, effective May 1, to pursue his personal business affairs.

Quoting Jack Burgess, Division VP, Commercial Sales, "I deeply regret but understand Clark's decision to leave RCA after more than 14 years of service. He has been a most valuable and popular member of our staff."

Clark joined RCA in 1954 in Detroit and served the Company in various markets throughout the country in job responsibilities ranging from distribution, field sales and field promotion to national assignments of manager, promotion and for the past three years Manager, Field Sales.

Command/Probe Scores Electronically

NEW YORK — Command/Probe Records has hit an electronic double-header with its first electronic pop album "Moog: The Electric Eclectics of Dick Hyman" and a single from that album, "The Minatour." The LP (which is approaching the 100,000 mark in sales) is already on the national album charts and "Minatour," the single from that album, is breaking wide open.

Running over seven minutes in length, the single began to break in Cincinnati where it was first played on an R&B station, WCIN, and is currently number 14 on Cincinnati's WSAI charts. "Minatour" is also getting heavy play in Philadelphia and several other major markets around the country.

This comes hot on the heels of Command/Probe's announcement of an electronic music series, for which the Hyman album serves as a prototype. The series is expected to bow early in June.

Three albums will kick off the series and are expected to be released simultaneously. Artists on the albums are Dick Hyman (featuring soul hits), Walter Sear (half chart items and half original compositions) and Richard Hayman (featuring Latin tunes and rhythms). Sear will also serve as programmer/consultant on each of the albums.

Plans to Followup

Plans are underway now to follow up these albums with several on the Probe label

aimed at the underground and rock markets. Joe Carlton, Vice President and General Manager of Command/Probe, said, "I have repeatedly stated that electronic music is an art form and must be treated as such. What we are producing is a forerunner of the music of the twenty-first century. We are very seriously committed to this series and we intend to have it perpetuate Command/Probe's quality image."

New Jefferson Single

RCA Records has released as a single two cuts from the new Jefferson Airplane chart album, "Bless It's Pointed Little Head." The single couples "Plastic Fantastic Lover" with all six minutes and 35 seconds of "Other Side of This Life."

record
world

FOUR STAR **** PICKS

Single Reviews

(Continued from page 8)

MAN—Columbia 4-44806.

SISTER SALVATION (New Beat Ltd./Rich Kids, BMI)
SLEEPY EYES AND BUTTERFLIES
(New Beat Ltd./Rich Kids, BMI)

Man was once the Rich Kids, and are in great form on this soul-saving rocker with a tricky change-up.

★★★★

THE GREAT TRAIN ROBBERY—ABC 1126.

(HEARTLESS) HURDY GERTIE (Kaskat, BMI)
WASTED (Kaskat, BMI)

This driving rocker (a Super K Production) all about that hard woman has the rhythm and feel of a smash.

★★★★

CILLA BLACK—DJM 70012.

SURROUND YOURSELF WITH SORROW
(Peter Maurice, ASCAP)
IT'LL NEVER HAPPEN AGAIN (Robbins, BMI)

This is a big, big sound that should do nicely for Cilla; her next big one.

★★★★

THE RACKET SQUAD—Jubilee 5657.

I'LL NEVER FORGET YOUR LOVE (Wemar, BMI)

The Racket Squad will be staging a chart-raid soon with a little help from this nifty ditty. ★★★★★

BOBBY RUSH—Salem 1006.

WAKE UP (Jamf & Big Star, BMI)
THE THINGS THAT I USED TO DO
(Jamf & Big Star, BMI)

Everybody will wake up the moment they hear this rocking R/Ber; should be big pop, too. ★★★★★

BIG LUCKY—M.O.C. 670.

STOP ARGUING OVER ME (Jec, BMI)
MISS BETTY GREEN (Jec, BMI)

Big Lucky lays down some heavy blues, sounds a lot like another John Lee Hooker. ★★★★★

MALCOLM MITCHELL—Dot 17230.

SIGHTSEER (Claridge, ASCAP)
FEATHER (Claridge, ASCAP)

Self-penned side with plenty of interest and some weird effects should make noise.

B. B. KING—Kent 510.

YOUR FOOL (Modern, BMI)
SHOUTIN' THE BLUES (Modern, BMI)

Bluesophiles (and everyone else, too) will also agree that you can't have too much B. B. King. The man's great.

★★★★

JOYCE DUNN—Blue Rock 4081.

(YOU'RE GIVIN' ME) THE PUSH I NEED (Marzique, BMI)
TURN AWAY FROM DARKNESS (Marzique, BMI)

This R&B swingy-beat slice of soul has all the push it needs to make the top.

★★★★

GEORGE BENSON—A&M 1057.

DON'T LET ME LOSE THIS DREAM (PART 1)
(Fourteenth Hour/Pronto, BMI)

DON'T LET ME LOSE THIS DREAM (PART 2)
(Fourteenth Hour/Pronto, BMI)

Some oh-so-sweet guitar work is the enticement here. This side could really go.

★★★★

BROWNING BRYANT—Dot 17236.

POPPA SAYS (DAWN HOLDS ANOTHER DAY)
(Woodbury, BMI)

SHE THINKS I STILL CARE (Glad/Jack, BMI)

Young Browning sings with plenty of feeling; this side could go far.

★★★★

HERSCHEL BERNARDI—Columbia 4-44843.

MARRY ME! MARRY ME! (Croma, ASCAP)
SOMETHING SIMPLE (Sunbeam, BMI)

This could be the version of the song from the flick of the same name that will be a big one.

★★★★

SCORPIO AND THE ASCENDANTS—Gamble 227.

BILLY B. MOANIN' (Saturday, BMI)

It may be the age of Aquarius, but Scorpio is already hitting, should go all the way.

★★★★

THE QUOTATIONS—Imperial 66368.

HAVIN' A GOOD TIME (WITH MY BABY) (Mikim, BMI)
(FOR ONCE) CAN I HAVE SOMEONE (Spelward, BMI)

A happy sound; they'll be having a good time at the top of the charts.

MAURICE AND MAC—Checker 1218.

LAY IT ON ME (Chevis, BMI)

WHAT AM I GONNA DO (Chevis, BMI)

This dynamite duet is deservedly stirring action already. Lots of beat and soul.

★★★★

THE DARD—Evolution 1005.

SOUNDS OF LIFE (Dundee, BMI)
I KNOW (Dundee, BMI)

The Dard's sounds of life are undoubtedly the sounds of a hit. Watch these sounds go.

★★★★

ROGER WILLIAMS—Kapp 995.

LOVE THEME FROM ROMEO AND JULIET
(Famous, ASCAP)

Lovers will identify with this luscious piano reading of the tender love theme.

★★★★

PAMELA WEBB—Liberty 56102.

HOLD ON I'M COMIN' (East/Pronto, BMI)
PETER O'TOOLE (Claridge, ASCAP)

The great Sam & Dave soul opus is given a gritty reading here with heavy-fuzz backing. ★★★★★

POPCORN REBELLION—RCA 47-9740.

SUGAR LADY (Leeds, ASCAP)

This is a bright rhythm-rocking bubble-gum ditty that will have all the dancers dancing.

★★★★

THE GLASS FAMILY

—Warner Bros.-Seven Arts 7282.

GUESS I'LL LET YOU GO (Podlor, BMI)
AGORN (ELEMENTS OF COMPLEX VARIABLES)
(Tamerlane, BMI)

Some pulsating effects and strong vocals set the Glass Family apart as a strong contender; most commercial sounds.

★★★★

AL GREEN—Hi 2159.

I WANT TO HOLD YOUR HAND (Duchess, BMI)
WHAT AM I GONNA DO WITH MYSELF (JEC, BMI)

This is a gritty soul reading of the Lennon-McCartney tune that should be another biggie for Al.

★★★★

EYES OF BLUE—Mercury 72911.

APACHE '69 (Regent, BMI)
Q III (MRC, BMI)

The old guitar classic up-dated here with all the latest sounds; sounds like brand new.

THE FIRST SMILE IS ON ABBEY

Abbey is a new
pop label.
Smile is a new
pop single.
Put them both
together
and they come
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ABBHEY



Smile, by A Group
Called Eve is an
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Album Reviews

JOYFUL

ORPHEUS—MGM SE 4599.

On their first number Orpheus declare they will "not be tied down by shackle of complacency" and then demonstrate just that on this package of strong and commercial contemporary balads. "Me About You," "Brown Arms in Houston," "As They All Fall."



NAZZ NAZZ

SGC SD 5002.

Nazz are gathering momentum. Their disk career, off to a driving start, is greatly enhanced by this exciting and adventurous second package. Todd Rundgren wrote all the material on this new package as is his inclination.



GOODBYE, COLUMBUS

THE ASSOCIATIONS—Warner Bros.-Seven Arts 1788.

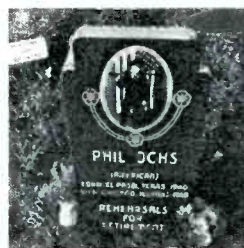
Shaping up as the biggest movie of the new year, "Goodbye, Columbus," could turn into an album movie just as "The Graduate" did. The Associations sing the pretty and moving title tune. Charles Fox did the lion's share of the work.



REHEARSALS FOR RETIREMENT

PHIL OCHS—A&M SP 4181.

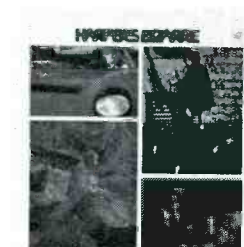
Phil Ochs is mad at the world and who says he doesn't have a right to be. This new collection of sobering and provocative songs is among his best. "Pretty Smart on My Part," a song of retribution, pretty much lays it on the line.



HARPERS BIZARRE 4

Warner Bros.-Seven Arts WS 1789.

Soft and sweet and beguiling and very much with the feel of the times, Harpers Bizarre take their songs and a few by others and make irresistible fun. "Blackbird," "I Love You, Alice B. Tokles," "Knock on Wood," "Something Better."



GLENN YARBROUGH SINGS THE ROD MCKUEN SONGBOOK

RCA Victor VPS 6018.

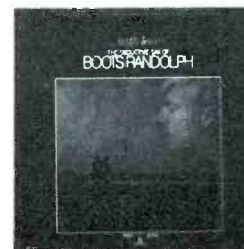
RCA has gathered up 26 of the Rod McKuen songs that Glenn Yarbrough was recording when everybody else was asking Rod who? Some of these have been released previously and some haven't. "Rustin' in the Rain," "When Summer Ends," "Stanyan Street."



WITH LOVE

BOOTS RANDOLPH—Monument SLP 1811.

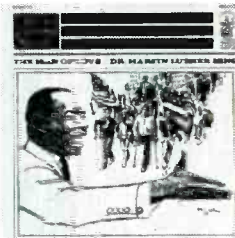
Beautiful music for the after dinner hours. Boots never raises his sex above a whisper on "I'm in the Mood for Love," "Strangers in the Night," "What a Diff'rence a Day Made," "Meditation" and "Love is Blue" and more.



THE MAN OF LOVE

DR. MARTIN LUTHER KING—Buddah BDS 2002.

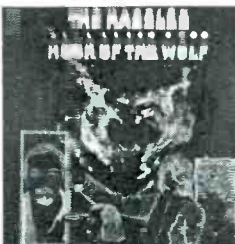
Although the liner notes are not as informative as they might be, this album contains one of the late Martin Luther King's most significant summations of the place of the Negro in America. Luminous and illuminating.



HOOR OF THE WOLF

THE HASSLES—United Artists UAS 6699.

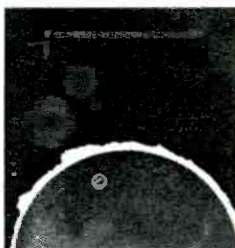
Hassles sound as together as a group can be on this awaited album. It's titled after the longest cut, which is really something, and includes "4 O'Clock in the Morning." The teens should be turning out for the package.



WOMB

Dot DLP 25993.

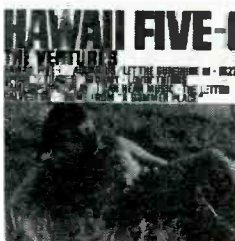
Gregg Young seems to be the impetus of this group. He does all the writing—and in an intellectual, introspective vein. Other members of the group are unidentified, but the gal singer has quite a range and intensity. Interesting underground entry.



HAWAII FIVE-O

THE VENTURES—Liberty LST 8081.

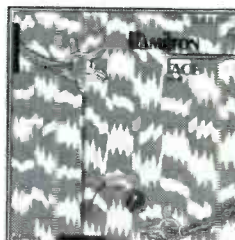
The Ventures keep strumming away, and with that well-guided persistence they keep coming up with hits. Right now, of course, it's "Hawaii Five-O." They break it up on "Aquarius," "Spooky"/"Traces"/"Stormy" as a medley and "Galveston," too.



THE HAMILTON FACE BAND

Philips PHS 600-308.

This new group has plugged in and turned on the juice at high levels and begun to wail. Having done that, they should find success in today's market. The kind of thing that gets underground attention at first.



GREEN

Atco SD 33-282.

Atlantic has a way of searching out a talented rock group. Green live up to the sharp, vibrant, cool quality of their chosen color-name. Group members split up the composing chores and do well at it.



OUR MOTHER THE MOUNTAIN

TOWNES VAN ZANDT—Poppy PYS 40004.

One of the last of the folk singers—sans-electrification, Townes just walks down his own line. He does tend to write his own material and it's always touching, observant and worthwhile. "Kathleen," "St. John the Gambler," "Why She's Acting This Way."



(Continued on page 14)

The Beatles as nature intended.

“Get Back” is the Beatles new single. It’s the first Beatles record which is as live as can be, in this electronic age.

There’s no electronic watchamacallit.

“Get Back” is a pure spring-time rock number.

On the other side there’s an equally live number called “Don’t let me down”.

Paul’s got this to say about Get Back... “we were sitting in the studio and we made it up out of thin air...we started to write words there and then...

when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by”.

P.S. John adds, It’s John playing the fab live guitar solo.

And now John on Don’t let me down. John says don’t let me down about “Don’t let me down”.

In “Get Back” and “Don’t let me down”, you’ll find the Beatles, as nature intended.

Get Back / Don’t let me down (Apple 2490)

Apple Records

Monument Signs Charles Aznavour for U. S. A.

HOLLYWOOD — Monument Records scored a coup in international artist acquisitions with the signing of an exclusive contract for the U.S.A. recording rights to Charles Aznavour, as the result of the pact between Disques Barclay, Paris and Monument, following negotiations between the two companies for the globally-popular Aznavour's recordings, confirms Fred L. Foster, President of Monument, and Eddie Barclay, President of Disques Barclay.

A major factor in finalizing the agreement with Monument was the promotional attention and activity the Hollywood-Nashville label gave to Aznavour, and, of course, the resulting sales of his Spanish and Italian language product (from Barclay) on Monument. Previously, the French and English Aznavour-Barclay records were licensed to Reprise in the U.S.A. Monument's catalogue features French language product of Aznavour based on recently re-recorded masters Monument acquired from Pathe-Marconi, France, of vintage Ducretet-Thomson releases by Aznavour.

Monument will now have the total output of Aznavour exclusively in the U.S.A. from both Barclay and Pathe-Marconi, with Barclay contributing newly-recorded French, Spanish, Italian and English-language titles. Aznavour was busy prior to his departure for Canada this past week (18) from Paris recording the initial English language LP, for Monument.

Bobby Weiss, Monument Vice-President and Director of their international division, personally conducted the negotiations between Monument and Aznavour plus Barclay and his international executives Jean Fernandez and Gerard Dubos.

"We are deeply grateful to our good friends at Disques Barclay and especially to Charles for their confidence and trust in Monument in finalizing the contract between our two companies," said Weiss, "and we shall be utilizing our fullest forces of promotion and merchandising headed by our Vice President of Sales and Merchandising, Steve Poncio, and Mike Shepherd, our Vice President of National Promotion, in attaining saturation exposure and sales to match."



Charles Aznavour, Bobby Weiss

Monument's Weiss has already been busy in setting special English language lyric assistance for the initial Monument-Aznavour English language album by obtaining the collaboration of youthful and contemporary songwriter Bob Morrison to team with Aznavour. Morrison planned to Canada over the weekend (19) to meet Charles in Montreal to complete the lyric adaptations, as Aznavour tours Canada on a series of concerts.

Hosting Aznavour Party

Monument will host a "Welcome to Monument" private reception for Aznavour at the New York Playboy Club on May 8, prior to the May 10 and 11 Carnegie Hall concerts by the French artist, with the label releasing the fourth French LP of the Pathe-Marconi contract, entitled "Aznavour!" The recording will hit the disk shops beginning May 5 in time for the Manhattan promotion. Thus, Monument will already have available, with the upcoming French LP in May, a total of seven Aznavour albums including four in French (from Pathe), two in Spanish and one in Italian (the latter three from Barclay).

Monument also issued the LP by Henry Byrs, pianist-conductor for Aznavour, featuring a total tribute of instrumental song hits by Aznavour, who not only sings them—but writes the material as well.

Aznavour and Weiss will confer in New York regarding the plans for the first English language album on the Monument label with Charles flying to Hollywood May 12 for a two-day visit before continuing on his concert swing to Mexico, etc. Aznavour is also currently filming his starring role in the 20th Century-Fox film, "The Games."

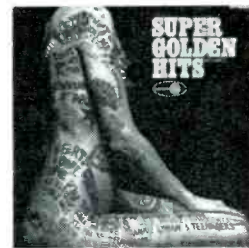
record world Album Reviews

(Continued from page 12)

SUPER GOLD HITS (VOLUME 3)

VARIOUS ARTISTS—Jubilee JGS 8023.

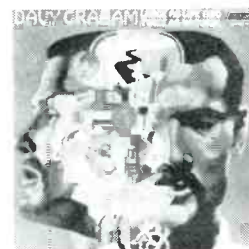
Frankie Lyman and the Teenagers on "Why Do Fools Fall in Love?", "I Only Have Eyes for You" by the Flamingos, Joey Dee and the Starlites re-pressing "Peppermint Twist," "There Goes My Baby" rolled out by the Drifters. That kind of good excitement.



LARGE AS LIFE AND TWICE AS NATURAL

DAVY GRAHAM—London PS 552.

A world traveler and collector of songs and moods, Davy makes an album practically out of his own whole cloth. The influences are catholic, but there is no modish influence, no bandwagon precedent. Exotic, personal, pretty, "Both Sides Now," others.



SEA TRAIN

A&M—SP 4171.

The poetic titles on this album give a pretty good idea what is inside. Very contemporary, very promising rock from a quintet on the way up. Heavy instrumentation is a great big added plus. "Sea Train," "Portrait of the Lady as a Young Artist."



COCKTAIL TIME

PIETRO DERO, 101 STRINGS—Alshire S 5139.

Another in the line of pretty music from Alshire. On this package made up of four medlies of classical themes, Pietro Dero takes the lead at the piano. "Theme from Scheherazade" is the type selection featured.



MAN

Columbia CS 9803.

Man have been getting it together for this first album for quite awhile. And now that the package is out, it appears their work has paid off well—more than well. They try a few new ideas out that are meaningful. "Sleepy Eyes and Butterflies" is first and best.



Hallmark, De-Lite Labels Merge

NEW YORK—After a special meeting of directors of both Hallmark and De-Lite Records, it was announced that a satisfactory agreement had been reached involving the exchange of stock uniting both companies. The merger will not interrupt the regular scheduled recording sessions and releases, as each company will function independently.

Fred Fioto, President of the De-Lite label, has signed Ted Eddy, orchestra leader, publisher, composer and former manager of Louis Prima, as A & R Director.

The De-Lite artist roster includes Louis Prima, Sam Bu-

tera, Fred Cole (brother of late Nat "King" Cole), Jimmy Angel, the Schiavone Sisters and the soon to be released The Popcorn Blizzard.

Hallmark's President Vince Gary and VP Joe Villa will supervise all productions for the Hallmark label. Don French has been signed as staff arranger. The Hallmark artist roster includes Birdie Green, the Tremaines, Justin Jones, Joe Ardigo, the Crystals and Frank Durk.

Independent producers, writers and composers are invited to submit their material for considered record releases. The new offices of Hallmark and De-Lite are at 300 W. 55th St.

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FOR
"NEW SHOES"**



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"NEW SHOES"**

MMS-111



METROMEDIA RECORDS
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Levine - Resnick - Berkman Complex Opening May 15

NEW YORK—Harold Berkman, President of the Levine-Resnick-Berkman production-publishing and label complex, said that negotiations are already underway with name artists, producers and writers and that major announcements will be made shortly.

The complex, which includes the Harbour Records label plus a new label yet to be named, is a division of T.E.C., a wholly owned subsidiary of Transcontinental Investment Corporation.

The trio's new offices at 322 West 48th Street will officially

open on May 15.

As now constituted, Harbour Records and Jelly Music (ASCAP), is a division of Eastbourne Music, while Levine-Resnick Productions is a division of Peanut Butter Music (BMI).

Artie Resnick and Joey Levine are currently represented on the charts with "Gimme Gimme Good Lovin'" by the Crazy Elephant on Bell Records, and "Mercy" by the Ohio Express on Buddah Records. In addition, the Harbour label is seeing action with Billy Shields' "I Was a Boy When You Needed a Man."

LIN Launches Stereo Syndicated Service Featuring Jim Ameche

NASHVILLE—LIN Broadcasting Corporation has announced it is producing and marketing a syndicated FM programming service featuring Jim Ameche.

The Jim Ameche Stereo Showcase package is a 65-hour library for Stereo FM stations being produced and marketed through LIN's Exchange Productions division.

"We are extremely happy to

be associated with Jim Ameche in this venture," said Bob Johnson, Exchange President. "He is considered the best known voice on radio today."

Ameche was the original voice for Jack Armstrong and was featured in many "Lux Theater" and "First Nighter" radio productions.

Today his show on WHN in New York maintains constantly high ratings. Currently his show attracts 42 percent of the women, 25 and over, it is reported.

"The music featured in stereo showcase in our stereo service is pop standards and 'middle of the road' music, similar to the music Ameche uses on his WHN show," said Johnson.

In addition to the original 65-hour library, subscribing stations receive an additional 26 hours of programming over the next six months.

"The shows can be used as half hour, hour or longer programs," explained Johnson.

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The HUBBELS

Are
Coming!

on
Audio Fidelity

record world MONEY MUSIC

by Kal Rudman

Classics Already: "Girl From The North Country," Bob Dylan LP. With Johnny Cash. Pivotal! Academy Award Song: "Windmills of Your Mind," Dusty Springfield.

In a poll taken by Bob Hamilton, Rama Rama Records, to determine what influences pop programmers, this column came in fourth. There were 150 returns from top 40 stations. I'll always be your champion, if your record is strong.

Record of the Year: "Oh Happy Day." Buddah burns . . . Beatles: "Get Back"/"Don't Let Me Down."

Hottest In the Nation: Cowsills; Isley Bros.; Jerry Butler; 5th D.; Guess Who.

Monster Sales: 103 Watts (as predicted here out of Phila.); Edwin Starr; Ventures; Tommy James; Ray Stevens; Mercy; Guess Who; Donovan; Who; Union Gap; S&G; Perry Como; Hollies; Frank Sinatra; Spiral Staircase; Ohio Express; Joe Simon; N. Philharmonic; Flirtations; Crazy Elephant.



Kal Rudman

Flirtations: Now top 10 Boston & S.F. Broke Houston . . . WCRO, Johnstown confirms WSAI, Cincy Giant: "Minotaur" Dick Hyman. Winner! . . . Box Tops Broke: S.F., Boston . . . Next Prophets: "Some Kind of Wonderful." Powerful.

Late Flashes: "Welcome Me Love," Brooklyn Bridge, busted by WFIL, charts 13 WIBG, now on WOR. You can believe it . . . The new Dionne Warwick: "April Fools" . . . Tip Frank Sinatra LP "Mrs. Robinson." Super hit-Gilly & all . . . Foundations #15 WMCA, #19 KLIF . . . Four biggest general market audience request records WORD are Ronnie Milsap, Tompall, E. Hawkins and N. Philharmonic . . . WCRO-confirms Bill Deal & Dick Hyman. B. Deal broke WCAO-Balt., now on WIXY, WFIL, WTIX, KYA, hit WLS and WCFL. So we told you so again the second time . . . Little Milton #26 CKLW, WQXI, WTIX . . . Peaches & Herb from 19 to 2 WQXI-Atlanta, #24 KQV. This is a pop hit you are passing by . . . Buchanan Bros. #8 CKLW, now KHJ & KFRC, was a Mayven pick six weeks ago . . . Jerry Smith now KGB & CKLW. 5,000 in Atlanta without WQXI. Sales over 70,000. If this isn't an adult hit instrumental for ABC Records, this column should not be in print . . . B. J. Thomas from 22 to 11 WRKO, #15 KLIF . . . Now KLIF-Dallas confirms WFUN & KLEO on Henry Mancini. Don't fight me, I am so right again . . . Martha & Vandellas #18 CKLW, WQXI, WLS. Is it a pop hit? . . . KYA confirms Philadelphia O-WOW-Panic Buttons. On Dick Hyman. Reports Sales: Box Tops, Sol. Burke, Bobby Darin. Gary Schaffer is pioneering records . . . "Never Comes The Day," Moody Blues, on KLIF & KFRC . . . N. C. Six WLS, KQV, KLIF, & Milwaukee . . . Columbia has a monster with the Spiral Staircase and Warners has a smash with the Neon Philharmonic. The SS is #1 KHJ, #3 WOR, etc.

WFIL-Phila.-G-roots, B. Deal, S. Staircase, #3-Mercy, #6-T. James, #13-J. Simon, #14-U. Gap . . . WIBG: #1-Love, #6-T. James, #8-E. Starr, #10-F. Sinatra, #11-J. Simon, #12-U. Gap, #13-B. Bridge, #14-O. Express, Smash: Panic Button . . . WMCA-New: Grassroots, S. Staircase, Classics IV, N. C. Six, F. of Dist., G. Campbell, P. P. & Mary, "Lodi," #4-U. Gap, #15-Foundations, #16-E. Hawkins, #17-103 Watts, Sales: Buchanan, M. Hopkin, Aretha, Ray Stevens, Vogues . . . WORD-Pick: "Miss River," Paul Davis, Billy Vera, #3-Tompall, #6-N. Phil, #9-B. J. Spears, #11-Meters. Hits: Georgia Clay, R. Milsap, Bobby Goldsboro . . . WCRO: #1-D. D. Warwick, Hit: Senor Soul . . . KYA-S.F.: H. Mancini, D. Hyman. Hits: Perry Como, B. Tops, Sol. Burke, Bobby Darin, Panic Button . . . KLIF: #8-Mercy, Smash: #13-Mary Hopkin, #14-P. Como, #15-B. J. Thomas . . . KLEO-New: Jerry Smith, Sol. Burke, D. Hyman, #8-H. Mancini, #10-F. Gelfand.

Eddie Lavette confirmed on WFUN . . . Strawberry Alarm Clock confirmed WIXY-Cleveland.

Betty Breneman Reports for the Bill Drake Team

KHJ-L.A.: M. Gaye, Buch. Bros., T. Roe, #1-S. Staircase, #4-G. Who, #6-C. Eleph., #7-Booker T., #5-Cowsills, #9-Watts, #11-R. Coolidge, #16-Engelbert, #23-Tompall, #23-Mercy . . .

(Continued on page 18)

"The latest thing" sounds like
Family Entertainment.



No, we're not trying to out-Morrison the Doors. Nor out-Fug the Fugs.

But what we do have isn't exactly tame as Tammy, either. For instance, in one week, Family's new album made it from Number Nothing on the British charts up to Number Six.

For instance two, this new group called Family is creating new impressions about what cohabitation can mean.

They're doing it from New York westward:

New York's Fillmore East (April 9-10)

Boston's Tea Party (April 11-13)

Detroit's Grande Ballroom (April 25-26)

And so it goes. A long tour starting. And all that Family is trying to do is to play for you.

We, on the other hand, want to sell you their new album.

"Family Entertainment" Comes
From Reprise  Where It Belongs.

McBride Merc Foreign Product Coordinator

CHICAGO—Robin McBride, Product Manager for Mercury Record Corporation Limelight label since May, 1968, has been appointed Foreign Product Coordinator for the entire Mercury line, according to Mercury Executive Vice President I. H. Steinberg.

McBride will review all releases from Mercury foreign affiliates for possible use as releases on one of the Mercury family labels. McBride expects to travel to Europe at least twice yearly to confer with foreign exploitation and A&R departments. He has just returned from a two-week visit to England, Sweden, Holland, Germany and France.

In addition to his foreign responsibilities, McBride will be in charge of A&R in the Chicago/Midwest areas.

McBride has been in related music field since 1965 having worked on radio stations, jazz festivals and with top concerts, and has been in the record industry since 1961.

Whitelaw, Carl Ink Date Deal

Date Records has signed a pact with Whitelaw and Carl Productions, Inc. The first release under this new agreement is the single "Wham! Bam! Ala Cazam" by the Tricks.

The arrangement for Date to release the single was made by Bob Devere, Manager, Independent Productions.

Whitelaw and Carl Productions is comprised of Reid Whitelaw and Billy Carl, who have established themselves in the music business by writing and producing for such artists as The 1910 Fruitgum Company, Jay and The Americans, Vikki Carr, Keith and Ricky Nelson. "Wham! Bam! Ala Cazam" marks the first release for Whitelaw and Carl Productions since the formation of the company only a short time ago.

The Tricks are a five-member group and are described by Whitelaw as having "a progressive good-time sound." Date is going all-out to promote the new single, which marks the label's entry in the realm of the "bubble-gum" sound.

Music Biz Attorney Gets Son's Kidney

BOSTON—A child-to-parent kidney transplant involving a Huntington, L. I., father and son, and believed to be the first of its kind, has occurred at Peter Bent Brigham Hospital here.

The transplant at Brigham, which pioneered in kidney transplantation in 1954, was performed recently by a team of physicians headed by Dr. John P. Merrill. The recipient was identified as Lewis Dreyer, 53, well known lawyer in the music business. The donor was his 23-year-old son, Steven, a law student at NYU. Both were reported in excellent condition.

"There was never really any decision to make about it," the younger Dreyer said. "It's the kind of thing that when it happens, you just go. I had no major qualms about it. It was something I just had to do and I honestly can't see anyone saying no. You just can't do that."

The older Dreyer, a copyright attorney stricken with nephritis, said Merrill had made a genetic test of the kidneys, and it was perfect pairing. "The cross-match came out like twins," Dreyer said. "My mother offered, too," he added. "And she passed all the tests, but the doctors decided against that."

Money Music (Continued from page 16)

WRKO-Boston: Ty Davis, Watts, P P & M, Who, Al Martino, #1—G. Who, #4—Flirtations, #6—Isley, #7—Cra. Eleph., #10—A. Williams, #11—B. J. Thomas, #15—Love, #16—P. Rainbow, #19—Tompall, #21—R. Coolidge . . . WOR-NYC: D. Springfield, B. Bridge, G. Campbell, Classics IV, #3—S. Staircase, #7—Ventures, #8—Guess Who, #13—J. Simon, #17—Mary Hopkin, #19—Supremes, #21—Grassroots . . . WHBQ: Dusty Springfield, Creedence, M. Gaye, #4—B. J. Thomas, #7—Soul Survivors, #12—Booker T., #11—G. Who, #15—J. Simon, #19—S & G, #20—Mercy, #24—Flirtations, #25—Grassroots . . . CKLW-Detroit: Parliaments, Creedence, G. Campbell, #3—G. Who, #5—T. James, #8—Buchanan, #9—Mercy, #13—P. Rainbow, #16—Debbie Taylor, #17—C & Shells, #15—J. Simon, #18—Martha & Vandellas, #21—E. Lavette, #24—G-roots, #26—Milton, Little . . . KFRC-S.F.: Sol. Burke, Buchanan, 3 Dog, Moody Blues, Creedence, F. of Dist., #1—Isley, #7—Donovan, #9—J. Simon, #10—Flirtations, #13—G. Who, #16—Who, #17—M. Hopkin, #20—G-roots, #21—Mercy, #22—P P & M, #24—Neon Ph. . . KYNO-Fresno: 3 Dog, R. Coolidge, David & Giants, #6—G-roots, #16—Neon Phil., KAKC-Tulsa: Three Dog, Classics IV, #1—Isley, #3—T. James, #7—S & G, #14—B. J. Thomas, #19—D. Gary . . . KGB-San Diego: Jerry Smith, Three Dog, Creedence, T. Roe, Andy Williams, #6—T. James, #11—C. Elephant, #19—Ray Stevens.

Record Mayven Pick: "One," Three Dog Night. Great Harry Nilsson. He is the Beatles favorite writer. Breaking quickly . . . Grassroots went on WABC. Sales are surging. Over 200,000.

Flavor Of Its Own: "Mississippi River," Paul Davis, Bang. This will get a shot, believe it.

Henry Mancini will be a giant. ("Romeo & Juliet Theme") Now confirmed KLEO. Started WLOF. Then WFUN.

Where Are the Late, Great, Golden Ears of Top 40 Radio? The fun is gone. There used to be a lot of programmers who said "I like this record. I'll play it; what the heck, let's see what happens!" Where are they? There are almost no shots given. Just tight playlists . . . KILT: Top three requests "Day In the Life," Brian Auger. Now on KLIF.

My Hit Or Miss Records Worthy Of A Shot:

1. "All the Love In the World," Consortium, Uni. Very pleasant Cyril Stapleton from England.
2. "Set Me Free," The Rush Hour, Phillips. If this isn't great material, nobody is writing songs anymore. Kinks did it originally.
3. "I Can't Let Go," Mojo, GRT. I've been yelling three weeks. Look for maybe three major market shots by next week. It ain't easy, guys.
4. "Sherry Cherry Train," Georgia Clay, Sire. Broken in two weeks by Bob Canada who does more for music programming in two weeks than many major markets do in a year. And the Billie Jo Spears is top 10 there and it just got a shot from Gary Schaffer, KYA.
5. "Green Door," Jermis, SSS. Exciting record.
6. Gary Schaffer, KYA, S.F., giving shots also to Solomon Burke (also KJR, Seattle & WTI, N. Orleans pick) and The Tokens (also a very fine record).
7. "Scotch & Soda," Kingston Trio, Tetra. This record has broad-based appeal. We'll mention some other strong records later in the column.

Perry Como Coming Through

Perry Como is coming through big in many markets . . . Peter Sarstedt is a giant in San Antonio and WBBQ, Augusta (figure that) . . . B. J. Thomas is Top 5 Memphis, top 10 Detroit, broke Houston & Chicago . . . Supremes is gaining and growing (Phila.) . . . Tammy Wynette broke WAYS, Charlotte & KLIF, Dallas . . . Andy Kim top 10 WSAI . . . Bill Deal breaking WLS, Chicago and other markets . . . Tompall & Glasers Top 5 WORD & WORC . . . Freddy Gelfand #12 KLEO . . . Jerry Smith broke Charlotte, shot on CKLW, KILT, KLIF . . . Hollies is a hit record.

Fantastic new Ronnie Dove: "(If I Ever Needed You)/I Need You Now."

Sureshot: "Bad Moon Rising," Creedence Clearwater. But "Lodi" is very potent . . . "Me & Mr. Hohner," Bobby Darin is getting many Key Picks. Potent. KOL, KIMN . . . WLS.

Roulette has a powerhouse: "Come On Down To New Orleans,"

(Continued on page 106)

ROULETTE'S
Aces of the Week

**A "COME ON
DOWN TO
NEW
ORLEANS"**
Quick Brown Fox
R 7044

**"SKY OF
MY MIND"**
One-Eyed Jacks
R 7035

ROULETTE

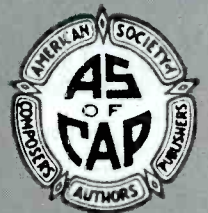
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MICHEL LEGRAND (SACEM)
"THE WINDMILLS OF YOUR MIND"
BEST SONG
ASCAP PUBLISHER:
UNITED ARTISTS MUSIC CO., INC.

JOHN GREEN
"OLIVER"
BEST SCORE (Adaptation)



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Dunhill's Steve Barri And The New A&R Awareness

The recording industry has grown to such financial proportions of late that the A&R man has to be aware of both administrative and financial costs of record production, states Steve Barri, A&R Director of Dunhill Records. Barri, a 12-year veteran in the record business, at 27 has achieved a track record of eight gold records for producing and writing at Dunhill.

"It's unfair to the artist and to the company if a producer knowingly wastes precious studio time by not doing his homework. A disorganized producer and his sessions have put record companies right out of business," he said, adding:

"There doesn't have to be skyrocketing figures of \$50,000 and up in the production of an album."

Barri claims he's been successful in this area "by cutting production costs almost 40 percent. We've been able to do this by upbeating rehearsal hours before we go into a studio session." He cites that nearly all of Dunhill's artists follow this plan and rehearse on an average of four-five weeks before they actually record.

Barri learned the administrative end of his craft by working closely with Dunhill Records' Vice-President Jay Lasker. Lasker works in close sessions with all of his administrative team. Barri likes to sit in on all scheduled financial and administrative meetings, in addition to being in on sales and promotion meetings. His feelings are summed up thus: "An A&R man shouldn't let himself be isolated in a studio. You have to be flexible in today's competitive market. This same procedure is applied by our sales and promotion personnel who make it their business to attend all scheduled production meetings."

Barri claims that Dunhill has an extremely high batting

average for bringing releases in. "Last year," he said, "the company released 35 singles and 16 LPs, a comparatively low figure in today's market. And this product included the hit albums by Steppenwolf, Richard Harris, the Grass Roots and Mama Cass."

New High Standard

According to Barri, there's a new high standard of quality in album and single product. This is because the public has become more sophisticated—and songwriters and producers, in turn, have to meet the demands of this sophistication.

Barri says that writers like Jimmy Webb, Mann and Weil, Bacharach and David are some of the writers meeting these new standards.

"The music business today has done more to open its doors to young writers than any other medium in the entertainment business. And all of us in the business should recognize this fact."

Barri states that a producer cannot afford to spend all his time in the recording studio. He finds that the majority of his time is spent listening to new material at his office and on his own time at home. On the average, Barri claims to listen to approximately 50 new songs a week.

Barri also takes side trips to meet publishers outside of the West Coast. "The material is there," he states. In searching for material and to get a feel on new tastes and trends, Barri will occasionally visit record stores. "And by listening to Top 40 stations, you can get an idea for a new sound to new songs," says Barri.

A producer also has to be a talent agent, and Barri makes a point of being on the road at least once a month in search of new artists. Just recently, he and Jay Lasker went to San Francisco and signed a new singing couple named Tom and Nancy Brown. Dunhill re-named them Rejoice and released a new album under the same title.

The young producer began his career by working at Norty's Records on Fairfax Avenue. After working at the store for several years, a demo he recorded was given to Lou Adler, who at the same time was an A&R man for Screen Gems. Adler liked the demo and arranged for Barri to meet with songwriter P. F. Sloan at

record world Top Non-Rock

- | | | | |
|---|----|---|----|
| 1. GALVESTON
(Ja-Ma, ASCAP)
Glen Campbell—Capitol 2428 | 1 | 21. JULY YOU'RE A WOMAN
(Great Montana, BMI)
Pat Boone—Tetragrammaton 1516 | 21 |
| 2. MY WAY
(Spanka/Don C., BMI)
Frank Sinatra—Reprise 0817 | 2 | 22. THE BOXER
(Charing Cross, BMI)
Simon & Garfunkel—Columbia 4-44785 | — |
| 3. AQUARIUS/LET THE SUNSHINE IN
(United Artists, ASCAP)
Fifth Dimension—Soul City 772 | 3 | 23. YOU'VE MADE ME SO VERY HAPPY
(Jobete, BMI)
Blood, Sweat & Tears—Columbia 4-44776 | 36 |
| 4. THE WAY IT USED TO BE
(Maribus, BMI)
Enaebert Humperdinck—Parrot 40036 | 4 | 24. I HAVE DREAMED
(Williamson, ASCAP)
Lettermen—Capitol P-2414 | 14 |
| 5. SEATTLE
(Screen Gems, Columbia, BMI)
Perry Como—RCA Victor 47-9722 | 9 | 25. LOVE (CAN MAKE YOU HAPPY)
(Rendezvous/Tobac, BMI)
Mercy—Sundi 6811 | 36 |
| 6. MEMORIES
(Gladys, ASCAP)
Elvis Presley—RCA Victor 47-9731 | 6 | 26. THE WEDDING CAKE
(Singleton, BMI)
Connie Francis—MGM 14034 | 17 |
| 7. YOU GAVE ME A MOUNTAIN
(Mojave, BMI)
Frankie Laine—ABC 11174 | 7 | 27. REAL TRUE LOVIN'
(Greenwood, BMI)
Steve & Evidie—RCA 74-0123 | 27 |
| 8. ZAZUEIRA
(Rodra, BMI)
Herb Alpert & Tijuana Brass—A&M 1043 | 8 | 28. PLEDGE OF ALLEGIANCE
(Valentine, ASCAP)
Red Skelton—Columbia 4-44798 | 22 |
| 9. HAPPY HEART
(Miller, ASCAP)
Andy Williams—Columbia 4-44818 | 13 | 29. I DON'T WANT TO HEAR IT ANYMORE
(United Artists, ASCAP)
Dusty Springfield—Atlantic 2625 | 29 |
| 10. HAWAII FIVE-O
(April, ASCAP)
Ventures—Liberty 56068 | 26 | 30. I'VE GOTTA BE ME
(Damila, ASCAP)
Sammy Davis, Jr.—Reprise 0779 | 23 |
| 11. DON'T GIVE IN TO HIM
(4 Star, BMI)
Gary Puckett & Union Gap—
Columbia 4-44788 | 10 | 31. MOVE IN A LITTLE CLOSER
(Arnold Jay, ASCAP)
Mama Cass—Dunhill 4184 | 31 |
| 12. TO KNOW YOU IS TO LOVE YOU
(Vogue, BMI)
Bobby Vinton—Epic 5-10461 | 34 | 32. CASATSCHOK
(Gallico, BMI)
Alexandrov Karazov—Jama 1372 | 38 |
| 13. HAPPY HEART
(Miller, ASCAP)
Petula Clark—WB/7A 7275 | 13 | 33. HAPPY HEART
(Miller, ASCAP)
Nick Decaro—A&M 1037 | 20 |
| 14. TRACES
(Low-Sal, BMI)
Classics IV—Imperial 66352 | 5 | 34. ONE OF THOSE SONGS
(MCA, ASCAP)
The Fluegel Knights—MTA 166 | 30 |
| 15. DAY AFTER DAY
(Goomby/Irving, BMI)
Shango—A&M 1014 | 16 | 35. IN THE STILL OF THE NIGHT
(Cherio, BMI)
Paul Anka—RCA 74-0126 | — |
| 16. THIS GIRL'S IN LOVE WITH YOU
(Blue Seas/Jac, ASCAP)
Dionne Warwick—Scepter 12241 | 11 | 36. TIME IS TIGHT
(East/Memphis, BMI)
Booker T. & MG's—Stax 0028 | — |
| 17. NO NOT MUCH
(Beaver, ASCAP)
Vogue—Reprise 0803 | 12 | 37. SAUSALITO
(Blendingwell, ASCAP)
Al Martino—Capitol 2468 | — |
| 18. GREENSLEEVES
(Irving, BMI)
Mason Williams—WB/7A 7272 | 24 | 38. OH HAPPY DAY
(Kama Ripka/Hawkins, ASCAP)
Edwin Hawkins Singers—Pavilion 2001 | — |
| 19. WITH PEN IN HAND
(Saturday/Seasons Four, BMI)
Vikki Carr—Liberty 59092 | 19 | 39. WHERE DO YOU GO TO MY LOVELY
(Unart, BMI)
Peter Sarstedt—World Pacific 7791 | — |
| 20. JOHNNY ONE TIME
(Hill & Range, BMI)
Brenda Lee—Decca 32428 | 15 | 40. RHYTHM OF LIFE
(Notable/Luda, ASCAP)
Sammy Davis, Jr.—Decca 734605 | — |

Screen Gems. In the spring of 1964, Adler started his own production and publishing companies, Dunhill Productions and Trousdale Music. Soon after the formation of Dunhill, Adler was joined by partners Jay Lasker, Bobby Roberts and Pierre Cossette.

At Adler's Urging

At the urging of Adler, Barri joined Dunhill Productions. He teamed with P. F. Sloan "Because Phil was strong on melody and I was strong on lyrics." Barri's and Sloan's first hit for the company came in August, 1965, on Barry McGuire's million seller, "Eve of Destruction." Barri and Sloan teamed to write such hits as: "You Baby," by the Turtles; "A Must to Avoid," by Herman's Hermits; "Secret Agent Man," by Johnny Rivers; and "Where Were You When I Needed You," by the Grass Roots.

In the summer of 1966, Adler

left Dunhill to form his own company and Barri took over the helm as A&R Director of Dunhill. Since this time he has produced hits that include: "Let's Live for Today," "Midnight Confessions" and "Lovin' Things," all by the Grass Roots. The latter tune was just released by Dunhill and this is coupled with Barri's latest production of Mama Cass' hit tune, "Move in a Little Closer." Barri has also produced the latest hit song, "Dizzy," by Tommy Roe for ABC Records.

Between recording sessions and the office, Barri, a film buff, enjoys running old movies—"the oldies but goodies type." His one goal is to write a Broadway musical. He is currently in the process of doing research on this project. An avid sports enthusiast, he attends practically all the home games of LA's professional teams. "I wouldn't record during an NBA playoff or a World Series game—not unless it was absolutely an emergency."

You'll

"Dig"

The

HUBBELS

on

Audio Fidelity



DIANA ROSS AND THE SUPREMES

"THE COMPOSER" M 1146

And the composer is one of the greatest,
SMOKEY ROBINSON. He wrote it, he
produced it, and Diana and the Supremes
took care of the rest.

The collaboration of the year...the record of the year!





Lately, everyone we talk to mentions this album.

People in the business, people out of the business.

Musicians (get set to see all these songs being covered in months to come). And sales people (it's one of the hottest sellers we've got).

All this fuss over a poet. That's healthy.

Maybe there's some hope left after all.


Listen to Leonard Cohen's "Songs From A Room." And his new single from the album, "Bird On The Wire." 4-44827

On Columbia Records

CS 9767*

LEONARD COHEN
SONGS FROM A ROOM

INCLUDING:
BIRD ON THE WIRE
A BUNCH OF LONESOME HEROS
YOU KNOW WHO I AM/LADY MIDNIGHT
SEEMS SO LONG AGO, NANCY



* Available in 8-track stereo tape cartridge and 4-track reel-to-reel stereo tape.

NOTES FROM THE UNDERGROUND

By CARL La FONG

Pat Sky:

'Stick To Your Thing'

NEW YORK—"If you stick to your thing, it'll pay off," says Verve/Forecast's Pat Sky, who is living proof that good things come the way of he who does his thing. Pat has been singing, playing guitar and writing songs since the beginning of the folk thing in New York, and just returned from a very successful one-month tour of England (booked by Nems) where he got rave reviews; perhaps the best reviews of any American artist Nems has ever booked.

"I've always had a following in New York," says Pat, "but there were times I thought I was dead as a performer." Then he went to England, where there are 500 folk clubs in an area about the size of New York State. It was Pat's impression that folk (or "traditional") music is really huge in England, perhaps because England has a "deep tradition." However, it remains a live medium, as English record companies don't seem to be interested in recording one singer with a guitar. Pat wound up his tour at the Royal Festival Hall as the second act, and stole the show.

"I'm not a real folk artist, I'm a singer/songwriter," Pat



Patrick Sky

told **Record World**. "I try to write lyrics with meaning, but I'm not going to follow trends. I'm sticking with my thing." With his "Reality Is Bad Enough" LP out currently, and a new one, "Photographs," coming soon, plus a growing following overseas, Patrick Sky's career looks far from dead. And perhaps he's paved the way for more "singer/songwriters" to win wide acceptance via foreign tours.

And anyway, the English will probably start exporting their own soon, which will undoubtedly go down well with American audiences.

SGC's Second Nazz Album

SGC Records, distributed by Atco, has released the second LP by the Nazz.

Titled "Nazz Nazz," the new album was produced and arranged by the group and features songs written by them as well, including "Not Wrong Long" and "Under the Ice," the group's current hit single.

An interesting feature of the album is the fact that SGC has pressed it on red vinyl. Advance copies were rushed to Texas in conjunction with the group's recent concerts in Houston.

Velvet Riding The Crest

NEW YORK — The "KQV Easter Monday Show" at the Civic Arena in Pittsburgh may be marked as a milestone in the career of Harbour Records' Velvet Crest.

Joel Gordon, the leader of the four-man group, told **Record World** about the group's appearance there with seven other acts, including Tommy James, Tommy Roe, the 1910 Fruitgum Company and the Classics IV. It was the Velvet Crest's first appearance before as many as 10,000 people, and they were a resounding suc-

A Family Plan

NEW YORK — Reprise's Family, a five-man group from England, didn't make it on their U. S. debut at the Fillmore East recently, but drummer Rob Townsend and singer Roger Chapman didn't seem too uptight about it.



Rob Townsend, Roger Chapman

It can happen quite easily when your instrumentation includes electric violin, bass guitar, soprano and tenor sax, harmonica, penny whistle, guitar and drums, and (like Family) you happen not to go in for tight arrangements and such, but prefer to let it all happen spontaneously on stage. Also, both Rob and Roger seemed quite amazed at the "competitive" atmosphere here in the states, where the segment of the Fillmore crowd that came to see headliners Ten Years After could not wait for Family to finish their set before applauding and calling for their heroes.

But Family will go on to Boston, and then return to the Scene in New York for a week, and when they have gotten accustomed to the climate here, their music should fall together nicely.

Rob Townsend, however, mentioned that he hates playing concerts in a Fillmore-sized hall. Their music does seem suited to a more intimate club-type atmosphere.

Their second LP, "Family Entertainment," was just released, and if Detroit, Toronto and other cities on their itinerary can accept something new more gracefully than the "Spoonful" fans at the Fillmore, they will be a musical force to be reckoned with.

—Andy Goberman.

cess. So successful that Joel and manager Nick Boldi immediately came to New York to get together some tour bookings, including college concerts.

(Continued on page 102)



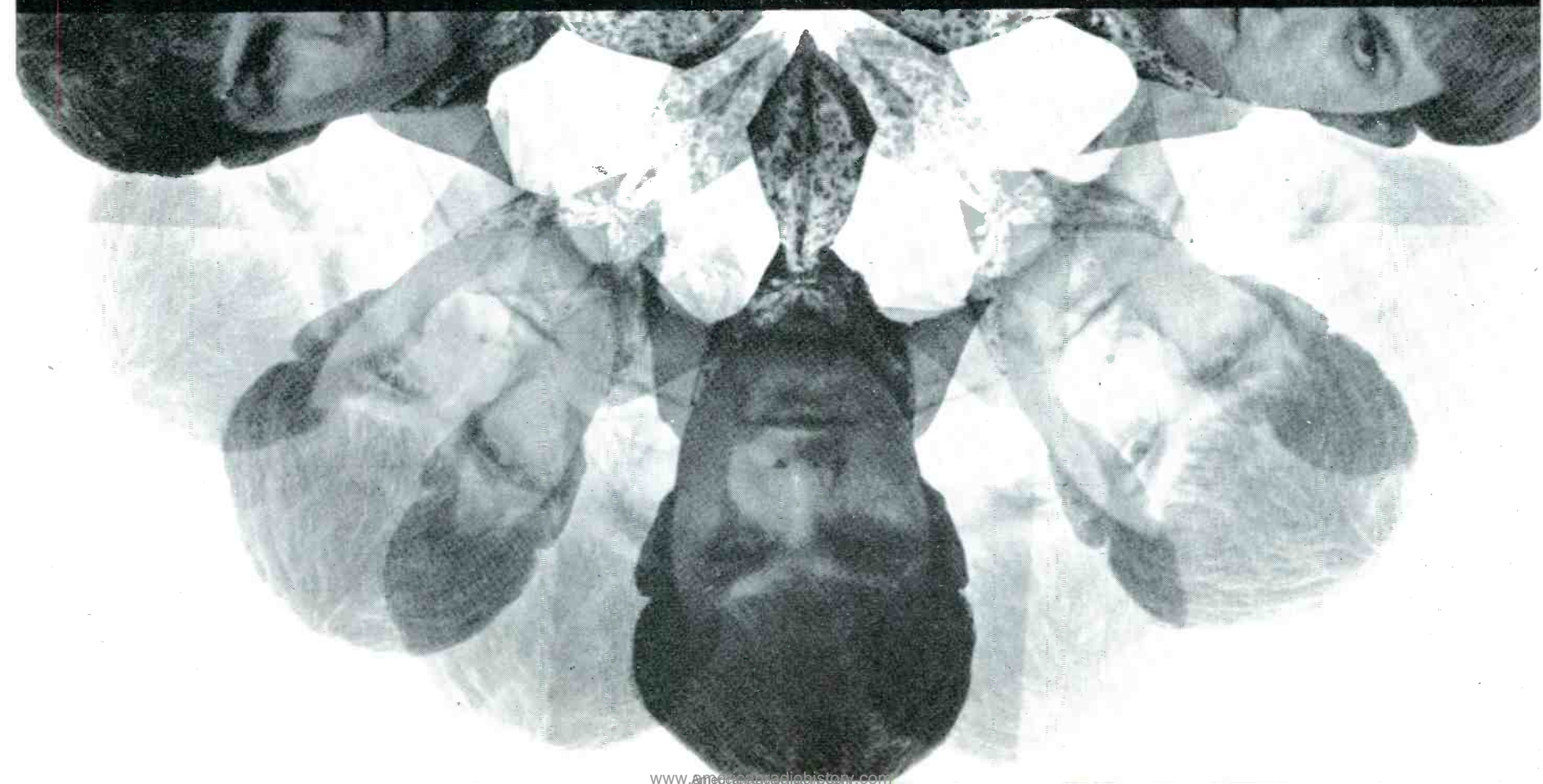
Tommy Roe's "Dizzy" sold over 2 million records. Now, his follow-up single proves that nothing succeeds like success.

The single:
"Heather Honey"
ABC-11211

From the album: **DIZZY** ABCS-683



ABC RECORDS, INC.
NEW YORK / BEVERLY HILLS
DISTRIBUTED IN CANADA BY
POLYGRAM RECORDS CANADA, LTD.



Roulette Spins With 5 New Singles

NEW YORK — Sid Schaffer, Director of Sales of Roulette Records, reported a new peak of activity for the firm with all of his promotion men on the road herding five hot records which are showing action in different sections of the country.

One-Eyed Jacks' "Sky of My Mind," Schaffer related, is breaking out in Chicago, Iowa, Indiana, Connecticut and Massachusetts, while Harry Batchelor's "Soul Soul Feeling" is showing signs of making it big in R&B markets, with considerable life in Baltimore, Washington and Albany, N.Y.

Quick Brown Fox' "Come on Down to New Orleans" and Tasha Thomas' "Michael Michael" have taken off in several locations, while an important acquisition by Nate McCalla on the Salem label, pur-

chased in Chicago and distributed by Calla, Bobby Rush's "Wake Up," is moving well; and both Schaffer and McCalla are up on a new single, a master purchase from Memphis on the Lo Lo label, also being distributed by Calla, featuring a new artist, Big Ella, with "I Need a Lot of Loving (To Satisfy Me)," which previews have indicated will be a heavy record in both r'n'b and pop markets.

Schaffer claimed his promotion men had found they were gathering plays on all five records on the same as well as on different stations, because of the diversity of product. With Tommy James' "Sweet Cherry Wine" still building from over half a million, Schaffer says, "and five, six others moving, it looks like Roulette is in for one of its biggest years yet."

New Presley Single

RCA Records is rushing into release two sides from Elvis Presley's recent recording session in Memphis. The single "In The Ghetto" c/w "Anyday Now" shipped on April 15. Both sides of the new single are included in a forthcoming album by Elvis, "From Elvis in Memphis."

'Kites' Reserviced

Project 3 has had so many requests for "Kites Are Fun" by the Free Design that it has decided to reservice all distributors and radio stations throughout the country. The Free Design also are becoming a star college attraction.

Zombies Gold-disked

The Zombies have achieved their first gold record for their Date single, "Time of the Season." Group's new single is "Friends of Mine."

The
HUBBELS
Wow!
on
Audio Fidelity

More Buddah Gold

For the fourth time in four months Buddah Records has received R.I.A.A. certification for a million-selling single, "It's Your Thing," written, produced and performed by the Isley Brothers on their Buddah distributed T-Neck label.

Buddah opened this year with "Chewy Chewy" by the Ohio Express hitting the million mark in early January. February saw "The Worst That Could Happen" by the Brooklyn Bridge reach over a million in sales. Then, in March, the 1910 Fruitgum Company's "Indian Giver" sold a million.

"We've equalled our entire track record for last year in the first four months of this year," said Neil Bogart, VP of Buddah. "We're already working on 'Mercy' by the Ohio Express as our next gold single and hopefully we'll be able to continue this winning streak throughout the year." Bogart went on to say that he was pleased that Buddah had four diverse million sellers: two bubblegum, one R&B, and one contemporary pop.

De Rose Celebration

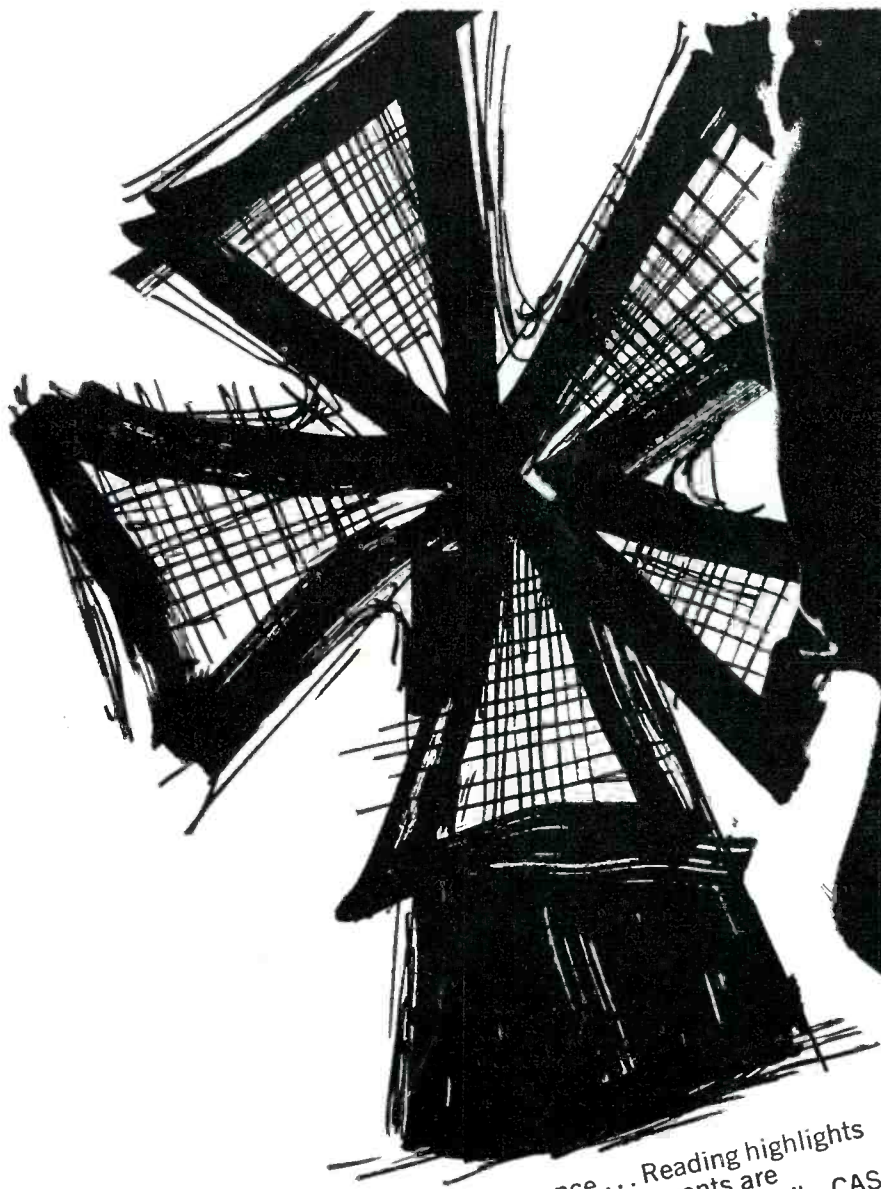
ASBURY PARK, N. J. — The late composer Peter De Rose will be honored here April 23-30 in the 16th annual commemorative celebration.

De Rose's widow, May Singhi Breen De Rose, will be among the major participants.

Record World Singles Coming Up

1. **BLACK PEARL**
(Irving, BMI)
Sonny Charles—A&M 1053
2. **OH DEED I DO**
(Southern, ASCAP)
Elyse Weinberg—Tetragrammaton 1521
3. **WE CAN'T GO ON LIKE THIS**
(Metric, BMI)
Unchained Mynds—Buddah 111
4. **NEW BABE (SINCE I FOUND YOU)**
(Big Bucks, BMI)
Invictas—Rama Rama 7779
5. **APRICOT BRANDY**
(Nina, BMI)
Rhinoceros—Elektra 45647
6. **YOU ARE THE CIRCUS**
(Cotillion, BMI)
C & The Shells—Cotillion 44024
7. **JUST A LITTLE BIT**
(Armo, BMI)
Little Milton—Checker 1217
8. **A LOT OF LOVE/CORRINA**
(East, BMI)
Taj Mahal—Columbia 4-44767
9. **I LEFT MY HEART IN SAN FRANCISCO**
(General, ASCAP)
Bobby Womack—Minit 32059
10. **CASATSHOK**
(Al Gallico, BMI)
Alexandrow Karazov—Jamie 1372
11. **THE FAMILY TREE**
(Sunbeam, BMI)
Patti Austin—United Artists 50520
12. **I WAS A BOY (WHEN YOU NEEDED A MAN)**
(Blackwood/Prosody, BMI)
Billy Shields—Harbour 304
13. **TELL ME WHY**
(Inta-Somethin', BMI)
Frijid Pink—Parrot 334
14. **CAROLINA IN MY MIND**
(Apple, ASCAP)
James Taylor—Apple 1805
15. **TURN AROUND AND LOVE YOU**
(Screen Gems/Columbia, BMI)
Rita Coolidge—Pepper 443
16. **RUN ON**
(Redwal/Tune, BMI)
Arthur Conley—Atco 6661
17. **THEN SHE'S A LOVER**
(Russell-Cason, ASCAP)
Bobby Russell—Eif 90027
18. **WALK AWAY**
(Saiso, Chevis, BMI)
Ann Peebles—Hi 2157
19. **I STAND ACCUSED**
(Jalynne/Curtom, BMI)
Al Wilson—Soul City 773
20. **HOME TO YOU**
(Nina, BMI)
Earth Opera—Elektra 95650
21. **SEVEN YEARS**
(Camad, BMI)
Impressions—Curtom 1940
22. **MOCCASIN**
(Viva, BMI)
Feather—Viva 367
23. **CRYING IN THE RAIN**
(Screen Gems, Columbia, BMI)
Sweet Inspirations—Atlantic 2620
24. **EVERY LITTLE BIT**
(Jobete, BMI)
Peggy Scott—SSS Int'l 767
25. **ONE**
(Dunbar, BMI)
Three Dog Night—Dunhill 4195
26. **LAS COSAS**
(Gil-Pecos, BMI)
Rene & Rene—White Whale 298
27. **ROLLIN' AND TUMBLIN'**
(Arc, BMI)
Johnny Winter—Imperial 66376
28. **ONLY YOU**
(Wildwood, BMI)
Bobby Hatfield, Verve 10634
29. **ARE YOU LONELY FOR ME BABY**
(Web IV, BMI)
Chuck Jackson—Motown 1144
30. **LOVE THEME FROM "LA STRADA"**
(MCA, ASCAP)
Roger Williams—Kapp 975
31. **AFTER THE SOMKE IS GONE**
(Sherlyn, BMI)
Steve Alaimo & Betty Wright—Atco 6659
32. **HA LESE**
(Chisa, BMI)
New Life—Amaret 103
33. **CHANGE YOUR MIND**
(Saturday, BMI)
Jay & The Techniques—Smash 2217
34. **BABY YOU MAKE ME FEEL SO GOOD**
(Camad, BMI)
5 Stairsteps & Cubie—Curtom 1936
35. **A LONG WAYS FROM HOME**
(Cherio, Chisa, BMI)
Hugh Masekela—Uni 55116
36. **WITH PEN IN HAND**
(Unart, BMI)
Vikki Carr—Liberty 56092
37. **I CAN'T SAY NO TO YOU**
(Screen Gems/Columbia, BMI)
Betty Everett—Uni 55122
38. **A RAILROAD TRESTLE IN CALIFORNIA**
(Cedarwood, BMI)
Charles Ross III—Tower 477
39. **HURTING EACH OTHER**
(Purchase, ASCAP)
Ruby & The Romantics—A&M 1042
40. **I WANT TO LOVE YOU BABY**
(Green Owl, ASCAP)
Peggy Scott & Jo Jo Benson—SSS Int'l 769
41. **STEP ONE**
(Jell/Unort/Renner, BMI)
Jimmy McGriff—Solid State 2528
42. **GREENSLEEVES**
(Irving, BMI)
Mason Williams—WB/7A 7272
43. **MYSTERY MAN**
(Early Frost, BMI)
The Frost—Vanguard 35089
44. **I CAN'T LET GO**
(Magic Mountain, BMI)
Mojo—GRT 5
45. **THE LONELY SEASON**
(Croma, ASCAP)
Frank Pourcel—Blue 451002
46. **SUNNY WAS A FOOL**
(Bob-Car, BMI)
P. C. LTD.—Fontana 1643
47. **IT'S ALL OVER MR. WALKER**
(Barmour, BMI)
Billie Jo Spears—Capitol 2436
48. **DENVER**
(Press, BMI)
Ronnie Milsap—Scepter 12246
49. **RHYTHM OF LIFE**
(Notable/Lida, ASCAP)
Sammy Davis, Jr.—Decca 732470
50. **COVER GIRL**
(BMI)
Gross National Product—Guilford 103

THE ACADEMY AWARD WINNING HIT!



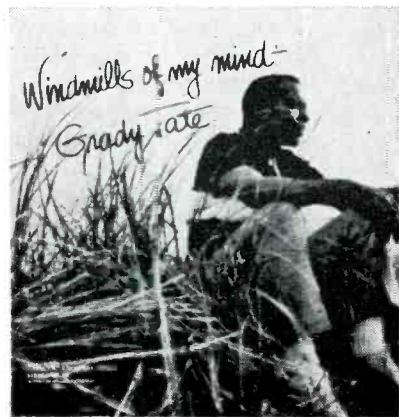
GRADY TATE "THE WINDMILLS OF YOUR MIND"

(Theme From
"The Thomas Crown Affair")

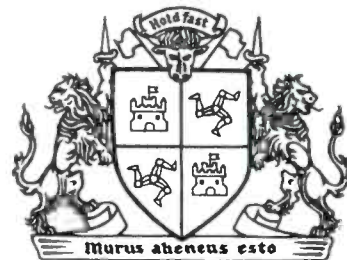
ON SKYE RECORD #455
PRODUCED BY GARY MCFARLAND

"Exquisite performance . . . Reading highlights
the lyric and arrangements are
just too much . . . Deserves extra consideration."—CASH-BOX
"Impressive singing bow"—RECORD WORLD
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Grady's record started it all!



GRADY TATE'S "WINDMILLS OF MY MIND" ALBUM SK-4D



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RECORD WORLD'S
PRIZE WINNING
JAZZ SECTION



JAZZ

Taking Care of Business

by Del Shields

Let God Smile on 'Oh Happy Day'

It is no secret that the biggest news in the industry the past few weeks was the breaking out of a gospel record, "Oh Happy Day," by the Northern California State Youth Choir of Oakland California, now the **Edwin Hawkins Singers**.

Bill Gavin called it the greatest record since the **Mormon Tabernacle Choir's** record of "Battle Hymn of the Republic" a few years back.

What caught the industry unaware was that this was the



Del Shields

The latter stations should not be surprised since jazz gospel and R & B are all from the same family. (Just check out the number of black stars whose embryo talents were fertilized in the black church.)

Be that as it may, somewhere out in the Bay area an underground station began playing the record. The breakout came and with a nudge from Mr. Gavin it swept across the country. This soon found the record companies in the battle of who will get there "firstest with the mostest." Buddah Records has won.

Gospel Breaking Pop?

A gospel record breaking pop? We can see now that anything is possible in this jet age. However, let me offer a few words of caution.

Gospel music is very sacred to black folk of this country. This is 1969 and black folk especially those in this industry are aware that it was the record companies who were first responsible for the removal of gospel and religious music from the black stations.

You see the record com-

panies in cooperation with programming consultants, hired and self-appointed, were the ones who went to the station managers and told the white station managers what black folks needed. This has always been the case. There was never any consultation with the black members of the staff. In less than five years gospel programs have all but disappeared from black radio on a daily basis.

The claim by these consultants that gospel was not getting the audience ratings was being disclaimed each Sunday morning by the packed houses of worship in black communities across the country.

They also failed to hear the sound of **Aretha Franklin** that was beginning to penetrate the wall of "contemporary white music" and proving that music could be the universal language of all mankind. These were the same experts who a few years ago laughed when you said that one day **Ray Charles** or **James Brown** would play the Copacabana.

So the rush to have everybody do a gospel record is now on. The scouts are making it uptown, downtown and across town. They're standing outside the churches with their tape recorders, listening and hoping to find a new group.

Some are rediscovering that black people are not all involved with drugs and hittin' folks in the head or demonstratin'. More are going to church combining militancy with love and reverence. So the scouts may hear a message of love while they are scouting and taping the choir. But it ain't gon' work, my man.

There are a number of brothers who will not play "Oh Happy Day" feeling that the record should be restricted to the gospel shows. I don't agree with them, but I do share their concern that gospel music must be programmed and recorded with proper reverence and respect.

Pate Directs
Verve A&R

Johnny Pate has signed as Director of A & R for the Verve label, announces Tom White, MGM Director of Business Affairs. In this capacity Pate will also be responsible for jazz, rhythm and blues and soul product.



Johnny Pate, Tom White

Prior to joining MGM/Verve, he was mid-western A & R producer for ABC Records for four years. During his career in the recording field, he has been active as a free-lance arranger and producer. He was responsible for the recording success of such artists as the Impressions, B. B. King, the Okaysions, Betty Everett and many others.

Pate also pioneered the use of using recording artists for radio and television commercials for national advertised products.

Born and bred in Chicago, he taught himself to play bass and arrange during his stint in the Army. He has arranged and played for Ella Fitzgerald, Sarah Vaughn, Ray Charles, Joe Williams, Dinah Washington and Wes Montgomery.

With all of the revolutions and revolts going on, the black man has not lost faith in his church. He is assuming new positive postures. A case in point is the successful Saturday morning services brilliant **Rev. Jesse Jackson** conducts in Chicago. Rev. Jackson is proving that with the Operation Bread Basket, the church can become an important instrument in the area of social agitation and human relations.

Now, the question arises as to whether or not the industry is going to allow itself to become swept up in what some people will try to invent as a "new thing." And find itself on the short end of a program that will backfire and bring irreparable harm.

Finally, allow me to offer that black people are not going to be fooled this time. And if

(Continued on page 98)

record world



TOP 20

JAZZ

LP'S

1. **FOOL ON THE HILL**
Sergio Mendes & Brasil '66—
A&M SPX 4160
2. **STONE SOUL**
Mongo Santamaria—Columbia CS 9780
3. **SOULFUL STRUT**
Young-Holt Unlimited—
Brunswick BL 754144
4. **MOTHER NATURE'S SON**
Ramsey Lewis—Cadet LSP 821
5. **THE WORM**
Jimmy McGriff—Solid State SD 18045
6. **SILVER CYCLES**
Eddie Harris—Atlantic SD 1517
7. **SAY IT LOUD**
Lou Donaldson—Blue Note BST 84299
8. **FURTHER ADVENTURES OF
JIMMY & WES**
Jimmy Smith & Wes Montgomery—
Verve V6-8766
9. **ROAD SONG**
Wes Montgomery—A&M SP 3012
10. **A DAY IN THE LIFE**
Wes Montgomery—A&M SP 3012
11. **FILLES DE KILIMANJARO**
Miles Davis—Columbia CS 9750
12. **MERCY MERCY**
Buddy Rich Big Band—
World Pacific Jazz ST 20136
13. **THOSE WERE THE DAYS**
Pete Fountain—Coral CRL 757505
14. **UNDER THE JASMIN TREE**
Modern Jazz Quartet—Apple ST 3353
15. **THE GREATEST BYRD**
Charlie Byrd—Columbia CS 9747
16. **SOUNDTRACK**
Charles Lloyd—Atlantic CD 1519
17. **MUCH LESS**
Les McCann—Atlantic SD 1516
18. **SHAPE OF THINGS TO COME**
George Benson—A&M SP 3014
19. **POWERHOUSE**
Jazz Crusaders—Pacific Jazz ST 20136
20. **AUTUMN**
Don Ellis—Columbia CS 9721

WLIB Broadcast Media Award Winner

Harlem radio station WLIB has been voted a 1969 Broadcast Media Award for excellence in local programming during 1968. The Award was one of four voted to commercial radio stations.

Recipients of the Awards were announced by Professor Benjamin Draper of San Francisco State College, chairman of the 19th Annual Broadcast Industry Conference, sponsors of the Awards. Prof. Draper said that the winners will be saluted at the Conference banquet next Friday evening, April 18, at the Jack Tar Hotel in San Francisco.

WLIB was honored for its series of programs on the urban crisis titled "What Must Be Done." The other commercial radio winners were WNEW, New York, for "1968: Year in Review"; KNX, Los Angeles, for

"Into the Shadows"; and KQV, Pittsburgh, for "Teacher Turmoil" and "Kids and Sex." Of the four winning stations, only WLIB is an independent, the others all being owned by a network or station group.

The WLIB program series honored, "What Must Be Done," was a unique group of 13 half-hour programs which provided listeners with specific suggestions for actions they could take to stimulate forward movement in every area of the urban crisis.

"What Must Be Done" was created and produced by WLIB Vice President Sam Chase.

Panel of Experts

For each topic covered by the series, a panel of outstanding experts was assembled from business, education, labor, government and from both the militant and moderate wing of the black community.

The series was moderated by Manhattan Borough President Percy Sutton. To encourage a dialogue between the experts and

the listening audience, a special hot-line telephone program was broadcast after each discussion. This enabled WLIB listeners to query Mr. Sutton directly, on the air, and he was able to enlarge upon the panel's suggestions in the course of answering questions.

Osborn Elliott, the Editor of Newsweek Magazine, participated in the series as permanent panelist. He also led off each program with an analysis of the scope of each problem discussed, as derived from research done by Newsweek for its award-winning issue on "The Negro in America," which inspired the radio series.

"What Must Be Done" aroused such wide interest that over 250 leading radio stations across the country requested permission to rebroadcast the series. With the cooperation of Newsweek Magazine, tapes were provided to them without charge for the programs. This lineup of stations is understood to be the largest ever to rebroadcast a public service series which originated at a local independent radio station. In New York, the series was rebroadcast by WKCR-FM and by WRVR.

John Gary Back to Work

RCA's John Gary, who was involved in a motorcycle accident on Friday, April 4, has recovered sufficiently from his injuries to continue on his tour of one-nighters which had been prematurely cancelled.

First reports of his injuries, after he was taken to Hollywood Receiving Hospital, were not accurate. Preliminary examinations had diagnosed a compound fracture of the left leg (tibia), but further examination by Gary's own physician, Dr. John McGonicle, after he had been transferred to St. John's Hospital in Santa Monica, revealed that the leg bone was only chipped. The top portion of Gary's little finger, which was almost severed, was sewn back and is healing.

Recovering at Home

Gary left the hospital on Monday and is recovering at home. He will resume the tour on Saturday, April 12, with a concert at Arthur Hill High School Auditorium at Saginaw, Mich.

He will perform all of the concerts by walking to center stage and sitting on a chair.

Peter Pan Into Toy Field

NEW YORK—Peter Pan Records announces a full line of 39c retail seven inch 45 RPM records, the "Sunshine Series," expressly created for the toy industry.

It will be a shrink wrap with full dealer and distributor mark-up backed by a strong marketing program, including P-O-P displays, shelf extenders, spinners, etc. The line consists of over 60 titles.

Peter Pan is represented in all major toy marts and maintains a New York showroom at 200 Fifth Ave. under the parent corporation, Ambassador Records.

Harper Valley PTA Gets Workout

NASHVILLE — The Harper Valley PTA is slated for a meeting of humor and music when the group invades Nashville studios April 25 for a Plantation recording session.

The group's current release is "Beautiful Downtown Burbank."

While in Nashville, the popular Harper Valley PTA will guest on various TV syndicates, including "The Stan Hitchcock Show."

Represented by Key Talent, Inc., the group then departs for a three-week tour of Texas country clubs, returning to Nashville May 26 for a two-week stint at the Captain's Table.

The Harper Valley PTA were formerly known as the Cutups.

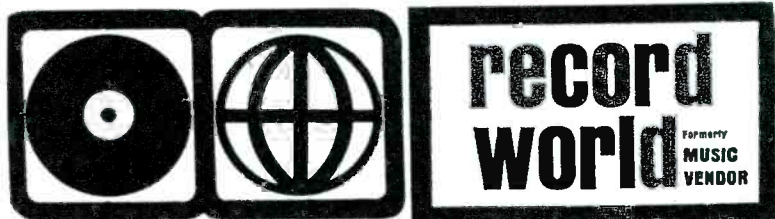
Elvis Greets Winners



Shown chatting with Elvis Presley at the Hollywood MGM studios where he was finishing a new picture, "The Trouble with Girls and How to Get Into It," are (from left) A. W. Smith, Record Manager, McClung Appliances, Knoxville, and Mr. and Mrs. Dave Wheeler (he is Record Manager, Ohio Appliances, Cincinnati). Smith and Wheeler are two of four winners in RCA's "Holidays with Elvis" merchandising contest. Contest was open to all RCA distributor record managers in conjunction with Elvis' first TV special on Dec. 3. The merchandising campaign was one of the most successful in RCA's history, and the winners won all-expense paid trips to Hawaii for a week-long holiday. The other two winners were Al Sack, Eastco Inc., Cambridge, Mass., and Milton Munch, McDonald Sales Corp. New Orleans. These two will take their trips at later dates.

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THE WINNING VERSION OF
THE 1969 ACADEMY AWARD WINNING SONG

Dusty Springfield

THE WINDMILLS OF YOUR MIND

Atlantic =2623

Theme From The United Artists Motion Picture *"The Thomas Crown Affair"*

Music by MICHEL LEGRAND
Lyric by MARILYN and ALAN BERGMAN





Week of April 26, 1969

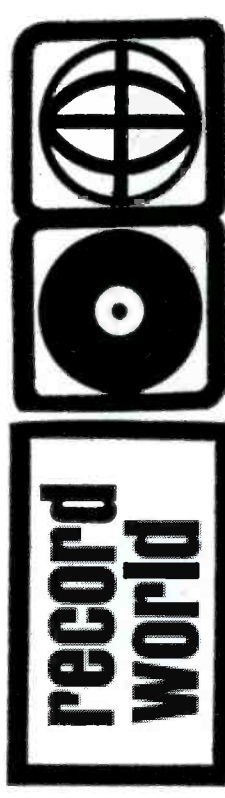
This Wk.	Last Wk.	Apr. 26	Apr. 19	Wks. on Chart	This Wk.	Last Wk.	Apr. 26	Apr. 19	Wks. on Chart	This Wk.	Last Wk.	Apr. 26	Apr. 19	Wks. on Chart
1	1	35	45	8	35	45	MY WAY	5	69	84	84	MEDICINE MAN	2	
2	2	36	58	8	36	58	I DON'T WANT NOBODY TO GIVE ME NOTHING	4	70	98	98	DAY IS DONE	2	
3	6	37	53	7	37	53	WHEN YOU DANCE	5	71	81	81	I'M A DRIFTER	2	
4	4	38	38	6	38	38	MINI SKIRTED MINNIE	6	72	76	76	NEVER GONNA LET HIM KNOW	5	
5	3	39	39	9	39	39	MR. SUN, MR. MOON	12	73	73	73	ZAZUEIRA	5	
6	8	40	77	9	40	77	MORE TODAY THAN YESTERDAY	4	74	96	96	SEATTLE	2	
7	19	41	41	6	41	41	PLAYGIRL	9	75	75	75	THERE NEVER WAS A TIME	6	
8	14	42	29	9	42	29	JOHNNY ONE TIME	11	76	85	85	MORNING GIRL	3	
9	9	43	55	8	43	55	RIVER IS WIDE	3	77	80	80	FOOLISH FOOL	5	
10	20	44	64	6	44	64	THE COMPOSER	2	78	(-)	(-)	I'VE BEEN HURT	1	
11	11	45	16	7	45	16	SNATCHING IT BACK	9	79	(-)	(-)	ANY DAY NOW	1	
12	12	46	56	10	46	56	ATLANTIS	3	80	(-)	(-)	IS THIS THE WAY TO TREAT A GIRL	1	
13	42	47	61	4	47	61	STAND!	3	81	(-)	(-)	SINGING MY SONG	1	
14	7	48	60	9	48	60	NOTHING BUT A HEARTACHE	7	82	(-)	(-)	I SHALL BE RELEASED	1	
15	5	49	52	15	49	52	ICE CREAM SONG	7	83	86	86	BACK IN THE U.S.S.R.	4	
16	17	50	82	6	50	82	I CAN'T SEE MYSELF LEAVING YOU	2	84	(-)	(-)	EVERYDAY WITH YOU GIRL	1	
17	30	51	13	6	51	13	HOT SMOKE AND SASAFRASS	14	85	93	93	THE WINDMILLS OF YOUR MIND/ I DON'T WANT TO HEAR IT ANYMORE	2	
18	21	52	65	8	52	65	EARTH ANGEL	3	86	88	88	IT'S A GROOVY WORLD	5	
19	25	53	69	10	53	69	LOVE IS ALL I HAVE TO GIVE	3	87	(-)	(-)	WHEN SOMETHING IS WRONG WITH MY BABY	1	
20	28	54	(-)	18	54	(-)	HEATHER HONEY	1	88	100	100	CALIFORNIA GIRL	2	
21	26	55	70	7	55	70	LOVE (CAN MAKE YOU HAPPY)	3	89	(-)	(-)	ROMEO & JULIET	1	
22	10	56	79	12	56	79	GRAZIN' IN THE GRASS	3	90	91	91	JULY YOU'RE A WOMAN	3	
23	23	57	57	5	57	57	DAY AFTER DAY	9	91	94	94	LOVE IS JUST A FOUR-LETTER WORD	3	
24	24	58	(-)	8	58	(-)	OH HAPPY DAY	1	92	(-)	(-)	SCOTCH AND SODA	1	
25	27	59	71	6	59	71	BUYING A BOOK	4	93	(-)	(-)	PROUD MARY	1	
26	33	60	66	5	60	66	GOODBYE	3	94	(-)	(-)	SAUSALITO	1	
27	35	61	63	7	61	63	BADGE	5	95	(-)	(-)	SORRY SUZANNE	1	
28	32	62	62	4	62	62	INDIAN GIVER	15	96	(-)	(-)	MARLEY PURT DRIVE	1	
29	40	63	67	4	63	67	HAPPY HEART	4	97	(-)	(-)	NOT WRONG LONG	1	
30	37	64	99	5	64	99	CISSY STRUT	2	98	(-)	(-)	ALWAYS KEEP ME IN YOUR HEART	1	
31	43	65	68	6	65	68	GOOD TIMES, BAD TIMES	5	99	(-)	(-)	I'VE BEEN LOVING YOU TOO LONG	1	
32	44	66	83	5	66	83	WE'VE GOT) HONEY LOVE	2	100	(-)	(-)	TRUCK STOP	1	
33	78	67	95	4	67	95	TOO BUSY THINKING ABOUT MY BABY	2						
34	34	68	74	7	68	74	WHERE DO YOU GO TO	6						

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

ALWAYS KEEP ME IN YOUR HEART (MCA, ASCAP) 98	GOODBYE (Malclen, BMI) 60	JULY, YOU'RE A WOMAN (Great Montana, BMI) 90	SINGING MY SONG (Al Gallico, BMI) 81
ANY DAY NOW (Plan Two, ASCAP) 79	GRAZIN' IN THE GRASS (Chisa, BMI) 56	LOVE (CAN MAKE YOU HAPPY) (Rendezvous/Tobac/Dandelion, BMI) 55	SNATCHING IT BACK (Fame, BMI) 45
ATLANTIS (Peer Int'l, BMI) 46	HAIR (United Artists, BMI) 3	LOVE IS ALL I HAVE TO GIVE (Irving, BMI) 53	SORRY SUZANNE (January, BMI) 95
AQUARIUS/LET THE SUNSHINE IN (United Artists, ASCAP) 1	HAPPY HEART (Miller, ASCAP) 63	LOVE IS A FOUR-LETTER WORD (Witmark, ASCAP) 54	STANO (Daly City, BMI) 47
BACK IN THE U.S.S.R. (MacIen, BMI) 83	HAWAII FIVE-O (April, ASCAP) 7	MARLEY PURT DRIVE (Casserole, BMI) 91	SWEET CHERRY WINE (Big Seven, BMI) 10
BADGE (Casserole, BMI) 61	HEATHER HONEY (Low-Twi, BMI) 54	MEDICINE MAN (Sandbox, ASCAP) 96	THE CHOKIN' KIND (Wilderness, BMI) 13
BROTHER LOVE'S TRAVELING SALVATION SHOW (Stonebridge, BMI) 12	I CAN HEAR MUSIC (Trio, BMI) 18	MEMORIES (Gladys, ASCAP) 21	THE COMPOSER (Jobete, BMI) 44
BUYING A BOOK (Tree, BMI) 59	I CAN'T SEE MYSELF LEAVING YOU (14th Hour, BMI) 50	MERCY (Peanut Butter/Kaskat, BMI) 31	THE RIVER IS WIDE (Saturday, BMI) 43
CALIFORNIA GIRL (Jack, BMI) 88	I DON'T WANT NOBODY TO GIVE ME NOTHING (Dyanatone, BMI) 36	MINI-SKIRTED MINNIE (New Research, BMI) 38	THE WAY IT USED TO BE (Maribus, BMI) 24
CISSY STRUT (Marsaint, BMI) 64	I DON'T WANT TO HEAR IT ANY MORE (Metric, BMI) 85	MORE TODAY THAN YESTERDAY (Spiral, BMI) 40	THERE NEVER WAS A TIME (Shelby Singleton, BMI) 75
DAY AFTER DAY (Goombly/Irving, BMI) 57	I'M A DRIFTER (Detail, BMI) 71	MORNING GIRL (Acuff-Rose, BMI) 76	THESE EYES (Dunbar, BMI) 33
DAY IS DONE (Pepamar, ASCAP) 70	IN THE BAD, BAD OLD DAYS (January, BMI) 26	MR. SUN, MR. MOON (Boom, BMI) 39	TIME IS TIGHT (East/Memphis, BMI) 27
DIZZY (Low-Twi, BMI) 15	INDIAN GIVER (Kaskat/Kahoona Tunes, BMI) 62	MY WAY (Spanka/Don C., BMI) 82	TIME OF THE SEASON (Mainstay, BMI) 22
DO YOUR THING (Wright/Gerstl/Tamerlane, BMI) 19	IS IT SOMETHING YOU'VE GOT (Roker, BMI) 52	NEVER GONNA LET HIM KNOW (Green Light, BMI) 49	TOO BUSY THINKING ABOUT MY BABY (Jobete, BMI) 67
DON'T GIVE IN TO HIM (Four Star, BMI) 11	IS THIS THE WAY TO TREAT A GIRL (Millbridge, BMI) 80	NOT WRONG LONG (Screen Gems/Columbia, BMI) 97	TRUCK STOP (Papa Joe's Music House, ASCAP) 100
DON'T TOUCH ME (Pamper, BMI) 34	IT'S A GROOVY WORLD (Anjun, ASCAP) 86	NOTHING BUT A HEARTACHE (Felsted, BMI) 48	TWENTY-FIVE MILES (Jobete, BMI) 9
EARTH ANGEL (Williams, BMI) 52	IT'S ONLY LOVE (Press, BMI) 23	OH HAPPY DAY (Kama Rippa/Hawkins, ASCAP) 58	WE'VE GOT) HONEY LOVE (Jobete, BMI) 66
EVERY DAY WITH YOU GIRL (Low-Sal, BMI) 84	IT'S YOUR THING (Brothers Three, BMI) 4	ONLY THE STRONG SURVIVE (Parabut/Double Diamond/Downstairs, BMI) 6	WHEN SOMETHING IS WRONG WITH MY BABY (East/Memphis/Pronto, BMI) 87
FIRST OF MAY (Casserole, BMI) 16	I'VE BEEN HURT (Low-Twi, BMI) 78	PINBALL WIZARD (Track, BMI) 32	WHEN YOU DANCE (Angel, BMI) 37
FOOLISH FOOL (Chappel, ASCAP) 77	I'VE BEEN LOVING YOU TOO LONG (East/Time/Curtom, BMI) 99	PLAYGIRL (Four Star, BMI) 41	WHERE DO YOU GO TO (Unart, BMI) 68
GALVESTON (Ja-Ma, ASCAP) 5	JOHNNY ONE TIME (Hill & Range/Blue Crest, BMI) 42	PROUD MARY (Jondora, BMI) 93	WILL YOU BE STAYING AFTER SUNDAY (Screen Gems, Col., BMI) 20
GIMME GIMME GOOD LOVIN' (Peanut Butter/Kahoona Tunes, BMI) 8		ROCK ME (Trousdale, BMI) 14	WISHFUL SINFUL (Nipper Music, ASCAP) 28
GITARZAN (Ahab, BMI) 29		ROMEO AND JULIET (Famous, ASCAP) 89	YOU'VE MADE ME SO VERY HAPPY (Jobete, BMI) 92
GOOD TIMES, BAD TIMES (Superhype, ASCAP) 65		SAUSALITO (Blendingwell, ASCAP) 94	ZAZUEIRA (Rodra, BMI) 73

MORNING GIRL Neon Philharmonic (Warner Bros.)	29	▲	25	51	●	39	19	46	37	24	●	18	▲	28	31	30	36	24	20	11	28	25	32
MR. WALKER IT'S ALL OVER Billie Jo Spears (Capitol)	44		31	42												57							
NEW BABE The Invictas (Rama Rama)	89																						
OH HAPPY DAY Edwin Hawkins Singers (Pavilion)		●																					
ONLY YOU Bobby Hatfield (Verve)																							21
RHYTHM OF THE RAIN Gary Lewis (Liberty)	6																						
ROSE GARDEN Dobie Gray (White Whale)		▲																					
SEATTLE Perry Como (R.C.A.)	31																						
SHE'S NOT THERE The Road (Kama Sutra)	41																						
SINGING MY SONG Tammy Wynette (Epic)	45																						
SORRY SUZANNE Hollies (Epic)	27	74																					
SOUL EXPERIENCE Iron Butterfly (Atco)																							
SUPERLOVE David & The Giants (Capitol)	23																						
TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla)	52	●																					
TRIGIA TELL YOUR DADDY Andy Kim (Steed)		▲																					
TRUCK STOP Jerry Smith (ABC)		▲																					
TUNESMITH Bards (Parrot)	28																						
TURN AROUND AND LOVE YOU Rita Coolidge (Pepper)	28																						
WE CAN'T GO ON THIS WAY Unchained Wands (Buddah)																							
(WE'VE GOT) HONEY LOVE Martha & The Vandellas (Gordy)	22	▲																					
WHERE DO YOU GO TO Peter Sacsted (World Pacific)	21	32	39	23																			
WHERE'S THE PLAYGROUND SUZIE Glen Campbell (Capitol)																							
YOU ARE THE CIRCUS C & The Shells (Gottilion)																							
YOU CAME, YOU SAW, YOU CONQUERED The Ronettes (A&M)	65																						
ZAZUERIA Herb Albert (A&M)		▲																					

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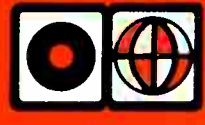


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Week of April 26, 1969

This Wk.	Last Wk.	Wks. on Chart	TAPE CARTRIDGE AVAILABILITY INDICATED IN PARENTHESIS	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Apr. 26	Apr. 19			Apr. 26	Apr. 19		Apr. 26	Apr. 19	
1		41	HAIR Original Cast— RCA Victor LOC LSO 1150 (8,R)	33	29	18	66	71	2
2	2	15	BLOOD, SWEAT & TEARS Columbia CS 9720 (4,8,R)	34	54	4	67	76	4
3	3	15	HELP YOURSELF Tom Jones—Parrot PAS 71025 (4,8,C,R)	35	34	23	68	69	9
14		4	GALVESTON Glen Campbell—Capitol ST 120 (4,8,C,R)	36	35	19	69	65	43
5	5	10	DONOVAN'S GREATEST HITS Epic BXN 26439 (4,8,R)	37	42	21	70	(—)	1
6	7	7	CLOUD NINE Temptations—Gordy GLPS 939 (4,C,R)	38	38	13	71	72	8
7	9	9	AT YOUR BIRTHDAY PARTY Steppenwolf—Dunhill DSX 50053 (4,8,C,R)	39	43	22	72	78	3
8	8	10	LED ZEPPELIN Atlantic SD 8216 (4,8,C)	40	23	9	73	73	9
9	11	6	ENGELBERT Engelbert Humperdinck—Parrot PAS 71026 (4,8,C,R)	41	32	10	74	75	6
10	10	15	BAYOU COUNTRY Creedence Clearwater Revival— Fantasy 8387 (4,8,C,R)	42	39	21	75	77	36
11	6	10	BALL Iron Butterfly—Atco SD 280 (4,8,R)	43	68	4	76	70	4
12	4	12	SWITCHED ON BACH Walter Carlos/Benjamin Folkman— Columbia MS 7194 (8,R)	44	41	16	77	86	3
13	33	4	SOULFUL Dionne Warwick—Scepter SPS 573 (4,8,C,R)	45	45	19	78	81	3
14	12	42	IN-A-GADDA-DA-VIDA Iron Butterfly—Atco 250 (4,8,C,R)	46	47	8	79	84	4
15	15	24	WICHITA LINEMAN Glen Campbell—Capitol ST 210 (4,8,C,R)	47	51	6	80	80	41
16	16	6	FREEDOM SUITE The Rascals—Atlantic SD 2-901 (4,8,C,R)	48	46	31	81	83	3
17	17	18	THE ASSOCIATION'S GREATEST HITS Warner Bros. 7 Arts 1767 (4,8,C,R)	49	48	19	82	(—)	1
18	13	10	GOODBYE Cream—Atco SD 7001 (4,8,C,R)	50	50	13	83	94	2
19	19	20	THE BEATLES Apple SWBO 101 (4,8,C,R)	51	62	4	84	85	4
20	25	5	POST CARD Mary Hopkin—Apple ST 3551 (4,8,C,R)	52	52	9	85	89	3
21	20	11	THEMES LIKE OLD TIMES Original Radio Themes— Viva 36018 (4,8,C,R)	53	74	4	86	88	3
22	22	12	YELLOW SUBMARINE Original Soundtrack— Capitol SW 153 (4,8,C,R)	54	55	18	87	(—)	1
23	31	21	THREE DOG NIGHT Dunhill DS 50048 (4,8,C,R)	55	40	18	88	(—)	1
24	36	4	TOM JONES LIVE Parrot PS 71014 (4,8,C,R)	56	44	9	89	66	17
25	18	10	NEAR THE BEGINNING Vanilla Fudge—Atco 278 (4,8,C,R)	57	53	10	90	(—)	1
26	21	10	BLESS ITS POINTED LITTLE HEAD Jefferson Airplane— RCA Victor LSP 4133 (4,8,C,R)	58	60	8	91	93	4
27	37	34	FUNNY GIRL Soundtrack—Columbia BOS 3320 (4,8,R)	59	59	17	92	(—)	1
28	28	7	SANDS OF TIME Jay & The Americans— United Artists UAS 6671 (4,8,C,R)	60	63	7	93	95	7
29	27	24	W. C. FIELDS Soundtrack—Decca DL 79154 (4,8,C,R)	61	64	3	94	82	11
30	26	12	SOUL '69 Aretha Franklin— Atlantic SD 8212 (4,8,C,R)	62	(—)	1	95	100	2
31	56	13	THE ICE MAN COMETH Jerry Butler—Mercury SR 61198 (4,8,C,R)	63	67	9	96	97	4
32	24	15	CRIMSON & CLOVER Tommy James & Shondells— Roulette SR 42023 (4,8,C,R)	64	92	2	97	99	3
				65	57	12	98	(—)	1
							99	(—)	1
							100	(—)	1

(LP's Coming Up on page 89)

record world LP's Coming Up

1. **MEMORIES**
Lawrence Welk—Ranwood RLP 8044
2. **BOOKENDS**
Simon & Garfunkel—
Columbia CKS 9529 (4,8,C,R)
3. **NACH'L BLUES**
Taj Mahal—Columbia CS 9698
4. **ELECTRIC LADYLAND**
Jimi Hendrix Experience—
Reprise 2RS 6307 (4,8,C,R)
5. **SOUL SHAKE**
Peggy Scott & Jo Jo Benson—SSS Int'l 1
6. **A TIME FOR LIVING,
A TIME FOR HOPE**
Ed Ames—RCA LSP 4128 (8,R)
7. **UPTIGHT**
Booker T. & MG's—Stax STS 2006
(4,8,C,R)
8. **SOUND OF SEXY SOUL**
Delphonic—Philly Groove 1151
9. **YEARBOOKS AND YESTERDAYS**
Jeannie C. Riley—Plantation PLP 2
10. **ONLY FOR LOVERS**
Roger Williams—Kapp KS 3565
11. **HARPER VALLEY P.T.A.**
Jeannie C. Riley—Plantation PLP 1
12. **GREAT MOMENTS IN RADIO**
Jack Benny—Evolution 2001
13. **JAMES TAYLOR**
Apple SKAO 3352
14. **THE GREAT AMERICAN EAGLE
TRAGEDY**
Earth Opera—Elektra EKS 74038 (4,8,C,R)
15. **TRAFFIC**
United Artists UAS 6675 (4,8,C)
16. **GRAZIN**
Friends of Distinction—RCA LSP 4149
17. **HAPPY SAD**
Tim Buckley—Elektra EKS 74045 (4)
18. **MARIANNE FAITHFUL'S
GREATEST HITS**
London PS 547
19. **RAW BLUES**
Johnnie Taylor—Stax STS 2008
20. **MOTHERMANIA**
The Mothers of Invention—
Verve V6-5068x (4,8,C,R)
21. **SUPER HITS**
Box Tops—Bell 6205 (4,8,C,R)
22. **GENUINE IMITATION LIFE
GAZETTE**
4 Seasons—Philips PHS 600-270 (4,8,C,R)
23. **CREEDENCE CLEARWATER
REVIVAL**
Fantasy 8383 (8,C,R)
24. **FELICIANO**
Jose Feliciano—RCA Victor LPM/LSP 3957
(8,R)
25. **GREATEST HITS, VOL. 1**
Petula Clark—Warner Bros.-7 Arts
WS 1765 (4,8,C,R)
26. **VANILLA FUDGE**
Atco M/S 224 (4,8,C,R)
27. **MOBY GRAPE '69**
Columbia CS 9696 (4,8,R)
28. **THE GREATEST HITS OF
GENE PITNEY**
Musicor MS 3174
29. **CHITTY CHITTY BANG BANG**
Original Soundtrack—United Artists
UAL 3188; UAS 5188 (4,8,C,R)
30. **PROMISES, PROMISES**
Original Cast—
United Artists UAS 9902 (4,8,C,R)
31. **WHAT IT WAS, WAS LOVE**
Steve Lawrence & Eydie Gorme—
RCA Victor LSP 4115 (4,R)
32. **FIRST EDITION 69**
Reprise 6328
33. **MOTHER NATURE'S SON**
Ramsey Lewis—Cadet LSP 821 (4,8,C,R)
34. **I STAND ALONE**
Al Kooper—Columbia CS 9718 (4,8,R)
35. **ANY DAY NOW**
Joan Baez—Vanguard VSD 9306 (4,8,C)
36. **CANDY**
Original Soundtrack—ABCS-OC (4,8,C,R)

37. **HEY JUDE/HEY BING**
Bing Crosby—Amos AAS 7001
38. **STONE SOUL**
Mongo Santamaria—Columbia CS 9780
39. **THOSE WERE THE DAYS**
Baja Marimba Band—A&M SP 4167
40. **2001 A SPACE ODYSSEY**
Original Soundtrack—MGM STE-13
(8,C,R)
41. **DIANA ROSS & THE SUPREMES
JOIN THE TEMPTATIONS**
Motown MS 679 (4,8,C,R)
42. **SUPER SESSION**
Mike Bloomfield, Al Kooper, Steve Stills—
Columbia CS 9701
43. **CANTERBURY TALES**
Original Cast—Capitol SW-229
44. **BOOK OF TALEISYN**
Deep Purple—Tetragrammaton T 107
45. **WHO'S MAKING LOVE**
Johnnie Taylor—Stax 2005 (4,8,C,R)
46. **HOWARD TATE**
Verve V6-5072
47. **AMERICA THE BEAUTIFUL**
Gary McFarland—Skye SK-8 (8,R)
48. **ELEPHANT MOUNTAIN**
The Youngbloods—RCA LSP 4150
49. **INTROSPECT**
Joe South—Capitol ST 108 (4,8,R)
50. **DUSTY IN MEMPHIS**
Dusty Springfield—Atlantic SD 8214

Must Stock LP's

CONSISTENT TOP SELLERS
OVER A LONG PERIOD
in Alphabetical Order

- A MAN AND A WOMAN**
Soundtrack—United Artists UAL 4147:
UAS 5147
- ARE YOU EXPERIENCED**
Jimi Hendrix Experience—
Reprise R, RS 6261 (4,8,C,R)
- AXIS: BOLD AS LOVE**
Jimi Hendrix Experience—Reprise R, RS 6281
- BEAT OF THE BRASS**
Herb Alpert & The Tijuana Brass—
A&M SP 4146 (4,8,C,R)
- BY THE TIME I GET TO PHOENIX**
Glen Campbell—Capitol T 2851, ST 2851
(4,8,C,R)
- CAMELOT**
Original Cast—Columbia KOL 5621,
KOS 2031 (4,8,C,R)
- DIANA ROSS & THE SUPREMES
GREATEST HITS**
Motown MS 2-663 (4,8,C,R)
- DISRAELI GEARS**
Cream—Atco SD 33-232
- DR. ZHIVAGO**
Soundtrack—MGM 1E 15E 65T
- FIDDLER ON THE ROOF**
Original Cast—RCA LOC, LSOD 1093 (4,8,C,R)
- GENTLE ON MY MIND**
Glen Campbell—Capitol 2806 (4,8,C,R)
- MAGICAL MYSTERY TOUR**
Beatles—Capitol MAL, SMAL 2835
- MAN OF LA MANCHA**
Original Cast—Kapp KL 4505, KS 5505
- SGT. PEPPER'S LONELY HEARTS
CLUB BAND**
Beatles—Capitol MAS, SMAS 2653
- SOUNDS OF SILENCE**
Simon & Garfunkel—Columbia CL 2469,
CS 9269 (4,8,R)
- STEPPENWOLF**
Dunhill DS 50039 (4,8,C,R)
- THE GRADUATE**
Soundtrack—Columbia OS 3180 (4,8,R)
- THE SEA**
Anita Kerr/Rod McKuen/San Sebastian Strings
Warner Bros.—Seven Arts WS 1970 (4,8,C,R)
- THE SOUND OF MUSIC**
Soundtrack—RCA LOC, LSOD 2005 (8,R)
- WILDFLOWERS**
Judy Collins—Elektra EKS 74033 (4,8,C,R)

Col to New L. A. Bldg.

Columbia Records Division of Columbia Broadcasting System has signed a long-term lease to occupy the entire fourth floor of the new \$11 million, 15-story Sunset-Cahuenga Building in the heart of Hollywood, it is announced (Continued on page 96)

Record World Expands Charts

Starting this week, Record World is instituting expanded versions of its "LPs Coming Up" and "Must Stock LPs" charts. The "Coming Up" list will now include 50 titles and the "Must Stock" list will include 20 titles.

Ventures Wilson, Bogle Form Production Company

Don Wilson and Bob Bogle of the Ventures have formed Armada Productions, Inc., in a joint venture with Bob Reisdorff, former owner of Dalton Records and most recently Liberty Records' chief in England. The trio have capitalized the new production firm with \$1 million which will be spent during the coming months on production work and the construction of a recording studio in Hollywood.

As part of the agreement, Reisdorff will become manager of the Ventures. Members of the group are drummer Mel Taylor, and guitarist Jerry McGee in addition to Bogle and Wilson. John Durrill will become the fifth member of the group and will add, for the first time, an organ to the group's sound. Reisdorff will resume his A&R work through Armada, which will also be signing a

"selected few" new artists in the future.

In addition, recorded product by the Ventures will come through Armada as well as product developed with other artists. Reisdorff will head the new company and its publishing subsidiary (as yet, unnamed), which will contain all the Ventures' songs as well as those of new writers who will be signed to the company. The Ventures, who are currently under contract to Liberty Records, have more than 30 LPs in the Liberty catalogue. They currently have one of their biggest-selling instrumental hits with the theme from "Hawaii Five-O."

Reisdorff said that the new company has plans to expand into television and motion picture production and will utilize Venture music in both medias.

Hassinger Music Complex Set Up

Dave Hassinger, formerly staff producer for Warner Bros.-Seven Arts Records' A & R Department, announced the opening of his own music complex, consisting of Damo Productions, Inc., a BMI publishing company, Newcomer Music, and two recording studios, Sound Factory and Sound Factory West.

During his 10-year career in the music industry Hassinger, while with RCA Victor for eight years, was credited as recording engineer on five Rolling Stones albums and seven singles, including their hit "Satisfaction." Also during that period he engineered the two Jefferson Airplane albums, "Surrealistic Pillow" and "The Jefferson Airplane Takes Off." Among the many hit artists Hassinger has been involved with are included Sam Cooke, the Byrds, Yardbirds, Jackie DeShannon and the Monkees.

During his two-year stay at

WB-7 Arts he produced two chart singles by the Electric Prunes, "I Had Too Much To Dream Last Night" and "Get Me To The World On Time," as well as two albums, "Electric Prunes" and "Mass In F Minor." Also included in his activities was the production of two Grateful Dead LPs, "Anthem To The Sun" and "The Grateful Dead," plus album product of the "Collectors" and "Sweetwater."

Under the terms of an arrangement between Hassinger and WB-7 Arts Records he will continue to produce, on an independent basis, the following artists: Electric Prunes, Sweetwater, Collectors and a new group, Mephistopheles.

Damo Productions will sign new acts and arrange the placement of these acts with various record companies. Hassinger

(Continued on page 96)

Carter Push

NEW YORK—Atlantic/Atco Records is preparing a big promotion campaign for Clarence Carter, it was announced at a press luncheon last week.

Label is getting together posters, booklets and other aids for dealers and deejays. Included in the deejay pamphlet will be the unexpurgated version of "Dark End of the Street."

Carter is on his way to dates in Alabama and Tennessee before going into the studio to start his next album.

Hot Master to ABC

NEW YORK — Otis Smith, National Sales Manager for ABC Records, announced that ABC has acquired the master "It's a Good Feelin'" by Ronnie Walker.

The song, described by Smith as "Rhythm and Blues with strong pop potential,"

(Continued on page 97)

Celebration



Talented father and son Bob Webb (left) and Jimmy Webb (right), who will be producing for Thelma Houston on Dunhill Records, help celebrate the soul-rock singer's opening night recently at Los Angeles' Playboy Club.

Concert Review

Nancy Delights Apollo

NEW YORK—At the Apollo Theater last week, Miss Nancy Wilson headlined a thrilling, magical mystery tour of the wonderful world of spring.

Such tunes as "Peace of Mind," "Satin Doll" and "Please Don't Take Your Love from Me" added sparkle to the journey; but there were some sad moments also — "Guess Who I Saw Today"—and some bittersweet—"Free Again."

Also appearing with the Capitol songstress were Philly Groove's the Delfoines, Verve's Arthur Prysock and comedian Irwin C. Watson.

For those who missed the delightful Nancy, two demerits for not taking care of your homework.—Alfred Rushing.

Pacesetters Pacted

OAKLAND, CALIF. — Natural Soul Record Corporation announces the signing of the Pacesetters to an exclusive recording contract. Negotiations were handled between Jesse Mason, Jr., Lyndell Coleman and Bay-View Talent Management, Inc.

The four separate figures are Robert Coleman, James Gregory, Michael Otis, and Melvin Williams.

Jewel Execs Back

Don Logan and Gene Kent, Vice Presidents of Jewel-Paula Record Co., have just returned from a promotion tour of stations in Oklahoma City, Atlanta, Washington, D.C., Kansas City, Memphis and St. Louis.

Where there's SMOKE, there's a HIT!

"PUT A HURTIN' ON MY HEART"

b/w

"There Must Be An Answer"

THE HERBS

DJ's write for copies

Smoke Record Corp.

116 Market St., Newark, N. J.

Tel: (201) 621-2014

record world **R & B** BEAT
WHERE IT'S AT

New Johnny Taylor: "Testify."

Biggest Record of the Year: "Oh Happy Day," Edwin Hawkins Singers . . . Nate McCalla has come up with some really blockbuster sounds in "It Takes A Whole Lot Of Lovin' (To Satisfy Me)," Big Ella, Lolo. This will melt radios down to hot, flowing metal. And, "Wake Up," Bobby Rush. Chicago musicians on fire. Smash in Chicago . . . Sureshot: "Gotta Get To Know You," Bobby Bland.

Instrumental Choice: "Young People," Willie Mitchell . . . Next Five Stairsteps: "Love Happening," Five Stairsteps LP.

Instant Choice: "Proud Mary," Solomon Burke. Pick KGFJ . . . Biggest Record In the Mid-West, Chicago, St. Louis: "So I Can Love You," Emotions, Volt . . . Dyke & Blazers is a smash. Over 80,000.

Giant Phila.: "Let's Call the Whole Thing Off," Jimmy Lewis, Tang . . . Giant Spread in Sales: "Music For My Mother," Funkadelic . . . Fantastic Lloyd Price: "The Grass Will Sing."

Clever Lyric of the Week: "Everybody's Got A Hang Up," Bobby Freeman, Double Shot. Some great lines in this one . . . New Pattie Drew: "The Love A Woman Should Give A Man" . . . Good Record on Sue: "Let's Work Together," Wilbert Harrison . . . "Ain't Gone Be," Jr. Parker. B. Rock selling in S.F., L.A., Det., Chicago, Phila.

Sam Baker A Smash in Miami: "Hold Back Girl" on SS7 . . . Hit Master In Phila.: "It's A Good Feelin'," Ronnie Walker, ABC.

Most Picked & Played: "Is This the Why To Treat A Girl," Hesitations, GWP. Solid sales Cleveland, Chicago, Balt. etc. . . . A & M Breaking In Detroit: "Black Pearl" Sonny Charles . . . Power from Bell: "Playthings," Shirley & Shirelles, "You Can't Keep A Good Man Down," Purifies.

S.F. Smash Confirms Phila. Smash: "Oh Wow," Panic Buttons . . . Peggy & JoJo taking off very fast. New JoJo is "Eternally" . . . Marvin Gaye is keeping the Motown string unbroken.

"Somebody's Gotta Go," Commotions, Capitol: WHAT, WEBB, WWIN, WUST, WDIA, KSOL, KYOK.

KGFJ, L.A. Soul Sound: Solomon Burke. Henry Stone reports it's a smash in Miami. This one is coming through James Carr a hit in Balt.

Bobby Womack turned over to the B side . . . WAOK, Atlanta: #7—P&Herb. Pics: Emotions; Funkadelic; Ann Peebles . . . WRBD, Pics: Intruders; OV Wright . . . Stax is all out: "Pity the Lonely," Luther Ingram, KoKo. Big play WDAS. Soul Discovery. KSOL, S.F., Smash: "Oh Wow," Panic Buttons; #7—Meters; #10—Dynamics; #14—DD Warwick; #18—Jeanette Williams; #22—Ike & Tina; "Somebody's Got To Go," Commotions, Cap.; Carl Carlton; Pal & Prophets; Sol Burke; Bobby Bland . . . Top Five: Marvin & Uptites.

WVOL, Nash, Gilly Pic: "We Try Harder," Weston & Nash; Betty Everett; Emotions; Peggy Scott; Sunny & Sunliners; Ruby Winters; Ann Peebles; Moments; Bill Moss; #13—Debbie Taylor; #10—Intruders.

WDIA, Memphis: Ruby Winters; Funkadelic; Pal & Prophets; Love Potion; Emotions; Gene & Barbara . . . Parliaments over 25,000 in Detroit: "A New Day Begins" on Atco. Pic on WVON, Chicago.

WTHB: Intruder . . . WAME: Peggy Scott . . . WENZ: Moments . . . WJBE: Dyke & Blazers; Betty Everett; Ruby Winters . . . WIGO: P. & JoJo . . . WHIH: B. Everett . . . WGIV: L. Milton.

The Coasters are back: "The World Is Changing"/"Act Right." Turn Table (Jad).

KATZ: #5—Aretha; #9—Wilson Pickett; #10—B. Womack; #11—Meters; #13—Tina Britt; #16—L. Milton; #17—Unifics; #18—J. Williams; #20—Linda Russell; #21—Valentinos; Dyke. Pic: Carl Carlton.

"I've Been Loving You Too Long," Ike & Tina big in S.F., Houston, N. Orleans, Nashville, Dallas, Chicago, Detroit.

"My Dream," Sunny & Sunliners is getting all the major play and action it needs to come through. Heavy stations are with it. Selling.

The new Mongo Santamaria is "The Now Generation" . . . Con-

(Continued on page 92)

"It's a miracle"
Willie Hightower #2226

"Don't touch me"
Bettye Swann #2382

"You'd better go"
Nancy Wilson #2422

According to the charts, this is the sound of money. Listen.

This is Capitol in April.

Audio Magnetics About To Re-Enter Tape Duplicating

GARDENA, CALIF.—“There is a lot of tape duplicating business around these days,” Irving Katz of Audio Magnetics told *Record World* last week. “Anybody who can’t get business doesn’t deserve to be in it.”

This observation was by way of announcing Audio Magnetics’ re-entry into the duplicating business. Although no official announcements have been made pending signing of contracts for acquisitions of duplicating operations, Katz acknowledged that such word was due in the very near future.

Right now Audio Magnetics is only making blank tapes at a rate of about 1 million a month. Since his company and the tape industry in general is expanding at such a rapid rate these days (“We’re a major supplier to major companies,” he says), Katz confided that he expects to be turning out 3 million tapes per month by the

end of the year.

Audio Magnetics is a completely self-contained tape manufacturer, with expansion of facilities going on at a couple of his plants.

Katz predicts that the cassette field will grow, especially in the educational field.

“There are ways to use cassettes that we never dreamed of,” he said. “People who never learned to read or write are using them as a form of communication instead of letters. They are so simple to use. Give them to a child and after you demonstrate how to do it two or three times, a child can handle them. This is great for education purposes.”

Katz, who started with records but has been working with magnetic tapes for some years now, said, “We’ve been successful with tapes because we know how to do it. And we know how to do it cheaply. That’s an important factor today.”

—Dave Finkle.

Hart Named VP, GM Of Tape-Tronics

Burt Mahler, President of Tape-Tronics, Inc., has announced the appointment of Atlee S. Hart (Al) to the position of Vice President and General Manager.

In his new position, Hart will have direct responsibility over all internal operations and will provide a needed additional path for information flow between Tape-Tronics and its customers and suppliers.

The new position, said Mahler, is a direct result of Tape-Tronics rapidly expanding operations in 8 track and cassette duplicating and related fields.

Hart, 33, is a member of both AES and IEEE, and prior to the announcement has been associated with Tape-Tronics in all phases of its production and engineering operations.

RCA Awarded



RCA Records captured two merchandising display awards for its Stereo 8 mobile and Christmas tree at the recent printing industries of New York competition. Accepting the awards (right): George Parkhill, Manager Advertising and Promotion, RCA Records, from Key Devejian, President of the George Alexander Display Company which designed, printed and packaged both displays.

Train Robbery Date

NEW YORK—Billy Fields of the Sid Bernstein office reports

his new rock jazz group the Great Train Robbery will open at the Cafe Au Go Go on April 22 for an extended engagement.

Korvette’s Rothfeld Advises LPs Cite Tape Availability

When *Record World* asked Korvette’s David Rothfeld what suggestion he had for manufacturers in promoting their tapes, he said that a line on album jackets advising the availability of tape versions of the album would be a great merchandising aid.

Subsequent snooping around on *Record World*’s part has turned up the report (via responses from many dealers) that much duplicate record and tape buying is going on, especially among teens. Certainly enough for waxery-taperies to adopt Rothfeld’s suggestion.

Such tie-in promotion could only help tape sales (and what about vice versa?), especially in stores where the record and tapes displays are not that proximate.

Ampex Forms New Sales Group

A new sales group to market blank audio tape for consumer recording and playback has been formed by the Ampex Stereo Tapes division, Elk Grove Village, Ill.

Donald V. Hall, Vice President-General Manager, said the new marketing force will concentrate on the sale of Ampex 301 Series tape for use in home recording. Series 301 tape is available in both open reel and cassette formats.

Area managers are: Jerold Sobul, Western regional manager, located at 500 Rodier Drive, Glendale, Calif. and C. W. Shad Helmstetter, Southern Regional Manager, headquartered at 1141 Chamblis Road, Memphis, Tenn.

Midwest and East Coast managers are yet to be named.

The group will report to Bill Johnson, the division’s Manager of Marketing Administration.

Neon Brightens Col

Neon, a four-piece, self-contained group that writes and arranges its own material, has been signed by Columbia Records, announces group’s manager, Mark Alan, President of New Beat Management, Ltd. John Hill produces them.

Goody Meet Change

The date of the annual stockholders’ meeting of Sam Goody, Inc., has been changed from April 30th to May 12.

The meeting will be held at the Auditorium of the Marine Midland Grace Trust Company at 140 Broadway, New York.

Buddah & ITCC Ink Long-Term



A bond of faith in each other is taken by Buddah Records and International Tape Cartridge Corporation as the two companies resign a long-term tape duplication and marketing pact. Shown signing the agreement are (from left to right): Art Cass (Buddah), Jim Elkins (ITCC), Artie Ripp (Buddah), Jimmy Tyrell (ITCC), Neil Bogart (Buddah), Paul Adams (ITCC).

congratulations to
the winners of
the BMI 1968



achievement
awards

the most performed rhythm and blues songs
in the BMI repertoire for the period from
July 1, 1967 to June 30, 1968.

Ain't no mountain high enough

Nickolas Ashford,
Valerie Simpson
Jobete Music Co., Inc.

Ain't nothing like the real thing

Nickolas Ashford,
Valerie Simpson
Jobete Music Co., Inc.

All I need

Eddie Holland, Frank Wilson,
R. Dean Taylor
Jobete Music Co., Inc.

Apples, peaches, pumpkin pie

Maurice Irby Jr.
Akbestal Music, Inc.
Act Three, Inc.
Patrick Bradley Music Corp.

Baby I love you

Ronny Shannon
Fourteenth Hour Music, Inc.

Chain of fools

Don Covay
Fourteenth Hour Music, Inc.
Pronto Music, Inc.

Cold sweat

James Brown, Alfred Ellis
Dynatone Publishing Co.

Cowboys to girls

Leon A. Huff, Kenneth Gamble
Razor Sharp Music
Double Diamond Music Co.
Blockbuster Music, Inc.

Dance to the music

Sylvester Stewart
Daly City Music

(Sittin' on) the dock of the bay

Otis Redding, Stephen Cropper
East/Memphis Music Corp.
Time Music Co., Inc.
Redwal Music Co., Inc.

Expressway to your heart

Leon A. Huff, Kenneth Gamble
Double Diamond Music Co.
Downstairs Music Co.

Funky Broadway

Lester Christian
Drive-In Music Co., Inc.
Routeen Music

Funky street

Arthur Conley, Earl Simms
Redwal Music Co., Inc.
Time Music Co., Inc.

Here we go again

Russell Steagall,
Donnie Lanier
Dirk Music

Honey chile

Richard T. Morris,
Sylvia Moy
Jobete Music Co., Inc.

The horse

Jesse James
Dandelion Music Co.
Jamesboy Publishing

I got the feelin'

James Brown
Toccoa Industries, Inc.
Lois Publishing Co.

**I heard it through the
grapevine**

Barrett Strong,
Norman Whitfield
Jobete Music Co., Inc.

I second that emotion

William Robinson Jr.,
Alfred Cleveland
Jobete Music Co., Inc.

I thank you

David Porter, Isaac Hayes
East/Memphis Music Corp.
Pronto Music, Inc.

I was made to love her

Henry Cosby, Sylvia Moy,
Lulu Hardaway,
Stevie Wonder
Jobete Music Co., Inc.

I wish it would rain

Rodger Penzabene,
Barrett Strong,
Norman Whitfield
Jobete Music Co., Inc.

If you can want

William Robinson Jr.
Jobete Music Co., Inc.

La-la means I love you

Thomas Bell, William A. Hart
Nickel Shoe Music Co., Inc.
Bell Boy Music

A natural woman

Gerry Wexler, Gerry Goffin,
Carole King
Screen Gems—
Columbia Music, Inc.

Reflections

Eddie Holland, Lamont Dozier,
Brian Holland
Jobete Music Co., Inc.

Respect

Otis Redding
East/Memphis Music Corp.
Time Music Co., Inc.
Redwal Music Co., Inc.

Shoo-be-doo-be-doo-da-day

Henry Cosby, Sylvia Moy,
Stevie Wonder
Jobete Music Co., Inc.

**Since you've been gone
(Sweet, sweet baby)**

Aretha Franklin, Ted White
Fourteenth Hour Music, Inc.
Cotillion Music, Inc.

Skinny legs and all

Joe Tex
Tree Publishing Co., Inc.

Soul finger

Jimmy King, Ben Cauley,
James Alexander,
Phalon Jones,
Carl Cunningham,
Ronnie Caldwell
East/Memphis Music Corp.

Soul man

David Porter, Isaac Hayes
East/Memphis Music Corp.
Pronto Music, Inc.

Soul serenade

Curtis Ousley, Luther Dixon
Kilynn Music Publishing, Inc.
Vee Ve Music Corp.

Sweet inspiration

Dewey Lindon Oldham Jr.,
Dan Pennington
Press Music Co., Inc.

Take time to know her

Steve Davis
Al Gallico Music Corp.

Think

Aretha Franklin, Ted White
Fourteenth Hour Music, Inc.

Tighten up

Billy H. Buttier, Archie Bell
Cotillion Music, Inc.
Orellia Publishing

**When you're young and in
love**

Van McCoy
Wren Music Co., Inc.

Your precious love

Nickolas Ashford,
Valerie Simpson
Jobete Music Co., Inc.

You're my everything

Norman Whitfield,
Rodger Penzabene,
Cornelius Grant
Jobete Music Co., Inc.

All the worlds of music for all of today's audience



BROADCAST MUSIC, INC.

16 New Atlantic, Etc., LPs

Atlantic is issuing 16 albums for April-May covering the rock, blues and jazz fields. New releases include six Atlantic albums, five Cotillion LPs, two on the SGC label (distributed by Atco), one Atco album, one Pompeii and one Vortex LP.

Already issued during April are albums by Herbie Mann: "Memphis Underground" (Atlantic); Otis Rush: "Mourning in the Morning" (Cotillion); Nazz: "Nazz" (SGC); Ike Turner & the Kings of Rhythm: "A Black Man's Soul" (Pompeii); Freddie Hubbard's "A Soul Experiment" (Atlantic); Yusef Lateef's "Detroit: Latitude 42 30'-Longitude 83" (Atlantic); and Keith Jarrett's "Somewhere Before" (Vortex).

Just released this week are Brook Benton's "Do Your Own Thing" (Cotillion); and "Cross Currents" with Danny Kalb and

Stefan Grossman (Cotillion).

Still to come are Lotti Golden's first album for Atlantic, "Motor-Cycle," produced by Bob Crewe and spotlighting the singer in an album of her own songs; "Streetnoise" with Julie Driscoll-Brian Auger & The Trinity (Atco), a deluxe double LP set; Lou Johnson's "Sweet Southern Soul" (Cotillion), the singer's first album for the label; and a first album by the Dynamics called "First Landing" (Cotillion).

SGC is issuing the musical score from the picture "Run Wild, Run Free" with music by Daniel Whitaker which includes a vocal by the New Christy Minstrels. There will also be a jazz version of the hit Broadway show, "Hair," featuring Barney Kessel. And Atlantic will release the first album by the new English group, Taste, in early May.

UJA Coin Honors Denver

Albert S. Denver will be honored for his devotion to the humanitarian aims of the United Jewish Appeal at a Dinner-Dance sponsored by the Coin Machine Division to be held May 10 at the New York Hilton Hotel at 7:30 p.m.

The announcement was made by division Chairman Gilbert Sonin. Committee members of the 1969 UJA campaign of the division are Advisory: Meyer C. Parkoff, Carl Pavesi, Ben



Albert S. Denver

Chieofsky; Executive Committee: Harold Kaufman, John Bilotta, Abe Green, Bill Kobler, Morris Weintraub, Al Miniaci, Michael Mulqueen, Sidney Mittleberg, Sam B. Schwartz, Albert Simon, Mervyn Siskind, Jack E. Wilson; Emergency Fund: Theodore Blatt, Max Klein, Max Weiss; Entertainment: Irving Holzman, Abe Lipsky, Seymour Pollak, Louis Wolberg; Gifts: Bernard Antonoff, Sam Morrison, Martin Herbstman; Publicity: Edward Adlam, Bob Austin, Bob Carr.

The 1969 New York UJA drive is seeking maximum support for both UJA's Israel Emergency Fund, which finances the increased responsibilities now confronting UJA-aided humanitarian programs for immigrants in Israel, and

the general UJA campaign fund, which provides for relief, resettlement, rehabilitation and other needs of hundreds of thousands of Jews throughout the world as well as for religious and morale needs of Jews in the United States armed forces.

The United Jewish Appeal of Greater New York is the sole fund-raising agency in the metropolitan area for the United Israel Appeal, Joint Distribution Committee (including ORT), New York Association for New Americans, United Hias Service and National Jewish Welfare Board.

Musselwhite, Morrison To Felt Forum Shows

NEW YORK — Bob Schwaid of the Schwaid-Merenstein production - management-publishing company announced that rock poet Van Morrison and blues star Charley Musselwhite will be among the first performers to appear at the Felt Forum under the new weekend show policy of Madison Square Garden.

Musselwhite will kick off the Garden's new format with performances on May 2 and 3. Morrison follows on the weekend of May 9 and 10.

Both Schwaid and Lewis Merenstein, who is currently at work on the second Morrison album for Warner Brothers/Seven Arts, will fly to England on April 27 for a week's round of conferences with British artists and independent producers.

MGM Sets New Julie Budd Push

MGM Records is setting the pace for a second major campaign for its 14-year-old artist Julie Budd.

Julie has just finished recording her second album for the label, arranged and produced by Herb Bernstein, who discovered her a few years ago at a Catskill Mountain resort hotel. The album is "Wild and Wonderful," taken from one of the songs in the set called "Wild and Wonderful Me." Unlike Julie's first album, "A Child of Plenty," this one is not geared strictly towards the contemporary market. Instead, Bernstein decided to put heavy concentration on well known standards. A single will probably be pulled later.

The album has just been released.

Jay, Americans 'First'



UA's Jay and the Americans recently appeared in two benefit concerts at Greenhaven Prison, Stormville, N. Y., the first shows presented at the institution. Above, from left: Americans Kenny Vance, Jay Black, Greenhaven's Father Donovan, Americans attorney Harvey Michaelman, MC Del Serino, Americans Tommy Kaye, Marty Sanders, Sandy Yaguda, Bill Colby and Johnny Discepolo.

Hassinger Complex

(Continued from page 89)

was quoted saying, "Our intention is to build the youngest creative and imaginative staff of producers available in the industry today." Qualifying it further he said, "Producers that are not content to simply live with today's music, but rather to anticipate new directions in music and be there first."

His existing BMI publishing company, Newcomer Music, will also be taking a new direction. New writers will be signed with a professional manager to be named at a later date. Included in the announcement is the acquisition of two 8-track studios, Sound Factory (less than one-year-old) at 6359 Selma and Sound Factory West at 8425 Melrose.

TDC Distributes In East Hartford

Transcontinental Distributing Corporation, a division of Transcontinental Investment Corporation, has established East Hartford, Conn., as its new headquarters for the record distributing division.

In charge of national operations is Dick Godlewski, Exec VP of Transcontinental Distributing Corporation, heading up offices in Denver, Los Angeles, San Francisco, Boston, Albany and East Hartford.

According to Godlewski, "Transcontinental can now offer dealers a broader concentration of more labels and consequently more hits, anywhere in the nation." Transcontinental has recently taken on Skye Recordings for distribution in San Francisco and Polydor Records in East Hartford and Denver.

Godlewski in his new role will work closely with divisional managers in the distribution chain as well as the existing record companies now handled by Transcontinental.

New Columbia Bldg.

(Continued from page 89)

by Arthur Kaplan and Stanley Black, principals in KB Management Company, building owner-managers.

Handling lease negotiations for Columbia Records was Allan D. Orloff, director of building operations for CBS.

Irving Townsend, supervisor of recording operations for Columbia Records, said the new facility will house all sales and special operations for the organization through a staff of 60. This includes the Record Sales and Merchandising Division, Epic Records, Columbia Records' Custom Production Department and the Special Projects Department.

Columbia Records becomes the fourth major tenant in the uniquely designed, eight-sided Sunset-Cahuenga Building. Others already announced include Crocker-Citizens National Bank, Jolly Roger Restaurant and Bear Advertising, Inc.

The recently completed high-rise provides customized offices, high-speed elevators, refrigerated zoned air conditioning, Class A soundproofing, supervised daily custodial service and a separate but adjacent five-story garage building containing parking for 700 automobiles.

MBA Music Switches On With Carlos for Jingles

NEW YORK — In a joint announcement Rachel Elkind of TEMPI Productions, producers of the best-selling "Switched-On-Bach" album, and Marc Brown, founder of MBA Music, one of the largest commercial music houses, announced that MBA will exclusively merchandise Walter Carlos to major advertising agencies for commercial "jingles."

Carlos—whose realizations on the Moog synthesizer have made him one of the most sought-after musicians—is the latest star to be represented by MBA, which has used The Fifth Dimension for Chevrolet spots and The Free Design for Nutrament commercials.

MBA Music services such as advertising agencies as Doyle-Dane-Bernbach; Grey Advertis-

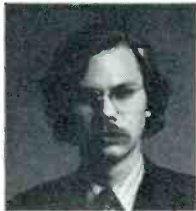
ing; Campbell-Ewald; Needham, Harper & Stears; Masius, Wynne-Williams, Street & Finney and J. Walter Thompson for a variety of products including Chevrolet, American Airlines, Volkswagon, L & M Cigarettes, RCA, Oldsmobile, Clairol and Canada Dry.

Miss Elkind said, "The creative attitude of MBA Music and its understanding of the potentialities of electronic music as exemplified by the artistry of Walter Carlos makes them the perfect vehicle for his 'jingle' activities."

Miss Elkind said that Carlos is in the process of completing his second album of realizations on the Moog synthesizer for Columbia Records, with the title to be announced shortly.

Lane Col Packaging Art Director

Tony Lane has been appointed Art Director, Packaging, for Columbia Records, announces John Berg, Creative Director, Packaging.



Tony Lane

Lane will be responsible to Berg for creating graphics for all album covers, inserts, booklets, liners, sleeves and other related material. He will be directing execution of all art and graphics and will also be supervising the packaging design services staff.

Lane was previously Art Director for Holiday Magazine. He has also been Assistant Art Director for Harper's Bazaar and has worked free-lance in publishing and album design.

Granger Named Tangerine Mgr.

(Continued from page 4)

announcement by Joe Adams, VP. Granger's first announcement was schedule of Tangerine's April releases and tentative etching dates slated for this month.

Leshin Joins De Nave PR

"A new concept in publicity representation" has been injected into the newly-formed pr firm of Connie De Nave & Associates, Inc.

Phil Leshin, formerly Director of Public Relations and Advertising for Allen Klein's ABKCO Industries, will be Managing Director of the new company. They are gearing the organization to represent artists, record companies, producers, songwriters, corporations planning to go public (or already on the stock exchange) and television shows.

The company was launched with the Beach Boys (via its corporate organization, Financial Concepts Ltd.); singer Lesley Gore; Woody Herman's new band; the Cowsills (for special projects); the Astrodine Corporation (a franchised restaurant chain with a space age motif featuring music of the future, light shows); Complex Three, Ltd.; and the Children of God (for A&M Records), among others.

Hot ABC Master

(Continued from page 90)

written by the team of Holland/Dozier/Holland and produced by Jimmy Bishop, is creating much attention in Philadelphia where it was released on Nico, a local label.

Ross Heads Transmedia Corp.

Stuart Ross, former chief counsel for Allied Artists, has formed a new audio-visual communications company, Transmedia International Corp.

The company will operate and lease mobile television broadcast equipment and tape units, package and produce multi-media programs for television and motion pictures, and be active in the commercial, industrial and educational tape and film fields.

Ross is President and Chief Executive officer of the new company. William Schwing, veteran TV sales and sports executive, will be Vice President in charge of sales.

Transmedia International Corp. has opened offices at 538 Madison Avenue in New York City and has a depot and regional office at 3229 Winton Road South in Rochester, N.Y.

At present, the company operates a mobile television unit for the production of sports and special events, and is active in the production of television series for regional distribution. The company plans to be a major supplier in the leasing area to networks, station groups, local stations, independent producers and advertising agencies, in addition to producing TV series and feature motion pictures.

Dante, Allan Pact

Ron Dante and Gene Allan of Weno Productions announced the signing of two productions deals with Mercury Records through Bob Reno. The two groups to be produced by Dante and Allan are White Wings and Sunday Season.

Ham Does Jingles

Al Ham former Artist and Repertoire man with Columbia Records, has just finished composing arranging, scoring and conducting new jingle spots for Pepsi International.

Commercial spots were done for world-wide distribution. The campaign was handled through the J. Walter Thompson Advertising Agency and produced for the agency by Charles Spranklin and John Scarola.

Record Plant Expands

Gary Kellgren, President of New York's Record Plant recording studios, announces the acquisition of a 2,500 sq. ft. penthouse suite and 1,500 sq. ft. of terrace and roof space at 321 West 44th St. to augment their current facilities there.

Hamilton on 'Trains'

Chico Hamilton composed, produced and performed the G.E. spots, "Fast Trains," for their new TV campaign. The project comes from B.B.D. & O and Dan Brown was the agency producer.

New WB/7A Folio

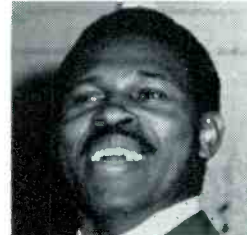
Warner/7 Arts Music is putting out a special folio of its "Peter, Paul and Mommy" songs, aimed at children. The big-note folio will contain choral arrangements suited to schools, according to an announcement by George Lee, VP and General Manager of Warner/7 Arts Music.

Lee also announced the closing of deals to publish folios for Iron Butterfly, Led Zeppelin and the Cartoon.

Salt-y Commercials

Atlantic Records' Salt (David Lucas, Deanna Lucas, Joey Levine, Susan Manchester) will soon be heard singing the S & H spots for S & H's new radio campaign. The music was composed and produced by David Lucas for S.S.C. & B. Don Harrington and Jim McMinemy handled the agency chores.

Last Week...



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Concert Review

WLIB Carnegie Benefit Entertaining Evening

NEW YORK—April is jazz month in New York City, and many great things are happening. Black Expo which opens April 22 at City Center will feature the bands of Thad Jones/Mel Lewis (Solid Slate) and Duke Pearson (Blue Note). Billy Taylor and his group will also perform at that April 26 session.

Another Blue Note artist, Dexter Gordon, will come home to the Village Vanguard for, hopefully, an extended stay, beginning April 22.

On April 16, WLIB-FM presented their third Annual Jazz Concert at Carnegie Hall. The proceeds from the entertaining evening go to a Musicians' Emergency Fund. Lou Donaldson, Roy Eldridge and the Thad Jones/Mel Lewis Orchestra were some of the featured artists.

The concert was highlighted by two very good performances by the ever-delightful Dizzy Gillespie and the unlimited Herbie Mann. Surprisingly, it was the vocal numbers which received the best audience reaction. Dizzy sang a tune from a recent album ("Swing Low, Sweet Cadillac," Impulse), "Something in Your Smile," and then did the title tune from that album, with some vocal support from James Moody.

Linda Sharrock joined Herbie Mann's group, and did a very beautiful and emotional number, titled "Black Woman."

April is jazz month in New York, and anyone with any kind of feeling for jazz should get out and support it.

—Alfred Rushing.

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Ca Fondue
RESTAURANT

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NEWEST AND UNIQUELY DELIGHTSOME
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CHEESE VILLAGE'S *Ca Fondue*
(Greenwich Village's great cheese shop)
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Ca Fondue
RESTAURANT AND CHEESE SHOP
43 West 55th St.
581-0820

Newport Jazz Fest Lineup

Producer George Wein has announced the lineup for the 16th annual Newport Jazz Festival.

Festivities are scheduled to begin on Thursday, July 3, with a holiday-eve concert "For the Jazz Aficionado." The program will begin at 5 p.m. and will feature Willie Bobo, Kenny Burrell, Bill Evans with guest Jeremy Steig, Young-Holt Unlimited, Freddie Hubbard, Sunny Murray, Anita O'Day, Sun Ra and others.

On Friday, July 4, there will be an afternoon jam session hosted by organist Jimmy Smith with about 30 of today's top jazz instrumentalists. Friday evening's concert will be a major innovation of this year's festival—"An Evening of Jazz-Rock" featuring Jeff Beck, Blood, Sweat and Tears, Roland Kirk, Steve Marcus, Ten Years After and Jethro Tull.

Two concerts will again be presented on Saturday, July 5. Featured on the afternoon session will be Art Blakey, Gary Burton, Miles Davis, the Mothers of Invention and the Newport All Stars with Ruby Braff, Tal Farlow and Red Norvo. The evening concert will feature Dave Brubeck and Gerry Mulligan, Woody Herman Orchestra, Sly and the Family Stone, O. C. Smith and the World's Greatest Jazz Band.

A solo concert by James Brown will be presented Sunday afternoon, July 6. The festival will close Sunday evening with the "Schlitz Mixed Bag" sponsored by the Jos. Schlitz Brewing Co. and featuring Herbie Hancock, B. B. King, Buddy Rich Orchestra, Buddy Tate, Joe Turner, Winter, and Led Zeppelin.

Chi B'nai Brith Fetes Morris Price

Mercury Record Corporation Morris Price will be feted by the Music and Performing Arts Lodge of B'nai Brith at a "Rib and Roast dinner" at 7 p.m. Tuesday, April 29, at the Sheraton O'Hare Motel in Chicago.

Price, the industry veteran who currently is Product Manager for Mercury's economy Wing line, was the founder and first President of Chicago's Music and Performing Arts Lodge. He also was a founder of the New York Lodge. Tickets for the "Man Only" dinner are \$7.50.

Prestige Inks Bryant, Butler

BERGENFIELD, N. J.—Recording Director Don Schlitten announces the signing of saxophonist Rusty Bryant and guitarist Billy Butler to exclusive Prestige contracts. The first Prestige release by each artist will be available May 10.

Bryant had hit recordings of "Night Train" and "Castle Rock" in the 1950s and headlined many shows at the Apollo Theater. In recent years, he has led his own band throughout the mid-West. Singer Nancy Wilson is one of many Bryant discoveries. His debut LP features him playing the Conn Multi-Vider.

Butler had a major association with Bill Doggett for many years and is the co-author of "Honky Tonk." He is among the most in-demand guitarists for studio work in New York. A sample of his work is available on Dee Dee Warwick's smash "Foolish Fool." In recent months he has appeared on Prestige with Illinois Jacquet, Richard "Groove" Holmes and Sonny Stitt. Butler's first Prestige LP showcases his unique "singing" sound and has a feature spot for his bass guitar work.

Del Shields

(Continued from page 26)

the groups stay within the confines of the church and the writings are from singers and dedicated writers who are sensitive and reverent, there may be a chance that gospel will become more widely accepted.

But don't make the mistake of thinking that you can tamper with gospel music as you have other music. Proceed with caution for the black man is thinking today; and may God smile on "Oh Happy Day."

Jim, Dale to UA



Recently signed to an exclusive United Artists recording contract is the folk-rock duo Jim and Dale. Left to right: Fred Samango, personal manager; Jim Carter; Mike Lipton, VP and General Manager of UA Records; Dale Jared. A single, "Richard Cory" b/w "Once Again," will soon be released. An album, "Eighty Eight Per Cent Us," will follow this.

ONE STOP TOP TEN

DAVES ONE STOP (Hartford)

1. The Boxer (Simon and Garfunkel)
2. Aquarius/Let The Sunshine In (5th Dimension)
3. It's Your Thing (Isley Brothers)
4. Hawaii 5-0 (Ventures)
5. You've Made Me So Very Happy (Blood, Sweat and Tears)
6. More Today Than Yesterday (Spiral Staircase)
7. Sausalito (Al Martino)
8. Goodbye (Mary Hopkin)
9. My Way (Frank Sinatra)
10. Where Do You Go To (Peter Sarsted)

SINGER ONE STOP (Chicago)

1. Don't Give In To Him (Gary Puckett and The Union Gap)
2. Only The Strong Survive (Jerry Butler)
3. Aquarius/Let The Sunshine In (5th Dimension)
4. Hair (Cowsills)
5. You've Made Me So Very Happy (Blood, Sweat and Tears)
6. Twenty Five Miles (Edwin Starr)
7. It's Your Thing (Isley Brothers)
8. Gimme, Gimme Good Lovin' (Crazy Elephant)
9. Time Is Tight (Booker T and The M.G.s)
10. The Way It Used To Be (Engelbert Humperdinck)

REDISCO (Baltimore)

1. Aquarius/Let The Sunshine In (5th Dimension)
2. Hair (Cowsills)
3. Only The Strong Survive (Jerry Butler)
4. Hawaii 5-0 (Ventures)
5. The Boxer (Simon and Garfunkel)
6. Sweet Cherry Wine (Tommy James and The Shondells)
7. Cover Girl (Gross National Product)
8. Do Your Thing (Watts 103rd Street Rhythm Band)
9. Memories (Elvis Presley)
10. The Chokin' Kind (Joe Simon)

BELMONT RECORDS AND ONE STOP (Montclair, N.J.)

1. You've Made Me So Very Happy (Blood, Sweat and Tears)
2. Aquarius/Let The Sunshine In (5th Dimension)
3. It's Your Thing (Isley Brothers)
4. Hair (Cowsills)
5. Only The Strong Survive (Jerry Butler)
6. Brother Loves Travelling Salvation Show (Neil Diamond)
7. I Don't Want Nobody To Give Me Nothing (James Brown)
8. Cissy Strut (The Meters)
9. Run Away Child Running Wild (Temptations)
10. When He Touches Me (Peaches and Herb)

ALL BRANDS (Pittsburgh)

1. Aquarius/Let The Sunshine In (5th Dimension)
2. Twenty Five Miles (Edwin Starr)
3. You've Made Me So Very Happy (Blood, Sweat and Tears)
4. It's Your Thing (Isley Brothers)
5. Dizzy (Tommy Roe)
6. Hair (Cowsills)
7. Going To Find My Way Back Home (The Jaggerz)
8. Sweet Cherry Wine (Tommy James and The Shondells)
9. Gimme, Gimme Good Lovin' (Crazy Elephant)
10. Do Your Thing (Isley Brothers)

MARTIN AND SYNDER (Dearborn, Mich.)

1. Love (Can Make You Happy) (Mercy)
2. The Boxer (Simon and Garfunkel)
3. You've Made Me So Very Happy (Blood, Sweat and Tears)
4. More Today Than Yesterday (Spiral Staircase)
5. You Are The Circus (C. and The Shells)
6. Black Pearl (Sonny Charles)
7. Too Experienced (Eddie Lovette)
8. Ivory (Bob Seger)
9. Goodbye (Mary Hopkin)
10. Love Is All I Have To Give (Checkmates, LTD)

Record World's

Gospel Time

By IRENE W. JOHNSON

Ronnie Williams' gospel shows for the Easter weekend in Brooklyn, N.Y., Newark, N.J., and Philadelphia headlined by the **Mighty Clouds of Joy** were all very successful.

Residents of Detroit were blessed with two gospel concerts on Easter Sunday. One was headlined by the **Pilgrim Jubilees** of Chicago, and the other by the **Fantastic Violinaires** of Detroit and the **Swan Silvertone Singers**. Both the programs were equally supported.



Irene W. Johnson

Roosevelt Lee Records of Cincinnati has announced their new session with the **Endeavors** doing "Lover's Town" and "I Keep Telling You." They

will be released May 1. They are seeking new talent and masters in the gospel field, and would like to hear from disk jockeys and distributors. Write or call Roosevelt Lee Productions, 1653 Jonathan Ave., Cincinnati, Ohio 45207, phone 751-0820.

Dorothy Norwood and **Lois Snead** of the **Norwood Singers** are wearing naturals and looking good. They will appear in Norfolk, Va., along with the **Mighty Clouds of Joy**, the **Mighty Clouds of Harmony**, **Clarence Fountain** and the **Swanee Quintet** on April 20.

Marvin Elder, Jr., of Springfield, Ohio, reports that the **Galatian Singers** of Springfield recently returned from a successful program in Nashville, Tenn., with the **BCM Mass. Choir** of Nashville who record for **Creed Records**, subsidiary of Nashville's **Nashboro Records**. The **Galatian Singers** record for **King Records**. Their new album, "Keep On Praying," is very strong.

The **Consolers** of Miami recently appeared in Springfield, Ohio, where they are well loved and supported.

Top Gospel Hits, Southwest Ohio, are "Grace," **Institutional Choir**, Atlantic; "The Train Wouldn't Move," **Dorothy Norwood**, Savoy; "Open Our Eyes,"

Jessy Dixen and Choir, Gospel; "I Won't Let Go," **Gospel Harmonettes**, Nashboro; "Freedom Isn't Free," **Loving Sisters**, Peacock; "Blessed Assurance," **Cassietta George**, Audio Gospel; "Stranger on the Road," **Shirley & Ann Caesar**, Hob; "I Want To Die Easy," **Inez Andrews**, Songbird; "Valley of Decision," **James Herndon & Singers**, Savoy; and "Down By the River," **Dorothy Norwood**, Savoy.

Top Five Albums: "Just In Time," **Dorothy Norwood & Angelic Choir**, Savoy; "Grace," **Institutional Choir**, Atlantic; "Trouble in the Land," **Psalmneers**, Gospel; "Keep on Praying," **Galatians**, King; and "No Coward Soldier," **James Herndon Singers**, Savoy.

For dates on the **Pilgrim Jubilee Singers** write to Major Robinson, 1874 N. Dayton, Chicago, Ill., or call a/c 312-337-3282.

Mother Frances, WRBD, Ft. Lauderdale, Fla., reports "Trying So Hard," the **Heavenly Dew Drops**; "Pray for Me," **Mighty Clouds of Joy!** "Calvary," **Supreme Angels**; "Thank You Lord," **Salem Travelers**, "I Won't Let Go," **Gospel Harmonettes**; "Take the Lord With You," **Jimmy Ellis**; "Loose That Man," **Shirley Caesar**; "Meetin' Tonight," **James Cleveland**; "Don't Let The Devil Ride," **Rev. Oris Mayes**; and "God's Giving," **Soul Stirrers**.

Gospel Extras at WRBD: "Give Him a Chance," **Robert Patterson Singers**; "I Want To Die Easy," **Inez Andrews**; "Jesus Is Mine," **Sim-Aires**; "Home In The Rock," **Blind Boys of Alabama**; "Power," the **Swindell Bros. & Bishop J. J. Wilkerson LP** of the Week: "Looking and Seeking," **Traveling Echoes**.

WILD, Jimmy Byrd, Boston, Mass., reports that his **Palm Sunday Gospel Show** featuring the **Sensational Nightingales**, the **Highway Q.C.'s Robert Patterson** and the **Patterson Singers** was a complete sell-out. The top tunes in Boston as reported by **Jimmy Byrd** are "Just To Behold His Face," **Mighty Clouds of Joy**; "Give Him a Chance," **Robert Patterson Singers**; "O Happy Day," **Brockington Ensemble**; "I'll

Record World's

Gospel LP Reviews

INSPIRATIONS
EVANGELIST SHIRLEY CAESAR & REVEREND
CLAUDE JETER

GPA #700

Never before have artists as powerful as these two along with the **Caesar Singers** combined their talents to present one LP with 16 great favorites. Among them are "God Specializes," "Mary, Don't You Weep," "Pass Me Not," "At the Cross" and "Someone Who Cares."

★★★★

THE GOSPEL AND JESSE McDANIELS

Jubilee Train #6005

The **Gospel and Jesse** is an organ rock of ages, an orchestral performance by a talented teenager totally devoted to his roots and his religion.

★★★★

JAMES CLEVELAND AND THE SOUTHERN CALIFORNIA COMMUNITY CHOIR

Savoy #14235

James Cleveland was never better than in this outstanding performance. He is supported in fine fashion by the outstanding **Southern California Community Choir**. Destined for greatness.

★★★★

A FAITH TO SEE US THROUGH THE STORM

Rev. C. L. Franklin #70

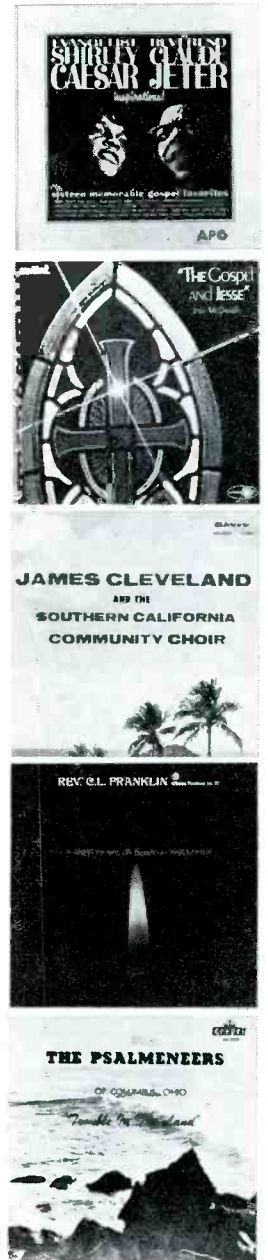
A soul-stirring message by **Rev. C. L. Franklin**, pastor of the **New Bethel Baptist Church** of Detroit, Mich. A very dynamic speaker.

★★★★

TROUBLE IN THE LAND

Psalmneers of Columbus, Ohio—
Gospel #3083

Here's a vivacious new group that has captured the fancy of midwesterners with their unusual, original and brilliant performances. This album serves as a springboard to what we feel will be absolute gospel stardom. We continue to pioneer by introducing these dedicated new artists.



Duke-Peacock Hitting In R&B, Gospel

Duke-Peacock Records is hitting with current releases in the R&B and gospel field.

Dave Clark, National Sales and Promotion Director now on a nation-wide promotion and sales tour, advises that he has four new R&B releases getting top action: **Bobby Bland's** "Got to Get to Know You" on Duke; **O. V. Wright's** "Missing You"; **Jeanette Williams'**

"Trade a Lifetime," **Rev. Bronson and the Community Singers**; "Stranger on the Road," **Shirley Caesar**; "I Don't Mind," **Pilgrim Jubilees**; "The Train Wouldn't Move," **Dorothy Norwood & Angelic Choir**; "May The Work I've Done," **Consolers**; "Too Sweet To Be Saved," **Blind Boys of Ala.**; and "New Walk," **Swanees**, Nashboro.

"Stuff" and **Little Carl Carlton's** "Look at Mary Wonder" on Backbeat.

On the gospel labels **Peacock** and **Song Bird**, new releases by the **Mighty Clouds of Joy**, **Cleophus Robinson**, **Pilgrim Jubilees**, **Loving Sisters**, **Jackson Southernaires**, **Dixie Hummingbirds** and **Rev. Oris Mays** are getting top action in sales and air-play. Clark says that "This is the year for **Duke-Peacock**" and that his promotion staff including **Deboise Stevens** on the West Coast, **Clinton Moon** in the Deep South and **Bubbles Holloway** in the Mid-West are doing "a terrific job."

Duke-Peacock will release 10 new albums next month, both R&B and gospel.

Record World en Mexico

By **ALEJANDRO GUZMAN MAYER**

Sin lugar a dudas, el acontecimiento mas destacado del mes de marzo en el medio artístico-musical de México, lo fué la ceremonia de entrega de los trofeos Discómetro, instituidos por la sección de radio y televisión del diario "Novedades"



Alejandro Guzman Mayer

y la cadena de tiendas "Mercado de Discos," para premiar a los artistas que al través de la alta demanda de sus grabaciones se hicieron acreedores a ellos. La entrega, efectuada el viernes 28 de marzo en el lu-

joso salon de fiestas del Club Campestre de la Ciudad de México, fué transmitida a todo color por el canal 2 de televisión en proyección nacional, y reunió a los mas destacados artistas mexicanos y residentes en el país, a mas de los ejecutivos de la industria disquera, periodistas y Personalidades.

El periodo que se premió fué el correspondiente al año 1968, y los artistas que obtuvieron los Discómetros, fueron: **Olga Guillot, Marco Antonio Muñoz, Lucha Villa, Antonio Aguilar, Angélica María, Alberto Vazquez, Robertha, Marco Antonio Vazquez, Las Hermanas Nuñez, Los Yaki, Los Panchos, Los Leo** con **Johnny Dynamo, La Sonora**

(Continued on page 101)



en record world

DESDE NUESTRO RINCON

Internacional

By **TOMAS FUNDORA**

(This column appears first in Spanish and then in English)

Triunfa **Toña la Negra** en el Liborio de Nueva York, donde también son un éxito los internacionalmente famosos **Hermanos Rigual** . . . Firmo Musart como artistas exclusivos a los integrantes de la orquesta **Los Chavales de España** . . . Se presenta **Linda Vera** exitosamente en el "Terrazza Casino" de Ciudad Mexico . . . Aumentan notablemente las ventas de **Sandro** en Puerto Rico y Nueva York. Con la visita del popular interprete argentino, la promocion ha ido en aumento, asi como la popularidad de este . . . Tanto en LP como en Extended Playing, la Columbia de México acaba de lanzar a la venta una grabación que ha titulado "**Los Panchos con Javier Solis**," en la que se reunen dos grandes de la canción interpretando "En Mi Viejo San Juan," "Sombras," "Payaso," "Cenizas," "Una Limosna" y "Me Recordaras" entre otras.

Pancho Cristal en Miami y Puerto Rico . . . También recibieron el "Discometro de Oro" de Mexico, la popular **Lucha Villa, Johnny Dynamo y Robertha** . . . Lanzo Borinquen una nueva grabacion larga duracion de **Rocio Durcal**, en la cual se incluyen las canciones de la pelicula "Cristina Guzman." La portada es exquisita! . . . Entre los numeros incluidos se cuentan: "La Primavera," "Tengo Lastima," "La Campana," "Tarantos y Verdiales" y "Luna de Espana".



COTIQUE RECORDS
The Best in Latin Soul • Authentic Latin • Latin R&B



**THE EXPLOSIVE
NEW SWING SEXTET**
CS-1009



**A TASTE OF SPANISH HARLEM
NEW SWING SEXTET**
CS-1026

N.Y. Dist.: TRINITY RECORD DIST.: 477 Park Ave., East Hartford, Conn. (203) 289-4349. PUERTO RICO DIST.: Allied Wholesale Inc.—Casa Frago Inc.—Distribuidora Nacional de Discos Inc.—Juan Martinez Vela—Galas Record Dist. Co.—United Records Distributors, Inc.—Casa Aponte—Mayaguez Record Shop.






Robertha

Lucha Villa

Johnny Dinamo

Rocio Durcal

Firmó **Raul Marrero** con **Patty Records** de Nueva York . . . Próximo a debutar en Miami el muy popular **Marco Antonio Muñoz** . . . Montilla acaba de poner a la venta una nueva grabacion larga duracion de **Lily** y el **Gran Trío**. También en Perú trounfó esta intérprete con su "Toma mi Corazon," contenida en el primer "elepe" que **Doremi** puso en el mercado . . . Borinquen puso a la venta la banda sonora original de la pelicula "Solo los Dos" interpretada por **Marisol**. También en este sello una nueva grabación de **Los Gemelos del Sur**, en la cual se incluyen: "Delilah," "Bendito Sea tu Nombre," "Mis obras Hablan por mi," "Como la Hiedra," "Y Manana Dios Dira" y otras . . . El nuevo sello **DND** lanzo al mercado una grabacion de un nuevo talento puertorriqueño. Se trata esta vez de **Jonny Olivo** y promete resultar vencedor con "Un Hombre Lloro Solo por Amor" . . . Se esta incrementando notablemente el movimiento de ventas y fabricacion de los cartuchos (tapes) estereo de 8 canales, asi como la de los cassettes en todo l territorio norteamericano. Prácticamente todos los sellos se estan lanzando a estas modalidades con gran fuerza. En este proceso se encuentra tambien el sello **Montilla**, con un catalogo impresionante y siempre vendedor . . . Aun cuando se han celebrado muchas conversaciones y acuerdos entre los comerciantes del disco en Nueva York, sigue este gran mercado en franca crisis . . . Y seguirá mientras no se tome una postura firme y decidida de los más organizados y fuertes. Mientras tanto los vendedores y las discotecas están sufriendo una competencia que amenaza con destruir sus ya menguadas economías . . . Cambiara **Spanoramie** de propietario en Nueva York. El buen amigo **Orta** de **Casa Orta** entra a formar parte de la nueva empresa que distribuirá y producirá en lo adelante este sello. **Orta** se encuentra en extremo enérgico y decidido a hacer una gran labor, que no dudamos. Mientras tanto, sigue vendiendo con pujanza sus "Cursos de Guitarra" . . . Han sido calificadas como de "fantásticas" las presentaciones de **Olga Guillot** en el **Flamboyán** de Puerto Rico . . . Y ahora . . . Hasta la proxima!

(Continued on page 101)





**Fania SLP-372
MAIN MAN
Ralph Robles**



**Fania SLP-370
GUI SANDO
Willie Colon**

N.Y. Distr.: MRJ RECORDS DIST. INC., 636 Tenth Ave. at 45th St. 581-4834
Puerto Rico Distr.: Allied Wholesale, P.O. Box 512, Cataño, P.R. 788-1912

Latin Dj Reports

DICK "Ricardo" SUGAR
WHBI-FM, New York

1. MAYBE
R. Robles (Fania)
 2. SAO GIRL
J. Bataan (Fania)
 3. I'M INSANE
J. Cuba (Tico)
 4. ACCEPT ME
H. Averno (Fania)
 5. WE BELONG TOGETHER
H. Oliveri (Speed)
 6. FOR YOUR LOVE
J. Bataan (Fania)
 7. I COULD NEVER HURT YOU GIRL
C. Rivera (Cotique)
 8. LOCO POR TI
S. Colon (Fania)
 9. AHORA SI
R. Barretto (Fania)
 10. LINDO YAMBU
E. Palmieri (Tico)
 11. LOVE'S NOBODY'S FRIEND
New Swing Sextet (Cotique)
- MEDITATION
T-N-T Band (Cotique)
12. DON'T PLAY THAT SONG
La Lupe (Tico)

* * *

W.Q.B.A. Miami, Fla.
"Hit Parade"

1. POR AMOR
(Distintos Interpretes)
2. AY MI PUEBLO
Lissette (Borinquen)
3. YO TE AMO
Danny Rivera (Velvet)
4. COMO DE COSTUMBRE
Gloria Lasso (Peerless)
5. JUEGO DE AMOR
Cesar Altamirano (Ibersound)
6. LO MUCHO QUE TE QUIERO
Hnos. Rigual (Musart)
7. QUISIERA
Los Chavales de España (Tico)
8. QUERIDA
Marco A. Muniz (RCA)
9. PASE LO QUE PASE
Salome (Belter)
10. PORQUE LLORA UD. ASI
Tomas de San Julian (Hispania)

Desde Nuestro (Continued from page 100)

Toña la Negra and Hermanos Rigual are a success at El Liborio Restaurant in New York . . . Musart signed as their exclusive artists the popular orchestra Los Chavales de España . . . Linda Vera is performing at the Terrazza Casino in Mexico City . . . Sandro is getting heavy promotion in Puerto Rico and New York. His performances in Puerto Rico are helping a lot . . . Columbia released an album by Javier Solis and Los Panchos. Real hits are included in this album, such as "En Mi Viejo San Juan," "Sombras," "Payaso," "Me Recordaras" and "Una Limosna."

Pancho Cristal is visiting Miami and Puerto Rico . . . Lucha Villa, Johnny Dynamo and Robertha were also awarded with the Discometro de Oro in Mexico . . . Borinquen released a new album by Rocio Durcal containing the songs of the film "Cristina Guzman." A superb cover!

Raul Marrero signed with Patty Records in New York . . . Marco Antonio Muñoz will debut at the Prilas in Miami in a few days . . . Montilla released a new album by Lily and the Grand Trio, which promises to sell big. "Toma Mi Corazon" by Lily and Gran Trio is also a hit in Peru, released in that country by Doremi . . . Borinquen released an album containing the soundtrack of the film "Solo los Dos" by Marisol. Also from this label a new album by Los Gemelos del Sur containing "Delilah," "Y Manana Dios Dira," "Bendito sea tu Nombre," others . . . The new label DND released an album by a new Puerto Rican singer named Jonny Olivo. The theme "Un Hombre Lloro Solo por Amor" by Jonny is under heavy promotion . . . Sales and production of stereo 8 cartridges and cassettes are rising in the Latin market.

(Continued on page 102)

In Mexico

(Continued from page 100)

Santenera, Pablo Beltran Ruiz, el organista Juan Torres, Celia Cruz, Maria Victoria y el compositor Acrelio Carrillo . . . Todos ellos acudieron a recibir sus preseas, con excepción de Antonio Aguilar, que acababa de ser operado de la vesícula y Los Panchos que se encontraban por esa fecha actuando en países del sur del Continente . . . Esta es la doceava vez consecutiva que se otorgan tales preseas, y la ceremonia de premiación se ha constituido como el acontecimiento mas importante de la industria musical todos los años.

Entre los ejecutivos que pudimos saludar esa noche, recordamos a: Louis Coutolenc, Guillermo Infante, y Constantino Escobar de la RCA Mexicana . . . Eduardo L. Baptista, Guillermo Acosta, Jesús Acosta y Miguel Angel de la Musart . . . Alejandro Saldívar y Roberto Salinas de la Peerless . . . Armando de Llano, Raul Bejarano, Hector Mejía y Gilberto Parra, de la CBS . . . Rogerio Azcárraga, Ignacio Zayas, Mariano Rivera Conde, Paco de la Barrera e Ignacio Aguilar de Discos Orfeon Videovox . . . Licenciado Bernardo de la Cabada señor Baston de Tico . . . perodistas y personas conectadas con la industria musical . . . En realidad, ha constituido la mejor fiesta en muchos años del disco en México . . . Y por hoy es todo, les saludaremos desde México en el próximo número.



Latin American Album Reviews

CANCIONES DE LA PELICULA "CRISTINA GUZMAN"

ROCIO DURCAL—Borinquen DG-1103

Canciones de esta película y otros éxitos de Rocio Durcal, realizados con exquisitez y belleza. Con la promoción lograda por esta película, promete ser un buen vendedor.

Soundtrack of the film "Cristina Guzman." Because of the promotion obtained by the film, this album should sell big. Rocio Durcal always sells!

★★★★

YO SOY

MARCO—Sonidisc SN-3032

Canta este intérprete italo-americano en Español en esta grabación. Logra con hechizo muy especial "Yo Soy," "Esa," "Adoro," "No," "Guantanamera" y "Necesito Enamorarme" . . . Venderá muy bien donde reciba promoción!

Ray Marco renditions in this album are outstanding. "Yo Soy," "Esa," "Adio, Addio" and "Guantanamera" performed in Spanish are beautiful. His slight accent lends special enchantment to his performances.

(Continued on page 102)



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Latin American LP Reviews

(Continued from page 101)

BOSSA

SONIA "LA UNICA"—RCA MKS-1804

Fantástica intérprete de todo lo nuestro, se lanza Sonia en este album cantando en Ingles, Español, y portugueses. Resaltan: "Dindi," "Corcovado," "Yo Quisiera encontrar un Amor" y "Reza".

This great Latin interpreter offers here her performances in Spanish, English and Portuguese. Superb arrangements and ditto renditions! Bossa by Sonia should sell big!

★★★★

LOLA FLORES Y ANTONIO GONZALEZ

Belter BL-22289

Nueva grabación de la genial Lola, en la cual nos ofrece entre otras "Mía," "Adoro," "Todavía," "Dime" y "Alguien Cantó" entre otras.

New album by the great Lola Flores including "Mi Sangre Mora," "Indiferencia," "Lola de Espana" and "Llamame."



Segundo Dead

LOS ANGELES — Pepe Segundo, Flamenco singer, died here on Easter Sunday, April 6.

At one time a member of Antonio's Company, Segundo

recorded with such artists as Sabicas and Juan Serrano. A native of Seville, he had been living in Los Angeles for the past several years, performing at El Cid and the Seventh Veil. He leaves his wife Maria and their four-year old son, Pepito.

Country Academy

(Continued from page D)

Chairman is Herb Eiseman, and his directors represent every area of country music.

An ultimate hope of the Academy is to establish a Country Music Welfare Fund, to be supported by a major annual country music concert. These Annual Awards dinner-fetes are one step toward that goal.

LA LUPE THE QUEEN
SHAKES CARNEGIE HALL
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Symphony Sid's Latin Top 10

WEVD—New York

1. LINDO YAMBU
Eddie Palmieri—Tico
2. SAD GIRL
Joe Bataan—Fania
3. CAN'T HURT YOU GIRL
Chollo—Cotique
4. CLOUD NINE
Mongo Santamaria—Columbia
5. GUI SANDO
Willie Colon—Fania
6. EL FANTASTICO
El Lupo—Cotique
7. SWEET SOUL MUSIC
Zapata—Speed
8. DON'T SING THAT SONG
La Lupe—Roulette
9. AHORA SI
Ray Barretto—Fania
10. GUAGUANCO EN VENEZUELA
Pete Bonet—Swinger

'Hit Heard' At Pop Festival

"The Hit Heard 'Round the World," pop music public service program of the United States Army Recruiting Command, has been selected for featured display at the United States Information Agency's (U.S.I.A.) International Music Festival to be held April 21-25 in Lisbon, Portugal, announces U.S.I.A. Director of Cultural Affairs Joseph Nebesky.

Velvet Crest

(Continued from page 22)

The group has been together for two years, and hail from the tiny hamlet of Mineral City, Ohio. Joel describes their bag as "contemporary pop," and stressed the fact that strong vocals à la Association, Fifth Dimension and the Vogues are their main concern. They are self-contained, however, using an amplified acoustic guitar, bass and drums for a good full sound.

The Velvet Crest's "Look Homeward Angel" is the first release on Harbour, distributed by Budah. At present they are working on lots of original material for their first album and a new single.

—Andy Goberman.

Conozca a su Dj (Meet Your Dj)



Edmundo Soto
Radio Corporacion
"Escala Musical"
Alameda 357
Santiago, Chile

England's Berry Here

Dennis Berry, manager of the Southern Library of Recorded Music in England will be in New York for three days, April 21, 22 and 23, for extensive meetings with Roy Kohn, representative of the Southern Library in the United States, who is based in the Hollywood office, and Christina Pierno of the New York office concerning new material and productions for the Southern Library.

'Brooks' to UA

United Artists Records will release an LP of the Francis Lai score of "Hannibal Brooks" and also a single of "The Hannibal Brooks March" (main theme) coupled with "Love Theme From Hannibal Brooks." The disks will be keyed to the mid-spring release of the "Hannibal Brooks" film by United Artists. Oliver Reed and Michael J. Pollard are starred.

La Lupe at Carnegie

NEW YORK — Roulette Records' La Lupe will perform at Carnegie Hall the evening of June 14. For tickets and information, call the House of Aquarius, 212-LT 1-0124.

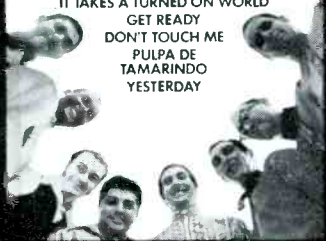
COLUMBIA RECORDS AND THE YOUNG SOUNDS OF LATIN ROCK

From New York

From Puerto Rico

THE LATIN DIMENSION IT'S A TURNED ON WORLD

INCLUDING:
IT TAKES A TURNED ON WORLD
GET READY
DON'T TOUCH ME
PULPA DE TAMARINDO
YESTERDAY



EX 5226/ES 1926

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including:
Guantanamera
Hey Jude / Love Child / Watermelon Man



EX 5233/ES 1933

With
"I HURT SO BAD"

11 HITS

Desde Nuestro

(Continued from page 101)

Most of the Latin labels are releasing their catalogues in these new concepts . . . After several meetings and agreements among the Latin distributors in New York, the market remains in crisis and it seems that it is going to be worse . . . Olga Guillot performances in Puerto Rico at the Flamboyant Hotel are a real success. Olga is, as usual, fantastic!

Maxin Firms

(Continued from page 3)

film and television specials division.

Maxin is also setting a creative consultant service for motion pictures, a field which he pioneered at Metro with the first central development of many of MGM's and Big 3's major film properties.

In this area, Maxin's new company will offer creative casting concepts and will function as a clearing house for new movie productions, bringing together music scorers, writers, producers and evaluating future soundtracks.

Stax Convention

(Continued from page 3)

tion. Both gatherings will include a tour of the famous "Memphis Sound" Stax recording studios.

Explaining the Mini-Meeting, Bell said, "Usually, the top people at the distributorship are the only ones who receive the full effect of the enthusiasm generated for the new product unveiled at a convention. We're proud of our new albums and we want rack jobbers, writers, record reviewers and editors at the national and trade publications to be aware of them and to share our enthusiasm. That's why we've invited these people to Memphis. Their response to the Mini-Meeting is overwhelming. It should be an enormous success."

"The past year, our first as a fully independent division of Gulf & Western Industries, has been the most successful in the ten year history of Stax," said Stewart. "The new LPs will be backed by our largest advertising and promotional campaign. Many of the artists, including Booker T. & the M.G.s, Johnnie Taylor, Carla Thomas and Eddie Floyd, have had recent single hits, which has created a demand for their albums. We've been working around the clock to get everything completed in time. This convention will be a major event for us."

Reflecting the "Gettin' It All Together" theme of the conventions is the Stax TV special of the same name. Starring Booker T. & the M.G.'s and Carla Thomas, along with Sam & Dave, the one-hour Metro-media special will be broadcast by WNEW-TV (Channel 5) in New York on Thursday, April 24, at 7:30 p.m. EST. The program is fully sponsored by Pepsi-Cola. Following its New York debut, the show will beam at later dates on prime time in various cities.

Adams Re-elected

(Continued from page 3)

A member of the Society's Board of Directors since 1944, Adams served as President from 1953 to 1956 and from 1959 to the present.

Adams, a native New Yorker, is a graduate of New York University, and holds a Bachelor of Laws degree from New York University Law School. In addition to heading up the performing rights organization, he serves on the Advisory Board of the American Federation of Musicians, the National Cultural Center in Washington, and as First Vice President of the National Music Council.

The Society's Board of Directors elected Edwin H. (Buddy) Morris, President of Edwin H. Morris & Co., Inc., and re-elected 3-time Academy Award-winner Ned Washington as Vice Presidents. Other officers re-elected to their official posts were: Writer-member Morton Gould, Secretary; Adolph Vogel (President of Elkan-Vogel Co., Inc.), Treasurer; writer-member Jimmy McHugh, Assistant Secretary, and Rudolph Tauert (President of G. Schirmer, Inc.), Assistant Treasurer.

'Oliver!', Babs, Kate Win

(Continued from page 3)

performance as "Eleanor of Aquitaine" in "The Lion in Winter." (Walter Brennan is the only other three-time winner.)

And she split it with Columbia's Barbra Streisand, who co-won for her first movie, "Funny Girl" (Columbia sound track. Capitol caster). The Hepburn-Streisand tie was only the second in Oscar annals, the previous tie (when voting was of a much different nature) being between Fredric March and Wallace Beery in 1932.

"Oliver!" (Colgems package) was named the best movie of the year and its director Sir Carol Reed was also honored (another upset award, since the winner of the Screen Director's Guild, this year Anthony Harvey, almost without fail wins the Oscar, too).

"Oliver!" was the fourth musical to win the Oscar in the '60s. The others are "West Side Story," "My Fair Lady" and "The Sound of Music"—all of them adaptations of Broadway plays.

"Oliver!" also won awards for best musical scoring (multi-winner John Green), sound (Shepperton Studios), sets (John Box, Terence Marsh, Vernon Dixon, Ken Mussleston) and

New Kaplan-Cullen Complex

NEW YORK—Artie Kaplan and Bob Cullen announced the formation of Kaplan-Cullen Associates, Inc., a diversified music complex encompassing a record production office, two music publishing companies and a talent consultation service.

Kaplan-Cullen currently produces Wayne Newton for MGM Records and the Crystal Mansion (who charted with "The Thought of Loving You") and Erik Faulkner for Capitol Records. Hot initial sales on the new Crystal Mansion album have been reported by the label and several cuts from the LP

are under consideration for the next single release.

In addition, Kaplan-Cullen are developing a project of major proportions for Metro-media Records, with details to be announced shortly.

Kaplan-Cullen also marshals two publishing firms, Golden Egg Music (BMI) and Thrice Music (ASCAP). Dave White, who wrote "The Thought of Loving You," has been signed to Golden Egg. Former leader of the hit group Danny & the Juniors, White is also the writer of "At The Hop," "You Don't Own Me," "1, 2, 3," "Like a Baby," "Rock and Roll Is Here To Stay" and many other hits made popular by such artists as Len Barry and Leslie Gore.

A unique talent consultation service provided by Kaplan-Cullen Associates has already been successfully channeled to motion pictures. At the request of Don Kirshner, President of the Kirshner Entertainment Corporation, Kaplan-Cullen Associates developed three young singer-actors who met exacting casting demands for featured roles in a forthcoming major musical film to be produced by Kirshner and Harry Saltzman. The three young men have been combined with a young lady to form the group named Tomorrow. Kaplan-Cullen Associates now owns a percentage of the three young singer-actors in all professional areas.

Artie Kaplan, former Professional Manager in the music department (publishing area) of Screen Gems, will soon record as an artist via Kaplan-Cullen Associates. Kaplan is also one of the most successful musical contractors in New York, having played on recording sessions for Jay & the Americans, Barbra Streisand, Spanky & Our Gang, Jay & the Techniques, Robert Goulet, Keith, Len Barry, Bobby Hebb, Jerry Vale and many others. His accomplishments as a musician (baritone saxophone) have received national recognition.

Bob Cullen's producing credits include Wayne Newton, Paul Anka, the Youngbloods, Crystal Mansion, Auto Salvage, Len Barry and others. A former staff producer for RCA, Cullen worked prior to that at the Cameo/Parkway and Mercury labels. Cullen has also acted as musical producer for TV specials starring Wayne Newton and Paul Anka.

RIAA Dinner

(Continued from page 3)

make up our civilized society. The name of the award winner will not be disclosed until the night of the dinner.

Entertainment at the dinner will include Metropolitan Opera star Leontyne Price, singer Johnny Mathis and the Geezinslaw Brothers.

choreography (a special award given to Onna White).

"The Windmills of Your Mind" (United Artists, ASCAP) by Michel Legrand, Alan and Marilyn Bergman from "The Thomas Crown Affair" was named best song.

John Barry won an award for his score for "The Lion in Winter" (Columbia Records).

Other major awards went to Cliff Robertson, Jack Albertson and Ruth Gordon as best actor, best supporting actor and best supporting actress, respectively.

The nominated songs were sung by Frank Sinatra ("Star!"), Abbey Lincoln ("For Love of Ivy"), José Feliciano ("Windmills"), Aretha Franklin ("Funny Girl") and talked and danced by Ingrid Bergman, Sidney Poitier and Paula Kelly ("Chitty Chitty Bang Bang").

Warners Music Scores

Warner/7 Arts Music has a bonanza on its hands in Judy Collins' "Someday Soon," with sheet music far outdistancing record sales, firm reports.

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RECORD WORLD



News from Germany

By PAUL SIEGEL

BERLIN—Spring has erupted in Germany, with great sales . . . Fate is a funny thing. England's **Barry Ryan** hit #1 with "Eloise," and now his latest disk, "Love is Love," is soaring upwards. So what happens The poor fella during a photographic session gets his face so badly burned in an accident that he's completely bound in bandages. We wish him a speedy recovery! . . . Recently somebody tapped me on the shoulder, and said, "Bet you don't know who I am!" Natch, I recognized **Bob Klein** on a lightning visit to Berlin. Bob has for years been quietly but very efficiently carrying the international flag for Capitol, and the constant flow of Capitol disks to me in Berlin has paid off in tremendous airplay.

I love the recent re-release of a **Nat Cole** single. What a great, great artist Nat was and remains . . . **Peggy March** has a hot single on Teldec with "Hey," written by **Heinz Korn** in Cologne of the Gerig dynasty . . . Watch out for the name **Mike Heymann** on Electrola; his producer is **Kurt Feltz**. Mike was a top record star in Eastern Germany, and now resides in the Western part of Deutschland . . . **Hans Wewerka**, Munich publisher, has a really hot song in "Aruba" . . . **Stefan Baranski**, a real pro at promotion, handling the German Song Festival . . . Thank you, **Harvey Schein**, for those CBS releases which will soon come out of Frankfurt . . . Do you hear me callin' you, **Bernhard Mikulski**? . . . **Mark White**, Program Director of AFN, Berlin, has been doing a bang-up job for years and years, and his personal show, "Music on the Rocks," is really effervescent . . . Believe it or not, a Christmas gift arrived today from **Erroll Garner**, a leather pocketbook and a gold pencil. Thank you, Erroll, and your girl Friday, **Martha Glaser** . . . **Paul Kuhn** and **His Big Band Europe** now on tour in Switzerland. His drummer, **Dai Bowen**, beats up a storm, and they can hear him all the way to New Bond Street!

New Ray Charles LP a Must

Polydor has released a very exiting LP called, "Die Grosse Starparade," and sales chief **Von Winterfeldt** putting the big push on this record . . . Also don't forget **Dave Hildingers'** LP, "Marches for Dancing." I not only like the sexy cover but the music . . . **Ray Charles'** newest EMI release here, "Ray Charles' Great Hits, Volume 2," a Must! . . . Ariola had a big party in their new offices in Munich on April 19. Ariola pushing **Mireille Mathieu**, **Heintje**, **Peter Alexander**, **Udo Jürgens**. But don't forget to push the **Hollies** (they're terrific), also **Fred Bertelmann's** new one on Transworld . . . **Lee Magid** rushed me "Lover's Prayer" by **Cajun Hart** on Warners. **Sid Feller** did a great arrangement . . . **Gerhard Wendland** has a real hot new disk on Philips, "Dich Sehen und Dich Lieben," German version of "The Way It Used to Be." **Horst Hartmann** produced . . . **Bernie Pollack**, the Mills brain for djs, sent us several exciting disks, and we pick "We All Love Tiny Tim" on Epic . . . **Somerset** (Miller Org.) moving with lightning action into the Cassette field with LPs . . . **Metro-nome** is crowing about landing the Spanish Eurovision winner, **Salome** and pushing "Viva Cantando" . . . Did you know that composer **Jacques Offenbach** will have his 150th anniversary on June 6, 1969? . . . **Heinz Gietz**, Cornet chief, made a very ambitious classical LP with **Josef von Eichendorff** . . . **Hansa** has a hit with **Giorgio's** "Looky, Looky" . . . Big News of the week is about France's **Adamo** who is on a sensational concert tour of Germany . . . **Fritz Hartmann** of **Bosworth & Co.** Music firm in Cologne has retired at the age of 71. He did a life-long job, and I still think he'll drop in at his office, as music is in his blood . . . **Budde** (the **Rolf**) music publishers have a hot record with **People World** by the **Lords** on Columbia (EMI) . . . **Murray Deutch** landed a hot song from Germany, and his staff going all out . . . **Al Stillman** wrote the lyrics, "I Can't Run Away" . . . **Udo Jürgens** managers planning a mammoth tour shortly.

Aberbach in Germany planning a big push on "Love is Love" recorded by **Big Band Europe** . . . **Rudolf Schröder**, **Will Meisel** Pubbery, has an earful of music with **Vico Torriani's** Decca waxing . . . **Erich Gutzeit** is a name to remember. He's not only

London Lowdown

By JEAN GRIFFITHS

LONDON—A new **Beatles** single always creates immediate interest. Now out after rush release: "Don't Let Me Down" and "Get Back." This record is the first they made at their Apple Studios in Savile Row, London. Final mixing of the record was made over the holiday week-end and was being played 48 hours later . . . **Janis Joplin** has been out and about on the London scene this week and CBS Records gave a reception in her honor at the Washington Hotel. Her manager, **Albert Grossman**, was also in London for the week but has now returned to New York . . . Great RCA Country and Western star **Hank Locklin** will appear at London's Nashville Room, the center set up as a mecca for C & W fans . . . There seems to be no end of records being released from the hit musical "Hair." RCA released the original Broadway cast single of "Aquarius" by **Ronald Dyson** and **Liberty/U.A.** is pinning their hopes on the **Fifth Dimension** version which is being backed by solid air play.

Rolling Stones Get Big Vegas Offer

Group known as **Flamma Sherman** are four sisters from Liberia—**Georgia**, **Vicky**, **Korina** and **Louisa**. Their second single for **Simon Napier Bell's** SNB label, "Move Me," is released through CBS and should gather more than just passing interest . . . **Joe South**, Capitol artist and hitmaker, will be coming to England later this month for TV appearances . . . **The Rolling Stones** have been offered a season at the new International Hotel in Las Vegas. The fee is stated to be "astronomical," but no confirmation has been issued that they have accepted the date . . . CBS has an answer to the question "How young can they get?" Their answer is three years old. **Ian Doody**, alias **Microbe**, is the young son of a BBC announcer. Top dj **Dave Cash** used Ian's taped voice to introduce his catch phrase "Groovy Baby" to such effect that it is now immortalized on record . . . American wandering minstrel **Stefan Grossman** who recently paid a visit to England is now in Italy; his album for the Fontana label makes very easy listening . . . **Desmond Dekker's** hit, "Israelites," on the Pyramid label to be released in Israel next month . . . BBC-TV has secured the rights to a 50-minute film of the late **Otis Redding**. The film was made during Redding's final tour prior to his death . . . **Marianne Faithful** will appear on Broadway for eight weeks playing **Ophelia** in "Hamlet" . . . Super class: the **Righteous Brothers'** "Ebb Tide" . . . **Noel Walker**, head of A & R for **Liberty/U.A.**, flies to Lugarno next week to discuss new record titles with **Shirley Bassey**.

Singer/actress **Libby Morris** has many nice things happening to her at the moment. She had tremendous acclaim for her performance in an improvised television play this week. She has cut a new single for Polydor to be released around the time of the opening date of her new West End show, "As Dorothy Parker Once Said." Music for the show has been written by **Sandy Wilson**, composer of "The Boy Friend" . . . CBS Records is

(Continued on page 105)

a great band conductor, arranger, composer, but a very modest fella. He's the German **John Philip Sousa** and lady publisher **Gertrud Wollny** is doing a great job landing recordings for him . . . **Frank**, Radio Luxembourg, picks "Goodbye" by **Mary Hopkin** . . . Hamburg Radio, **NDR's Helga Boddin**, likes, "I Can Hear Music" by the **Beach Boys** . . . **Dieter T. Heck** (Europawelle, Saar) likes "Primaballerina" by **Siw Malmkvist** . . . **Manfred Sexauer** (Saarbrücken) likes "Love is Love" by **Barry Ryan** . . . **Walther Krause**, Südwestfunk Baden-Baden Radio, likes "Aquarius" by the **5th Dimension** . . . Vogue crown' over "Crimson and Clover" by **Tommy James** . . . **Shapiro**, Bernstein set for the big instrumental "Romance on the North Sea." Did you know that on the North Sea there is a seashore called **Westerland** and if you walk down the beach, you're suddenly right plump in the middle of a nudist colony? This ought to give you incentive to make that European trip this summer you have been hesitating about!

Italian Items

By HARA MINTANGIAN

MILAN — Caterina Caselli has recorded the English version of two of her hit songs, "I Carnevale" and "Insieme a te non ci stó più." She is also having a success in Germany with the German version of "Il Carnevale" called "Si si signorina." CGD Records will soon release a new single of Caterina's called "Tutto da rifare," composed by Cavallaro-Bigazzi-Liveraghi . . . Gigliola Cinquetti has won the first prize at the 7th Festival of International Records of Mar de la Plata for her LP called "Rosa d'Amore." All the songs in this LP are in Spanish . . . Marcella Bella is a new singer on CGD Records. She was presented to this record company by Caterina Caselli and she is produced by Ivo Callegari, manager also of Caterina. Her first single will soon be released.

Tereza Participating

Tereza, a young girl from Yugoslavia, is a new singer on Phonogram Records who will participate in the contest of Lugano, A Record for Europe, "A Youngster for Europe," organized by Gianni Ravera. Phonogram Records released her first single, "Due ragazzi" b/w "Sinfonia." The two songs are in Italian . . . Ariston will soon release a new record by Mino Reitano called "Daradan." It is said that Mino will present "Daradan" to the Cantagiuro, the yearly musical tour on the Italian provinces organized by Ezio Radaelli. Ariston Records will also release a new LP by Bruno Lauzi, "Cabaret No. 2." This LP will contain all the songs which Bruno presented in cabaret this winter . . . On June 7 the Rolling Stones will receive at Siracusa (Sicily) the trophy "Il Diapason D'Oro." The show will be given by Italian TV and by Eurovision.

Jimmy Fontana (RCA Italiana Records) recorded "Melo-

Italy's Top 10

SINGLE TIP OF THE WEEK

"PARADISO"

Patty Pravo—RCA Italiana

1. ELOISE
Barry Ryan/MGM (Ricordi)/
Published by Aberbach
2. MA CHE FREDDO FA'
Nada/RCA Italiana/
Published by RCA Italiana
3. IRRESISTIBILMENTE
Sylvie Vartan/RCA Italiana/
Published by RCA Italiana
4. LA STORIA DI SERAFINO
Adriano Celentano/Clan/
Published by Clan
5. TUTTA MIA LA CITTA'
Equipe 84/Ricordi/
Published by Sugarmusic
6. TU SEI BELLA COME SEI
Mal e i Primitives/RCA Italiana/
Published by RCA Italiana
7. OBLADI' OBLADA'
Beatles/Apple (EMI Italiana)/
Published by Ritmi e Canzoni
8. LA PIOGGIA
Gigliola Cinquetti/CGD/
Published by Sugarmusic

ITALIAN HIT PARADE

(By Courtesy of Ufficio DOXA)

dia," original Durium copyright recorded by Engelbert Humperdinck with the title "The Way It Used to Be" . . . Seven local versions of Casachok have already been recorded in Italy. First Italian version by Dori Ghezzi will be on the TV show "Chi sa chi lo sa," and on April 20 on the Sunday TV show, "E' domenica ma senza impegno" . . . "Acque azzurre acque chiare" b/w "IO ragazze," published by EI' and Chris/Fama, is the new single of the lyric-writer-singer Lucio Battisti (Ricordi Records). It is said that Lucio will participate to the Cantagiuro with the song "IO ragazze" . . . A French singer, Herbert Leonard, has recorded the French version of the song "Un uomo senza pietà," published by EI' and Chris . . . Franco IV and Franco I will participate in the Radio Contest "A Record for Summer" with the song "Sole," written by Sharade-Sorago, published by Dior. The flip side of this record is "Due parole."

London Lowdown

(Continued from page 104)

getting geared up for May 1 which is D. Day. In other words, Bob Dylan's album, "Nashville Skyline," will be released and advance orders of 100,000 are expected . . . The Moody Blues are planning their own label to be called Circle which will feature artists produced by the group in association with their producer Tony Clark . . . Philip Solomon has completed a deal for his Major Minor label to release material from the Jad label in this country . . . BBC-TV claims the Eurovision Song Contest had top ratings for viewing figures.

Germany's Top 10

SINGLE TIP

"YESTERDAY, TODAY, TOMORROW"

Paul Kuhn and His Big Band Europe—
Electrola (EMI)

1. LIEBESLEID
Peter Alexander—Ariola—Publ. Rialto/
Radio Music Intern.
2. CRIMSON AND CLOVER
Tommy James—Vogue—Publ. Slezak
3. ATLANTIS
Donovan—CBS—Publ. Donovan
4. ES WIRD NACHT, SENORITA
Udo Jürgens—Ariola—Publ. Montana
5. ELOISE
Barry Ryan—MGM—Publ. Aberbach
6. OB-LA-DI, OB-LA-DA
Beatles—Apple/Odeon—Publ. Budde
7. FIRST OF MAY
Bee Gees—Polydor—Publ. Abigail
8. EIN STUUDENT AUS UPPSALA
Kirsti—Telefunken—
Publ. Melodie der Welt
9. LADY CARNEVAL
Karel Gott—Polydor—Publ. Aberbach
10. LOVE IS LOVE
Barry Ryan—MGM—Publ. Aberbach

Through courtesy of:

Editor, Killy Gripel

AUTOMATENMARKT

Coming Up

"HEY"

Peggy March—RCA

France's Top 10

SINGLE TIP

"FACE AU SOLEIL"

Sylvie Vartan

1. OH LADY MARY
David-Alexandre Winter
2. RIVIERE
Johnny Hallyday
3. LE SIROP TYPHON
Richard Anthony
4. PARAGUENA
Monty
5. L'ORAGE
Gigliola Cinquetti
6. OUI DANS MA VIE
Herbert Leonard
7. ETONNEZ-MOI BENOIT
Francoise Hardy
8. ARLEQUIN
Sheila
9. MELLE LOU
Hubert
10. TU NE LE SAURAS PAS
Adamo

Through courtesy of:
Europe No. 1 . . . Paris
Super Salut Les Copains
By: Michael Wyaffe

Coming Up On RIAS, Berlin & BBC, London

(OFFICIAL EXCHANGE PROGRAM)

1. LOVE IS LOVE
Barry Ryan—Polydor
2. LAMPLIGHT
Bee Gees—Polydor
3. ADAGIO
Udo Jürgens—Ariola
4. AQUARIUS
5th Dimension—Liberty
5. BOOM-BANG-A-BANG
Lulu—Electrola
6. WHERE DO YOU GO TO
Peter Sarstedt—United Artists
7. I CAN'T SEE MYSELF LEAVING YOU
Aretha Franklin—Atlantic
8. LOS COSAS
Rene & Rene—White Whale
9. LOVE THEME FROM "LA STRADA"
Roger Williams—Kapp (MCA)
10. YESTERDAY, TODAY, TOMORROW
Big Band Europe (Paul Kuhn)—Electrola

Through courtesy of:
Tony Blackburn (BBC)
& Paul Siegel (RIAS)

Older Staffers Overlooked?

(Continued from page 3)

what they will say since any information is passed on with remarkable speed. Record executives have their favorite publishers and contacts. Unfavorite also, not to mention enemies. The wrong word from the latter—all-too-often a one-sided opinion—can lead the visitor to a totally incorrect impression. In London's highly-competitive record industry, a person who receives only laudatory comment is probably someone who never says no and puts his personal popularity before his company interests."

He went on to suggest discretion on the part of the would-be employer as far as contacting prospective personnel and urged a greater investigation of the experienced men providing the catalogue backbone of London's successful companies.

The current unrest seems to have been provoked by publicized complaints from talent-hunting stateside moguls who have only interviewed a few recommended men for jobs and have subsequently said that they aren't finding qualified traders.

Herman Tours Blighty

Woody Herman's band will begin a tour of England on April 25, with stopovers for concerts in France, Italy, Belgium, Germany, Switzerland and Austria. The Herd winds up its European jaunt on May 18, returning to the U.S. for a series of college campus appearances.

Japanese Hit on Atco

Atco Records is releasing a hit from Japan called "Good Night Baby" by the King Tones.

England's Top 10

1. THE ISRAELITES
Desmond Dekker—Pyramid
2. I HEARD IT THROUGH THE GRAPEVINE
Marvin Gaye—Tamla Motown
3. GENTLE ON MY MIND
Dean Martin—Reprise
4. BOOM BANG-A-BANG
Lulu—Columbia
5. THE BAD BAD OLD DAYS
Foundations—Pye
6. SORRY SUZANNE
Hollies—Parlophone
7. GAMES PEOPLE PLAY
Joe South—Capitol
8. GOODBYE
Mary Hopkin—Apple
9. WINDMILLS OF YOUR MIND
Noel Harrison—Reprise
10. PINBALL WIZARD
The Who—Track

(By courtesy of the New Musical Express)

Around the World with Monument

HOLLYWOOD—When Monument Record Corp. President Fred L. Foster decided in October, 1965, to begin his worldwide identification for the Monument label, following some seven years of being previously released on the London label, he went out to secure the most knowledgeable American in the foreign field, someone who would be familiar with the record as well as the music publishing scene overseas.

It was then that Bobby Weiss was brought into the organization to become Vice-President and Director of the newly-created International Division—to begin the buildup of Monument globally.

Foster was made aware of the completely professional approach of Weiss as a result of the buildup Weiss had already given to Capitol Records (as European Director) and Warner Brothers Records (as International Director). For Weiss had become identified as the first American to represent a major American record company as a resident abroad, when launching the European push of Capitol in October, 1952—and in 1958, after leaving Capitol joined WB, still maintaining his Paris residence although roaming the globe in behalf of the film firm's record arm.

Thus, Weiss came to Monument with over 12 years of foreign music business experience in 1965—and Hollywood, the "music nerve center" of everything West of the Mississippi, as Hollywood was selected by Foster as well as Weiss as being the ideal headquarters for the International Division, as well as the site for Monument-West (as opposed to the official headquarters back in Nashville). Since the opening of the 9000 Sunset offices, Weiss has maintained a hefty schedule of foreign as well as domestic activity, as he also helms the West Coast offices, with the latest addition being veteran promotion man and now Monument's West Coast exploitation manager, Buck Stapleton, who recently left Capitol to accept the assignment to cover the 11 Western states out of Hollywood.

Monument's Hollywood office plays host to a steady string of foreign visitors—licensee or music publishing representatives of the company, coming from Japan, South Africa, Germany, England, Sweden, France, Italy, Australia, India, Argentina, etc. Monument's International Division maintains liaison, from Hollywood, with

more than 80 different countries in the licensing of the Monument, Sound Stage 7 and Rising Sons recordings (all issued overseas on the Monument label), seeing to it that specific product is marketed at particular times, arranging foreign promotional tours of their artists, obtaining foreign masters for the distribution in the U.S.A., and certain other foreign markets from abroad, securing foreign copyrights for publication in the U.S.A., and setting up foreign publishing firms or sub-publishing the American hits of Monument's Combine, Vintage, Music City Music, Songs of the World and Wide World of Music music companies—overseas, etc.

The International Department out of Hollywood also coordinates the foreign sales program of Monument with the U. S. Military abroad via the excellent Charles Brady and Associates organization—plus scouting the local Hollywood sound stage scene for possible soundtracks as well as soundtracks from foreign films (such as their "Tokyo Olympiad" score), meeting with local Hollywood talent, managers and songwriters visiting the 9000 Sunset offices.

Buck Stapleton, Monument's energetic West Coast Exploitation Director, doesn't spend too much time in the office, as he has to be "on the road"—Los Angeles, San Francisco, Denver, Phoenix, Seattle, Honolulu, etc., as he concentrates on the promotion scene in behalf of Boots Randolph, Ray Stevens, Joe Simon, Billy Walker, Don Cherry, Charles Aznavour, the Nashville Guitars, Ella Washington, Addy Flor and Tony Joe White.

In conjunction with Steve Poncio, Monument's Vice-President in charge of Sales and Merchandising, Buck meets with distributors and their promo people to set the tempo on upcoming releases and to aid them in their sales campaigns with solid radio airplay on specific releases, artists. Buck also helps watch the talent scene during his West Coast travels with the hope of finding that one "different" artist.

Helping round out the Monument "West" staff are Cheri Williams, assistant to Bob Weiss, and Mary Theresa Iacono, who aids both Weiss and Stapleton.

The day starts early at Monument West, what with the vast time differences between the USA and foreign countries, and it ends late.

Money Music (Continued from page 18)

Quick Brown Fox.

"Love," Mercy from #27 to #1 Milwaukee, on WLS. It breaks sooner if you play it more often . . . WABC on **Tommy Roe, Classics Four** and **Grassroots** . . . **Lloyd Price** returns: "The Grass Will Sing."

Next **New Colony Six** Is a Sureshot: "I Could Never Lie To You." WLS, KQV. Top three? . . . Strong new **Johnny Taylor**: "Testify."

Tip On Ronnie Milsap: "Denver." 22,000 shipped to Pittsburgh. Broke wide open WORD, Spart. in one week . . . **Unchanged Mynds** is #1 in Milwaukee.

Uni Has British Monster: "Israelite," **Desmond Dekker**. I assure you it is totally different . . . Bell has three releases: **Purifies; Cilla Black; Shirley & Shirelles**.

Atco Has Japanese Monster: "Good Night Baby," **King Tones**. 1955 R&R done in Japanese and it is a sheer delight . . . New **Joe South** "Leaning On You."

ABBEY Has A Goody: "Smile," **A Group Called Eye** . . . Credit WPOP, Hartford for "Atlantis," **Donovan**. Bob Paiva did the trick.

Clever Lyric of the Week: "Everybody's Got A Hang Up," **Bobby Freeman**, Double Shot. Maurice Rogers writes very well.

Plenty of sales on **Brian Hyland, Friends of Distinction, Vogues, Mary Hopkin, Tommy Roe, Sandpipers, Foundations** . . . **Marvin Gaye** is doing very well both R&B and pop . . . **KOL & KJR** are breaking the truly great **Elyse Weinberg**.

Do not underestimate **The Meters**. Smash WORD. On WSAI. Broke WQXI.

The mail brought a goodee from Nashville: "Green Door," **Jerms, Honor Brigade**. Powerful. Distributed SSS . . . Columbia sent me a very heavy instrumental: "Fickle Finger of Fate," **Bernard "Pretty" Purdy**. Written by Billy Jackson, Jimmy Wisner, and Richie Rome. That's talent.

To all you Top 40 stations who didn't play "Move In A Little Closer Baby," **Mama Cass**—it is very popular with adults, sales or no sales. Mel Phillips knew . . . **Solomon Burke** on WTIX, KYA, KRIZ, KJR, WAVZ. Watch it.

Now WSAI, Cincy broke "I'm Alive," **Johnny Thunder**. Didn't we keep telling you guys?

Duprees "Two Different Worlds" getting a shot at KJR, Seattle, and **Al Martino** at KFRC. Shots are hard to come by so we have to report them—they are few and far between . . . **Amboy Dukes**: "For His Names Sake," WKNR, WSAI . . . Strong record from WAYS, Charlotte: "My Pledge of Love," **Joe Jeffrey Group**, Wand.

Freddy Gelfand on Laurie: "It's Getting Better." Top 10 KLEO, now KAKC, WKNR, WRIT, WOKY, KJR, WLEE, WILS, WLAV, WGRD, WSAM, KDAY . . . (Laurie excited about "No, No, No," **Danish Lost & Found**. Smash WORC & WIBM).

Andy Williams broke WRKO. Looks good . . . "Let's Dance," **Ola & Janglers** on CKLW and many key stations. Watch it.

Bill Gavin Picks: "Lodi," **Cred. Clearwater**; "Miss. River," **Paul Davis**; "O-Wow," **Panic Buttons; Three Dog Night; Johnny Mathis; Ola & J.; Glen Campbell; Joe South; New Col. Six; Tom T. Hall; Classics Four; "Me & Mr. Hohner," Bobby Darin**.

"O-Wow," **Panic Buttons**, Gamble, smash in Phila., Harrisburg WFEC & WAMS, Wilmington . . . Expression big with the kids from **Bill Cosby**.

Bob Crewe excited about "Billy B Moanin'," **Scorpio**; "More Than the Eye Can See," **Bob Crewe**; "Apollo Nine," **Space Walkers**.

Coasters are back: "The World Is Changing"/"Act Right" on Turntable (through Jad) . . . Next **1910 Fruitgum Co.** is "Special Delivery." Re-cut, not the LP . . . "Devil Or Angel," **Tony Scotti**: WMPs, WAYS, WCAO, WOKY . . . WIRL testing "Kathy's Letter," **Kathy Hoffman**, Dial.

WLS on **Flirtations; N. Col. Six; Martha & Vandellas; Ronnie Dove** . . . First record from **Charlie Fach**: "Aunt Matilda," **Two Dollar Question**, Intrepid . . . WPOP reports breakouts: "Sausalito," **Al Martino; Box Tops**.

Behind the Scenes, **George Hound Dog Lorenz**, Promo Man Special: **Guy Cameron**, "I Want To Love You Baby," **Peggy & JoJo**. Thee One: **Otis & Carla**. Pop Parade: "Go Away"/**Young Girl**, **Tokens**. We fully agree with **Mickey Turntable** on this. Testing now at KYA, S.F.

(Continued on page 107)

Money Music (Continued from page 106)

Local Promo Man of the Week: Jimmy Bryant, M & S, Chicago. He is very heavy with R&B, and is hip and with it. Bedno's main man. Does a big job for Kapp, Bell, Tower, etc.

SMS & NMS, Dick Reus: **Buchanan Bros.**, Hit WIXY, #8 CKLW, WDOL, WEAM, WDRC . . . **Bill Deal**: WLS, WGH, WLEE, WJET, KSWO, WIRL, KONO, WSMY, WGGG, WMVA, WMOR, WSNY, WSPF, WKAZ, WORD, WHUT, WDOL, WNHC, WCOG, WRNC, WAVZ, WGLI, WCLS . . . **JJ Jackson**: WDOL, WLEE, WAPE, WBSR, WORD, WKWK, WJSO, WAMS, KSWO, WTOB, WLOS, WBBF . . . **Brooklyn Bridge** "Welcome Me Love" tipped first by WBBQ, Augusta . . . **Rita Coolidge**; Memphis, Tulsa, Columbus, L. Island . . . **Bobby Goldsboro**: WGLI, WDOL, WLOS, WBBQ, WTAL, WFLB, WBAZ, WORD, WSNY, KANE, WLLH, WGGG, WCLS, WBGW, WTIW . . . **Billy Jo Royal** is on KYA & KFRC.

WSAI, Cincy, Smash: "Minotaur," **Dick Hyman** . . . WKDA, Nashville: #22—"Spring," **John Tipton**; #30—"Sidewalks of the Ghetto," **Eternity's Children** . . . WRIT, Milw: #5—"Unchained Mynds; Pic: **Billy Jo Royal** . . . Amos all out on "Amazing Grace," **Great Awakening**. Powerful for underground.

Golden Radio Ear of the Week Award: **Mike Harvey**, WFUN, Miami. He alone broke "Love," **Mercy**. He heard it on WSRF, Ft. Lauderdale on Johnny Dark's show. Johnny got Mike the copy of the record.

United Artists Music has two million sellers: **5th Dimension** and **Cowsills**. Credit **Normie Rubin** for sparking the success . . . MOR play on "Monte Carlo Melody," **Addy Flor**, Monument. KSFO, KMPC, KGIL.

Shady Days on RPR now on WMPS, WKDA, KCBQ, & WOKY reports **Morrie Herzog** . . . Action **WAYS**, "My Pledge of Love," **Joe Jeffries**, Wand . . . **Roulette** has a goodie "Come On Down To New Orleans," **Quick Brown Fox** . . . MGM is all out on "My Daddy's 1000 Dollars," **Patty Johnson** which has a moving true to life lyric about a pregnant teen-ager. These records are NOT just mentions. This is a hip group of new releases. Dig.

Sunny & Sunliners "My Dream" on WCFL, KOIL, KISN, KCBQ . . . **New Barry Ryan** is "Color of My Love," MGM . . . Tower all out on "A Railroad Trestle in California," **Charles Ross** . . . **Tetragrammaton** is giving the big push to "Scotch & Soda," **Kingston Trio** . . . Push on "The Bible Salesman," **Billy Vera** . . . MGM is all out on "Annabelle," **Corporate Body** . . . **Eddie Lavette** on KEEL . . . Check out the **Popcorn Rebellion** on RCA.

We heard the new **Jerry Butler** single and LP and the next **Intruders**, and we can only say that **Gamble-Huff** are creating new dimensions. The innovations and brilliant lyrics will frighten you.

"Just A Dream," **Ruby Winters**, Diamond selling WKDA . . . **Jad** is all out on "We Try Harder," **Johnny Nash & Kim Weston** . . . **New Smoke Ring** is "Portrait of My Love" . . . "Ride With Me Baby," **Bobby Blue** is getting good play in Michigan and the South . . . **KYA** on "I've Been Loving You Too Long," **Ike & Tina Turner**. Also WKDA, WMAK, WPRO, WMEX, WDRC, WPOP, WIFE . . . **Jaggerz** on **Gamble Top 10 KQV**, Pittsburgh: "Never Gonna" . . . CKLW confirmed by WEAM, Wash.: "Medicine Man," **Buchanan Bros.**, Event.

Bob Wilson, PD KDAY, married **Joyce Woods**, singles reviewer for **Ted Randall**. Congrats from all.

Peaches & Herb is big at WQXI, Atlanta, on KQV, Pittsburgh . . . **Steady** all out on "I Feel Free," **Second Coming** . . . **New Friend & Lover** is "A Wise Man Changes His Mind" . . . **Classic Four** is "Everyday With Your Girl" . . . Action in Seattle "Deed I Do Girl," **Elyse Weinberg**, Tetra . . . "Too Experienced," **Eddie Lavette** CKLW, WOR . . . "Never Gonna Let Him Know," **Debbie Taylor**, GWP; CKLW, KYA . . . "Sky Of My Mind," **One Eyed Jacks**, **Roulette** over 12,000 WLS, Chicago . . . "Good Morning Starshine," **Strawberry Alarm Clock**, Uni can be the next hit from "Hair" . . . You can believe "Foolish Fool," **DD Warwick** did 120,000 in NYC off R&B play. #1 WCRO. Now big at WMCA . . . **David & Giants** big WTIW . . . **Billy Jo Royal** is getting heavy spread in play . . . "Always In My Heart," **Four Aces**, Radnor, sells in every market. Giant sales Phila. Needs top 40 play . . . **Frijid Pink** is big in Det. and Michigan, WKNR . . . "The Big Man," **Dee Mullins**, SSS big C&W. Should go pop . . . "You Made Me A Man," **Neal Ford Factory**, ABC still selling in Houston . . . Good play on "New Life," **Ha Lese**, Amaret . . . Good spread in play on the new **Billy Harner** "I Struck It Rich" . . . KOTN on

(Continued on page 108)

Alouette Productions Celebrates Second Anniversary

NEW YORK — This week marks the second anniversary of **Kelli Ross** and **Art Wayne's** Alouette Productions.

In the short time they've been in existence they've created a unique position for themselves within the industry. When a producer or artist decides to start a publishing company the administration usually falls into the hands of a lawyer who acts mainly as a licensing house and collection agency. Alouette not only serves in this capacity, but functions in every aspect necessary to maintain a successful publishing company. This service includes the making of foreign sub-publishing deals, supervising the making of demos, promotion and, in many cases, the maximum exploitation of material.

Mrs. Ross and Wayne started off in one room with just a few clients—**Lesley Gore's** **Buffee Music, Inc.**, and **Enchanted Music, Inc.**, and **Quincy Jones' Earth Music, Inc.** (which they co-owned). As the operation grew, more deals came their way. When Quincy wrote the award-winning score to "The Pawnbroker," he and **Eli Landau** formed **Pawnbroker Music** with Alouette Productions. The film and score have since won countless awards and has become a world-wide smash.

Shortly thereafter a 15-year-old prodigy walked through Alouette's door and added another rung to the ladder in their upward climb. The 15-year-old was **Janis Ian**, and she brought with her a wealth of material including "Society's Child." **Dialogue Music, Inc.**, another co-owned company, soon became an important part of the growing publishing complex, boasting **Janis** as an exclusive writer. Since their association **Janis** has had three singles and two albums on the charts, and has written the score for a new film, "Four Rode Out."

To Larger Quarters

The next step was to move to larger quarters, 1650 Broadway. They started their wholly owned pubberies, **Tattersall Music Co.** and **Twill Music Co.**, and soon were represented in 10 albums on the charts at the same time. With a tremendous amount of both album and singles activity more producers and artists began to seek Alouette's services.



Kelli Ross, Art Wayne

Less than a year ago **Joey Levine** and **Artie Resnick** brought **Peanut Butter Publishing, Inc.** (BMI), and **Jelly Music Co.** (ASCAP) to Mrs. Ross and Wayne for administration. In the past year some of the biggest hits **Levine** and **Resnick** produced are included in the **Peanut Butter** catalogue: "Chewy, Chewy" and "Down At Lulu's" by **The Ohio Express**; "Shake" by **The Shadows of Knight** and current top 30 smashes "Gimme Gimme Good Lovin'" by the **Crazy Elephant** and "Mercy" by the **Ohio Express**. Exclusive writers signed to **Peanut Butter** include **Joey Levine**, **Kris Resnick**, **Layng Martine, Jr.**, **Pat Poor** and **Steve Feldman**.

Although **Levine** and **Resnick** productions and pubberies were sold to **Transcontinental Investment Corporation** last week, Alouette will continue to run **Peanut Butter** and **Jelly** music companies.

Last week the final papers were signed between a group of **Wall Street** investors and **Gary Geld** and **Peter Udell** in a six-figure purchase of **Geld-Udell Music, Inc.** The catalogue includes "Save Your Heart For Me," "Ginny Come Lately," "Warmed Over Kisses, Left Over Love" and "He Says The Same Things to Me." These and some 150 other copyrights will be put into two newly created firms—**Andalusian Music Co., Inc.** (ASCAP), and **Tapestry Music, Inc.** (BMI), and will be exclusively administered and exploited by Alouette.

Wayne is currently preparing a folio which will be comprised of the biggest hits in the **Geld-Udell** catalogue and will be titled "Twelve Million People Can't Be Wrong." Along with the folio, a record including various renditions of the hit tunes will be distributed to every A & R man and independent producer in the United States and Europe.

(Continued on page 108)

TRADE STIRS

Record World

Ivan Mogull has concluded arrangements with the **Vogues** through their manager, **Elmer Willett**, to produce and publish through Ivan Mogull Music Corp. the first folio of recorded songs by the Vogues.

Bhen Lanzaroni, whose current album is "In Classic Form" on Dyno-Voice, will conduct the Boston Symphony Orchestra for **Mason Williams** when Williams appears in concert on April 28. He leaves this week for Hollywood to work out all the preliminaries for the concert.

Irving Spice has just sold a master to Kama Sutra Records by **Rosie's Boy**, "If You Could See Yourself." Record was produced by **Shelley Coburn** for Irv Spice Productions.

Cashman, Pistilli and West, in addition to the excitement generated by their new Capitol album, have their production "Medicine Man" on the charts and their composition, "Sausalito," by **Al Martino**, is moving up, too.

H. B. Barnum has signed Palm Springs composer **Baroness Rita Kocens** for four of her songs. "Fool, You Wonderful Fool," "That Sunday in the Spring," "Black and Sweet is My Love" and "Eulogy for a Christmas Tree."

Marks' 'Golden' Score On United Artists

While the Italian film "Seven Golden Men" awaits its opening in New York at the Trans Lux Theatre East and West on April 23, its music by **Armando Trovajoli** acquired recently by **Edward B. Marks Music** has already found favor with the A&R men here.

Theme Much Waxed Already

Its original soundtrack album is being rushed out by the United Artists and one of its tunes, "Rossana's Theme," has already received four different waxings, two by **Sunset Strings** (Sunset) and one each by **Lenny Dee** (Decca) and **Santo & Johnny** (Imperial). Dee's version has also been released as a single. English lyrics for "Rossana's Theme" entitled "It Happens All the Time" have been completed by **Al Stillman**.

Alouette Birthday

(Continued from page 107)

Wayne will be flying to various recording centers in a concentrated effort on behalf of Andalusian and Tapestry Music. His itinerary includes Los Angeles (May 4-13), San Francisco (May 14-17), Memphis (May 21-23), Nashville (May 24-26), London (June 18-29) and Paris (June 30-July 5).

This will be the first of many acquisitions made by the group of Wall Street investors in an effort to build a multi-million dollar publishing compound that will be exclusively run by Alouette Productions.

Three more administration deals that were just signed include indie producers **Ron Haffkine** and **Barry Oslander's Blue Snow Music, Inc.**, and **Baby Beth Music, Inc.**, which has **Pepe Marcello** under an exclusive writers contract. Their first joint effort, "The Good Rate," album for **Kapp** (of which Marcello is the leader), has sold over 50,000 records. They are currently preparing their second album.

Mort Ross Associates, owners of Revolution Records on the up-and-coming labels in Canada, has also brought their pubbery to Mrs. Ross and **Wayne**. Revolution Music, Inc., boasts six staff writers and four producers. Mort Ross' first record released here is on **Ray Charles' label, Tangerine Records**, by **Diane Brooks**.

The latest artist's pubbery to join Alouette's compound are "The Fool"—a three-quarters Dutch, one quarter English group who have worked with the Beatles among others. All the material in their first Mercury album was written by the Fool and published by **Fool Arts Music, Inc.** They are currently preparing to go on an extensive European tour to promote the album and start working on their next record.

Among the artists to have recorded in the Alouette compound of released or soon-to-be-released songs include **Lesley Gore**, **Cowsills**, the **Good Rats**, **Patti Drew**, **Ohio Express**, **Ruby and the Romantics**, **Crazy Elephant**, **Sunny Monday**, **Ron and Puddin'** and the **Everly Brothers**.

The last area, and currently one of the most important that Alouette is involved in, is production. They utilize the creative talents of indie producers **Paul Leka**, **Ron Haffkine**, **Neil Brian**, **Howard Boggess** and **Donny Marchand** to fulfill their commitments to **Phillips**, **Roulette**, **Mercury**, **Heritage** and **Tomorrow's Productions Records**.

Lanin 'Aquarius' Rushed by Metromedia

Metromedia Records has rushed the release of an instrumental version of the hit "Aquarius," by **Lester Lanin and His Orchestra**.

The record, previously released on Lanin's own **Jolie** label, was distributed to thousands of disk jockeys across

the country but no commercial stock was pressed. The single has already received much radio exposure and is showing up on many playlists. A commercial demand has been created and the single will be immediately released and distributed on the Metromedia Records label.

Money Music (Continued from page 107)

Nazz . . . **New Rejoice Jeannie C. Riley** getting re-orders without big top 40 play.

Date all out on "Wam Bam," **Tricks** . . . **WKLO**: #17—**J. C. Riley**; #24—**Consortium** . . . **KILT**: #12—**Flirtations**; #23—**B. J. Spears**; #2—**Mercy**; #11—**U. Gap** . . . **WJIM**, Hit: **A. Kim** . . . **WAYS**: #6—**G. Lewis**; #12—**Hollies**; #15—**Tammy Wynette**; #18—**Jay & Amer.**; #23—**Joe Tex**; **Ola & J.**; **Jay & T.**; **P&JoJo**; **Merrilee Rush**; **Joe Jeffrey**; **Billy Harner**; **Tony Scotti** . . . **WTIX Pic**: **Bobby Goldsboro**; **Sol. Burke** . . . **WKNR**: #5—**S. Staircase**.

Bobby Freeman does "Everybody's Got A Hang-Up," **DShot** on **Dick Clark** April 26. On **WBGN**. Very clever lyric . . . **WAMS** on "It's Your Thing," **Senor Soul** . . . **KXOA**, Sacramento first to go on "Can't Let Go," **Mojo**, **GRT**. #1—**Mercy**; #2—**P. Como** . . . **WQXI**: #14—**Meters**; **Funcadelic**; **J. Tex**.

Walrus, (**George Meier**, **Shel Kagan**): **Traffic LP** "Last Exit." Best one yet. Out next week. Near-genius performance. Dig "Shanghai Noodle Factory." Side two cut live **Fillmore West**. Dig "Blind Man," "Feelin' Good" . . . **Marbles** on **Cotillion**, arranged by **Bee Gees**, "Walls Fell Down" . . . **Elyse Weinberg**, **Tetra**, Canadian girl is very good. Comes on like there's 10 minutes left in the world: "Simpleminded Harlequin" and "Deed I Do" . . . **The Great Awakening** (group on **Amos**) single called "Amazing Grace." Producer **David Cohen** did very well . . . "Proud Mary," **Solomon Burke**, black man's approach to a white man's black song.

WPRO, **WBZ**, **WPOP** have all run "Project Thank You" which sends packages to Viet Nam. It gets great response . . . "Dizzy," **Royal Blue**, **Capitol** (**Billy Jo Royal's Band**) and LP out this week.

Tommy Roe just got his **RIAA Gold Record** award for "Dizzy" (over two million).

Buddy Buie and **J. R. Cobb**, who wrote "Spooky," "Stormy," & "Traces" are doing an LP on **Capitol**. **Buddy** will sing, **J. R.** will play guitar.

Dunhill into Gospel

Dunhill has entered the Gospel-Pop sweepstakes with a fantastic album by the **Southern Calif. Interdenominational Youth Choir** and the key cut is "The Lord Will Make A Way" . . . The next **Mama Cass LP** is called "Bubblegum, Lemonade, & Something From Mama" . . . Congrats to producer **Steve Barri** who did the **Grassroots**, **Tommy Roe**, and **Mama Cass**. I would say he's running pretty hot . . . **WFUN**, **Miami**: "Land of 1000 Dances," **Herb Bernstein**, **Metromedia**.

There is a record out with broad-based appeal that has been passed over: "Merry-Go-Round," **Tom Ghent**. Give it another listen.

Jennifer Stands Your Hair on End

When the **5th Dimension** is through, listen to the way it is done by **Jennifer**. Your hair stands up at the end. One of the great records overlooked in the past three years. Ditto for "The Walls Fell Down," **Marbles**, **Cotillion**. A truly remarkable record. Am I wrong? Listen again.

I repeat again, "Romeo & Juliet Theme," **Henry Mancini**, is a smash. I guarantee big phone requests. Ask **George Meier** . . . **Clem Curtis** on **Imperial** "Marie Take A Chance," **KIMN**, **WAKY**, **KCPX**.

Classics Four: **KLIF**, **KJR**, **KIMN**, **WFUN**, **WPOP**, **WDRG**, **WABC**, **KYA**, **KHJ**, **KYNO** and more to come . . . **KILT**, **Houston** did say that they like "Deed I Do," **Elyse Weinberg** . . . Some people on the West Coast still feel "Something's On Her Mind," **Four Seasons**, could do something if played.

Country Music

record
world



hollywood

By EDDIE BRIGGS

The hottest news from the Coast this week is the word of the new country music series "Hee Haw" starring Capitol recording star **Buck Owens**. Colonel Jack McFadden, Owens' manager, says the series, to be beamed on CBS-TV, will replace the **Smother Brothers** show. The series will begin June 15th and tapings are skedded for May at WLAC-TV in Nashville. McFadden said the producers will be **John Aylesworth** and **Frank Peppiott**, who are currently doing the **Jonathan Winters** show in Hollywood. Appearing as regulars on the show will be **Roy Clark**, **Sheb Wooley**, **Susan Raye**, **Grandpa Jones** and **Archie Campbell**. Set as guest acts are **Merle Haggard**, and **Bonnie Owens** for three shows; **Minnie Pearl**, **Sonny James**, **Waylon Jennings**, **Charley Pride**, **George Jones**, **Tammy Wynette**, **Loretta Lynn**, **Wynn Stewart**, **Eddie Fukano**, **Stringbean**, and **The Hager Twins**. **Don Rich** and **The Buckaroos** will serve as staff musicians. McFadden stated that top comedy and script writers are being assembled to write material for the 60-minute show. Officials at CBS have expressed the feeling that there is an excellent chance the show will be a regular in September or January.



Eddie
Briggs

Jerry Wallace played to turn-away crowds during a recent appearance at **The Maverick Club** in Tucson, Arizona. According to **John** and **Nola Bradford**, owners, the club is undergoing remodeling and will seat 600. Construction should be completed by late May. Jerry, currently hot with his Liberty disk "Son," has completed a tour of Colorado, New Mexico and Arizona. His two-night stand at **Dick Clark's** swank "V.I.S." Club in North Hollywood had 'em begging for more.

Programmer **Ken Draper's** Picks: "I Love You More Today," **Conway Twitty**; "Greyhound Bus Depot," **Lee Hazlewood**; "I'm A Good Man," **Jack Reno**; "Don't Let Me Cross Over," **Jerry Lee-Linda Lewis**.

A brand new recording music studio has opened in Bakersfield. The Bakersfield Sound Studio features an 8 track Scully and a custom designed 22 channel board. **Coy Fowler** of Starview Records partially owns the facility and is managing it at 3913 South Chester, Bakersfield . . . Nice chatting with Decca's **Bobby Wright** long distancing from Music City. Ditto Mercury's dynamic **Rory Bourke** . . . **Billy Ray Strebeck**, music chief at WJQS-Jackson, Miss., shoots word that the Country Giant has a big one April 25 headlining **Jerry Lee Lewis**, **Linda Gail Lewis**, **The Memphis Beats**, **Hank Williams, Jr.**, **The Original Drifting Cowboys**, **The Cheating Hearts**, **Carl and Pearl Butler**, **Lamar Morris**, **Merle Kilgore**, etc. . . . **Gil Bogus** of LHI Hollywood hot on **Lee Hazlewood's** "Greyhound Bus Depot." We agree . . . **Don Howard** Productions is the packager of that giant Country Music Festival at San Francisco's Cow Palace May 30-31 and June 1 with a super-duper cast . . . **Dave Dudley** knockin' 'em out during current coast swing. He guested on the **Steve Allen** TV'er . . . Tip of the stetson to Key Talent's energetic **Annie Maloney** for a job well done every day in Hollywood . . . **Jeannie C. Riley** heads the bill at Circle Star Theater in San Carlos April 28th. Sharing the spotlight will be **Bobby Wyld**, **Durward Irwin**, and the **Boyd Wood Band** . . . **Eddy Arnold** plays the the Circle Star May 23-24-25.

Tennessee's 'Tons'

Tennessee **Ernie Ford**, a noted ambassador of the Volunteer State from coast-to-coast, will visit Nashville April 23-25 and will turn over to this city for safe-keeping one of his best known possessions: the gold record presented for a million

copies of his hit song, "16 Tons."

Ford, who will be in town in connection with the newly formed fast food enterprise bearing his name, "Tennessee **Ernie's Steak 'n Biscuits**," will place the gold record in the care of the Country Music Hall of Fame for display in the museum there.

Buck Owens Gets CBS Network Summer TVer

Capitol Records' **Buck Owens** has been chosen by CBS-TV network to star in the new series, "Hee Haw." Producers **John Aylesworth** and **Frank Peppiott** will present the all-country music comedy show starting June 15 at 9 p.m., and Owens will host the entire summer series which will consist of 10 shows with an option for three more.

Appearing as regulars along with Owens will be **Roy Clark**, **Sheb Wooley**, **Susan Raye**, **Grandpa Jones** and **Archie Campbell**. Guest artists will include **Merle Haggard** and **Bonnie Owens** for three shows, **Minnie Pearl**, **Sonny James**, **Waylon Jennings**, **Charley Pride**, **George Jones**, **Loretta Lynn**, **Wynn Stewart**, **Eddy Fukano**, **Tammy Wynette**, the **Hagers** and **String Bean**. **Buck Owens' Buckaroos**, under the direction of **Don Rich**,

will be the staff musicians.

Producers **Aylesworth** and **Peppiott**, currently doing the **Jonathan Winters** show, have scheduled tapings to begin in May at WLAC-TV, the Nashville affiliate of CBS. Top comedy and script writers are being assembled to write material, and officials at CBS have expressed the feeling that there is an excellent chance the show will be carried on for a regular season in September or January. The 60-minute program "Hee Haw" will be replacing the **Smother Brothers "Comedy Hour."**

Owens when asked how he felt about doing a program on network TV commented, "I think this is an excellent opportunity to put country music where it belongs, before the entire American public."

Metromedia Releases 1st C/W LP

Metromedia Records has set its first country music album, "The Hits of **Charley Pride**" played by **Tommy Allsup** and the **Nashville Survey**, for immediate release, according to an announcement made by **Leonard S. Levy**, President of the label.

The album, featuring instrumental versions of the hits of **Charley Pride**, was arranged and produced by **Tommy Allsup**, head of A&R for Metromedia Records in Nashville. **Tommy**, who also plays lead guitar on the album, has had extensive experience as a guitarist including many years as lead guitar for the late **Buddy Holly**. For this album, **Tommy** has put together a group of top Country musicians and the result is a beautiful Country instrumental orchestra.

Featured in the album are a selection of the songs that made **Pride** one of the biggest country artists of today, including "Does My Ring Hurt Your Finger," "The Day The World Stood Still," "The Easy Part's Over Now," "Kaw-Liga" and "Let the Chips Fall."

Jeannie C., Chet, Boots Invade Vegas

NASHVILLE — **Jeannie C. Riley** joins **Chet Atkins** and **Boots Randolph** June 10-16 for a week's reign in the main room of the posh Sahara Tahoe.

Jeannie's Lake Tahoe, Nev., stint is her second appearance with the guitar and saxophone specialists. She guested with the Festival of Music show on a previous Memphis booking. It's also **Jeannie's** second go-around in the plush gambling belt. She maintained two successful weeks in February at the **Flamingo** in Las Vegas.

Booked by **Key Talent Inc.**, **Jeannie** taped the "Best on Record" show April 10 in Los Angeles, where she'll appear on NBC on May 5 as a Grammy winner and contender for the "to-be-announced" Record of the Year Grammy.

The **Plantation** singer joined **Johnny Cash** for a duet during the April 14-16 taping of the "Johnny Cash Show" in Nashville. Slated for July 5 airing, **Jeannie** also performs her new hit single, "There Never Was a Time," on the show.

JOHNNY BUSH

and The **BANDOLEROS** are booked by
Alamo Promotions

Crash Stewart
(512) 432-0983

1534 Bandera, Rd.
San Antonio, Texas

Country From The Continent

By MURRAY KASH

Wonderful Wembley

What a day for country music was Saturday, April 5, 1969. At long last, British country music fans had an opportunity of seeing and hearing the biggest galaxy of American country stars outside of Nashville.

Four hours of fabulous entertainment was presented before a cheering throng of over 10,000 fans who filled the vast confines of Wembley. But let me begin at the beginning,



Murray Kash

when the stars arrived at London airport on Friday, April 4. Although the plane was not due to arrive until 10:40, the fans were there en masse from 8 a.m.

What a colorful collection gathered together for the eventual arrival which was over an hour late. The Conway Twitty and Merrill Moore fans were dressed in their rock 'n' roll garb (specially made kind of zoot suits: padded shoulders, knee-length jackets and long pencil-pointed shoes), along with 20 beautifully mini-dressed hostesses in attractive suede outfits wearing black stetsons, plus representatives from various record companies (RCA, MCA, CBS), the national and musical trade press, plus a bevy of photographers.

Ladies Stepped Forward

As the ladies in the party came forward, the hostesses stepped up and presented them with flowers after they came through customs. The ladies being Loretta Lynn, Jan Howard and Mrs. Jo Walker. As they and the rest of the party emerged, the cheers echoed throughout the building. Bill Anderson and the Po' boys, Conway Twitty and the Lonely Blue Boys, George Hamilton IV, Merrill Moore, Charlie Walker, John Wesley Ryles, Hubert Long, Bob Neal and O. V. Lynn (Loretta's husband) made up the rest of the contingent.

Taken to Town

After meeting the fans, taking photographs and giving autographs, the party was taken into town by five gleaming Rolls Royces (driven by smart-

ly dressed chauffeurs in convoy) and flying British and American flags.

More press and fans greeted the Nashville stars when they pulled up at the new and elegant Royal Garden Hotel near London's West End. Just about everyone needed the remainder of the day to rest up in order to be good and refreshed for the next day. From 10 in the morning the crowds came through the turnstiles at Wembley that Saturday to visit the Exhibition. This consisted of trade stands in the corridors of Wembley Pool. MCA, RCA, and CBS were the major record companies represented at the Festival. During the day, the stars came to the stands of their respective companies to sign autographs and meet their fans. The MCA stand alone needed eight Wembley guards to control the fans wanting to meet their favorites.

Music publishers Acuff-Rose and Southern were busy displaying and selling catalogues of sheet music, while the musical instrument manufacturer and retailer Rose-Morris rang up a number of orders for guitars and such. Of the trade papers, all were busy signing up new subscribers, as well as selling present and past issues. Soho Record Centre reported a sale of \$5,000 worth of disks during the day.

Mrs. Jo Walker was busy on the CMA stand handing out information about the association, and selling a number of country music publications. The Westerner Shop displayed and sold all types of Western clothing, while the Mervyn Conn Organization stand (promoters of the Festival) acted as the information center. Bedecked with British and American flags and ribbons, and staffed by a number of beautiful hostesses, it was the focal point of the day for obvious reasons.

Another great attraction was the Remuda Western Club made up of members who dress cowboy style and do all kinds of tricks with lariats, gun-draws, shoot outs, etc. While 6,000 showed up for the Exhibition, another four thousand came to Wembley in the evening. The huge Wembley Pool

was filled to capacity, when the British group the Orange Blossom Sound opened the show. By the time they finished their segment with the "Orange Blossom Special" they had made countless new fans. Irish C/W favorite Larry Cunningham followed. With his Jim Reeves styled-voice, Larry and his boys were given a warm welcome by both the Irish who flew over especially for the day, and those resident in Britain. Handsome rock 'n' roll pianist Merrill Moore who flew in from San Diego, Calif. for the event had some mike problems, but nevertheless made quite an impact. John Wesley Ryles was a new name and talent to many at Wembley, but after finishing his stint, John could hear for himself how enthused the audience was about his performance.

Loretta a Showstopper

Loretta Lynn did what we all expected she would; she stopped the show. After her singing stint, Loretta kicked off her shoes and did her Scuba dance as a finale. That really did it. The Loretta Lynn Fan Club had 10,000 added to its list.

To close the first half, Bill Anderson, Jan Howard, Jimmie Gateley and the Po' Boys left all and sundry thrilled to be present to hear such a bevy of talent. The second half opened with two Liverpool groups, Phil Brady and the Ranchers and the Hillsiders. Both have large followings in this country which will have increased considerably after their appearance at Wembley.

Before the next act came on, organizer Conn came on to thank all those participating both on stage and behind the scenes and on both sides of the Atlantic who helped to make Wembley such a tremendous success. At the same time, Conn made a few pointed remarks about artists who had signed contracts to appear at Wembley and failed to honor them. In closing he announced a Marty Robbins tour is being arranged for later this year. This sparked off a thunderous cheer.

The stage show resumed with an American now resident in London, Wes Buchanan. Wes had amplifier problems, but was a crowd-pleaser all the same. Charlie Walker followed on stage for his portion. In the next 15 minutes Charlie tore the place up, and the crowd was loathe to let him go. But the show was now going into its fourth hour, with the audience enjoying every minute of this marvelous evening. George Hamilton IV come out front

and center and was welcomed by a mighty round of applause, since he is no stranger to these shores. As usual, George was tremendous, and so was the closing act of Conway Twitty and the Lonely Blue Boys. The hour was close to midnight, and yet not a soul moved to go home when they did their last number. In fact, they all stood and cheered for more. But it just wasn't possible.

I had the honor as one of the M.C.'s of the show to bring on my fellow emcees, David Allan and Stephen West, along with all the 40 or so performers to fill up the huge Wembley stage from end to end, for a mass bow to an ear-splitting cheer from the Wembley audience.

It was the most exciting moment in my life, a sentiment shared by just about everybody who was involved. To all of you who came over from the states for the Festival, it was good to see you, and we hope to have you back with us again soon. To the knockers, the doubters, the uncommitted, the International Country and Western Festival of 1969 at Wembley Pool proved that British country music is here to stay!

Ambassador Into C/W

Ambassador Records, a subsidiary of Synthetic Plastics Co., has entered the Country & Western field.

Synthetic Plastics, a New Jersey plastics complex (including Peter Pan Records, one of the world's largest manufacturer of children's records; button manufacturing; housewares; pressure sensitive tapes) plans to develop its Mountain Dew division into a major Country & Western power. Scheduled for fall release is a complete LP line, featuring the Nashville Country Brass, the Nashville Country Guitars and the Nashville Country Piano.

The spring release included the Nashville Country Singers 1969. Mountain Dew is currently negotiating with a talent agency to handle college dates for the acts.

'Nashville Hits' LP

Marty Kasem, President of Ambassador Records, announced the release of "Nashville Country Singers' Hits of 1969" LP. The album includes "Galveston," "Proud Mary," "Aquarius" and "Wichita Line-man," along with others.

record world Country Singles Reviews

RUNNING BEAR (Big Bopper, BMI)
A MIDNIGHT MOOD (Marson, BMI)

SONNY JAMES—Capitol 4713.

The thumping-good tale of the young Indian brave and his love across the river. Sonny will run with it.

DON'T LET ME CROSS OVER (Tray Martin, BMI)
WE LIVE IN TWO DIFFERENT WORLDS (Milene, ASCAP)
JERRY LEE LEWIS & LINDA GAIL LEWIS—Smash 2220.

Jerry and Linda cry out to resist temptation. A sizzling country duet that crowds will love.

ALL FOR THE LOVE OF A GIRL (Vogue, BMI)
I REMEMBER JOHNNY (Dejab, BMI)

CLAUDE KING—Columbia 4-44833.

Claude sings his heart and soul out on this country torch. A big chorus backs him effectively.

KEEP BALTIMORE BEAUTIFUL (Summerfield, BMI)
BABY SWEET BABY (Crestmoor, BMI)

SKEETER DAVIS—RCA 74-0148.

An amusing slant on a love tune. Skeeter does her usual nifty selling job.

I'M DYNAMITE (Sure Fire, BMI)
LOVE WHATCHA GOT AT HOME (Sure Fire, BMI)

PEGGY SUE—Decca 32485.

Loretta Lynn wrote this declaration for Peggy Sue and the gals should make a sweet go of it.

THAT'S WHAT I GET (Su-Ma, BMI)
FAMILY BOUQUET (Su-Ma, BMI)

TONY DOUGLAS & THE SHRIMPERS—Paula 1212.

What Tony will get is a big click with this mid-tempo ditty. Watch it go.

WHERE'S THE PLAYGROUND, BOBBY? (Ja-Ma, ASCAP)
THERE OUGHTA BE A LAW (Peach, SESAC)

LYNN ANDERSON—Chart 5013.

The gal's version of the Jim Webb song that a few fellows are singing on pop charts. Could make it pop-country.

HERTZ RENT-A-CHICK (Moss-Rose, BMI)
DOLLY (Moss-Rose, BMI)

LONZO AND OSCAR—Chalet 1052.

Lonzo and Oscar have hit on a new franchise idea and they'll do swell business with it.

WALK ALONG, FALL DOWN (Al Gallico, BMI)
FUNNY PAPERS FROM BUBBLEGUM (Central, BMI)

THE BURRIS YOUNG'UNS—Metromedia 113.

The Burris Young'uns wallop this country tune. They're a new group with a big future.

GET IT OVER (Tarheel, BMI)

JUST WISH YOU'D MAYBE CHANGE YOUR MIND (Cedarwood, BMI)

GUY MITCHELL—Starday 866.

Guy deserves to have a big one with this sensitively-sung entry. A wistful song.

BEER DRINKIN' MUSIC (Viva-Tuneville, BMI)
GOTTA FIND A WAY (Metric, BMI)

RAY SANDERS—Imperial 66366.

Record selling music from Ray. Side has a beat and a message country fans are familiar with.

LEND ME YOUR HANKY (Forward, ASCAP)
KISSIN' FOOL (Forward, ASCAP)

PATRICIA McNAIR—Crest 515.

This tune from Patricia is already getting action. Gal tells sad tale of love.

Nashville, Memphis to BMI Meet



A special charter flight carried this group of executives to the First Annual BMI Awards Presentation in Detroit, April 15. Frances Preston, BMI Vice President based in Nashville, co-ordinated the special flight carrying Memphis and Nashville music industry leaders.

Preston to Stop

Rudy Preston was in Nashville last week with his wife Carol and accomplished quite a bit.

Preston signed a contract with Stop Records and recorded two sides, "Him of the Hour" and "Circumstantial Evidence," which will be released in May. He also placed songs with Yonah Music, Owepar Music, Window Music and

Dixie Jane Music and made appearances on the Ernest Tubbs show and at the Black Poodle. He plans to move to Music City next month.

Re-join Aud-Lee

Wilma Lee and Stoney Cooper and the Clinch Mountain Clan have returned to the Aud-Lee Attractions Agency after an absence of several months.

record world C&W Singles Publishers List

A BABY AGAIN (United Artists, ASCAP)	11	(MARGIE'S AT) THE LINCOLN PARK INN (Newkeys, BMI)	10
A ROSE IS A ROSE IS A ROSE (Music City, BMI)	59	MOONSHINE HOLLOW (Sure-Fire, BMI)	70
BACK TO DENVER (Acuff-Rose, BMI)	23	MR. WALKER IT'S ALL OVER (Barmour, BMI)	42
BEAUTIFUL DOWNTOWN BURBANK (Newkeys, BMI)	75	MY HAPPINESS (Happiness, ASCAP)	73
BIG MAN (Sunbury, ASCAP)	69	MY LIFE (Stallion, BMI)	9
CAJUN BABY (Fred Rose, BMI)	65	MY WOMAN'S GOOD TO ME (Gallico, BMI) ..	6
CALIFORNIA GIRL (Jack, BMI)	36	NONE OF MY BUSINESS (Tree, BMI)	56
CHARLIE'S PRIDE (16th Ave., BMI)	68	OLD FAITHFUL (Cedarwood, BMI)	71
COME ON HOME AND SING THE BLUES (Return, BMI)	13	ONE MORE MILE (Newkeys, BMI)	38
DADDY (Owepar, BMI)	58	OUR HOUSE IS NOT A HOME (Green Grass, BMI)	5
DON'T GIVE ME A CHANCE (Vanjo, BMI) ..	57	PARTING IS SUCH SWEET SORROW (Blue Echo, BMI)	54
DUSTY ROAD (Pamper, BMI)	61	PLEASE DON'T GO (Robbins, ASCAP)	28
FLAT RIVER MO. (Blue Crest, BMI)	33	RIBBON OF DARKNESS (Witmark, ASCAP) ..	16
GALVESTON (Ja-Ma, ASCAP)	4	RINGS OF GOLD (Acuff-Rose, BMI)	3
GAMES PEOPLE PLAY (Lowery, BMI)	62	SATURDAY SATAN, SUNDAY SAINT (Cedarwood, BMI)	40
GLAD SHE'S A WOMAN (Tamerlane, BMI) ..	32	SHE'S LOOKING BETTER BY THE MINUTE (Sure-Fire, BMI)	12
GOOD TIME CHARLIES (Passkey, BMI)	51	SINGING MY SONG (Gallico, BMI)	26
GUILTY STREET (Kitty Wells, BMI)	67	SOMETHING'S WRONG IN CALIFORNIA (Earl Barton, BMI)	22
HONKY-TONK SEASON (Blue Crest, BMI) ..	34	SON OF A PREACHER MAN (Tree, BMI)	30
HUNGRY EYES (Blue Book, BMI)	2	SWEET WINE (Blue Echo, BMI)	49
I ONLY REGRET (Combine, BMI)	98	SWEETHEART OF THE YEAR (Tuckahoe, BMI) ..	15
I SAW THE LIGHT (Fred Rose, BMI)	35	TAKE ME HOME (Yonah, BMI)	72
I SEE THEM EVERYWHERE (Brazos Valley, BMI)	46	THE COMING OF THE ROADS (Boxhill, ASCAP) ..	66
IF I HAD LAST NIGHT TO LIVE OVER (Gallico, BMI)	37	THE WEDDING CAKE (Singleton, BMI)	29
I'LL SHARE MY WORLD WITH YOU (Glad, BMI) ..	18	THERE NEVER WAS A TIME (Singleton, BMI) ..	25
IT LOOKS LIKE THE SUN'S GONNA SHINE (Sure-Fire, BMI)	39	THERE'S BETTER THINGS IN LIFE (Victor, BMI)	44
IT'S A SIN (Milene, ASCAP)	7	TRUCK STOP (Papa Joe's, BMI)	45
I'VE GOT PRECIOUS MEMORIES (Passport, BMI)	17	WALKING BACK TO BIRMINGHAM (Gallico, BMI)	63
JUST BLOW IN HIS EAR (Moss-Rose, BMI) ..	31	WHEN TWO WORLDS COLLIDE (Tree, BMI)	55
JUST ENOUGH TO START ME DREAMING (Pamper, BMI)	52	WHEN WE TRIED (Passkey, BMI)	21
JUST HOLD MY HAND (Vogue, BMI)	25	WHERE DO YOU GO (Acuff-Rose, BMI)	60
KAW-LIGA (Milene, ASCAP)	14	WHERE THE BLUE AND LONELY GO (Sands-Diogenes, ASCAP)	24
L.A. ANGELS (Glaco, SESAC)	41	WHERE THE BLUE OF THE NIGHT, etc. (Fred Ahlert, BMI)	53
LEAVE MY DREAM ALONE (Pageboy, SESAC) ..	74	WHO'S GONNA MOW YOUR GRASS (Blue Book, BMI)	50
LET THE WHOLE WORD SING IT WITH ME (Freeway, BMI)	47	WOMAN OF THE WORLD (Sure-Fire, BMI) ..	1
LIKE A BIRD (Window, BMI)	64	YOU GAVE ME A MOUNTAIN (Mojave, BMI) ..	20
LOVE COMES BUT ONCE IN A LIFETIME (Gallico, BMI)	48	YOURS LOVE (Wilderness, BMI)	8
MAN AND WIFE TIME (Window, BMI)	27		

record world Country LP Reviews

LOVER'S GUITAR

CHET ATKINS—RCA Victor LSP 4135.

More beautiful (in both senses of the phrase) instrumentals from Chet. Many of the selections on the album have a Latin flavor. Included are "Cajita de Musica," "Cancion del Viento," "Estudio Brillante," "La Madrugada."

★★★★

THE COUNTRY BEAT OF WARNER MACK

Decca DL 75092.

No stranger to the top of the country charts, Warner should be seeing that charmed area again with this new package of "Leave My Dream Alone," "Be Proud of You Man," "Don't Wake Me I'm Dreaming," "Be Good to Your Neighbor Everyday."

★★★★

I'VE GOT PRECIOUS MEMORIES

FARON YOUNG—Mercury SR 61212.

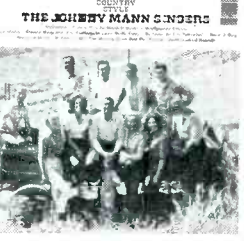
Faron's got some precious memories and he's also got some precious songs to sing. Always a winner, the fellow'll keep it going with "Cause I Do," "You Bet Your Sweet Life," "Drinking Champagne," "The Woman Who is Waiting."

★★★★

COUNTRY STYLE

THE JOHNNY MANN SINGERS—Sunset SUS 5231.

Easy listening versions of country tunes. The airplay and sales should start right off when "Hicktown," "I Love You So Much It Hurts," "Four Walls," "If You've Got the Money (I've Got the Time)," "Worried Mind," "Shutters and Boards" hits turntables.



Lark Enterprises Formed in Texas

Lark Enterprises, a triplex operation for handling of production, publishing and talent for Country and Western recordings, introduced itself recently with a reception at the Flagship Hotel in Galveston, Texas.

A combine for Lark Records, Liberty Talent Agency and Stacy Publishing, Lark Enterprises is located at 504 Independence, in Liberty, Texas. Simultaneous with introducing itself, Lark Enterprises released its first record as well, a single entitled "Smalltown U.S.A." by Lorece Friemon with "Including Me" by Matt Friemon on the flip side.

Principals of the new entertainment venture are Matt Friemon, President of Lark Records and coordinator for Lark Enterprises; Larry Davis, President of Liberty Talent Agency; Macey Thompson, President of Stacy Publishing; and Johnny Lindsey, Business Coordinator.

Barbara to Col



Columbia Records has just signed Barbara Mandrell to an exclusive recording contract. Pictured above are Barbara and Columbia's Billy Sherrill, Director, Nashville Artists and Repertoire, at the signing. Barbara started in show business when she was 11 and has appeared with such country artists as Johnny Cash, Red Foley and Gordon Terry.



COUNTRY

DISK JOCKEY REPORTS



K-BUC—San Antonio, Texas

1. Galveston (G. Campbell)
2. Rings of Gold (D. West & D. Gibson)
3. Who's Gonna Mow Your Grass (Buck Owens)
4. Only The Lonely (Sonny James)
5. Woman Of The World (Loretta Lynn)
6. Kaw-Liga (Charlie Pride)
7. Hungry Eyes/California Blues (Merle Haggard)
8. Too Much Of A Man (Arlene Harden)
9. I'll Share My World (George Jones)
10. Birmingham Blues (Jack Barlow)

KVOD—Albuquerque, New Mexico

1. It's A Sin (Marty Robbins)
2. Kaw-Liga (Charlie Pride)
3. Hungry Eyes (Merle Haggard)
4. Woman Of The World (Loretta Lynn)
5. From The Bottle To The Bottom (Billy Walker)
6. Where The Blue And Lonely Go (Roy Drusky)
7. My Life (Bill Anderson)
8. Let It Be Me (Glen Campbell & Bobby Gentry)
9. Joe & Mabel's 12th Street Bar & Grill (Nat Stuckey)
10. Galveston (Glen Campbell)

WROZ—Evansville, Indiana

1. Come On Home And Sing The Blues To Daddy (Bob Luman)
2. Glad She's A Woman (Bobby Goldsboro)
3. My Life (Bill Anderson)
4. Galveston (Glen Campbell)
5. Ribbon Of Darkness (Connie Smith)
6. Like A Bird (George Morgan)
7. Fate (David Ingles)
8. Sweet Wine (Johnny Carver)
9. The Love Song (Patti Page)
10. One More Mile (Dave Dudley)

KRDS—Phoenix, Arizona

1. Woman Of The World (Loretta Lynn)
2. Galveston (Glen Campbell)
3. If I Had A Hammer (Wanda Jackson)
4. That's How I Got To Memphis (B. Haley & The Comets)
5. Where The Blue And Lonely Go (Roy Drusky)
6. If I Had Last Night To Live Over (Webb Pierce)
7. Where Do You Go (Ernie Ashworth)
8. Something's Wrong In California (Waylon Jennings)
9. What Kind Of Magic (Les Seavers)
10. Singing My Song (Tammy Wynette)

WEXL—Detroit, Michigan

1. Galveston (Glen Campbell)
2. Hungry Eyes (Merle Haggard)
3. Yesterday's Letters (Bobby Lord)
4. Flat River Mo. (Ferlin Husky)
5. Sweetheart Of The Year (Ray Price)
6. My Life (Bill Anderson)
7. Rings Of Gold (Dottie West & Don Gibson)
8. Joe And Mabel's 12th Street Bar & Grill (Nat Stuckey)
9. Woman Of The World (Loretta Lynn)
10. Johnny One Time (Brenda Lee)

WJJD—Chicago, Illinois

1. Margie's At The Lincoln Park Inn (Bobby Bare)
2. There Never Was A Time (Jeannie C. Riley)
3. Something's Wrong In California (Waylon Jennings)
4. Hungry Eyes (Merle Haggard)
5. My Life (Bill Anderson)
6. I'll Share My World With You (George Jones)
7. Who's Gonna Mow Your Grass (Buck Owens)
8. Sweetheart Of The Year (Ray Price)
9. You Gave Me A Mountain (Johnny Bush)
10. Singing My Song (Tammy Wynette)

WEAS—Savannah, Georgia

1. Galveston (Glen Campbell)
2. Lincoln Park Inn (Bobby Bare)
3. You Gave Me A Mountain (Johnny Bush)
4. Hungry Eyes (Merle Haggard)
5. Sweet Wine (Johnny Carver)
6. Sweetheart Of The Year (Ray Price)
7. Our House Is Not A Home (Lynn Anderson)
8. I'll Share My World With You (George Jones)
9. My Life (Bill Anderson)
10. Rings Of Gold (West/Gibson)

KFRD—Rosenberg, Texas

1. Sweetheart Of The Year (Ray Price)
2. My Life (Bill Anderson)
3. Our House Is Not A Home (Lynn Anderson)
4. You Gave Me A Mountain (Johnny Bush)
5. Something's Wrong In California (Waylon Jennings)
6. There Never Was A Time (Jeannie C. Riley)
7. At The Lincoln Park Inn (Bobby Bare)
8. I'll Share My World With You (George Jones)
9. Back To Denver (George Hamilton IV)
10. Singing My Song (Tammy Wynette)

KMAM—Butler, Missouri

1. Rings Of Gold (Dottie West & Don Gibson)
2. Who's Gonna Mow Your Grass (Buck Owens)
3. Woman Of The World (Loretta Lynn)
4. Galveston (Glen Campbell)
5. Hungry Eyes (Merle Haggard)
6. Our House Is Not A Home (Lynn Anderson)
7. Where The Blue And Lonely Go (Roy Drusky)
8. My Woman's Good To Me (David Houston)
9. You Gave Me A Mountain (Johnny Bush)
10. It's A Sin (Marty Robbins)

WRCP—Philadelphia, Pennsylvania

1. You Gave Me A Mountain (Johnny Bush)
2. Hungry Eyes (Merle Haggard)
3. Galveston (Glen Campbell)
4. (Margie's At) The Lincoln Park Inn (Bobby Bare)
5. That's How I Got To Memphis (Bill Haley & The Comets)
6. I'll Share My World With You (Geo. Jones)
7. It's A Sin (Marty Robbins)
8. What Kind Of Magic (Les Seavers)
9. Coming Of The Roads (Johnny Darrell & Anita Carter)
10. Johnny One Time (Brenda Lee)

WJCO—Jackson, Michigan

1. Kaw-Liga (Charlie Pride)
2. My Woman's Good To Me (David Houston)
3. Who's Gonna Mow Your Grass (Buck Owens)
4. Hungry Eyes (Merle Haggard)
5. Where The Blue And Lonely Go (Roy Drusky)
6. Our House Is Not A Home (Lynn Anderson)
7. A Baby Again (Hank Williams, Jr.)
8. From The Bottle To The Bottom (Billy Walker)
9. If I Had Last Night To Live Over (Webb Pierce)
10. Margie's At The Lincoln Park Inn (Bobby Bare)

KOGT—Orange, Texas

1. Lead Me On (Bonnie Owens)
2. California Blues/Hungry Eyes (Merle Haggard)
3. Just Hold My Hand (Johnnie & Jonie)
4. It's A Sin (Marty Robbins)
5. Galveston (Glen Campbell)
6. Kaw-Liga (Charley Pride)
7. Swim Across A Tear/A Baby Again (Hank Williams, Jr.)
8. She's Looking Better By The Minute (Jay Lee Webb)
9. From The Bottle To The Bottom (Billy Walker)
10. Woman Of The World (Loretta Lynn)

WWCO—Waterbury, Connecticut

1. Woman Of The World (Loretta Lynn)
2. Hungry Eyes (Merle Haggard)
3. Galveston (Glen Campbell)
4. She's Looking Better By The Minute (J. L. Webb)
5. A Baby Again (Hank Williams, Jr.)
6. Margie's At The Lincoln Park Inn (Bobby Bare)
7. It's A Sin (Marty Robbins)
8. Sweetheart Of The Year (Ray Price)
9. Rings Of Gold (Dottie West/Don Gibson)
10. From The Bottle To The Bottom (Billy Walker)

WXRC—Hickory, North Carolina

1. I'll Share My World With You (George Jones)
2. Woman Of The World (Loretta Lynn)
3. Make Me Feel Like A Woman (Jeanne Pruett)
4. Lead Me On (Bonnie Owens)
5. She's Lookin' Better By The Minute (Jay Lee Webb)
6. Only The Lonely (Sonny James)
7. There's No One Like You (Mickey Gilley)
8. Let It Be Me (Glen Campbell & Bobbie Gentry)
9. Darling You Know I Wouldn't Lie (Conway Twitty)
10. I Never Got Over You (Carl & Pearl Butler)

WHOW—Clinton, Illinois

1. Kaw-Liga (Charley Pride)
2. Only The Lonely (Sonny James)
3. Dusty Road (Norma Jean)
4. Goodtime Charlies (Del Reeves)
5. Custody (Luke The Drifter Jr.)
6. She's Looking Better By The Minute (Jay Lee Webb)
7. Who's Gonna Mow Your Grass (Buck Owens)
8. Woman Of The World (Loretta Lynn)
9. Honky Tonk Season (Charlie Walker)
10. Galveston (Glen Campbell)

K-WAM—Memphis, Tenn.

1. Goodtime Charlie (D. Reeves)
2. Kaw-Liga (C. Pride)
3. Darling, You Know I Wouldn't Lie (C. Twitty)
4. Yours Love (P. Wagoner-D. Parton)
5. Who's Gonna Mow Your Grass (B. Owens)
6. Gotta Lotta Henhouse Ways (J. Chesnut)
7. Rings Of Gold (D. West-D. Gibson)
8. It's A Sin (M. Robbins)
9. Hungry Eyes (M. Haggard)
10. Woman Of The World (L. Lynn)

TOP COUNTRY LP'S **record world**

This Wk.	Last Wk.	Wks. on Chart	LP Title	Label
1	7	3	GALVESTON Glen Campbell—Capitol ST 210	Capitol
2	2	11	CHARLIE PRIDE IN PERSON RCA Victor LSP 4094	RCA
3	4	7	YOUR SQUAW IS ON THE WARPATH Loretta Lynn—Decca DL 75084	Decca
4	1	23	WICHITA LINEMAN Glen Campbell—Capitol ST 103	Capitol
5	3	8	CARROLL COUNTY ACCIDENT Porter Wagoner—RCA Victor LSP 4112	RCA
6	6	10	HOLY LAND Johnny Cash—Columbia KCS 9726	Columbia
7	5	11	STAND BY YOUR MAN Tammy Wynette—Epic BN 26451	Epic
8	9	9	YEARBOOKS AND YESTERDAYS Jeannie C. Riley—Plantation PLP 2	Plantation
9	11	45	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	Columbia
10	10	4	ONLY THE LONELY Sonny James—Capitol ST 193	Capitol
11	13	5	SONGS OF THE YOUNG WORLD Eddy Arnold—RCA LSP 4110	RCA
12	12	2	JUST THE TWO OF US Porter Wagoner & Dolly Parton—RCA LMP/LSP 4039	RCA
13	15	3	JUST TO SATISFY YOU Waylon Jennings—RCA LSP 4137	RCA
14	14	30	GENTLE ON MY MIND Glen Campbell—Capitol ST 2809	Capitol
15	17	7	THE BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145	Capitol
16	20	4	UNTIL MY DREAMS COME TRUE Jack Greene—Decca DL 75066	Decca
17	19	15	JEWELS Waylon Jennings—RCA Victor LSP 4085	RCA
18	24	10	JIM REEVES AND SOME FRIENDS RCA Victor LSP 4112	RCA
19	8	9	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard—Capitol SKAO 168	Capitol
20	18	8	GOOD OLD DAYS Dolly Parton—RCA LSP 4099	RCA
21	27	2	FADED LOVE AND WINTER ROSES Carl Smith—Columbia CS 9726	Columbia
22	22	15	SHE STILL COMES AROUND Jerry Lee Lewis—Smash SRS 67112	Smash
23	23	15	LITTLE ARROWS Leapy Lee—Decca DL 75076	Decca
24	25	3	WITH LOVE, FROM LYNN Lynn Anderson—Chart CHS 1013	Chart
25	16	13	I WALK ALONE Marty Robbins—Columbia CS 9725	Columbia
26	29	2	SONGS MY FATHER LEFT ME Hank Williams, Jr.—MGM SE 4621	MGM
27	26	24	JIM REEVES ON STAGE RCA Victor LPS 4062	RCA
28	28	30	HARPER VALLEY P.T.A. Jeannie C. Riley—Plantation PLP 1	Plantation
29	30	2	ANYWHERE USA Buckaroos—Capitol ST 194	Capitol
30	21	12	SHE WEARS MY RING Ray Price—Columbia CS 9733	Columbia

Buck Owens Studios Set

Capitol Records star Buck Owens announces the establishment of his new recording studio, Buck Owens Studios. The label has been designated as Blue Book Records, named in conjunction with the Buck Owens music publishing house, Blue Book Music.

Work is now being done on a specifically designed control board to regulate the studio. The studio will be able to handle all recordings, ranging anywhere from 2 tracks to 16 tracks. A great deal of exceptional equipment has been planned for the studio, including the highly specialized Moog Synthesizer.

According to Owens, this studio will comprise the finest recording system on the West Coast and will be utilized by many top artists because of its advanced technology. A tentative date for the opening session has been set in late September.

McCall Back In Action

Cash McCall has returned to the country music scene.

McCall suspended personal appearances and recordings some months ago to finish studies at Eastern Michigan University. He remained active as dj at WJCO in Jackson, Mich., and hosted his own TV show on WILX in the same city.

McCall is reorganizing his band, the Greenbacks, and has a new record release on the Jessup label.

Sessioning



Jordanaire member Gordon Stoker; Dick Miles, Capitol artist and songwriter for Moss Rose Publishing Co. Inc.; Merlin Littlefield, Capitol's Nashville promotion director, and Capitol producer Larry Butler go over arrangements during Miles' recent session. Miles had a hit with "The Last Goodbye." He also wrote his forthcoming single, "The Deal."

NASHVILLE REPORT

By RED O'DONNELL

Remember **Snooky Lanson** of TV's "Hit Parade"? He'll be back on network television Friday (25) doing guest shot on ABC's "Generation Gap." Lanson now records for Starday and does an occasional supper club booking; betimes he's in the automobile business here and doing okay! . . . This-Is-Fame Dept.: Local post office received letter the other day from **Marsha Carter**, Waterloo, Iowa, addressed "To the home of Miss Jeannie C. Riley, Nashville, Tenn." It was delivered without delay to office of **Shelby Singleton** for whose Plantation label she records. Nine months ago the postal clerks would have asked, "who's Jeannie C. Riley?" . . . What with two network video series and a **Mickey Spillane** movie "The Delta Factor" in production hereabouts,



the town's temporarily populated with name brand performers; like **Doug (Trampas) McClure** of "The Virginian" this week and "Bonanza's" **Dan (Hoss) Blocker** next week. **Tompall & Glasser Brothers**, **Diana Trask**, **Jeannie C. Riley** and **Gordon Lightfoot** set for the 24-hour (midnight to midnight) Folk Festival at L.A.'s Solidad Park May 3-4 . . . **Jerry Fuller**, whose had more than modicum of success with **Gary Puckett & the Union Gap's** disks, wrote "Heaven Below" which is **John Wesley Ryles'** current Columbia single and it looks like a hit (**George Richey** produced) . . . **Tennessee Ernie Ford** on the scene. He's linked up with a local fast-food franchise. Link sausage & biscuits? . . . **Tammy Wynette** and **George Jones** skedded to guest on pilot of CBS-TV's "Hee Haw" which is due to replace **Smothers Brothers** show for the summer starting June 29. **Archie Campbell** not only is to be a regular on the series—but is to be one of writers. Format is a "country music "Laugh-In." Would you believe a Goldie-Hawned **Minnie Pearl**, too? . . . **David Houston** to sing theme for upcoming movie-for-television . . . **RCA's Danny Davis** and **Wally Cochran** will be at Shelly's Man Hole in Hollywood April 28-29-30 to supervise "live cutting" of an LP by talented young Canadian guitarist **Lennie Breau** . . . **Hickory's "Morning Girl"** by the **Neon Philharmonic (Don Gant and Tupper Saussey)** showing flashes of becoming winner.

Johnny Cash's sister **Reba (Mrs. Don) Hancock** is now in charge of the singer's "House of Cash" music publishing company and fan club office in Hendersonville (suburb of Nashville). **Lou Dewitt**, who penned "Flowers On the Wall," the **Statler Brothers'** million seller, has signed with the firm as exclusive writer. **Johnny's** parents, **Mr. and Mrs. Ray Cash**, have moved here from Ventura, Calif., where they recently operated his trailer ranch. Cash's next Columbia LP, cut at San Quentin, includes "I Don't Know Where I'm Bound," which was authored by **Terry Cuddy**, an inmate in that California prison.

SESAC will be well represented at the American Women in Radio & Television (AWRT) convention in Houston, April 30. Contingent is headed by Executive Vice President and Managing Director **Alice H. Prager** and staffers **Sidney G. Guber**, **Charles Scully** and **Norman Odlum** of New York and **Aleene Brunner** of SESAC's Music City office.

Birthdaying:—**Carl Belew**, **Ira Louvin**, **Ray Griff**, **Bob Gallion**, **Cecil Null**, **Johnny Mosby**, **Maxine Brown**, **Jimmy Skinner**.

Metromedia Rushes 'Spring'

Metromedia Records has rushed the release of a single titled "Spring" recorded by country vocalist **Clay Hart**.

The song, the story of the life of a girl named "Spring," gives indications of being one of the hot pop-country songs to come along in 1969.

Hart recorded the song in Nashville.

Country Chart Climber!

"THROW ME THE CRYIN' TOWEL"

Gene Satterfield
ES 214

JESSUP RECORDS, INC.

3154 Francis, Jackson, Mich. 49203
Tel: (517) 782-2722

TOP C&W SINGLES

This Wk. Apr. 26	Last Wk. Apr. 19	Wks. on Chart	This Wk. Apr. 26	Last Wk. Apr. 19	Wks. on Chart
1	2	12	38	55	4
2	5	9	39	46	6
3	6	10	40	52	3
4	9	6	41	42	6
5	7	9	42	59	4
6	1	15	43	48	6
7	3	18	44	62	2
8	19	8	45	50	11
9	10	8	46	47	8
10	15	8	47	61	2
11	11	10	48	58	5
12	12	13	49	74	2
13	13	12	50	14	13
14	4	14	51	17	18
15	24	6	52	53	5
16	20	8	53	18	13
17	22	8	54	54	6
18	33	4	55	73	2
19	25	4	56	26	14
20	27	5	57	60	4
21	21	8	58	63	2
22	23	7	59	65	2
23	31	5	60	64	4
24	8	14	61	(—)	1
25	28	9	62	69	3
26	36	3	63	66	2
27	40	5	64	70	3
28	57	4	65	75	2
29	29	8	66	72	2
30	30	7	67	(—)	1
31	34	6	68	(—)	1
32	32	7	69	(—)	1
33	56	6	70	71	3
34	35	8	71	(—)	1
35	37	7	72	(—)	1
36	43	6	73	(—)	1
37	16	11	74	(—)	1
			75	(—)	1

A NORRO WILSON SMASH

LOVE COMES BUT ONCE IN A LIFETIME
S-2210
PRODUCED BY JERRY KENNEDY

Watch for his exciting new LP titled DEDICATED TO: ONLY YOU



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ion Is On Atlantic-Atco!

Crosby, Stills & Nash

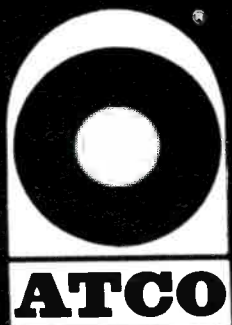
The Blues Image

**Dewey Martin
and the New Buffalo**

Shelly Manne

Fusion

Nick Lampé



Concert Associates Thriving Concern

No organization has catered more to the West Coast preference in musical entertainment than Hollywood-based Concert Associates, one of the nation's most successful pop concert promotion firms which expects to gross more than \$1 million in the next year.

Youthful, energetic promoters Steve Wolf and Jim Rissmiller know their audiences well and book their shows with the kind of hand-crafted precision that invariably leads to profits, most often the off-shoot of standing-room-only crowds.

That's why virtually every major act that plays the area prefers appearing under the Concert Associates banner, including these artists who have CA dates scheduled: Judy Collins (May 2), Steppenwolf (June 20-21), Dionne Warwick (July 25-27), Led Zeppelin (Aug. 9) and Diana Ross & the Supremes (Aug. 16).

And is it any wonder that Filmways — searching for a promotion firm to add to its expanding leisure-time complex — zeroed in on Concert Associates? The acquisition was recently completed giving Wolf and Rissmiller new opportunities to assemble the best possible packages for acts and audiences alike.

Since opening the doors in February, 1967, Concert Associates has promoted concerts for such artists as the Righteous Brothers, Glen Campbell, John Gary, Andy Williams, Henry Mancini, Bob Hope, the Smothers Brothers, the Bee Gees, Buffy Sainte-Marie, Donovan and Judy Collins.

One of their recent concerts, Diana Ross and the Supremes at The Forum in Inglewood, not only established an attendance record, 18,537, probably the largest indoor crowd in California history, but it also set a Forum gate record: \$96,494.

The pop music and promotion knowledge of Wolf and Rissmiller so impressed Forum and Los Angeles Laker owner Jack Kent Cooke that he retained them when The Forum opened as music concert consultants, a position in which they advise The Forum as to the particular "salability" of a concert—whether it is their promotion or someone else's.

Dependent on Young Market

As far as the duo is con-

cerned, the entire success of concerts today is dependent upon the young adult market. Thus Wolf and Rissmiller constantly scan the best-selling album and single listings each week, looking for up-and-coming artists, and checking to see which albums are moving up. "We figure," Wolf says, "if kids can afford to buy an album they can usually afford the concerts. Thus the best-selling album artists are also who do well in concerts."

Concert Associates also relies heavily on Top 40 stations, feeling that they not only reach the concert audience, but, because of a rock station's knowledge of the music industry offer valuable direction as to which acts are "happening."

Concert Associates was developed by multi-talented Bob Eubanks, one-time disk jockey who now hosts the popular "Newlywed Game" network television series. His success in promoting the first Beatles concert in Los Angeles ultimately led to formation of the firm with Wolf, then in the Series Development Department of Universal Studios.

Both shared the same interests and philosophy about the concert business. In December, 1966, the two organized Concert Associates and three months later they promoted their first event and their first financial success—Al Hirt and Brasil '66.

Wolf, 25, was born in Washington, D.C. and raised in McLain, Va. He graduated from high school in McLain and then attended Vanderbilt University in Nashville, Tenn.

Wolf worked his way through college, first as a television announcer for WDCN and later as Director for the station. After graduation with an AB in English, he moved to California in 1964 and went to work for Universal Studios, the place where he eventually met Eubanks.

In March, 1968, Rissmiller became the third partner in the growing young company. He came to Concert Associates from the William Morris Agency, where he was the head of the record division and his duties included signing new recording talent to the agency as well as negotiating recording contracts.

Born in Easton, Pa., Rissmiller attended Ohio Univer-

Allied Record Company: A History of 'Firsts'

The year was 1933. Radio was in its heyday; FDR had just captured his first presidential victory — and the depression was in full swing.

That same year also marked the birth of Allied Record Company, a foremost West Coast custom record pressing plant and one of the most creative companies in the record industry as well. Allied has been responsible for many of the recording industry's most noteworthy events: introduction of some of the first patents in the economical injection molding process to the recording industry; development of the first tape duplicator for broadcasting; one of the first to press LPs in Los Angeles; and Allied was the first company to provide major distribution for independent labels.

This year the firm, one of the largest custom pressing plants in the United States, will be manufacturing product for such companies as Liberty, Disney, RCA-Victor, Columbia, Mercury, Tower, Golden, Pickwick and dozens of other labels—both large and small—in the U.S.

When Founded, Market Minor

When Allied was founded the record industry was still a minor market and years away from development of the LP and single record. During those years, the majority of Allied's business came from manufacturing radio transcriptions, a booming field which hit its peak just before the advent of television in the late 1940s and early '50s.

In 1945, Daken Broadhead and two others purchased

Allied. Broadhead became President, and with his entry into the firm Allied soon began a period of growth and creative development which was to make it one of the biggest and most progressive custom pressing plants in the country.

In September of 1968, Broadhead purchased most of Allied and became the principal owner of the company.

Time for Other Enterprises

With all his activities on behalf of Allied, Broadhead still manages to find time for other enterprises. In 1953 he served as Executive Assistant to the Secretary of Agriculture, Ezra Benson; in 1959 he was President of the Hollywood Chamber of Commerce; in 1957 President of the Hollywood Rotary Club. For his service to his alma mater, Utah State, Daken received the Distinguished Service Award in 1960. He is currently serving on the Business Advisory Council for Brigham Young University.

Founded Hospitals, Metropolitan Bank

In addition, Broadhead was a founder of Beverly Enterprises Convalescent Hospitals of Pasadena and Metropolitan Bank (now the Bank of California.)

Today, Allied has not only kept pace with the fast-moving record industry, but it has also moved one step ahead. Inside its Los Angeles plant are facilities for pressing, offset printing, quality control, packaging, shipping and record sleeve imprinting. It has remained flexible throughout the years and can boast the fastest of service.

sity on a football scholarship and was graduated with a BS in Journalism. At Ohio, Rissmiller had his first dealings with the concert business when he was put in charge of buying concert talent for the school. Following graduation, he served as Public Information Officer for the Army in Ft. Ord, Calif. Upon his discharge, he was recommended to the Morris Agency by Dick Linke, manager of such entertainment personalities as Andy Griffith and Jim Nabors. Rissmiller is 26.

Upon the company's acquisition by Filmways, Eubanks moved into a less-active, "counseling" role, leaving the day-

to-day operations to Wolf and Rissmiller.

Among their first moves has been to step up a consulting service to concert houses, such as the Forum, as well as to specific artists.

Sammy Davis Jr. was the first to climb aboard, enlisting Concert Associates as his exclusive consultants on all future concerts and personal appearance tours.

Here they'll bring the same high brand of expertise and knowledge they have already invested in other areas of a field that would be less successful for anyone less talented.

PRETTY WORLD

Sergio Mendes & Brasil

'66 B/W FESTA
A&M 1049



The Uni Way To Success

Revealed By VP Regan

HOLLYWOOD — Less than two years ago, MCA conceived the idea to start a youth-oriented label on the West Coast. Russ Regan was hired as Vice President and General Manager of the label and Universal City Records began its uphill climb to the top of the pop mountain.

Regan's staff, Rick Frio, Pat Pipolo and Hosea Wilson, moved into funky Sunset Strip offices formerly owned by A&M Records.

"We were superstitious," Regan explained, "and hoped that we would have the same good fortune as Herb Alpert and Jerry Moss did." And they have.

Regan started the label with West Coast-oriented sounds but he earnestly felt that he would put out records which would appeal to audiences across the country, not the L.A. market alone. At first, Uni had the reputation of being solely an L.A.-oriented label and therefore Regan had difficulty at the beginning getting air play on the East Coast. However, the breakthrough came when the Strawberry Alarm Clock, a Los Angeles group, recorded "Incense and Peppermint" and Regan was able to bring it home as a number one record in the country.

More Moving to Coast

Regan feels that more and more creative producers, writers and artists are moving to

the West Coast. "Mostly, the move is because living conditions here are easier for creative people. It doesn't require as much money to live here and the pace is not as hectic as it is elsewhere."

However, Regan is quick to point out that hit records are made all over. "There is nothing in Los Angeles that is spectacular musically. Although there is a lot of good music being made here, I feel that there is no true musical phenomenon coming out of the West Coast. Hits are being cut in Memphis, Nashville, Detroit, New York and anywhere creative people can make music together." According to Regan, the music business is too spread out to label any area the leader in the music movement in this country.

What Regan is attempting to do with Uni is to put out hit product. He feels no need to create trends. The only thing Uni does, Regan stated, is put out records which hopefully will have mass appeal and are not limited to one market.

However, to add an additional boost to his label's artists, Regan has retained the services of Mervyn Harman as Uni's West Coast promotion man. Harman's duties are to see that Uni's product gets air-play in its home town.

Regan also has signed a number of West Coast artists to the label. Among these are Strawberry Alarm Clock, Hugh Masekela, the East Side Kids, the Hook, Yellow Payges and the Orange Colored Sky, to mention a few.

Castle Lighting Towers in L. A.

David Lang and brother Morris, co-owners of Castle Lighting in Los Angeles, right now claim to be the biggest manufacturers of psychedelic and strobe lights in the world. Psychedelic and special effects in lighting are their only business. The manufacturers used to be Thomas Edison Light Show Co. & Castle Kit Mfg. Co.

It was Castle Lighting used in various discothèques and night clubs in the Los Angeles area during the past few years. The reason was simple—David was a concert promoter as a sideline. He started with the Mothers of Invention, bemoans, "I lost money on a Cream concert in Las Vegas . . . we did a complete freak-out." Other concerts were at the Los Angeles Shrine Aud and the Cheeta, but "Actually, every concert was to push my lights."

Since so many other companies have gone broke, Lang was asked, why has Castle gone so big? "The time was right. I can't think of any other reason." And Castle has gone big. "We're grossing \$30,000 a month now, and I expect to be grossing over \$1 million a year."

Castle has 2,200 dealers in the U.S. and abroad, with 20 per cent of the business going overseas, primarily to Japan, Israel and Vietnam. "Military bases buy our equipment," David pointed out.

In business only a year-and-a-half, Castle must soon move to larger quarters, the current 1,800 sq. ft. being too small. There are 15 employees, all obtained from the Los Angeles shifts. Two full time engineers toil there, one an electronic expert, the other a whiz at optics. All the lights are solid state equipment, hand made.

David handles the marketing and promotions, while Morris is in charge of the manufacturing end. They started by selling lamps, then turned to providing lights for night clubs. When they realized the potential, they got into the concert and lighting field. Soon they were doing the psychedelic lighting for TV's "Name of the Game." "The Flying Nun," the Ann-Margaret special, plus such movies as "Picasso Summer" and "Head."

Castle issues its own catalog, shortly will put out a light show manual. Yet, oddly enough, the home business is the biggest end of the market, with night club shows second.

David, whose company claims the world's largest strobe lights, hopes to unionize light shows. "As it is now, a couple

of inexperienced kids working on the lights can make or break a light show or concert. I'd like to organize them at good pay."

Castle has also done light shows at weddings, the Hollywood Wax Museum (for a record company promotion-concert), for window displays and TV commercials. The minimum fee is \$150.00.

But there are unlimited uses for strobes. "They're also sold for hypnosis—therapy—Colleges buy a lot of them. And they can be used for boats—as distress signals—burglar alarms at home," explained David. "And they are a form of art," he added. Proof? The Los Angeles County Art Museum is considering doing a light show. And you know whose lights they'll use.

Country Academy Awards April 28

Monday, April 28.

Night of Nights for the Academy of Country & Western Music, as it presents its 4th Annual Awards in 21 categories of competition at the Hollywood Palladium.

There'll be country artists galore in the audience, and on stage as presenters or to entertain, in a gala being assembled by producer Billy Liebert and associate producers Bill Ezell and Bill Boyd. Dick Clark will emcee the event.

Categories of competition include Song of the Year, Single and Album of the Year, Top Male and Female vocalists, Top Group. And, at the discretion of the Board of Directors, a special presentation to the "Country Music Man of the Year."

That last category honors the person who has contributed substantially to this important area of music during the Awards year. Past recipients have been Roger Miller, Dean Martin and Joey Bishop.

The Academy was formed five years ago, when several members of the local scene met and concluded that more could be done to promote country music in the Western States, particularly Southern California. (The first Awards Presentation was held to a sell-out crowd in 1966.)

Tex Williams was elected the Academy's first President, and last year he was succeeded by Johnny Bond, who had been Vice President. Current Board

(Continued on page 102)

A Swinging 'Way'



A surprised Don Costa discovered the above unsolicited tribute last week when he drove past Eddie Carroll's Swinging Affair Beauty Salon on Los Angeles' La Cienega Blvd. Carroll explained he simply "digs" the record and he's even rigged up an outside speaker system to play the single "My Way" which Costa arranged and produced for Frank Sinatra.

Coast Workshop Spears New TRO Calif. Drive

The Bob Jung (pronounced Young) Band, the big thing these days in the San Fernando Valley area, over the hills from Hollywood, has become the launching pad for what is expected to be one of the more active phases of The Richmond Organization's far-flung publishing-production interests around the globe.

The first LP by Jung and Company, soon to be issued on the Command label, was produced for TRO Workshop Productions, Ltd., a wing of the TRO headquarters operation in New York, by Albert Marks long been identified with the hipper things in jazz, and particularly as the man who first produced the original HiLo's for his Trend label. The association with TRO Workshop Productions in Hollywood is expected to result in the recording of additional new acts in the near future, under which deals TRO will negotiate releasing arrangements with various disceries.

The Jung Band, which consists of a dozen multi-talented musicians (they all double on one or more instruments), has been tearing things up for the past months at Mission Inn, a well-known watering place in the Valley area north of Hollywood. The sound has strong

elements of the much-longed-for big band sound (by the over-35 set) mixing this with bright touches of 1969 rock and roll. The fusion of forms seems to have pleased all age brackets, which has led to high hopes for the act on records.

TRO Workshop Productions marks the latest move by the TRO publishing complex in line with its other burgeoning international activity, TRO has charted a course of being wherever creativity in production and writing is available, a philosophy which only recently brought about the opening of TRO de Mexico S. A. in Mexico City.

The TRO Workshop Productions shop in Los Angeles is designed to bring into the TRO sphere a goodly share of the tremendous reservoir of talent in not only Hollywood and environs, but throughout the whole Western United States. Howard S. Richmond, President of TRO, who has spent considerable time on the Coast front recently getting the new organism functioning, said, "We're on the lookout for fresh new talent anywhere from Seattle to Phoenix to Acapulco and personally, I think there's enough great talent in that area to keep us mighty busy and building."

5th Dimension Set For Giant International Tour

With "Aquarius/Let the Sunshine In" topping charts, the 5th Dimension has done it again: parlayed their "Hair" medley into a success similar to their first click, "Up, Up, and Away." The latter won Record of the Year honors from NARAS in '68, three other prizes for the quintet and a trophy for its then fledgling composer, Jim Webb.

The 5th Dimension's Soul City label is rushing an album which will include the hit single and bear the title "Age of Aquarius." Meanwhile, the quintet departs on one of the most ambitious tours of concert halls, nightclubs, college campuses and stadiums ever booked.

Kicking off with a one-nighter at Niagara University April 17 and wrapping up six months later at the University of Illinois Oct. 18, the three guys and two girls will offer more than 200 performances.

The itinerary includes headline engagements at the Royal Box of New York's Americana Hotel in May, the Greek Theater in Los Angeles in July, the Ilikai Hotel in Honolulu during August and a six-country, 30-performance junket through Europe in August and September.

Midway through the European tour, the 5th Dimension will take time out to film a 60-minute special for television. Negotiations are presently underway for a network airing next winter. Planned as a semi-documentary, the cameras will not only record the 5th Dimension performing, but focus on the fivesome as they visit old country shrines and mix with the natives of the nations they tour.

Arranger-conductor Rene de-Knight and the quartet which has backed the group since their inception will make up the balance of the traveling troupe.

The Webb Wizardry

More than three years have passed since Jimmy Webb sat down in a college classroom to write the popular melody, "Up, Up and Away." Since that time, Webb has created a lasting recognition, one that spotlights him as one of the most talented composers of popular music to come along in years.

The success of his hit tunes, "By The Time I Get to Phoenix," "Up, Up and Away," "MacArthur Park," "Wichita Lineman," "The Worst That Could Happen" and his latest, "Galveston," bear this out.

Webb has been written about and referred to as "pop music's Mozart." Magazines such as Time, Newsweek, Playboy and other publications like the New York Times, National Observer and wire services praise him. Major artists like Sinatra, Streisand, Glen Campbell, Andy Williams, Henry Mancini and Ed Ames, to mention a few, call on him to write songs for them.

In 1968, two of Webb's songs captured eight Grammy Awards at the recording industry's NARAS ceremonies. At this past year's NARAS ceremonies, Webb's songs prevailed again with more awards. He also picked up a Grammy for "Best Arrangement" for "MacArthur Park."

Reps U.S. at Rio Fest

As one of the most in-demand composers in the popular music field, Webb throughout the year has conducted several benefit concerts, has given lectures at various noted universities and conventions and has sat in as a guest panelist at major conferences. This fall, Webb has been invited by the Government of Brazil to represent the United States at the Fourth Annual International Festival of pop songs in Rio de Janeiro.

Incredible Varieties

Jimmy Webb's need to communicate and his energy have carried him into an incredible variety of activities within the past year. He recently wrote the music and lyrics for Universal's projected roadshow production, "Peter Pan." He completed two albums for Richard Harris, "A Tramp Shining," and "The Yard Went On Forever," which was released



Jimmy Webb
Genius at Work

by Dunhill Records. Out of the first LP for Harris came the hit million seller, "MacArthur Park." He followed this with two more hit tunes, "Wichita Lineman" for Glen Campbell and "The Worst That Could Happen" for the Brooklyn Bridge.

He has also been commissioned to write two more musicals for Universal, "His Own Dark City" and "J.S. Bach." The musical theme of "His Own Dark City" is Americana and its background will focus on morality and social values within a small town in the Southwest.

Producing Sinatra LP

Between these activities, Webb has also worked on producing an album for Frank Sinatra. Because of his song "Up, Up and Away," which won the admiration of TWA, General Motors also wanted to capitalize on his success and assigned him to write the song for their "Open Road" campaign for Chevrolet.

Formed Canopy Productions

Since the tremendous success of his hit songs, Webb formed Canopy Productions. Under this banner he operates a complex of three separate companies. Canopy Productions, headed by Robert Webb, produces artists and product for Dunhill Records; Canopy Films, headed by Howard Golden, which encompasses the fields of motion pictures, television, stage and commercials; and Canopy Music, the publishing arm of the three companies which is headed by Webb.

Bizarre Records — First Underground Conglomerate

"Just what the world needs. Another record company."

That line, from an early announcement ad for Bizarre Records, tells a lot about the organization behind it, which is fast becoming the underground's first entertainment conglomerate.

Bizarre, Inc., founded by Frank Zappa and Herb Cohen eight short months ago, has grown from one record company with a publishing arm, into a multi-media entertainment complex with the most unusual array of talents, products and services in show business.

With the announcement a few days ago of the company's second label, Straight Records, whose roster includes a strong contingent of underground artists such as the abstract rock band Alice Cooper, Tim Buckley, Judy Henske and Captain Beefheart and His Magic Band, Bizarre has achieved status as the most aggressive avant garde record company in the record business.

The backbone of the organization, of course, is Bizarre Records. The label's first release, "The Berkeley Concert," a two-disk recording of the last Lenny Bruce concert, is already a strong contender for comedy album of the year honors. Albums by the Mothers of Invention and Wildman Fischer were released earlier this month. The Bizarre label is distributed by Reprise, while Straight Records product is distributed independently.

Records Only Part

But records are only a part of the Bizarre story. Other "leisure-time interests" as the establishment conglomerates call them, are music publishing, personal management, film production, book publishing merchandising and advertising.

Bizarre's music publishing interests—the Bizarre Music, Third Story Music, Frank Zappa Music (all BMI) complex—holds the rights to a wealth of material, including all songs by Tim Buckley, Fred Neil, Judy Henske and Frank Zappa, as well as modern standards such as "Hey Joe."

Meanwhile, artists the organization manages include the Mothers, Tim Buckley, Linda Ronstadt, Captain Beefheart and the GTOs. While the GTOs are involved in their own very special activities in the L.A. rock scene, the other artists are among the hottest concert

attractions in this country and Europe. This year the Mothers will tour Europe twice, and Buckley will make his third continental concert tour this fall.

Bizarre's film production activity is currently centered on "Uncle Meat," a movie now being completed by Zappa. The Mothers' new Bizarre album, bears the same title and in fact is the soundtrack from the film.

Zappa and the Mothers have been tapped for music for other film makers' work, too, creating Bizarre's soundtrack production. Haskell Wexler, who is completing a film titled "Medium Cool" for MGM, will use tracks from the Mothers LPs in the movie's soundtrack. And director Roger Corman, whose "Wheels on Fire" motorcycle film is the talk of the West Coast film colony, has commissioned Bizarre to produce the track for the film. In addition, Tim Buckley composed original material for the current smash movie, "Changes," and will do the same for "Wild Orange," a film he will also star in. Production on "Wild Orange" begins this month in New York.

Bizarre's first book publishing venture, Zappa's "The Groupie Papers," a compilation of the memoirs of the Plastercasters, the GTOs and other girls of rock, along with transcribed groupie interviews, will be ready to show to publishers by next month.

Ad Agency a Hit

Finally, Bizarre's advertising agency, Nifty, Tough and Bitchin', is becoming a leading producer of music for radio and television commercials. Among the agency's recent clients are Ludens Cough Drops and Hagstrom Guitars. Bizarre's soundtrack for a Ludens commercial won several awards.

All of these diverse activities

are handled professionally by a staff whose most remarkable quality is a common disdain for conventional business pomposity. Bizarre's refusal to take itself seriously, a tone set by Zappa and Cohen and their iconoclastic stance on the rock music scene, produces lines like "Just what the world needs. Another record company."

The company's executive offices are becoming ground zero for the Coast's creative scene. Rock and roll guerillas are constantly dropping in to audition or rap. New journalism writers know they can always find a story there, and regularly fall by to absorb the atmosphere and leave with several leads on different items. Then there are the company's artists, and friends, poets looking to record, burrito salesmen arranging to cater parties, agents and managers, irate parents and out-of-work seismologists.

Donna, Kimberly and Pauline, the charming secretary-assistants, direct this traffic with an aplomb indicating several years of experience each in front-line soup kitchens.

Grant "Captain Weirdo" Gibbs is the company's sales-promotion-advertising director, and sits in an office crammed with promotion material, records, tear sheets, clippings and posters, a telephone constantly to his ear, guiding the organization's flow of information.

Joe Gannon, who handles the management side, works closely with Cohen directing the affairs of Bizarre's many artists, plans all concert engagements, and produces Bizarre concerts and other events.

Cohen arrives at the office at 9 each morning and juggles appointments, phone calls, surprise visitors, listening sessions, meetings and strategy sessions until 8 each evening, and somehow manages to handle the personal affairs of

Frank Zappa and Tim Buckley while guiding the entire Bizarre complex.

Zappa checks in to the office occasionally, but most of his time is spent either touring or lecturing at various Universities, or if he's in town, recording, editing film, or rehearsing. Free of administrative hassles, he concentrates on creating.

Creativity is what Bizarre is all about. To the casual establishment observer, the Bizarre operation is mostly a collection of artists who have been rejected by other record companies as having "no commercial potential."

But Zappa remembers being told at the beginning that the Mothers of Invention had no commercial potential. With five chart albums, including LPs that have won awards, now, the music industry must think twice before making a judgment on the potential of Bizarre.

E.A., C & W Firm, Expands Offices

HOLLYWOOD — Entertainment Associates, Inc., personal management firm specializing in country music artists, has outgrown its offices and has taken up headquarters in the new Sunset-Cahuenga Towers at 6430 Sunset Boulevard.

John R. Owen, Vice President of the Hubert Long International agency, has also completed the move. Owen is sharing the quarters with E.A. and agrees that the move is necessary and also closer to the center of activity.

"The Towers is easily accessible to the entertainment field," stated Vern Carstensen, Vice President and General Manager of E.A. "It seems we spend most of our time in this part of town anyway." E.A. was formerly located in Glendale, Calif.

New Kennedy LP

Doug Moody, President of Solar Productions of Hollywood, is completing production of a documentary LP entitled, "The Last Hours of Robert Kennedy."

The production is narrated by Ted Charach, independent newsman who was with Senator Kennedy during his last hour. Actual recordings of the assassination have been acquired by Moody and Charach, including the last recorded words of Robert Kennedy.

Bizarre Officers



Grant Gibbs, Frank Zappa



Herb Cohen

TEC Goes Forward

Forward Records, TEC's first independent label, was launched in late March with several of the record industry's most prominent figures heading up its creative and administrative end.



Bud Fraser

Bud Fraser, TEC Executive Vice President and a 20-year veteran in the record industry, became President of the label. Fraser served as President of Tower Records, Capitol's wholly-owned subsidiary, before joining TEC.

Danny Kessler became A&R Director and brought with him an extensive amount of experience as well as successful track record in the industry. He was A&R Director of Epic/Okeh; A&R Director of Groove Records, a subsidiary of RCA Victor, and A&R Producer for RCA.

Sal Licata became Director of Sales and Promotion and Bill Burdsal Director of Administration and Finance. Licata

Cosmopolitan Air at Double-Shot

By IRWIN ZUCKER

Exec VP, Double-Shot Records

"At last I've found an L. A. record company that comes on like a New York operation!"

Such was the praise—or damnation? — of a Broadway writer-producer visiting our Double-Shot hq for the first time.

Elaborated the visitor, "No swimming pool—just a busy office really in the swim of things."

Perhaps we're cosmopolitan. Our prexy Joe Hooven got his musical roots in Chicago, our veep-producer Hal Winn hails from England, and I paid my promo dues in N. Y. for the

Kent Releases Blues Series

Freddy DeMann, Vice President and General Manager of Kent, Modern & Bright Orange Records, has announced that the company is readying release of an album series called "Anthology of the Blues."

The series will consist of eight to 12 LPs which will contain classic recordings of the past 25 years. The LPs will feature some all-time blues names such as Joe Hill Lewis, Elmore James, Boyd Gilmore, Lil Son Jackson, Howlin' Wolf and many others.

Most of the recordings have never previously been released and are not available anywhere. The tapes, originally recorded by Joe Bihari, are being re-edited and packaged by Frank Scott and Bruce Bromberg. The basic concept of the series is to show the blues as a contribution the black man gave to America and to the world. In this regard many hours of research was done and thousands of words were written which will be incorporated in liner notes. The suggested retail price of these albums will be \$5.98. The first of the series should be available May 1.

had more than a half-dozen years experience in sales and promotion at the national level before joining Forward, and Burdsal was financial administrator for several national companies before joining the label.

Forward, which will pursue an "open door" A&R policy, expects its first product to be ready for release in late April or early May.

first seven years of my 21 in the biz.

Cosmopolitan, too, is our talent line-up. Our artists come from all over the U. S.—except Hollywood. The Count Five, who launched Double-Shot almost three years ago with the giant "Psychotic Reaction," are based in San Jose. Hit-maker Brenton Wood is a Shreveport, La. native. Producer-writer Maurice Rodgers is another Chicago product.

Hits From Everywhere

There is no set L. A. sound for us. Hits come to us from all regions.

Recently, via a tip from promo man Bernie Kaplan of New Orleans, we acquired the

Capitol Tower Producers Come Into Their Own

Over at the Capitol Tower, a handful of young producers are slowly but surely making themselves known. It could lead almost anywhere. The producers in question have youth and energy and great talent going for them.

Take Al De Lory, for example. He has produced some of the most popular contemporary artists to come out of Capitol: Al Martino, the Lettermen, the Sugar Shoppe. Most significantly, he has produced every Glen Campbell hit. Yet when one thinks of "By The Time I Get To Phoenix" or "Wichita Line-man" or "Galveston" or "Where's The Playground, Suzie?", one thinks of Campbell and, of course, Jim Webb, almost as if they alone are responsible for the success of their records. De Lory will be the first to admit that Campbell and Webb are two of the greatest new talents in the business; he did play a large part, however, in turning people on to these artists.

Certain Frustration

But there is a certain amount of frustration in biding one's time, even if, like De Lory, you happen to be one of the best arranger-producers around. What the industry has not yet discovered about De Lory is that he is also one of the finest young pianists around, and to prove that point De Lory is producing his own album. The album will be a Glen Campbell Songbook, a wedding of Campbell's biggest hits and De Lory's piano artistry.

Kelly Gordon is another young producer who was getting restless staying in one bag. In producing his own album, "Defunked," Gordon not only displays as much talent as any of the artists he has produced—Bobbie Gentry, John KaSandra, Danny McCulloch—but also comes full cycle, since he started in the business, right after getting out of the army, as a vocalist with a big

Georgia Prophets and their growing hit, "For the First Time," a session cut in Atlanta that first broke in beach cities.

From San Francisco has come Bobby Freeman, who, after 18 months of recording inactivity, has found a home at Double-Shot. He's also found a hit with us, "Everybody's Got a Hang-Up."

Our Senior Soul quintet, currently cashing in big with their

band, and then went on to producing and writing.

In a sense, he is back where he started. He is singing his own songs now, however (including one that a certain Mr. Sinatra made famous—"That's Life"), and he is being produced by a solid producer.

Content to Discover, Produce

Not all of the young producers in the Tower are moving from behind the scenes to the foreground. There are a couple of crazy kids there who, thus far, seem content to discover and produce fresh new talent from the Los Angeles area. Their names are John Gross and Max Hoch. John is 21 years old, Max 18. They came to Capitol two years ago and served a six-month apprenticeship under the wing of one of Capitol's most versatile producers, Nick Venet. When they were ready to produce on their own, they worked as a team but have since moved on to individual achievements.

Pollution Featured

Gross' newest albums feature Pollution, one of the top new groups to emerge from the L.A. scene in the past year, and Merryweather, a rock group that has come from Canada to settle down in Los Angeles. Hoch has his hands filled with the Five Man Electrical Band, an intense young man named Riley Wildflower formerly of the Truck and Kansas, a rock group known simply as Pure featuring Noon-eey Rickett.

It's only a matter of record that John Gross plays bass guitar and Max Hoch is learning.

Butterfly Reissued

"In-A-Gadda-Da-Vida" by the Iron Butterfly, a hit for the group as a single only six months ago, is starting to break out all over again. Atco has re-issued.

funky instrumental of "It's Your Thing" on our subsid Whiz label, poses an enigma. Their record was cut and released so fast we haven't had time to inquire as to where they're from.

Although we have a Sunset Blvd. address, we'll continue to hustle and bustle Eastern-style. Who cares if we never get to see that glorious California sun?

Disney Records Circle the Globe

Disneyland Records and Buena Vista Records, headquartered on the West Coast, produce a steady flow of records that are heard and enjoyed in all parts of the world.

New record product and releases emanate almost daily from the company's home office at 800 Sonora Avenue, Glendale, Calif. 91201. Helmed by Jimmy Johnson, the company is foremost in the field of children's records with several Gold Records to date and others nearing that pinnacle.

Launched on a small scale in 1956, and drawing primarily upon Walt Disney motion picture soundtracks for product, the company's initial growth was steady, if not spectacular. However, with more markets opening up, new record product becoming available from Walt Disney motion pictures and television, an expanding catalog, and with new concepts in packaging and merchandising to offer to distributors, dealers and the public, the Disneyland Records and Buena Vista labels emerged as important contributors to the record industry. From its humble beginning 13 years ago, the company has risen to become one of the major members in the family of enterprises that make up Walt Disney Productions.

Continuing Sales Increases

Filling the record needs of a huge domestic market and the rapidly growing international marketplace has resulted in continuing sales increases and income for the two Disney labels. Disneyland Records' "The Jungle Book" is now in second place as the all-time best selling record in Sweden, having just been awarded that country's gold record which represents 25,000 LP copies sold. Now nearing the 50,000 copies



Jimmy Johnson

mark in sales, the "Jungle Book" shortly expects to be awarded Sweden's diamond record. Only one other LP in Sweden has ever earned the diamond record award, and that was a local product.

Record Retailer in England presented Disneyland Records with the award, "Best Selling Independent Label in the United Kingdom," at a recent awards luncheon in London. At the March, 1969, NARM Convention held in Los Angeles, Calif., Disneyland Records was once again recipient of the award, "Best Selling Children's Line."

During the coming summer Disneyland Records will release 12 of its best selling titles on 8-Track Stereo Cassettes and 4-Track Stereo Cassettes.

From its West Coast base in Glendale, Calif., where it all begins, Disneyland Records and Buena Vista Records help to fill the recorded music needs of America and the world. This success story symbolizes a giant step forward since the beloved Mickey Mouse appeared in the first Walt Disney "sound cartoon," back in 1928. The cartoon was titled "Steamboat Willie."

Sun Rising For Sundown Records, Inc. Operation Handled by Hand

Along the famed Sunset Strip, on the 14th floor of the all-black 9000 building, is an office with a multitude of identifying signs on the door. These signs indicate that within the confines such businesses exist as Jim Hand Enterprises, Sundown Records, Handsome Music Company, Executive Chef, Big Sky Cattle Company, The Only Way Corporation and Jimmy O'Neill Management.

The secrets to the inter-workings of these companies is told by Jim Hand who at 31 has accomplished what most dream of but few will obtain.

Handles Athletes

Hand is in the business of handling the management and investment careers of professional athletes. Among his roster of superstars are Deacon Jones and Dick Bass of the Los Angeles Rams; Lance Alworth of the San Diego Chargers; Donny Anderson of the Green Bay Packers; and Rick Berry of the Oakland Oaks. Through the guidance of Hand, these athletes have outside business interests besides sports.

According to Hand, "Many of our clients have also expressed a great interest in securing a career in entertainment."

It is this basic philosophy that saw the birth of Sundown Records, which already has one release, "Love of the Common People," by one of the company's two non-athletes, Deane Hawley. The other non-athlete is writer, singer, producer Jim Ford.

Sundown is ready to release its second single, which will be by Deacon Jones. When Jones first began recording, the sports press indicated that he was doing his vocals as a nov-

elty. This type of thinking came to an abrupt halt after Los Angeles sports columnist Charles Maher sat in on a session. He wrote that before long, Deacon would be an entertainer who plays football.

Established Professionals

Jim Hand is new to the music business, so he saw to it that the people heading up Sundown were established professionals.

Jimmy O'Neill is the label's President. O'Neill, former star of ABC's "Shindig," also manages the entertainment careers through Jimmy O'Neill Management. Britisher Jonathan Rowland is Sundown's Vice President. Rowland was instrumental in developing the careers of Tom Jones and Engelbert Humperdinck. Other names that are easily recognizable to the business include promotion head Mike Borchetta and Dan Blocker, head of foreign and domestic sales.

Jones Preparing Night Club Revue

Deane Hawley and Deacon Jones are produced by Marshall Lieb of Renaissance Productions, which is not a part of Hand Enterprises. Besides recording, James is preparing a night club revue which he'll have ready to debut by May 1.

The other companies mentioned earlier serve to fit non-entertainment needs of Hand's clients. Hand is quick to point out that just because he has the right facilities to promote an entertainment career, there must be raw talent and an eagerness to work, otherwise it's all for show . . . and that's something Jim Hand is not.

It Happened in Los Angeles

facturing who supervises all plant production on both coasts and at the Omaha Stereotape facility. Mike Elliot is in charge of the distributing companies and Production Planning is in the hands of Corporate Production coordinator Dave Neckar.

Adding further dimension to the company's extensive activity is a recently created premium department under Dick Blase and newly instituted division of special projects, headed by Alan Lavinger.

Important members of management's team working closely with Bennett and fulfilling other essential corporate functions are: Lee Mendell, Vice-President-Marketing; Sy Zucker, Vice-President-Legal; Hal Linick, Vice President-Financial; Ron Bledsoe, Executive Assistant to President Bennett, and Bob Skaff, Vice President-A&R and Promotion. Skaff, now headquartered in New York, makes frequent trips to the

home office to maintain product and promotion liaison with division managers and executive management.

Bennett, Zucker and Mendell, along with Jerry Thomas, comprise the international committee to plan and oversee the company's extensive activities in the world-wide marketplace.

With a combination of reports from its other offices and frequent trips into other areas by key executives bringing

back their observations, the L.A. office serves, in a sense, as the heartbeat for the organization, setting the pace for the corporate body's life.

The presence of Liberty UA in L.A. has been a prime factor in the industry's present pre-eminence on the Coast. Established, entrenched and enriched by the West Coast influence the company looks forward confidently to continued leadership and further growth in the future.

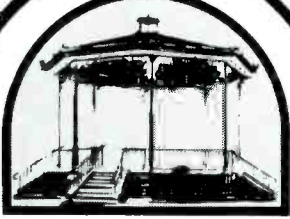
(Continued from page 22)



**EXPLOSIVE ENTERTAINMENT
FROM LIBERTY/UA. INC.**



Entertainment from
Transamerica Corporation



CONCERT ASSOCIATES

Scheduled:

JUDY COLLINS

MAY 2—
SANTA MONICA CIVIC AUDITORIUM

IRON BUTTERFLY

MAY 24—
ANAHEIM CONVENTION CENTER

STEPPENWOLF

JUNE 20—OAKLAND COLISEUM
JUNE 21—THE FORUM, INGLEWOOD

DIONNE WARWICK

JULY 25—THE FORUM, INGLEWOOD
JULY 26—SAN DIEGO ARENA
JULY 27—OAKLAND COLISEUM

LED ZEPPELIN

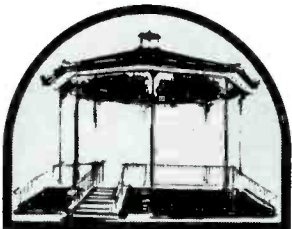
AUG. 9—
ANAHEIM CONVENTION CENTER

DIANA ROSS & THE SUPREMES

AUG. 16—THE FORUM, INGLEWOOD

and more to come...

STEVE WOLF • JIM RISSMILLER



CONCERT ASSOCIATES

9145 SUNSET BOULEVARD
LOS ANGELES 90069
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(213) 278-5900

Tangerine Boom

Tangerine Record Corporation activity explodes this month with signing of a new R&B group to the label, the Turn Arounds, who cut first side, "Soul Walk," for TRC this month.

Pacting of the Turn Arounds brings Tangerine's roster to a total of 15 artists, all of whom by month's end will have 1969 product either in release or in the Tangerine catalogue.

Additional news from Ray Charles' RPM International Studios, which houses his Los Angeles-based diskery, is that studio facilities are now equipped to handle 8 track stereo recording, with composer Quincy Jones having recently completed cutting portions of his score for "The Lost Man," Sidney Poitier film starrer, there.

April product from Tangerine will include a release from duo Patterson & Mitchell (who, like label's Jimmy Lewis, compose their own material), "Women Want to Be Satisfied" b/w "It Hurts to Say Good-bye," and the Andy Butler side, "Up to My Neck in Love" b/w "One Part, Two Part."

Recording This Month

Recording this month for May distribution by ABC Records will be Tangerine artist Wild Bill Davis (remembered for his "April in Paris" hit), recently linked to the label, and the new Raeletts, Susaye Greene, Estella Yarborough, Vernita Moss and Mabel John, now on tour with the Ray Charles Revue '69. Tangerine will also be cutting Mabel John as a solo artist when troupe returns to Los Angeles following its first cross-country tour this year.

Label Prexy Ray Charles' next single release for Tangerine is set for May 1 distribution, "Let Me Love You" and "I'm Satisfied," hard on the heels of his hit treatment of the Rodgers & Hart classic, "I Didn't Know What Time It Was," from his current LP, "I'm All Yours, Baby."

Ron Granger Reports . . .

Ron Granger, recently upped Manager for Tangerine, reports that May etchings will include new product from the John Bishop Trio, whose first LP for the label, "Bishop's Whirl," has racked up heavy sales in the Chicago area where group has been appearing at the Flower Pot Room of the Happy Medium; and Toronto singer Di-

anne Brooks, whose Tangerine single, "Walking On My Mind," was released in Great Britain last month on Revolution, Canadian label headed by indie producers Doug Riley and Mort Ross.

32 Distributors

The chain of 32 Tangerine distributors across country awaiting new product are: Southland Dists., Atlanta, Ga.; General Dists., Baltimore, Md.; Music Suppliers, Inc., Boston, Mass.; Gold Record Dists., Buffalo, N.Y.; Arnold Dist. Co., Charlotte, N.C.; Garmisa Dists., Chicago, Ill.; Supreme Dists., Cincinnati, Ohio; Jay-Kay Dist. Co., Dallas, Texas; Action Record Dist. Co., Denver, Colorado; Arc Dist., Detroit, Michigan; Allied Record Dists., East Hartford; Conn., Consolidated Dist., Los Angeles, Calif.; Tone Dists., Miami, Florida; Heilicher Bros., Inc., Minneapolis, Minn.; Music City Dists., Nashville, Tenn.; Essex Record Dist., Newark, N.J.; All South Dist. Corp., New Orleans, La.; ABC Record Sales, New York City; B&K Dists., Oklahoma City; David Rosen, Inc., Philadelphia, Pa.; Record Sales Corp., Memphis, Tenn.; Arizona Record Company, Phoenix; Hamburg Bros., Inc., Pittsburgh, Pa.; C&C Stone Dists., San Francisco, Calif.; Consolidated Record Dists., Seattle, Wash.; John Billinis Dist. Co., Salt Lake City, Utah; Mid-States Record Dists., St. Louis, Missouri; Stan's Record Shop, Shreveport, La.; Eric of Hawaii, Honolulu; and M. B. Krupp Dists., El Paso, Texas.

Although 1969 has marked Tangerine's emergence as an autonomous West Coast diskery with a full-time executive staff which places pressing orders and advertising from Los Angeles headquarters at 2107 West Washington Boulevard, label maintains New York City offices at 1330 Avenue of the Americas to keep tab on pulse of Eastern industry trends as well as its own "L.A. explosion."

Glasser Trend Pioneer

Independent record producer Dick Glasser has personally provided much of the dynamite for the Los Angeles music explosion, and in the process has pioneered the newest trend in sounds-that-sell: standard ballads dressed in a contemporary beat.

Glasser has churned out five smash sellers in a row for the Vogues, with Number 6, "Earth Angel," now starting its move up the charts. He showed Bobby Hatfield of the Righteous Brothers to the charts with "Only You," and joined Mason Williams for the brisk-selling "Greensleeves."

It's not unusual to find anywhere between four and six Glasser singles and LPs logged at any given time. If Dick Glasser Productions never has more work than it can handle, it's only because the owner and principle asset believes in what he's doing and prefers doing it to anything else, around the clock!

Established Pubbery Haven

He's also established a publishing haven for his songs and those of other writers, Richbare Music, which is affiliated with Dick James Music in England and also has affiliate offices in France and Germany.

In the year since he left Warner Brothers Records where he served as A&R Director to go independent, Dick has guided the Vogues to single hit after hit for the label: "Turnaround Look at Me," "My Special Angel," "Till," "Woman Helping Man" and "No Not Much," as well as two chart-jumping LPs.

Tangerine Inks Davis

Tangerine Record Corp. announces the signing of Wild Bill Davis to an exclusive recording contract. Davis will be managed exclusively by Racer Management Corporation, artery of Ray Charles' R.P.M. International complex.

Maus Mark Agency

HOLLYWOOD — The Maus Mark Agency has opened a new office to handle the management of musicians and entertainers.

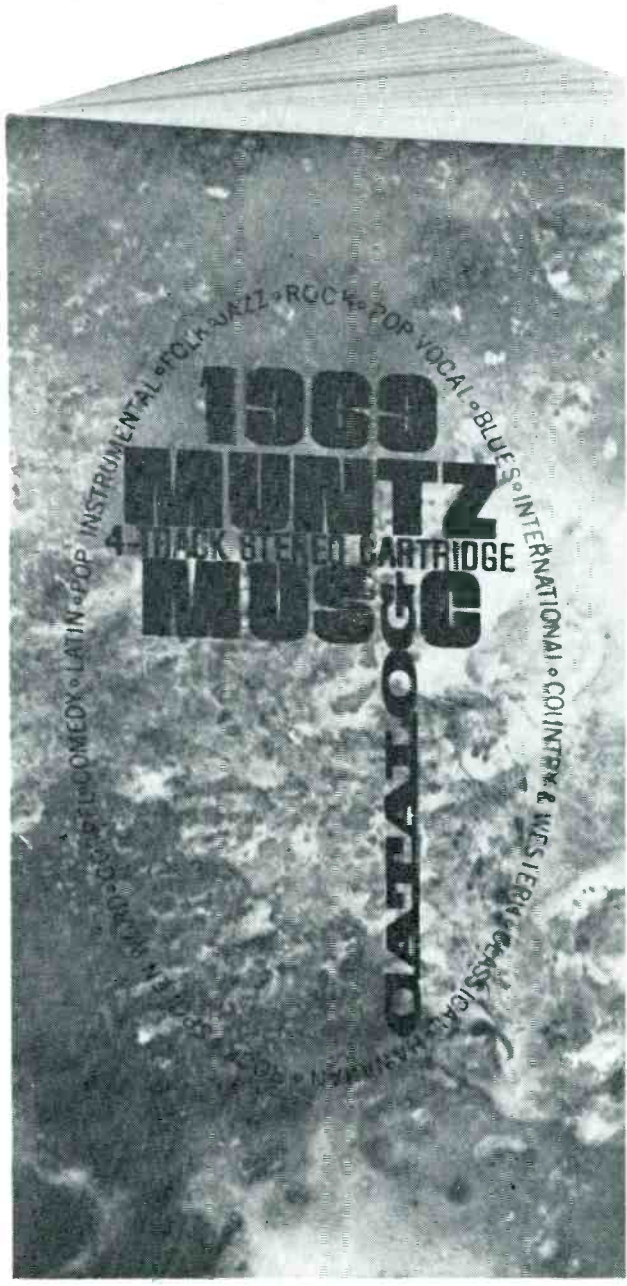
Leading their list of performers is John Walker (of

the Walker Brothers) for whom U.S. and Far East tours are currently being planned. A new group called the Marcos has been formed to accompany Walker.

Judy Walker, head of Maus Mark, Inc., is in charge of all activities.

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Muntz Sets Records On Coast Scene



MUNTZ ON THE STRIP—Muntz Cartridge City is a sparkling 35,000 square-foot car stereo showcase located in the heart of Hollywood's Sunset Strip. Store is the largest cartridge and car stereo center in Hollywood area and one of the largest in world, it is estimated. Manager Walt Spandau estimates a daily traffic flow of 50,000 cars by the store, which opened in May, 1966. Muntz officials say that nearly 1,000 similar Muntz Cartridge City stores have been established throughout the United States.



MUNTZ SOUTHERN CALIFORNIA ROUNDUP—Muntz Cartridge City operators from throughout Los Angeles join company namesake and President Earl W. Muntz (center, in the second row) in hoisting the car stereo firm's "More With 4!" theme. There are 21 major Muntz Cartridge City franchises scattered about the Los Angeles metropolitan area.

Freeman on Clark TVer

HOLLYWOOD—Bobby Freeman will introduce his first Double-Shot disk, "Everybody's Got a Hang-Up," on the April 26 Dick Clark ABC-TV network show.

Freeman, currently playing the Trophy Room in Sacramento, is also busy cutting his first album for Double-Shot and will soon embark on a cross-country promo tour with the label's veep, Irwin Zucker.

GRT Going Great

LOS ANGELES — GRT Records, whose first releases appeared in February, is pressing new releases at a steady pace.

The company, located in Los Angeles, has signed the Mojo Men, a popular San Francisco group formerly on the Warner Brothers label whose "Sit Down I Think I Love You" was at one time in the top 10. GRT Records has just released its first single with the group called "I Can't Let Go," and will follow that later this month with an album entitled "Mojo Magic." The group now has a strong female lead singer named Jan Errico.

GRT has signed an agreement to distribute the RSVP label. First GRT releases under the agreement are "The Slightly Irreverent Comedy of Ron Carey" and "Didi Favreau."

At the same time, the company will release "Nickles and Dimes," produced from a master just purchased from Cymbal-Tobin Productions.

From Ashley-Kozak Management, Ltd., the London firm that manages Donovan, GRT Records has acquired the master of a single entitled "Rainbows," performed by a group with the same name.

Kragen Mgmt. Firm Formed

Ken Kragen and Friends, Inc., a personal management firm which will be active in motion picture and television production as well, has been formed by Ken Kragen, former principal in Kragen, Smothers & Fritz.

With Pat Paulsen, Mason Williams, John Hartford, Jennifer, the First Edition and Bob Einstein as management clients, Kragen's new firm will have its offices at 451 North Canon Drive, Beverly Hills, Calif. Neil Rosen, former General Manager of Kragen/Fritz, will be associated with Kragen, as will Cort Casady, former Vice-President and Advertising Manager of the Aquarius Theater Corporation.

Kragen continues to be one of the producers of "Hair" at the Aquarius Theater in L.A., in association with Michael Butler, Tom Smothers and Ken Fritz. One of the properties which Ken Kragen and

Friends has under development for television is "Saucepans and the Single Girl," based on the best-selling Doubleday book of the same name by Jinx Kragen and Judy Perry. The pilots, already shot in association with Hollywood Video Center, feature Joanne Pflug as hostess and Tom Smothers and Michele Lee as the guests. A motion picture property in the developmental stage is "The French Have An Island for It," a screen treatment of the true story of three young California businessmen in Tahiti.

Plans for Kragen's clients in the immediate future include a motion picture and a CBS developmental deal for Pat Paulsen, a Mason Williams television special, a TV series for John Hartford, extensive college concert tours and commercial tie-ins for the First Edition and a summer replacement TV show for Jennifer and John Hartford.

Mimieux, Byron Rock Conservatory

Actress Yvette Mimieux and manager James Byron have established an academy for advanced musical studies of modern rock and related fields, called "Ye Olde Rocke Conservatory."

It is located in an eight-bedroom, four-story house high in an isolated section of the Hollywood Hills. Express purpose is to give young professional musicians an opportunity to develop and contribute original ideas to the Pop field.

Management division, Destiny, Inc., will sign individual instrumentalists, in addition to established groups, and outstanding vocalists.

A series of invitational industry presentations will be hosted by Miss Mimieux at the conservatory at regular intervals.

Two rock groups, Sufi Pipkin', and Galactic Rift, will debut shortly.

Electronic music specialist John Newman will design unique sounds specifically suited to each performer and each group. He will closely collaborate to develop original ideas proposed by the various musicians. Other professionals presently at the conservatory include composers-singers Bonnie Murray and Cemile Yungul, composers Edward Millis and Chris Ducey.

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Blue Thumb For Hit Records

Krasnow, Graham Team Has It

Everyone knows that someone with a green thumb grows the greenest lawns, the prettiest plants and all those prize-winning roses. But what about someone with a Blue Thumb?

When the someone is Bob Krasnow or Don Graham, it means experts in creating, cultivating and capturing prizes for some of the finest record product marketed today, and doing it with a merchandising and promotional excellence setting new standards for the industry.

Blue Thumb Records opened its doors barely more than six months ago, but already it has established the success pattern, the reputation and the sales record that makes it of major significance.

It's currently in evidence with an Ike & Tina Turner LP, "Outta Season," that first drew attention because of its audacious cover, the husband-wife team in whiteface, munching on watermelon. People began listening, leading to rush-release of a single from the LP, "I've Been Loving You Too

Long," which marked the label's entry into the singles market. (When orders verge on 100,000 in five days, you move!)

A few weeks earlier, Blue Thumb presented an album by the Aynsley Dunbar Retaliation, marking the American debut for what has been hailed as one of England's finest blues group. To insure attention, the group was imported for a cross-country swing of concerts and introductory parties, newspaper interviews and major television appearances.

3 Initial LPs Selling

Still selling are the trio of LPs that signaled the debut of Blue Thumb in September, 1968: "Anyone Who Hates Kids and Dogs Can't Be All Bad," a W. C. Fields collectors album; "Political Pornography" by newsmen Lou Irwin and Len Chandler; and "Personal," with Capt. Beefheart and His Magic Band.

At that time Krasnow advised the industry he was intent on "making revolution, by becoming the first total involve-

ment label."

"By that, I meant that the artist and producer would be involved in every phase of production and sales, not just A&R," he remarked. "Every LP has a special merchandising and sales campaign developed for it, and none is released without one."

"We don't purchase a master for the sake of releasing it. Any LP worth releasing is worth doing something special for. That is and will continue to be our philosophy."

The philosophy led to instant success and, in February, conclusion of a distribution agreement with General Recorded Tape, whereby GRT distributes all Blue Thumb product.

Krasnow today functions as the label's President, devoting his time primarily to selective development of product and expansion. Don Graham, who left A&M Records in February to join him as partner and General Manager, is responsible for the overall administration of sales, merchandising and promotion.

Krasnow entered the recording industry as a sales representative for Decca in Los Angeles, later became an R&B specialist with King Records, and is credited with helping develop James Brown.

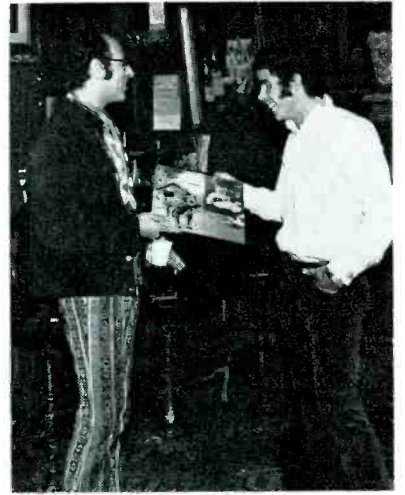
He ultimately became National Promotion Manager for Del-Fi Records and, in 1964, General Manager of the Loma Records subsidiary of Warner-Reprise. There he worked with Ike and Tina and the Olympics, was credited with discovering Mike Nesmith and shortly switched to Colpix and Screen Gems to help mastermind development of the Monkees.

Culmination of Years' Planning

Krasnow spent two years as West Coast Director for Kama Sutra Records before embarking on his Blue Thumb venture, the culmination of several years of planning. He felt a small label could do a more effective job of distribution and marketing than a larger one by concentrating in depth on a smaller inventory.

"Every album doesn't have to sell a million copies to make money," he commented. "There is profit in LPs that sell 50,000 or 15,000, if they're handled right and geared to the right market."

Graham resigned as A&M Records' Director of National Promotion to join Krasnow in a philosophy he shares, giving Blue Thumb the lustre, distinc-



Bob Krasnow, Record World's Ron Baron

tion and presence of the person named "National Promotion Man of the Year" by Bill Gavin for three consecutive years, 1966-68.

Graham entered the industry nine years ago as a sales representative in the San Francisco area and later became Northern California promotion representative for Warner Brothers Records. A year later he was elevated to Western States Promotion Manager.

During this period, Graham was responsible for the introduction of acts such as Peter, Paul and Mary, Bob Newhart and Alan Sherman.

He joined Trident Productions, San Francisco, in 1965 and in the year with this organization developed We Five and their million-seller, "You Were on My Mind." A&M lured him away in 1966.

But now it's Krasnow and Graham at Blue Thumb. Going strong. Growing hits. Showing the industry how it can be done. And, how does *your* garden grow?

Stein Produces For Vanguard

Rikki Stein, formerly with Barclay Records in Paris, France, has been signed as producer by Vanguard Records.

Stein, who will be based in California, has produced a record in Europe that will be released in this country on the Vanguard label, Ferre Grignard's "Captain Disaster."

An Englishman, Stein has been producing records on the continent for the past five years.

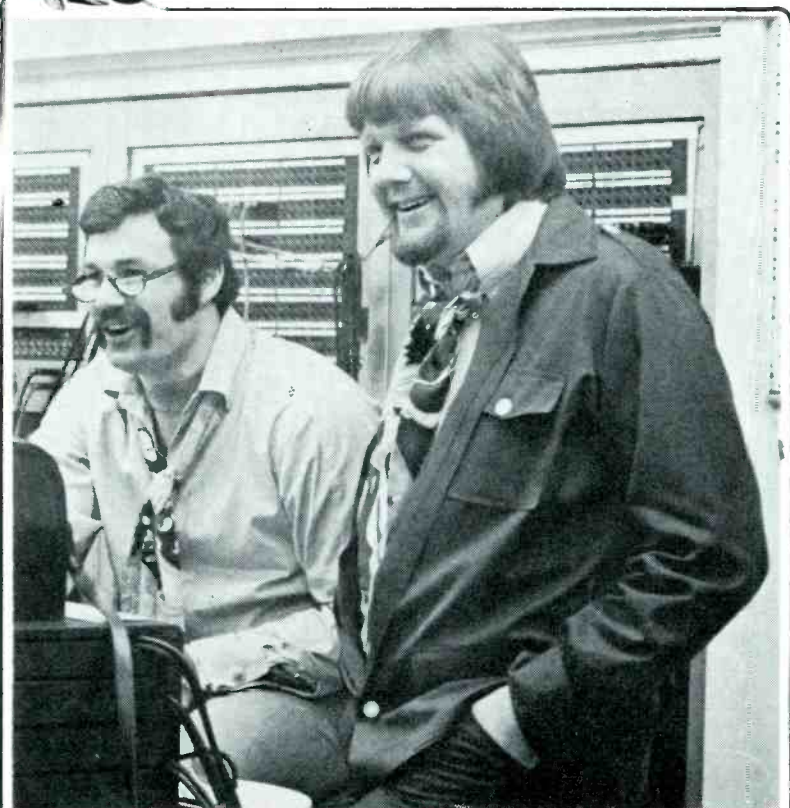
Show Makes More Than Peanuts

The Arthur Whitelaw and Gene Persson road production of "You're a Good Man, Charlie Brown" is currently enjoying

(Continued on page 46)



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Urie Sees Music, Film Merging in One Medium

John Urie, one of the first professional film-makers to shoot promotional films for music acts, thinks that music and film will soon become inseparable.

Urie, the head of a \$3,000,000 West Coast-based film production company, says commercials made without music today are almost unsaleable. "Advertisers have finally learned to what extent music in influencing our culture and our lives. Music now becomes the frame of the commercial, while the film becomes the center of attention. They're just about inseparable."

Having shot films with Brasil '66, Buck Owens, Jimmy Dean, Spanky and Our Gang, the Rascals, Turtles and others, Urie also uses contemporary composers to score his commercials. He assigned Van Dyke Parks to create music for a series of Datsun commercials now running on television. Under a loose production arrangement with ABC-TV, he is currently submitting a number of show ideas, every one of which employs contemporary composers and musicians.

Urie's unusual approach to commercials has earned him hundreds of television awards. Yet, instead of the usual chrome and walnut atmosphere, his offices are housed in colorful cramped quarters at 5831 Sunset Blvd. No sign heralds his offices. Instead, a paper cow in the window serves as the only notice that John Urie is indeed here. Once, the cow was removed for shooting in a commercial and the Urie switchboard lit up with 50 calls asking as to its whereabouts.

Revolution on Film

Urie is predicting that the current crop of student film makers will create a revolution on film that will also affect the music business.

"Soundtracks are just beginning to be appreciated today; and we've only begun to explore the sounds of our times. The demand for more creative film will stimulate more creative work in music; and once the film revolution begins on a large scale, today's composers are really going to have to reach deep within themselves to keep pace with the cameramen. The soundtrack from 'The Graduate' will be regarded as nostalgia in another five years. I think what will happen is that

the 1960 school is going to become as cliché to film, as the organ accompaniment to radio shows, and the new sound explorations will be more kinetic and empathetic to the visual forms. Total environment and living theater are on the threshold of being popularized," said Urie.

Urie has backlogged some 30 ideas for TV specials. "I want to put the right composer with each one of these projects. Some of the people that come to me seem to think that music for television has to be bland. They couldn't be more wrong. TV is one area which is completely open to new musical ideas and treatments. It's much freer than top 40 radio for instance. Some composers and musicians still judge TV by 'The Beverly Hillbillies'; and they should take a hard look at the distinction between series music and special music. With specials, the networks and the sponsors are definitely going to be looking for the unusual, the different."

Urie also feels that underground television is just around the corner. "In the next two years, we are going to see UHF stations around the country programming hard rock acts just like the underground FM stations are doing now. It's the next logical step. Young musicians are going to get fantastic exposure on these shows, because such programs will be beamed to their immediate public. Janis Joplin or the Doors will draw fantastic ratings on such shows, at which point, network underground TV will become a reality. Nothing would please me more than to be able to work on such a show."

B, S&T Gold

Columbia Records' hot rock group, Blood, Sweat and Tears, has achieved a gold record for its best-selling LP "Blood, Sweat and Tears."

Linda Country Hit

Singer Linda Ronstadt's debut solo album, "Hand Sown, Home Grown," is getting strong airplay on country radio stations as well as on the nation's underground stations, according to Capitol Records. The LP is selling well in both areas.

TEC Expanding Under Curb

In just over four months, Transcontinental Entertainment Corporation has blossomed into one of the most aggressive and prominent young conglomerates to ever develop on the West Coast. Under the direction of Mike Curb, TEC's 23-year-old President, the company has already acquired some of the record industry's most creative production teams.

Included under the TEC umbrella of companies today are:

Together Records—run by independent producers Gary Usher, Curt Boettcher and Keith Olsen. Between them they have a dozen gold records; Forward Records—run by TEC's Executive Vice President, Bud Fraser, the label was organized four weeks ago; James William Guercio Enterprises—which includes the producing talents of the 23-year-old Guercio who is responsible for Blood, Sweat & Tears, Illinois Speed Press and Chicago; Attarack—with Ray Harris and Seymour Heller; and Sidewalk Productions—with producer Harley Hatcher.

Purchased Levine, Resnick

In early April, Curb negotiated one of TEC's most important acquisitions—the pur-

chase of the Levine & Resnick production company, writers and producers of Ohio Express and the two men responsible for much of the so-called "bubblegum" music turned out by Kasenetz-Katz and Buddah Records. In addition to L&R, the agreement calls for Harold Burkman and Harbour Records to also fall under TEC.

The Levine & Resnick transaction is also TEC's first move into the East Coast, where L&R will headquarter.

The following week, TEC concluded another agreement with television producers Winters and Rosen. Winters/Rosen Records, the name it has thus far, will distribute all of its product through TEC. The two are among the most prominent in the television industry with such specials as Ann-Margaret to their credit.

The rapid growth of TEC and its success is due greatly to Curb, a tireless worker who intends to make the company a "haven for creativity." TEC has left the control of each company in the hands of the people who were responsible for its growth. It is a policy that TEC—and Curb—will continue to follow.

Together Credo: Mutual Agreement

Together Records, formed in March, 1969, by three of the record industry's most successful producers, is in reality the kind of label with which every artist in the industry would like to record.

Gary Usher, Curt Boettcher and Keith Olsen have a dozen gold records between them and are the three A&R producers who formed the label. They describe it as an "artist-oriented" label and they've left no doubt as to how important the artist actually is with their policy of: a) giving artists approval of all artwork and advertising; and b) giving artists approval of all product before it is released.

Saw Many Labels Start This Way . . .

Everything at Together is done by mutual approval—that is, the artist and producer must agree before anything goes ahead, whether it be an advertisement or album cover. In addition, the trio have shown their concern over the artist with the establishment of an "advisory division," which gives an artist advice on everything from management and booking agencies to clubs and

concert halls.

The purpose of Together was to form a "perfect marriage" between the artist and the producer. Usher, Boettcher and Olsen are three producers who have seen many labels start out with this type of policy in mind but then falter because of too much growth or dollars and cents becoming more important than artistic freedom.

"We Don't," Usher said when the label was launched, "intend to fall into any of those pitfalls. We'll keep a limited roster of artists, maybe no more than six or seven. After all, if you can't hit with a handful of artists, there's no reason to think that you can make a hundred successful."

Saul to MGM Coast Promo Post

Ron Saul has joined MGM Records as West Coast Promotion Manager.

For nine years he was associated with Consolidated Distributors in Seattle and won many awards for outstanding promotion from such companies as Buddah, MGM, Mercury, Liberty and Atlantic.

Epic Has Top California Year

Epic Records is enjoying its best year on the West Coast.

In the last several months, the West Coast Artists and Repertoire office has been actively signing contemporary new groups and has acquired several musical sound tracks. Twenty new albums have recently been recorded, running the gamut from heavy underground to pure middle of the road.

One of the most widely reported signings was Poco, a country-rock group that finds its roots in the Buffalo Springfield. Richie Furay writes most of the songs and Jim Messina produces, as they did with the Springfield. Their first album is due next month. They already have a tremendous following from California appearances (under their earlier name of Pogo) and a packet of rave reviews from those appearances.

Discovered New Composer

Epic's Hollywood offices have also discovered an outstanding new composer and arranger, Harry Betts. Harry has just finished the soundtrack from a surfing movie, "The Fantastic Plastic Machine." And he has just completed music for an album in conjunction with Johnny Mandel, the writer of the Academy Award-winning song, "The Shadow of Your Smile."

'Major Achievement'

Epic further announces the release of "a major achievement" in Greg Dycke's "Prince of Peace," a jazz cantata written for a television show to be aired in June. The work is performed by members of the Synanon House in Los Angeles. It is a combination of jazz and rock based on several quotations from the Bible.

The renowned jazz flutist Paul Horn has just returned to the West Coast from a trip to India with the Maharishi and brought back some tapes that he recorded live in the Taj Mahal. These, along with some new jazz concepts recorded by Paul, will be released in two forthcoming Epic albums.

The Williams, a California blues singer, has just finished his first album. The album was recorded with some of the great blues men living on the West Coast.

Kaleidoscope, the heavy West Coast underground group, have changed producers and are now ready to take the country by storm, mixing their own brand of "Middle-East Blues." The Kaleidoscope are using a myriad of instruments in their drive to achieve the perfect mixed bag.

And, as this article was being written, one of pop music's influential leaders, San Franciscan Sly Stone, has just released his latest, eagerly awaited album, "Stand!"

Gregory, Cohen Head Staff

The West Coast A&R office, staffed by its Director Chuck Gregory and his associate Mark Cohen, has begun a major campaign to generate new product.

Strong underground and top-40 product has been produced by Epic's independent producers James Fleming, Steve Goldman, Paul Horn, Bob Johnston and Jackie Mills. Their acts, the soulful Red Beans and Rice, the electrifying C. K. Strong, the inimitable Flamin' Groovies, the outlandish Dan Hicks and His Hot Licks and the down-home West have all produced heavy underground product for Epic.

Furthermore, Epic has high hopes for the top-40 charts in the likes of Carmen! and Keith Barbour.

Perry Mayer Reveals:

Tower Records' New Look

Tower Records has completely re-vamped its operation and is taking a new approach to the business under its new management team topped by Perry Mayer, recently named Vice President and General Manager of the firm.

Mayer said that the effectiveness of Tower's new look was evidenced by the number of phone calls Vice President of A&R Eddie Ray and Sammy Vargas, A&R in New York, were receiving from top-flight producers anxious to make deals. In the future, Tower will be operating in the style of a wheeling-dealing independent. Dave Fox, National Promotion Manager, will be working closely with distributor promotion men and is now in the process of hiring four regional promotion men to cover the country and work with distributors. Mayer said that one of the most important assets in realigning the label's sales department was the hiring of Jay Swint as National Sales Manager. In his new capacity, Swint has already changed the price structure and return policies with distributors.

Execs Will Travel

All of the top executives of the company will be traveling extensively throughout the country during the year to further strengthen the promotion and sales of product. A production agreement signed under the new regime was with Chips Moman and Tommy Cogbill, Memphis-based producers currently hot on the charts with several hits. First disk under the agreement is Eternity's Children's new release, "The Sidewalks of the Ghetto," produced by Moman-Cogbill for Crooked Foxx Productions and Tower. A second production is by new artist Charles Ross III whose first record, "A Railroad Trestle in California," will be released this month.

A production agreement with the Attarack-Heller Corp. continues with Ed Cobb and Ray Harris producing the Chocolate Watch Band and Dick Dodd, former lead singer with the Standells, for Tower.

Distribution deals are in effect with Burdette Records of Seattle and Showtown Records, a new Los Angeles-based label. The highly successful ar-

range ment between AIP and Tower for release of the motion picture firm's soundtrack albums continues with the current release of the original soundtrack album from the film, "Three in the Attic." A new label, Cap Latino, has been established under the Tower banner with Ozzie Venzor named General Manager. Venzor is currently on the road setting up a separate distribution network for Cap Latino. Six new albums and two singles from the catalog of Discos de Mexico, Capitol Records' Mexican affiliate, will be released in this country on Cap Latino this month.

Mayer said that the over-all release schedule by Tower will be cut back with fewer releases and more concentration on the records that show potential. Mayer feels that the hiring of additional field personnel, frequent field trips by all the executives of the company and a closer working relationship with distributors will assure maximum exposure for all product on Tower Records.

Uni Gets First Soundtrack LP



Russ Regan, VP and General Manager of Uni Records, poses with (from left): Robert E. Peterson, actress Andrea Kermott, Regan, Robert L. Dellinger to celebrate the deal for Uni to release its first soundtrack LP, based on the Robert E. Petersen Productions, "Follow Me." A single from the surfing pic, "Thru Spray Colored Glasses" b/w "Someday," sung by Dino, Desi and Billy, will be released first, followed by the April 25 release of the album to coincide with the world premiere of the film in L.A. "Follow Me" was produced and directed by Gene McCabe and Robert E. Dellinger as exec producer.



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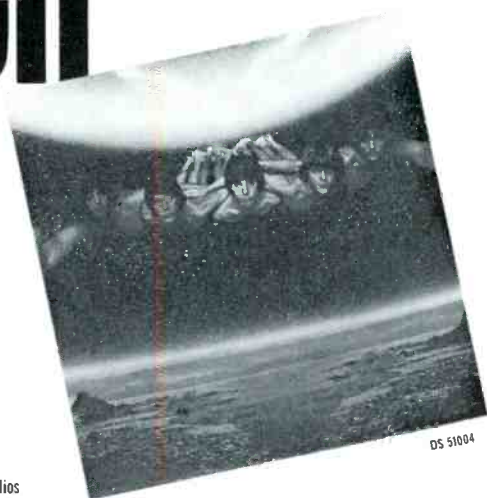
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336



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OUR ENGLISH GROUPS WHO HAVE MADE IT BIG ON THE COAST

TEN YEARS AFTER



THE MOODY BLUES



SAVOY BROWN



JOHN MAYALL



ABC: A Major Coast Factor

Notes Label's Howard Stark

By DAVE FINKLE

NEW YORK—Howard Stark, who is heading ABC Records operations out of Los Angeles and more specifically L. A.—based Apt, Impulse! and Bluesway there, was itching to get back to California when he met with Record World here.

"The atmosphere is more conducive to creating there," he said.

Evidently something is going right because the California sun and air has resulted in "Dizzy" by Tommy Roe and "You Gave Me a Mountain" by Frankie Laine.

And more product is on the way quickly. Stark has been readying a couple of acts for his new Apt label. For release shortly are the Caney Creek Reunion featuring Sherlie Matthews on "Back to Georgia," Don Lauren on "Try a Little Kindness" and Phoenix. Newly signed to Bluesway are Sonny Terry and Brownie McGee. New Impulse contractees are Emil Richards and Mel Brown.

'Migrate from Everywhere'

About Los Angeles and his Los Angeles activities, Stark said, "There is so much talent out there. They migrate from everywhere.

"We're being picky and choosy, though, and we just don't take an act unless we know we can devote the proper time to it. Our whole family out there gets involved on every group. When we sign an act, we discuss exactly what to do with each act so that when a record is released we know exactly where we're trying to go. We like to know who's associated with an act before we sign them and we usually like to have a producer in mind. We don't tell acts who their managers should be and we don't guide them to agencies because that's not our business. But we do like them to be associated with people cognizant of the record industry. There's got to be a reason for everything we do. Nothing lies fallow. We don't cut anything that we aren't going to release immediately. We cut it and put it out. Everything is done for today because if you wait for tomorrow, you find a whole new trend in music."

Stark right now is helming a staff of about 20 people aug-

mented by independent producers and promo men when the need arises.

One of the many serendipities of Stark's life is the resurgence of blues and with it the interest in Bluesway. "There's a whole new generation to appreciate blues now. Some of these kids come up to me and say, 'Who's this great new blues singer, Jimmy Reed?' or 'Who's this new artist you have, B. B. King?'"

Stark noted that he's looking for a new building to house all the expanding ABC concerns—somewhere where he can continue to follow his policy of creating an atmosphere where creativity is encouraged. "Right now we make sure that we've always got a dialog going. There's always someone belting a record. There's always music. I like to keep the late afternoon open every day so that we can get together and argue about what happened that day."

"You can say that by the end of this year," Stark concluded, "ABC is going to be a major factor in California." And then he amended that to "we are a major factor."

Led Zeppelin Start Tour on Coast

The Led Zeppelin, Atlantic Records best-selling new English rock group, return to the states next week for the beginning of a four-month tour. The group—Jimmy Page, John Paul Jones, Robert Plant & John Bonham—kick off their concert dates with a three-day stand at the Fillmore West, starting April 24. (The tour is being booked by Premier Attractions.)

New Alshire Price

(Continued from page 14)

of our Alshire releases warrant an increase in the suggested list price. The cost of our large recording productions, arrangements, etc., the contents of each album released, the high copyright average content of each album, the quality of our packaging, a constant effort to improve our jackets for instant consumer appeal and the quality of our pure vinyl pressings, offer the world of music lovers the finest standard of product in any price range at a \$1.98 suggested list price," said Budget Sound, Inc., President Al Sherman.

Amaret's Myers: 'Audio Visual Marriage Here'

HOLLYWOOD—Amaret Records has completed its objective within six months.

Amaret, which is a division of a newly formed West Coast corporation, the American Association of Recorded Talent, Inc., headed by record veteran Kenny Myers, has signed to the label diversified acts. In addition to the talent, Amaret has signed 12 writers to its two music firms, Amak (ASCAP) and Daje (BMI).

"The West Coast literally vibrates with talent of every conceivable sort," says Myers, a transplanted mid-Westerner having relocated on the West Coast two years ago. "In addition to recording talent, the availability of creative supplemental personnel is overwhelming. It's with this latter group that the American Association of Recorded Talent, Inc., will expand and four other divisions similar to Amaret are now being formed. Each division will operate autonomously within the framework of the corporate policy and each will have a limited roster of artists who can be generously serviced with complete career planning to afford each talent the maximum in the way of creative recordings as well as effective management and agency affiliations."

'Advances Staggering'

"The engagement between audio and visual is over," says Myers, "the marriage is here. The technological advances being made in the L.A. area along these lines is staggering, and this growth potential in the entertainment industry alone guarantees an absolute explosion toward music's dominance in leisure time entertainment."

As the pilot division for the American Association of Recorded Talent, Amaret Records has for the most part sought out new talents.

"To date I can't say that we have established any sort of personality for the Amaret label since I am primarily interested in raw talent," claims Myers. "I can honestly say that I am not interested in hit records. I am interested in developing hit acts whose musical attitudes and aptitudes will, in turn, produce wanted recorded product."

This is the case with the Amaret roster to date which



Kenny Myers

includes: David Antrell, a 20-year-old classical pianist who is a prolific contemporary writer portraying his material with the guidance of producer Jimmie Haskell; Crow, a driving hard-rock group who have been a top attraction for the past year in the upper mid-West area (produced by Bobby Monaco of Dunwich Productions); Ginny Tiu and the Few, a seasoned performer whose new group beams at the bubblegum set (produced by Bill Traut and Gary Loizzo for Dunwich Productions); Lillith O'Leary, a writing/performing Irish import (produced by Stan Worth and Jimmie Haskell); Mrs. Miller, a household name whose career has been reborn through her statements of social commentary (produced by Val Johns for Sidewalk Productions); New Life, whose current hit of "Ha Lese" exemplifies this pop group (produced by Larry Goldberg); Raintree Minority, a vocal group aimed to Top 40 audiences (produced by Bobby Whiteside); and the Triangle, a Western blues combo produced by Howard Steele.

Larence Sales, Promo Mgr.

Rick Larence is Sales Promotion Manager for Amaret; Joyce Bauer, Office Manager, and Jeanne Bennett, Administrative Manager.

Currently, every Amaret act is involved in exposure other than its record activity, such as personal appearances, motion picture and television presentations. Myers states: "Every act on Amaret has the creative support and individual talent to become a star. It's just a matter of time as to when—but it will be!"



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Jubilee West: New But Swinging

Record World recently interviewed Bobby Applegate, Jubilee Records West Coast Director of Operations, and Mickey Eichner, Vice-President and Director of A & R and National Promotion for Jubilee. Eichner serves as direct liaison between both offices.

* * *

RW: How long has the West Coast office been in operation?

Eichner: The office has been in full-swing since January of this year.

RW: Just what are the duties of the West Coast Director of Operations?

Applegate: Specifically I scout new talent—talent in writers, producers and artists. I also think that an important part of my job has been to help solidify Jubilee's national promotion picture. I get into the studio myself as a producer and work with other producers in grooming new acts. And I head up Jubilant Music (BMI) on the Coast.

RW: What have been the immediate ramifications of Jubilee's establishing a West Coast office?

Concrete Example

M.E.: A very concrete example of the type of things that have happened over the last few months is the success of "Sophisticated Cissy" by the Meters on our Josie label. It was largely because of Bobby's promotion efforts out there that we "brought in" the record in those 11 Western states. Our promotion out there is much stronger since Bobby has been there.

RW: What is currently happening as a direct result of the new office?

B.A.: Well, for one thing we just signed the Olympics. They had a whole slew of hit records like "Western Movies."



Mickey Eichner, Al Capp, Steve Blaine.



Bobby Applegate

RW: Will you be producing them?

B.A.: Probably not. They'll probably be produced by Fred Smith, who we have signed to an exclusive contract. Fred works primarily with our R & B acts, but he is a very diversified producer. I think that's an important point. Jubilee is a diversified label, as are all the labels under the Jubilee mantle, and all the people in the company are very versatile. That's of key importance to the operation of the entire company.

RW: You mentioned that you work in the studio yourself. Have you produced any groups thus far?

B.A.: Yes, I've just cut a record with a new group called the Congregation—they'll be on Jubilee—and a young singer named Gino Denti. We're not sure which of our labels he'll be on. We try to match the artist image with the label image.

What Prompted Decision

RW: Jubilee has been in operation for a number of years. What prompted the decision to establish a West Coast office?

M.E.: I generally made four or five trips a year to the Coast. On one of my recent trips to the Coast we finished negotiations with the Valentinos and Mary Wells. It was at that time that I realized how much talent came from the West Coast—untapped talent. It seemed obvious that we should have a full time office there. The next step was finding the right man for the job. Bobby Applegate's record of achievement and his experience in promotion and A & R are all the more valuable because he's still in his twenties. We felt he typified Jubilee's 'look to the young' ap-

The West Coast Scene: Where the Action Is

By STAN BLY

West Coast Representative,
Bell Records

Bell Records opened their West Coast office a little over a year ago. At that time almost a third of the top 40 records were coming out of Los Angeles and San Francisco. Even records that had been cut in the East or down South were breaking first on the West Coast.

Many companies were contemplating a West Coast office before that time, particularly with the growing popularity of "underground" groups, most of whom seemed to center in California. But they also wanted to see if the West Coast sound was a passing fancy or here to stay.

Bell's opinion is that it's here to stay, and so are we.

Besides being closer to the sound, Bell is also closer to many of its artists and producers who live in California—Mel Carter, Bill Medley, Bones Howe and Bob Darin, to name a few.

A Logical Move

It's also a logical move for a label like Bell that is completely promotion-oriented. Larry Uttal, President of Bell, decided that the 11 Western states—crucial to any hit record—could best be serviced by a permanent West Coast office.

As Manager of the West Coast operation, I am responsible for promotion in Los Angeles, San Francisco, Houston, Dallas, Denver, Seattle and Phoenix, and distributor relations.

Negotiations for new artists, new producers and master purchases are also an important part of my job here. Since the opening of the office we have signed Mel Carter, the Bloss-



Stan Bly

soms, the Music Machine, Nino Tempo and April Stevens and Smokestack Lightnin'. The office has been instrumental in production agreements with Bill Medley, Bones Howe and Bob Darin.

The phenomenal popularity of R & B is not only being felt on the West Coast, it is now being created on the West Coast. Bell—always strong in R & B—was on the spot when the breakthrough began. We have made very real in-roads here in the R & B field.

Most Exciting New Function

The most exciting new function of the West Coast office will be to coordinate activities and cooperate with Columbia Pictures Industries and Screen Gems. Our recent acquisition by Columbia Pictures Industries and the creation of a Columbia Pictures Industries Record Division centered around the Bell operation will be greatly aided in its formation by the West Coast office.

Hits can happen anywhere, but so many hits are happening in California that it's safe to say they are as common to California as oranges. And besides . . . it never rains.

proach—executive responsibility and executive rewards to talented and energetic young people.

B.A.: Thanks for the plug!

RW: Is there any particular area that the West Coast office is going to be more actively involved in than it has in the past?

B.A.: I'm beginning to get to listen to groups a bit more than

I was able to before. For the last few months, of course, we've been getting the office together. Now I can get out to hear a group rather than sit and wait for someone to come to me. I think this is an important part of Jubilee's thinking. Too many companies have a "wait and see" attitude. Jubilee's attitude is "Let's make it Happen."

The Multi-Faceted Amos Operation

LOS ANGELES—During the past six months Jimmy Bowen's Amos Productions has doubled its output, stamping it as one of the largest independent production companies in the country.

In 1968, Amos Productions produced such hit singles as the First Edition's "Just Dropped In," Sammy Davis' "I've Gotta Be Me" and Mason Williams' instrumental "Classical Gas," the latter earning a Grammy for Amos producer Mike Post.

During the past year, Amos Productions appeared on 2½ million single records and more than 850,000 albums. These figures include such Amos-produced artists as: Frank Sinatra, Dean Martin, Sammy Davis, Frankie Avalon, James Darren, Mason Williams, Dick St. John, The First Edition, Dorsey Burnett, the Honey Ltd., Frankie Laine and Ray Peterson.

The production personnel responsible for producing the mentioned artists include Mike Post, Glen D. Hardin, Baker Knight, Walt Meskell and Dick Burns.

Another important arm of Amos Productions is Amos Engineering, headed by Eddie Brackett. Latter has been responsible for engineering more than 600 hits, including all of the Nancy Sinatra-Lee Hazlewood product. He has also engineered portions of Frank Sinatra, Dean Martin, Sammy Davis and Frankie Laine product. He draws much aid from

engineer staffers Chuck Britz and Mic Lietz.

The major recording companies that Amos Productions and Amos Engineering has produced product for include Warner Bros.-Seven Arts Records, Reprise, Music Factory, Dot, ABC and Uni Records.

Amos Records Formed

The tremendous amount of volume and revenue Amos Productions has reaped in resulted in another arm to company—Amos Records.

Amos Records was formed at the beginning of this year and their initial two album releases were Bing Crosby's "Hey Jude, Hey Bing" and "The Ballad of the Evergreen Blueshoes."

Management of Amos Records is headed by Bowen as President, Tom Thacker as Vice-President and Secretary-Treasurer, and Bruce Hinton as General Manager of the label. Dick Burns from the parent company of Amos Productions heads the publishing division of label. In addition to Crosby and the Evergreen Blueshoes, their artist roster to date includes singer Lee Dresser, the Great Awakening, Steve Colt Paradox, Jerry Fisher and the Timepiece and the New Kick.

One thing that Bowen has learned from working with the likes of Sinatra and Martin, is that time is of the essence. Other groups may be able to spend six months producing "Good Vibrations," but Sinatra and Martin—and a lot of other performers—don't have that kind of time.



Jimmy Bowen, second from left, is shown in his Amos Records studios with Bing Crosby during recording of Crosby's new LP, "Hey Jude/Hey Bing." Also shown here: Glen D. Hardin, Amos Producer (far left), and Tom Thacker, General Manager of Amos (far right).

Freedom Explosion

By JON GORDON

Tetragrammaton Records

One of the more significant aspects of the music explosion which has been building for the last few years is the increasing control the artist has been able to exercise in connection with his work.

The initial success and marketability of the electric music groups and the scramble by nearly each and every record company to cut itself in on a slice of the bandwagon has made good groups a precious commodity. Thus, it has put them in the position of being able, to a large extent, to dictate their own terms. And the influence of this change in the balance of power are being felt throughout the industry.

A free form community thing is in development. Individual musicians make inter-group, inter-label shifts, and aficionados, fans, and friends accept with applause. Groups split, reform and continue to make music. People jam together, share ideas, pick up from one another. And identity-hassles wane.

A casual look at liner notes

shows musicians with strong group identities credited all over the place on other peoples' LPs. The trend seems to be on the increase. Tetragrammaton has Biff Rose's second album coming out on which Van Dyke Parks plays Moog Synthesizer. Elyse Weinberg's first album has Colin Walcott the only Western disciple of Ravi Shankar on Sitar. And Quatrain, an L.A. group whose first album Tetra releases this month, recently did the back-up on a session for another major label.

It's happening all over. A freer expression. The artist thing taking precedence over the product thing. Product: there's a word that isn't used as much as it used to be. It was finally in reaction to the product men that the new attitude developed.

Biz mothered the alternative. Alternative radio, press, music, celebrate the existence of alternative people.

Freedom. Sharing. Mutual contribution. The circle grows. L.A. is one of the beginnings . . . and where you are, too. "It's all in the mind ya know," says the Beatle, and we're thousands of miles from Tin Pan Alley.

New RPR Prospects A-OK

There is a dynamic new Los Angeles company in the chart race: the recently formed R.P.R. Records, Inc.

The artistic achievements of such performers as Sunny & the Sunliners and the Shady Days are being coupled at R.P.R. with promotional talents of such caliber as Bobby Holiday, Johnny Keyes, Dick Forster, James Kolb and Red Bigs.

Under the guidance of Morrie Herzog, in Hollywood, Bobby Holiday will be promoting the R.P.R. label in Nashville, Charlotte and Shreveport; Johnny Keyes will cover the

Memphis, Atlanta, New Orleans and Little Rock areas; Dick Forster will direct his talents to the markets from Los Angeles through Seattle. On the R.P.R. team, as well, are James Kolb, in Chicago, and Red Bigs, covering the R.P.R. line in Nashville.

R.P.R. which means Rhythm-Pop-Rock—has a current click with "My Dream," by Sunny & the Sunliners. R.P.R. holds great expectation, too, with the early results of "That's How Strong Love Is," by the Shady Days.

"Frank was on his way to a dinner the night he recorded 'That's Life,'" Bowen recalls. "He came to the studio, spent a few minutes vocalizing alone and then came in and did the song with the band. In 20 minutes, we had a certain hit and Frank was off to dinner!"

It was a long journey for Jimmy Bowen from fledgling musician ("Buddy Knox, Jimmy Bowen and the Rhythm Or-

chids") to a top record producer with a new company that has had seven records on the American charts in the past six months. They include the number one hit "Classical Gas," Frankie Laine's "You Gave Me a Mountain" and the First Edition's "But You Know I Love You."

Bowen has good reason to smile with confidence when he talks of the future. He's almost there now!

Elektra West Running, Jumping — But Not Standing Still

Paul Rothchild and the Doors relax a week before they can get into the studio. Delaney and Bonnie have studio time to complete before Elektra's most successful group to date can start their fourth album. And after the Doors, Rhinoceros will get in; and so on.

Meanwhile, back at the ranch. "Spider" John Koerner and Willie Murphy are finishing up their "Running, Jumping, Standing Still" album, while Dave Ray and his new band, Bamboo, wait their turn.

All of which goes to prove that Elektra's two West Coast centers are busy. The number of studios in the Los Angeles area runs into four figures, but the newly completed Elektra studio at 962 N. La Cienega Boulevard in Hollywood and the Feather River Ranch with its built-in four track equipment are unbeatable. Thus the waiting line.

As it is, the Dillards have to use Wally Heider's Studio Three and Love has to search for another.

In retrospect Arthur Lee and Love are the *raison d'être* for Elektra being on the West Coast at all. President Jac Holzman admits the label would have inevitably opened a Coast office, but his discovery of Love at the now defunct Bido Lido's in 1964 (not to mention the second act on the bill—the Doors) provided the impetus.

Extension of Dream

Elektra West provided Holzman with an extension to the dream he began in 1950—and it followed much the same lines as Elektra had in the East. In New York he began with one room in the back of a Village record store. The Western counterpart was a two-room cell in a Sunset Strip office building, over a bank and beside a hair restorer's.

Holzman hired David Anderle, a drop-out drama student in California. Since the end of his scholastic career, Anderle had worked for Muntz Stereo, MGM, helped Brian Wilson and Michael Vosse set up what was to have been the Beach Boys' label, Brother Records, and generally worked with the top West Coast creative people.

Anderle and Suzanne Helms set up shop while plans went ahead for the real Elektra West—a block-long two-studio set up on La Cienega Blvd., near

Santa Monica Blvd.

The early days had Holzman, Vice President and Art Director Bill Harvey and various East Coast personnel hopping back and forth to oversee the Coast operations with Anderle and Suzanne Helms.

About a year ago two things happened that not only showed the recording industry Elektra was very present, but showed Holzman, Harvey and everyone at Elektra, too. One step was that part of the La Cienega office was finished. The other half was the realization of a thought—the kind of a thought that has made Elektra what it is. Somebody said why not have a place where artists of voice, instrument, paint, ledger, promotion and publicity can get away from big-city New York and Los Angeles and either rest or record or both?

Search Took a Year

The result was "the ranch," high in the Feather River country of Northern California. The search took a year but it was worth it. The albums that have come out of the ranch have a relaxation, a tone of peace that pervades the excellent music that would have gone down no matter where the album was recorded. The four-track studio is just part of a lush scene. Just because the tape is rolling doesn't mean the artists to sing to it. They still sing to the trees and mountains and it just happens that the tape picks it up.

The studio in Los Angeles is much the same. In the early days, most of Elektra's Coast recording was done at Sunset Sound. Elektra's two top engineers, John Haeny and Bruch Botnik, were found there. These two were very much a part of the design team who moulded the L.A. studio concept.

David Anderle's office is filled with deep rugs, old Spanish wood, and pillows. Suzanne Helms and Ellen Vogt hold the reception fort while Pat Faralla and Michael Jackson handle publicity, artists relations and various other tasks in the "back room."

And it's only one third finished. This month ground was broken behind a huge Elektra barricade for the rest of Elektra west. The whole Spanish mission style building will contain a courtyard as well as other necessary offices and perhaps another, even better if possible, studio.

L. A. Troubadour Top Talent Showcase

Tucked away at the far end of the business district on Santa Monica Blvd. in West Hollywood is a cavernous night spot that is one of the most important talent showcases in the country today.

Doug Weston's Troubadour, a dimly-lit grotto where customers come in blue jeans, mink or any persuasion in between, has been the jumping-off place for some of the highest-priced talent now roaming the bistro belt. What earned the Troubadour its unique position is Weston's uncanny ability to spot "comers," many discovered at the Monday night Hootenanny which has helped the careers of the Smothers Brothers, Hoyt Axton, Roger Miller, the New Christy Minstrels, Barry McGuire, the Nitty Gritty Dirt Band, Hearts and Flowers, Hedge & Donna, the Dillards, the Byrds and many more.

Grand guru of the hall is Weston, a man whose physical proportions are commensurate with the oversized proportions of his club. At 6' 7", he may be the tallest impresario on record.

Monday Night 'Hoots'

The concentration of creativity has brought to L.A. an influx of talent such as perhaps no other city in the world can boast. Much of it finds its way to the Monday night "Hoots" at the Troubadour, where any act can audition by the simple device of being there, signing up and performing. It costs the entertainer nothing.

Roger Miller first auditioned

on a Hootenanny, and was signed by Weston to be the second act with the Dillards, themselves a previous Hoot discovery. Hedge & Donna, now under personal contract to Weston, were launched the same way shortly after their graduation from Whittier College. Now their second Capitol LP, "Hedge & Donna II," has just been released. Hootenanny nights were started in 1963 with actor-singer Randy Boone, later a regular on TV's "The Virginian," as first Hoot Master. Other H.M.'s who've gone on to further success, include Art Podell, later of the Christy Minstrels, and Mike Nesmith, now one of the Monkees.

Weston is also on a constant look-out for emerging talent on the East Coast and in Europe and Canada. Joni Mitchell, Gordon Lightfoot and Dave van Ronk made their first Coast appearances at the Troubadour. On Feb. 18 this year the Pentangle, new five-man folk group from England who have caused excitement there, made their West Coast bow at the Troubadour. It was the second date on their U.S. tour, which they started the week before at the Fillmore East in New York City.

So successfully has Weston captured the title of "star-maker" that one of the top members of the latter group, Art de Lugoff of the Village Gate, often comes to spend several days in Hollywood, scouting talent from among Weston's suggestions.

The East Coast people still drop in. Jac Holzman spends about 10 days each between New York and Los Angeles. William S. Harvey drops out now and then to discuss the latest album cover concepts with the groups concerned. Larry Ray appears to talk to Gil Bateman, his West Coast promotion man. Mel Posner sees George Steele about sales as often as possible. Dennis Murphy gets there to talk things over with Pat Faralla and Michael Jackson and any artists who happen to be in town.

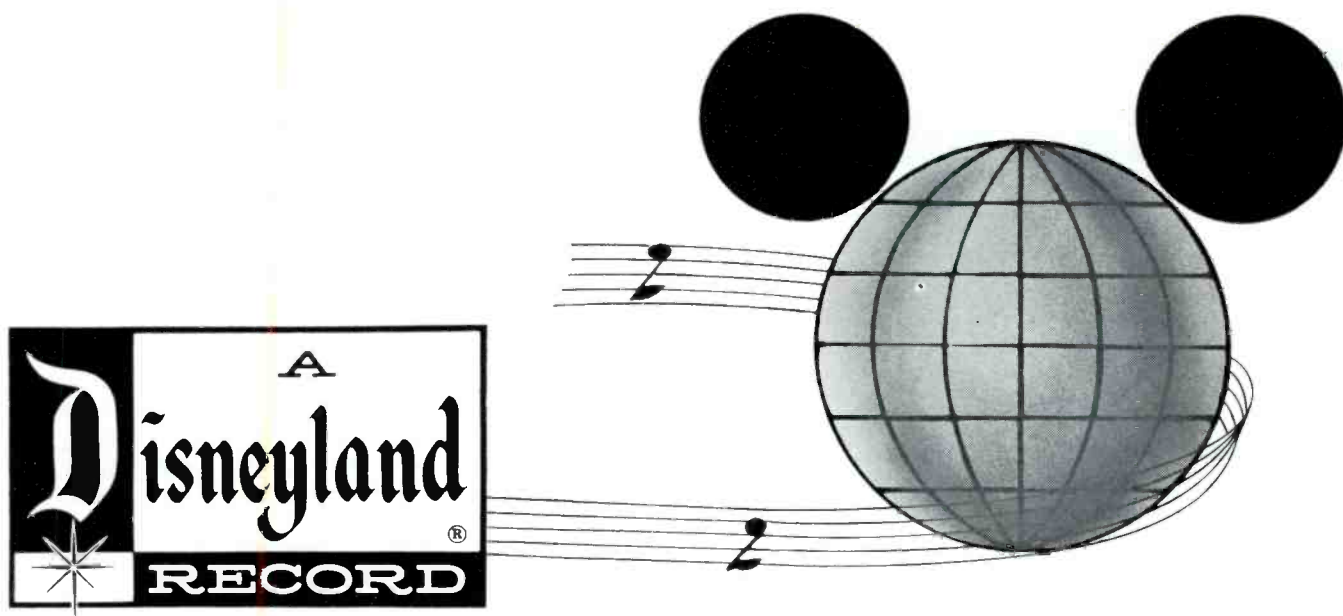
The Paradox Group is centered across the street from the new office. That's Elektra's publishing house which includes Nipper Music, Nina Music and Paradox Music. Russ Miller heads it up with Linda Perry. Their West Coast life is infiltrated with calls from

New York based Larry Harris, Vice President of Business Affairs, and Sue Roberts, Elektra's New York publishing expert.

Very Much A Part

So it happens, with all the personal and telephone contact, that Elektra West is very much part of Elektra East and vice versa. Neither is an extension of the other. While Alan Emig is producing Dave Ray and Bamboo at the ranch, David Anderle is producing Judy Collins in New York; while Paul Rothchild waits to produce the Doors in Los Angeles, Delaney Bramlett finishes off "The Original Delaney and Bonnie and Friends." While Peter Siegel is producing the Soft White Underbelly in New York, Russ Miller is producing Lonnie Mack in Mount Healthy, Cincinnati.

So, you see, it's all one.



**THE BEST-LOVED
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Mercury in L.A.: Total Commitment

Mercury Record Corporation's Los Angeles operations represent a total commitment on the part of the company to the music scene in Southern California. From its modern offices at 6922 Hollywood Boulevard, the Mercury L. A. staff is involved in everything from production to promotion to sales publishing.

Headquartered in the corporation's L. A. offices are such key people as Liza Kelley, who is involved in the A&R administration, and Frank Leffel, who covers the Western states promotionally for the corporation; Don Williams, Mercury's West Coast Mercury Record Corporation publishing representative; and Georges Steiner, Western District Sales Manager.

Much of the corporation's artists' roster is composed of talents from the Los Angeles Area. On the rock side, the Mercury label is represented by the Buddy Miles Express, a nine-piece soul/big band act led by former Electric Flag drummer Miles. The group's debut LP, "Expressway to your Skull," has established the act as one of the best in the field.

L. A. also is the base for another Mercury group, the Fool. The quartet, whose members come from Holland and England, are represented with an LP, "The Fool," released to critical acclaim. While in Europe the Fool was closely involved with such acts as the Beatles and the Cream. Besides their musical abilities, the group's members are among the world's foremost designers and painters.

The Philips label recently signed one of L. A.'s top rock act, Group Therapy, the hard rock act whose initial LP, "37 Minutes of Group Therapy," was just released. They have already toured the European Continent with Moby Grape and are slated for another visit in the near future.

L. A. also is the home for the Asylum Choir, a duo whose first album, "Look Inside the Asylum Choir," was a critically acclaimed rock LP. The act is composed of Mark Benno and Leon Russel, the latter working out of an 8-track studio in his Hollywood home. Russel also produces L. A.'s Daughters of Albion for the Fontana label, namely Gregg Dempsey and Kathy Yesse who have come up with some unique tunes.

Los Angeles also is the home for producer Brad Miller's Mystic Moods Orchestra, the top-selling tape combine. The Mystic Moods have met with success on every Philips LP released, from their first, "One Stormy Night," to their just-released "Extensions."

The corporation's electronic and avant-garde Limelight label has released LPs by two L. A.-based acts, the Sound of Feeling and Ruth White. The Sound of Feeling's LP, produced by Leonard Feather, is called "Spleen," while "7 Trumps from the Tarot Cards" comes from Miss White, one of the world's foremost electronic music producers.

Los Angeles, too, is, of course, the home of the Smothers Brothers, and the Mercury label is well represented with albums by the controversial duo. The Brothers' latest, "The Smothers Comedy Brothers Hour," was released through a production deal with Rubicon River Records.

Another major production endeavor involving an L. A. figure is that with top arranger/instrumentalist Don Costa, who has brought a number of top acts to Mercury Corporation fold. Costa's latest instrumental effort, "The Don Costa Concept," "good music" LP, was just released on the Mercury label.

On Mercury Staff In Los Angeles

Involved in much of the production work in Los Angeles is Mercury's staff production team, a group that includes Abe Kesh, Frank Morin and Milan Melvin. Morin recently produced the Sir Douglas Quintet's latest Smash LP, "Mendocino," in Los Angeles, while Melvin carried the A&R chores in L. A. on Blue Cheer's latest for Philips, "New! Improved Blue Cheer."

Los Angeles also is headquarters for Irwin Garr's Pulsar label, manufactured and distributed by the Mercury Corporation. The label is well represented by top talent, including British organist/saxophonist Grahame Bond, who is now living in Los Angeles. His first LP is "Love is the Law." Another top rock act on Pulsar is Wayne Talbert and the Melting Post who are drawing notice with their "Dues to Pay" LP.

London Records

'Today the Coast, Tomorrow the World'

With 1968 having provided a fistful of exciting West Coast originated happenings for London Records, the firm and its execs have already in the works ambitious plans to keep their Hollywood-based pot boiling.

Principal among these is the Hollywood group, the much-talked-about Touch, which has recorded an album for Tutti Camarata's London-distributed Coliseum line, and which is now on the point of a brand new single release.

The group was first signed by Camarata in mid-1968. Under a deliberate "go slow" policy in terms of releases and appearances, the group has spent recent months preparing for its in-person debut, now a matter of only weeks away. Meanwhile, the original LP, known simply as "Touch," and released at the end of last year, drew critical bravos and is to be followed soon by a second and even more vivid excursion into the new frontiers of group sound.

A major promotion and merchandising effort is now being blueprinted to coincide with the forthcoming personal appearance tour.

Another Promising Career

Still another promising career Coast-wise is that of young, attractive Jennifer Warren, until recently the star of the Los Angeles "Hair" troupe, who also records for London. Jennifer has a current single out of songs from "Hair." Managed by Kragen and Fritts, the girl is expected to be seen in a number of television slottings in the months ahead.

The West Coast, and particularly the Hollywood area, has been especially involved in the sharp and fast-breaking success of at least four London or London group artists in the

past year, a fact which has served to bring home again and again the vitality of the California record scene for London.

Prime among these talents is Britain's Moody Blues, whose first album in its second success phase, issued early last year, became a hit after its initial breakout in the West Coast markets. Both San Francisco and Los Angeles contributed to this pattern, which persists even today in the LP releases by the group.

Other London and group artists which have achieved the same kind of "today the Coast, tomorrow the nation" explosion, include the 10 Years After, Savoy Brown Blues Band and perhaps most of all John Mayall, one of the foremost blues artists on the current British-American scene.

Hoff Key Cog

This pattern of activity has placed London's Hollywood-based regional promo topper Jerry Hoff squarely in the spotlight as one of the key cogs in the operation. Hoff maintains close liaison between London headquarters staffers in New York and the Camarata-owned Coliseum label. He has also been instrumental in the launching of Touch, and has worked closely with the group as it prepares to commence its first personal appearance tour within the next weeks.

Yet another West Coast phenomenon in which London now finds itself directly involved is that of Aum, a new rock group from San Francisco, which is on the London-distributed Sire label. Aum is under the management wing of Bill Graham, owner of the Fillmore (East, West and South) and the group has already created a stir through its appearances at Fillmore West.

To Phillips-Adler

HOLLYWOOD — Producers John Phillips and Lou Adler have acquired a third partner for their independent picture and television activities as well

as a new personal management firm—now being formed: Arthur Linson, 27-year old attorney-agent, formerly with the Frank Cooper Agency. He has joined Phillips-Adler and will function as the firm's business affairs administrator.

Pulsar also is involved in a major production agreement with Halmac Productions, headed by Harold Battist and Mac (Doctor John) Rebennack. Halmac has already been re-

sponsible for such Pulsar albums as "Blue Stone" by Tobias Wood Henderson and "A Man In Love" by King Floyd.

HER FIRST REVIEWS

THE HOLLYWOOD REPORTER

April 2, 1969

Tetragrammaton is sending out test pressings of the as-yet unnamed Elyse Weinberg album. Sorry, Tetra, but I feel she's flunked the most important tests: her voice is not of pleasing quality; and its intonation is unreliable.

RECORD WORLD

April 5, 1969

Elyse Weinberg—Tetragrammaton
OH, DEED I DO (Southern, ASCAP)
SIMPLE-MINDED HARLEQUIN (Peyotl, BMI)
New girl with husky delivery sounds just right for the market. Watch her rocket.

BILLBOARD

April 12, 1969

Elyse Weinberg—Oh Deed I Do (Prod. Gene Shiveley) (Writer: Jansch) (Southern, ASCAP)—New voice on the disk scene and an unusual strong commercial sound it is. Folk rhythm ballad and this performance could prove a left field giant. Watch this one!

CASH BOX

April 12, 1969

Elyse Weinberg—Tetragrammaton 1521 "Oh Deed I Do" 2:53 (Southern-ASCAP)—Jansch.
Intriguing at the first listen, and an absolutely hypnotic side heard once again, this introduction to Elyse Weinberg should start things happening for the girl on a power-house level. Expect the side to score with FM outlets and spread rapidly through the teen top 40 market place. Haunting vocal arrangements. Flip ("Simple-Minded Harlequin") 2:22 (Peyotl, BMI-Weinberg)

Dunhill in the 'Hits' Biz: VP Jay Lasker

Dunhill Records, formed on a dime in 1965, is ranked among the top recording companies in the business today.

Jay Lasker, Vice-President of Dunhill, says: "Our idea was to get away from the stereotyped record company that tries to please everybody, producing everything from Hawaiian records to classical. We decided to concentrate on one type of market. We wanted to get strictly into the 'hits' type business aiming at the young teen-ager."

Judging which records are good enough to be released has been Dunhill's forte, notes Lasker. "We make a lot of records but we put out only a few," he explains. "We avoid doing things by the pound. None of our first seven records went anywhere but they were good records. Our eighth record, 'Eve of Destruction,' by Barry McGuire sold a million. Our careful selectivity has paid off. When a radio station receives a Dunhill record they know that it's worth at least listening to."

Lasker credits the quality of his product to the artists and men around him. Such artists as the Mamas and Papas, the Grass Roots, Jimmy Webb, Steppenwolf, Mama Cass, Richard Harris and Three Dog Night are among the Dunhill family.

"We have exceptional personnel to back up our artists," says Lasker. He adds, "It goes back to people. It all depends on the people you have in your organization and the attention they give to the product they put out." Pointing proudly to the gold records arrayed in his office, Lasker talked about Steve Barri, A&R Director of Dunhill.

"Barri is a 12-year veteran in the record business, has achieved a track record of eight gold records for producing and writing." Barri says he likes to sit in on all scheduled financial and administrative meetings;

'Charlie Brown' Show

(Continued from page 34)

its 14th month at the Ivar Theatre in Hollywood.

The original Whitelaw/Person off-Broadway presentation of the show, which opened on March 7, 1967, is now in its third year and has played to over a million persons, with a gross close to \$5,000,000.

in addition to being in on sales and promotion meetings. "An A&R man shouldn't let himself be isolated in a studio," explains Barri. "You have to be flexible in today's competitive market."

Barri joined Dunhill in May, 1965. He teamed with P.F. Sloane and their first hit for the company was Barry McGuire's "Eve of Destruction." Since this initial hit Barri and Sloane teamed to write such hits as: "You Baby," by the Turtles; "A Must To Avoid," by Herman's Hermits and "Secret Agent Man," by Johnny Rivers. Some of Barri's latest successes include the Grass Roots' hit singles, "Midnight Confessions," "Lovin' Things," "The River Is Wide;" Mama Cass' "Move in a Little Closer," and Tommy Roe's "Dizzy," which he produced independently for ABC Records.

Lasker also praised the success of Gabriel Mekler, who produced the hit albums and singles of Steppenwolf, which is one of the top recording and concert acts in the country. He also credits Mekler with the young producer's success with Three Dog Night's initial album and two singles. "And without proper exposure Three Dog Night's product would not have received the acceptance it has had." Lasker says this is due to the fine efforts of his promotional staff headed by Marv Helfer, and includes Barry Gross and Dennis Laventhal.

Lasker takes young people and their tastes very seriously. "The most discriminating buyer is the young person," he maintains. "You can't fool him. You can't condescend to him, and you can't convince him like you can an older person. Young people can smell when they are being put down."

"Our philosophy is to look for trend setters," he continues. "We must have our ears to the ground to know what the young people are thinking, feeling and looking for. If we ever rely on the successes we had in the past we are finished. Music trends change so quickly."

Lasker concluded by saying: "Surround yourself with young enthusiastic people — people who have a track record of success. Whether you like it or not, when people of this type say you've got a hit, you better believe it!"

Multi - Faceted MGM, W. Coast

By JESSE KAYE

MGM Records West Coast VP

There will be considerable activity on the West Coast in the foreseeable future for MGM Records.

Many important acts are resident in the L.A. area. The Cowbills, who are running very strongly with their new hit single "Hair," have recently moved here permanently from the East. Their recordings and their business will be handled from the L.A. area. Bill Medley (MGM Records) and Bobby Hatfield (Verve Records), who now record separately since the Righteous Brothers split, both reside in Los Angeles and their recording activity is centered in the area. Eric Burdon has a home in L.A. and for the past year has done all his business and recordings in Hollywood. Although actually a resident of Nevada, Wayne Newton does most of his recording in Hollywood as well as maintaining a business office in Beverly Hills. Michel Legrand spends as much time here as in his native France.

Acts not based in Los Angeles very often do some of their recording here either because they are making personal appearances in the area or because L.A. is a "happening city" and top-flight producers, arrangers, composers and musicians of all types of the music media are available here. During the past year the acts which fell into this category were Connie Francis, Lainie Kazan, Jimmy Smith, Richie Havens, Sheb Wooley, the Velvet Underground, Arthur Prysock, the newly acquired Cathy Carlson and many others.

Eastern MGM record producer Pete Spargo is a familiar figure around L.A. recording studios, and Johnny Pate, who recently joined the Verve label as A & R Head, expects to record here soon.

Fox Heads Sales, Exploitation

MGM Records maintains a sales and exploitation office in Beverly Hills. This West Coast activity is headed by Clive Fox whose interest also is in maintaining good relations with record distributors and artists and to share in the search for new talent. Richard Delvy is a Western-based producer for MGM and Verve Records. His forte is to bring in new young talent and to develop and re-



Jesse Kaye

cord them.

There is always much soundtrack activity at the MGM Studios. MGM's "Till the Clouds Roll By" was the first soundtrack album released in 1947. I produced this as well as many other soundtrack and pop albums. We still scrutinize all films for potential record LPs. Presently scoring is the music from "The Gypsy Moths" composed and conducted by Elmer Bernstein. Already working for a soundtrack album is the Arthur Jacobs musical production, "Goodbye, Mr. Chips." The film stars Peter O'Toole and Petula Clark. The songs were written by Leslie Bricusse and the music supervised by L.A.'s Johnny Williams.

MGM Records has always been very active on the West Coast in every area of the recording business. Many big single and album hits have been made here. To make it complete, a few years ago MGM Records opened its own record distribution branch in L.A. which handles the sale of records and tapes in the Southern California area.

Borchetta Adds Cooper

HOLLYWOOD — West Coast independent promoter Mike Borchetta has added Bob Cooper to his promotional staff.

Cooper held a similar position with Warner Brothers over the past two years. Borchetta's growing office is currently handling promotion for Glen Campbell, Tommy Roe, the Guess Who, the Ventures, Deane Hawley (Sundown Records), Willie & the Red Rubber Band and the Four Seasons for Philips Records.

"DAY AFTER DAY - HITS COME OUT OF L.A. - SEVEN BIG ACTS, KEEP - AMARET SWINGIN' AWAY"

MRS. MILLER DOES HER THING
Amaret #ST 5000

"BACKSTREET WORLD"
DAVID ANTRELL
Amaret #107
(to be released 4-28-69)

**"I CAN'T
HELP YOU, BABY"**
THE RAIN TREE
MINORITY
Amaret #106

"GONE AWAY"
LILLITH O'LEARY
Amaret # 105




"HA LESE"
THE NEW LIFE
Amaret #103

"NOW HOW BLUE COW"
THE TRIANGLE
Amaret #ST 5001


"BILLY SUNSHINE"
GINNY TIU
Amaret #104



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**OUTRAGEOUS
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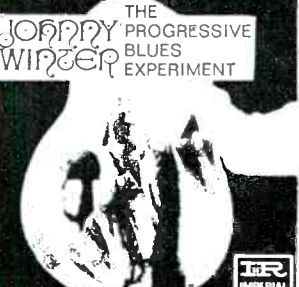
**TRACES
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12431




laurel canyon
jackie de shannon



12415




SLIM WHITMAN
HAPPY STREET



12411



SANDY NELSON
REBIRTH OF THE BEAT




12424




THE BEATLES
YOKO




12370




realization
johnny rivers




12372




love can be found anywhere
ALBERT COLLINS




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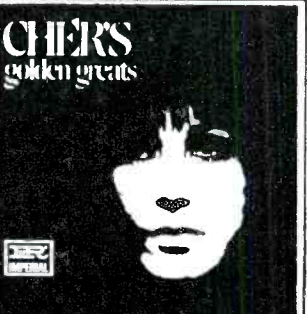
TR
The Hollies' Greatest Hits




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CHERS
golden greats



12406



jimmie & vella
heartbeat



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